



CULTURAL MOSAIC: SMALL LOCALITIES, BIG OPPORTUNITIES

A COLLECTION OF CASE STUDIES
FROM THE “CULTURE” PROGRAMME
OF THE ELENA AND GENNADY TIMCHENKO
FOUNDATION.



TIMCHENKO
FOUNDATION

ELENA & GENNADY
TIMCHENKO
FOUNDATION

Cultural Mosaic: small localities, big opportunities.

A collection of case studies
from the “Culture” programme
of the Elena and Gennady Timchenko
Foundation.

TIMCHENKO
FOUNDATION

ELENA & GENNADY
TIMCHENKO
FOUNDATION



УДК 316.7
ББК 71.4(2)
К 90

K 90 Cultural Mosaic: Small Localities, Big Opportunities. A collection of case studies from the Elena and Gennady Timchenko Foundation’s “Culture” programme. — M.: Prospect, 2019. — 200 p.

ISBN 978-5-98597-427-0

This collection consists of 17 case studies of teams working in small localities who received the three-phase system of support from the “Cultural Mosaic of Small Towns and Villages” strand of the Elena and Gennady Timchenko Foundation’s “Culture” programme. Their experiences suggest that socio-cultural practices contribute to the development of local communities and territories. The collection will prove useful to those who are responsible for territory management and interested in local development — government officials, businesses, and civic activists.

ISBN 978-5-98597-427-0

УДК 316.7
ББК 71.4(2)

Results we are proud of

In 2018, a three-year cycle of the programme strand «Cultural Mosaic of Small Towns and Villages», which is part of a wider «Culture» programme run by the Timchenko Foundation, came to an end. Over these years, participating projects have developed significantly and achieved impressive results. 17 graduates of the “Cultural Mosaic” programme raised 65,000,000 roubles for the development of their areas, supported 537 local initiatives, and created over 100 new jobs.

This collection showcases their experiences. The organizations have learned to turn their ideas into real projects, find resources for development, and engage like-minded partners and fellow citizens in addressing challenges, having evolved over time into local activity hubs.

Openness to new ideas is our value.

Local development through socio-cultural project planning stays in many ways an unfamiliar approach in Russia. However, appropriate contemporary solutions demand new perspectives and a willingness to look beyond conventional forms.

We are prepared to support such innovative projects and consciously share risks with our partners. We also understand that this work is impossible without access to knowledge and best practice. This is the reason why the Foundation is committed to investing resources in learning and development of project teams. Our training programme includes study tours, seminars, and workshops.

Culture as an asset for development in small localities.

Six years ago, when we were starting the “Cultural Mosaic” programme strand, we developed a number of informed hypotheses about a critical role of socio-cultural change in small localities. Today’s results are testament to these. The launch of cultural projects drove the overall development of the territories. We explore this in more detail through 17 success stories from our “graduates”, accompanied by expert commentary.

Our conclusion is that joint socio-cultural activity brings people together and transforms communities and territories. By relying on symbolic, cultural, historical and human resources, it is possible to regenerate depressed villages, small towns, and rural areas, creating a favorable environment for local residents.



Xenia Frank,
Chairman of the Supervisory Board
of the Timchenko Foundation

About this Collection

As one well-known saying goes, there are three stages to any discovery: first, “what nonsense!”; then “hm, there is something to it”; and finally, “everyone knows that!”. When the “Cultural Mosaic” programme started in 2014, there were very few people in Russia who viewed socio-cultural projects as a real tool for the development of small towns (with a population of up to 50,000) and villages. Today, this is a growing global trend recognized by the international community and in the local Russian context. In many European countries, integrated expert teams are working within governments and city management to develop cultural clusters as drivers for urban economic and social development.

In the 2019 Global Happiness and Well-Being Policy Report, produced by the Global Happiness Council (GHC), containing papers by several expert working groups, one of the key factors found to support better lives is a welcoming, happy environment, provided by “happy cities”. Culture is identified as an important component of “happy cities”, “giving a valuable sense of uniqueness and meaning to the city itself” (The 2019 Global Happiness and Well-Being Policy Report, p.115). The New Urban Agenda acknowledges that “culture and cultural diversity are sources of enrichment for humankind and provide an important contribution to the sustainable development of cities, human settlements and citizens, empowering them to play an active and unique role in development initiatives”. (Habitat III. (2016). New Urban Agenda. Paper presented at The United Nations Conference on Housing and Sustainable Urban Development). One of the report’s recommendations urges city managers to “actively promote cultural activities, directly — for example

by organizing events, and indirectly — for example by helping organizations to develop specialist ecosystems”. This is very much in line with what the “Cultural Mosaic” programme sets out to do.

The Report offers many examples of quintessentially cultural practices, which have triggered wider social and economic development. Over the years, the “Cultural Mosaic” programme strand has accumulated similar case studies and together with project teams in small localities evolved to form a specific support model through the Fund of Socio-Cultural Initiatives. Drawing on the theory of change, this model offers a certain development framework for Centers for Socio-Cultural Development, which guides participants on their individual paths and encourages search for distinctive formats and approaches that reflect local character and assets.

Our intention with this collection is to demonstrate a variety of unique approaches to local community development within one particular support framework. We have selected 17 case studies that have gone through a three-stage cycle of the “Cultural Mosaic” programme strand.

We hope this collection will prove useful to those responsible for territory management and local development — government agencies, businesses, and individuals. Some might find the support model and its key factors interesting and applicable to their own territories and objectives; others might discover new formats and tools or feel inspired.

“Cultural Mosaic”: About the Programme Strand



Елена Коновалова,
руководитель программы
«Культура»

Strictly speaking, the “Cultural Mosaic of Small Towns and Villages” is a strand within our “Culture” programme. Having said that, the expert community and the Foundation’s beneficiaries traditionally refer to it as the “Cultural Mosaic” programme and we are using this wording in the publication.

At the heart of the “Cultural Mosaic” lies a principle of sustainable development of local communities through their own resources: human, cultural, natural, and symbolic.

Through a competitive process, we look for individuals and organizations who are ready to take the responsibility for the development of local communities and improvement of their living and working conditions.

The success of socio-cultural initiatives relies on the smart use of resources available in small localities. Identifying and effectively leveraging these community assets creates a competitive advantage of the area and secures its future.

1st stage:

“A Sustainable Initiative”.

In the first year, winners deliver their proposed projects and demonstrate potential for further development. At this stage, strong leadership has proved to be a key success factor. The aim is to win support from local communities, engage them in the project, and thereby move to the next level.

2nd stage:

“Partnerships”.

At the second stage, participants identify active individuals and community groups in their area and find shared interests that are later developed into joint creative initiatives. Partnerships help prospective Centres for Socio-Cultural Development become more representative and recognizable. The success of this stage depends on relationship-building skills and engaging individuals and organizations that wish and have the capacity to bring about change.

3rd stage:

“A Prospective Hub for Socio-Cultural Development”.

At the third stage, participants become initiators and organizers of their communities’ social, cultural, and economic lives. They must identify new initiatives and areas for growth, as well as find the resources required for delivery. Key to success at this stage are strategic planning, cooperating with local authorities, and positioning a prospective hub as an important asset for community development.

We champion organizations that have the potential to become community hubs for socio-cultural development. Competition winners receive comprehensive three-stage support from the Foundation. Year on year, the issues they address are becoming more complex. Alongside grant funding, we invest in professional development opportunities, mentorship schemes, and media support.

An important part of the programme is a system for project monitoring and support at a regional level. Cooperation with strong regional partners, who operate the competition, provides infrastructural and administrative support to the “Cultural Mosaic” on the ground, as well as contributes to developing and implementing a system for project monitoring and evaluation.

Therefore, each stage of the programme has its own support structure, which employs a range of tools:



Grant funding



Learning programme including seminars and study tours



Expert consultations and mentorship schemes



Monitoring by regional partners



Grant funding from the Timchenko Foundation to support the first set of teams (2015-2018):

32 764 065 roubles

Key figures for 2018

Amount of funds raised by the programme graduates in 2018-2019:

43 226 640 roubles

in monetary terms

18 221 500 roubles

in-kind

3 448

Total number of events

of which:

386

learning and educational events and consulting

3 062

activities

121 235

Total number of event participants

464

Number of supported community initiatives

97

Number of jobs created

Summary and results of “the first round”.

The projects of the first round are the participants of the “Cultural Mosaic” programme who won the competition in 2015. In 2018, they became our first graduates. To date, 17 project teams have successfully completed all three stages and evolved into prospective centers or “hubs” for socio-cultural development, bringing together people and resources and creating support infrastructure for local initiatives.

There are several reasons why we believe that the Centres for Socio-Cultural Development model is effective:

We see local communities empowered to achieve self-fulfillment within their localities

Every year, we observe an increase in the number of cultural events and participants in the areas where our “graduates” implement their projects. Residents are engaged in activities and propose their own ideas for local development and improvement of their towns and villages. This brings about a change in the social and cultural climate, creating an enabling environment for community initiatives. New products and services emerge, generating additional employment opportunities.

 *Having witnessed the enthusiasm and results achieved by the programme’s graduates, residents in the village of Lokh became actively engaged in existing project activities and started initiating their own. In the grounds of his cheese dairy, Yury Karamzin created an eco-trail “The Garden of Wrong Sculptures”, where several guesthouses and an ‘art camping’ have since emerged. Villagers are volunteering for the Church of Archangel Michael, and improvements have been made to the local spring.*

The “Garden of Daurian Versailles” project in the town of Nerchinsk was a game changer for the local community. It illustrates the importance of taking personal responsibility for the territory. Town residents have started to assert their interests and launched a campaign to improve local public spaces; businesses got involved, providing equipment and materials, and the local Government at last recognized the potential of unused spaces.



VYACHESLAV BAKHMIN,
expert in charity work and
civil society development

The underutilized potential of an area is a key resource for any local development, when recognized and correctly applied. The “Cultural Mosaic” programme, run by the Timchenko Foundation for over 5 years, has been successfully demonstrating that in Russia too, it is possible to develop localities and communities through cultural initiatives, distinctive, even if forgotten, cultural practices, and enthusiasm of local residents. Projects, supported by the Foundation, show how external impetus and public acknowledgment can often become a necessary stimulus for citizen participation, untapping a huge potential for transforming the community, which usually goes unnoticed. . Another important lesson is that significant change requires time. A five-year experience of running the programme illustrates the importance of long-term support for producing a meaningful, tangible effect on communities.

 **Local authorities, businesses, and residents have developed trust in programme graduates**

Willingness of local communities to participate in project activities is a clear sign of trust. The amount of raised funds also indicates that the Centres for Socio- Cultural Development are moving towards a sustainable development model.

 *In the town of Totma, the museum has partnered with local authorities to establish a non-profit organization, named the “Salt of the Earth” Foundation for Community Development in the Totma district, Vologda region, aimed at addressing the needs of the cultural sector. As a result of project activities, the local government department responsible for tourism and community projects has been restructured.*

The project team, which includes representatives from active community groups, local business, and government, was able to raise over 40 million rubles (\$627,357.00) to implement 50 socio-cultural initiatives: producing a children’s cartoon, launching a local crafts school, and creating an interactive paleontology centre, among other things.

In the case of the Olkhon island, local entrepreneurs became a transformative force in the community. They joined resources to develop creative projects for children and young people. This has become a launchpad for uniting the community around cultural initiatives, finding new mechanisms for communication, fundraising, and scaling up of the activity.

 **Centres for Socio-Cultural Development provide a critical foundation for strategic territorial development**

Centres for Socio-Cultural Development provide a platform for a strategic dialogue between local government, businesses, and residents on the future of towns and villages. These sessions help to formulate a shared vision for local development and define what each of the participants can contribute to the process.

 *Strategic sessions in the town of Tulun have identified local challenges (outflow of young people, unemployment, gaps in collective memory) and mapped community assets, helping to define a core idea which has determined the development strategy of the area. The “Glass Fairy Tale of Tulun” project has focused on the revival of local glass-making traditions.*

In the town of Kargopol, joint efforts of cultural organizations, residents, and local authorities to preserve and regenerate the historic district, have led to the development of the “Familia” creative cluster. The idea was put forward at one of the strategic planning sessions. In consultation with stakeholders, the Board of the cluster takes key decisions on the project’s development.

Centres for Socio-Cultural Development take on the role of community organizers

Programme graduates provide support to local activists who would like to deliver their own projects by sharing their knowledge and networks.



In small rural settlements of the Krasnokamsk district in Perm region (villages of Fedeyata, Styapunyata, Overyata, among others), the programme has resulted in the emergence of craftsmen communities, who are preserving and developing traditional crafts from the region. Previously, local craftspeople had worked autonomously, and the project inspired them to connect and collaborate with each other.

A revival of traditional Ugrian ceremonies in the village of Kazym, started by one of the programme's graduates, laid the foundations for the creation of a local Council for the Preservation of Indigenous Languages. The Council initiates small-scale projects to save and promote indigenous languages of minority groups.

The emergence of the "DondyDor" Cultural and Historic Park in the village of Adam has mobilized local communities. Residents take better care of the streets and public spaces, run campaigns to combat weeds, and volunteer at events in the park, including "The Watch Fires of DondyDor" a local ethnic arts festival "The Fiery Moon", and others.



Dr MIKHAIL ALEKSEEVSKY,
Head of the Centre for Urban Anthropology, Strelka KB consulting company

EA few years back, when my colleagues from "Strelka" and I started working with the "Cultural Mosaic" programme, we came up with a tagline to describe what is unique about this grant competition: the "Cultural Mosaic" works with those who nobody else works with. It may sound peremptory, but it's not far off the mark. Cultural initiatives in large cities receive considerable attention from the society, the media, and grant-giving bodies. Meanwhile, cultural projects developed by district museums, rural libraries, and village community centres, remain largely unnoticed and rarely receive any support. Many who live in mega-cities believe that only traditional culture, if any at all, prevails in villages and small towns.

It has been a great pleasure to observe how, year after year, the "Cultural Mosaic of Small Towns and Villages" programme has been challenging this stereotype, proving that culture can be an effective tool for territorial development outside of large cities. The track record of this grant competition has demonstrated that the social impact of cultural projects is particularly pronounced in small towns and villages. By launching their project, a small team of local enthusiasts can at times open up new opportunities for the development of the whole community. A major strength of the "Cultural Mosaic" grant competition is its focus on the strategic development of the winners, not a short-term monetary support. Not incidentally, seminars and workshops in socio-cultural project planning play such an important role in the programme. Now that we are in a position to draw some provisional results, it has become clear that the programme's solutions, developed by trial and error, have proven effective and should be replicated. I really hope that government institutions responsible for cultural development at municipal, regional, and federal levels, would embrace the experience of the "Cultural Mosaic" programme. I have little doubt that the methodology and case studies of the "Cultural Mosaic" will become a source of practical knowledge and inspiration for all the enthusiasts who champion culture in small towns and villages across our huge country.



ALEXEY KUZMIN,
General Director of “Process Consulting” Ltd.; international consultant on programme assessment and organizational development.

Monitoring and evaluation mechanisms were integrated into the “Cultural Mosaic” programme at the stage of concept development. I certainly think that this is the right approach. However, as practice shows it rarely is the case, even with large-scale programmes. Another distinctive feature of the “Cultural Mosaic” is its flexibility and adaptability. As the programme unfolded, its performance monitoring system and methods of evaluation were changing to reflect the new circumstances and growing experience. I believe that this is the only way forward for an innovative programme. Finally, I would like to mention a simple and convenient online system for collecting and processing of the monitoring data. Through personal accounts, programme participants can enter their information into a database, which allows the programme director to see a big picture.

✔ Centres for Socio-Cultural Development use small grants as a mechanism to identify and empower active individuals

At present, funding for the small grants’ competition is provided by the Timchenko Foundation. However, we expect a gradual transition to a mixed model with a full or partial funding from the local sources.

✔ *The competition has increased the levels of trust and authority of our graduates from local authorities and residents. Several graduates have expanded their grant competitions to include neighbouring areas. According to graduates, the scheme has been vital for creating public spaces, developing skills and knowledge, and building new communities, that have shared interests and can offer solutions to local challenges.*

Everyone in the town of Kargopol knows and loves the project of Maria Klocheva “Marusya’s House — Inspired by Tradition”. Maria is a local resident whose idea received grant funding. The project, delivered in her family home, includes workshops on traditional northern baking and a series of storytelling events, exploring her family history and local folklore.

A whole range of projects aimed at preserving traditional Ugrian heritage received support in the autonomous region of Khanty-Mansiysk. The residents of Polnovata village revive a traditional method of fish skin work and create new souvenirs. The entire settlement of Vanzevat has been involved in producing a theatre performance and building a “hearth” for community gatherings. As part of the project run by the Council for the Preservation of Indigenous Languages, a navigation system in two languages has been introduced in the streets of Kazym village. This activity raised 400,000 rubles (\$6,272.00) from the local government with another 40,000 rubles (\$627) contributed by local residents.

These are just a few examples of projects delivered by the programme's graduates. Each case-study included in this collection endorses the effectiveness and variability of the Centres for Socio-Cultural Development Model.

In late 2018, a strategy session took place in Moscow, which summarized the results achieved over the last three years. According to regional team leaders, grant support from the Timchenko Foundation was critical in the first year of the programme — the delivery of the projects relied on it. However, as new directions and growth areas had emerged over the next three years, the importance of grant funding diminished, and the projects became more sustainable. In this context, professional development of project teams has gained additional importance. By the third year, expert and media support had come to the fore, signifying a shift in the participants' self-perception. They have started identifying themselves as "centres for development". This is also reflected in a growing need to reach out to other project teams, share experience, and develop professional community.



Dr TATIANA GAFAR,
art historian, Head of Department for the
Development of Small Museums, the State
Tretyakov Gallery

The two major advantages of the "Cultural Mosaic" programme are its integrity and comprehensiveness. Having started from supporting socio-cultural projects in small localities, it has evolved into a mechanism, which enables the emergence of local actors for regional development. The competition's structure, its phasing approach, learning programmes and study tours have allowed to move from one-off support schemes to a long-term professional development, empowering the winners to become recognized leaders in their home regions. This has been an important achievement of the programme over the years.

Learning and support programmes

The "Cultural Mosaic" places a great value on learning. Access to professional development opportunities and expert resources enables regional teams to improve project management skills. Participants share knowledge and experience acquired through workshops and study tours with partners, local authorities, and communities.



INNA PRILEZHAYEVA,
Executive Director of the
Association of Cultural
Managers

The programme of study tours run by the Timchenko Foundation performs an important task of building continuity and knowledge within the professional community. It contributes to creating a network of people from small towns and rural areas who work in the socio-cultural field. In the four years of the programme, we have been observing how new connections and ideas for joint projects emerge among the participants from different regions. International study tours have had a particularly significant impact on the quality and ambition of the project ideas. They introduce the participants of the programme to new approaches and different solutions to similar problems based on initiative and assets of local communities. There are new international connections too — professionals from the UK and the Netherlands have been invited by the “Cultural Mosaic” winners to take part in conferences and develop joint projects. Study tours are instrumental in breaking down barriers, opening new horizons, and making one believe that change is possible. A key element of group study tours is involving local authorities in discussions about successful or difficult experiences of other regions alongside project participants. This helps to see the situation from the outside and find possible solutions in a different context.

The learning programme consists of several components:



- Workshops on project management and socio-cultural project planning.



- Study tours for professional development and introduction to best practices in Russia and internationally.



- Expert consultations on project management and territorial development with multidisciplinary and subject specialists (through distance learning or site visits).

It is crucial for the “Cultural Mosaic” to encourage diversity and a variety of approaches, formats, processes, and practices in its community development programmes, which enables change within the established model.

Setting clear benchmarks, aligned with the theory of change and metrics for the “Cultural Mosaic” graduates, ensures a shared understanding of what is a Centre for Socio-Cultural Development, whatever its variation of form.

Project teams, who have completed a three-stage cycle of the “Cultural Mosaic” support programme, demonstrate the potential to become sustainable Centres for Socio-Cultural Development. It is important to remember that each participating team, each territory follows an individual path.

The development of local communities through socio-cultural practices is a long game. We will be in a position to assess the sustainability of Centres for Socio-Cultural Development and whether their potential has been achieved only within a few years. In the meantime, we invite you to observe this potential and individual development trajectories through the stories of the first round of graduates of the “Cultural Mosaic” programme in 2015-2018, told in the first person.



CEES DONKERS,

Director of QASE Urban Studio; Founder of the Centre for Architecture and Urban Studies in Eindhoven (Netherlands); Special Advisor to the Mayor of Eindhoven on urban development projects (1993-2012); Co-Founder of EUROCITIES network of major European cities.

Firstly, I would like to stress the importance of the Timchenko Foundation's initiative. I see it as related to similar processes that are taking place in Europe right now, branded as "social design". Social design promotes sustainable urban development mindful of our close relationship with nature and local needs. It supports villages as communities, citizen engagement, and grassroots initiatives.

The "Cultural Mosaic" programme has a clear strategy with well-defined criteria for success. It focuses on practical application and concrete results. I believe it is important to share the results of the programme with communities of interested people and organizations, to continue supporting and uniting local leaders who drive social change in their areas.



JENNIFER HIVES,
creative producer, UK

The "Cultural Mosaic" programme of the Timchenko Foundation enables a geographic spread of knowledge-sharing and professional development on an impressive scale throughout much of the Russian Federation, reaching areas that must otherwise be very difficult to support in any sustained way. The programme provides a high level of resourcing — financial and otherwise — which results in impressive levels of professional development, evidenced in the success rate of the funded projects and associated development of their surrounding areas.

The length of support that the programme provides is unusual, certainly in UK terms, and provides unique opportunities not just for single projects but also for progression from single projects to the development of small cultural enterprises. I would suggest a graduated programme — for example, first year single project funding; second year a programme of linked projects; third year formation of a small enterprise to develop commercial activities in support of these projects. This would encourage project workers to consider the long-term sustainability of their projects and put the Foundation at the forefront of the development best Cultural Management practices in the Federation.

 p. 16
Town of Totma

 p. 30
Village of Pinega

 p. 52
Town of Kargopol

 p. 42
Village of Sumsky Posad

 p. 64
Village of Kaykino

 p. 110
Village of Lokh

 p. 82
Town of Rtishchevo

 p. 72
Azovskaya village

 p. 92
Village of Adam





p. 102

Village of Overyata



p. 124

Village of Ferma



p. 132

Village of Kazym



p. 154

Village of Kolyvan



p. 174

Town of Tulun



p. 188

Village of Khuzhir



p. 164

Town of Nerchinsk



p. 144

Village of Golyshmanovo



Irkutsk ●

Chita ●

LOCATIONS



Key tags:

#инициативы_жителей
#партнерство_с_властью
#туризм

Totma



Town of Totma, Vologda region,
210 km from Vologda



Population (locality / district):
9 895 / 22 751 people



Project area:
**town of Totma and Totma district
of Vologda region**



Grant support from the
Timchenko Foundation (2015-2018):
1 950 000 roubles

Key figures for 2018 (final year):

Amount of funds raised:

in monetary terms — **2 194 000 roubles**

in kind — **645 000 roubles**

Number of local residents, who volunteered
for projects: **417 people**

Number of supported community initiatives: **43**

“EntreSol”, a creative and communicative space for young people is established within the town museum. Residents have started to visit the museum more often and to take interest in the history of their hometown.

A partnership of like-minded institutions and public organizations has been established. This activity has received support from the town and district administration.

“The Salt of the Earth” Foundation was created in collaboration with local authorities to provide consultancy and support for citizen initiatives. The activity of community groups has significantly increased.

Part 1.

About

1 Project owner, project team.
Contact details.

Alexey Novosyolov,
Director of the Municipal Institution of Culture,
“Totma Museum Association”

Artyom Chernega,
Head of the Department
for Tourism and Public Projects, District Administration
of Totma

Zinaida Selebinko,
Director of the Community Development
Foundation for the Totma district of Vologda region,
“The Salt of the Earth”

Maria Pravdina,
Academic Secretary of the Municipal Institution
of Culture, “Totma Museum Association”

Web resources:

www.totma-region.ru — District
Administration of Totma,
www.tourizm-totma.ru — tourism
website of the Totma District,
www.totmamuz.ru — website of the
Totma Museum Association,
www.totmasol.ru — website of “The
Salt of the Earth” Foundation

Social media:

<https://vk.com/totma35>,
<https://vk.com/totmasol>

Contact details:

a.m.novosyolov@gmail.com



Grant competitions to support local initiatives now take place annually with a consolidated budget. Improvements have been made to the town’s infrastructure. There are new art installations, monuments, and creative spaces. Totma’s appeal to tourists is growing and local residents are increasingly involved in improvements and socio-cultural projects.

By the end of 2018, virtually every public and non-governmental organization in town was involved in social project planning. Funds, to a total of 40,000,000 roubles, were raised to support the development of over 50 socio-cultural projects. A circle of leaders has emerged who encourage others to actively engage in socio-cultural processes.

2 Background and premises of the cultural initiative.

Alexey Novosyolov: At the outset, we had very little understanding of how to mobilize local communities. Paradoxically, a catalyst for action was the challenging economic situation in the Vologda region in 2012-2017. The resources of the Totma district were very limited due to a substantial outstanding debt.

This was when I joined the museum as a director. In the circumstances, all I had to do was “cut”, “minimize”, and “outstaff”. The museum’s survival was at stake and institutional development seemed completely off the agenda. I was faced with a dilemma of either finding new funding opportunities and resources for development or to be remembered as someone who became the museum’s director at 22 and destroyed what had been achieved by my predecessors.

As I was not at all keen on this prospect, we plunged into project activity. Our project “The Circle of Memory”, which won a grant from the Timchenko Foundation in 2014, was the first success, a childhood dream coming true. The project involved installing information panels around Totma on the site of lost churches and marking the streets with their pre-revolutionary names. However, it was our second project, a new creative space “EntreSOL” that was a real breakthrough.



3 A brief description of the implementation strategy.

Alexey Novoselov: In 2015, after receiving another grant from the Timchenko Foundation and with their strategic support, the Totma Museum Association transformed the second level of one of its premises into a multipurpose public space for young people with free WiFi and a co-working area.

The unusual name, “EntreSOL” (SOL meaning “salt” in Russian) is a play on words referring to the local tradition of salt production. Despite its important role in Totma’s history, this part of local heritage has not been represented in any way. The town also lacked a community and event space for younger people. Despite the image of the museum as a fairly conservative institution, we ventured to respond to local needs and brought together these two very different strands of work.

Our aim was not merely to set up a creative space but to establish an informal platform for public debate. Residents of all ages got involved with the project. The museum’s work with the local community and a range of projects aimed at improving the life in Totma resonated with the local administration.

When setting up a new public space, it is important to consider several aspects. What communities will be interested in it? How will you fill the place with life and energy and who will implement these ideas? What formats for engagement are most effective for start-ups to win long-term supporters?

Artyom Chernega: As a result, the local administration and the museum association have partnered to create a non-profit organization, the Community Development Foundation for Totma district of Vologda region, “The Salt of the Earth”, which aims to address pressing issues in culture, sports, tourism, youth policy, and urban development. Furthermore, the Department for Tourism and Community Projects of the district administration was assigned a new function. Alongside the development of existing tourism infrastructure, they must support the delivery of social initiatives, including through grant funding.

“The Cultural Quarter” was one of the most significant projects, implemented by the museum in

Regional operator of the “Cultural Mosaic” programme in the Northwestern Federal District



MARINA MIKHAILOVA, Director of the “Garant” centre of social technologies

Museum as a social space — this is how the first stage of the project can be described. Active participation of local residents brought in new ideas. Initially, the project existed within the museum courtyard but soon began expanding and developing. A new community space, the “Cultural QuARter” has improved the urban environment and increased the tourist appeal of the town, becoming its trademark. It should be noted that the project’s success was largely due to the professionalism and social commitment of its leader. Another important factor was that the project has stimulated residents to take a proactive approach. “The Salt of the Earth” Foundation, which was created as part of the project, has become a focal point for community initiatives, supporting their development and helping to find resources.

cooperation with local partners, volunteers, and active community groups (with support from the Timchenko Foundation). To view more information about the project, please, visit: <http://totmamuz.ru/portfolio/kulturnyj-q-artal/>.

In the same year, the Timchenko Foundation supported the first project in the Totma district under the “Small Cultural Mosaic” programme.

Over the course of the project, the initial team structure has evolved. Museum’s work has resulted in the creation of a non-profit organization and a new department in the local government, which has significantly expanded a range of activities and beneficiaries.

4 Project outcomes, economic and social benefits.

Artyom Chernega: Over the past few years, local community groups have become more active. Town residents have always had ideas for improving the quality of life in Totma but didn't know how and where to get support. Joint efforts of the local administration and "The Salt of the Earth" Foundation have created opportunities for support of individual projects through grant funding. By the end of 2018, almost every public and non-profit organization in the district was involved in social project planning. A total of 40,000,000 roubles (\$62,000) was raised to support over 50 socio-cultural projects. The overarching goal is to form a circle of leaders who by their example inspire others to get involved in local development. At the moment, there are at least 10 such people.

The number of ideas supported in the last 2 years is impressive. Projects span a range of forms, including general improvements, new public spaces, a children's cartoon, exhibitions, a crafts school, an interactive paleontology centre, as well as arranging access to local cultural institutions for visitors with special needs. This work has received support from the Presidential Grant Foundation, the Cooperation Fund ("The Orthodox Initiative"), the Timchenko Foundation, the Vladimir Potanin Foundation, and the Union for Mental Health, among others. The local adult education service, children's art school, district veterans' council, Association of disabled people, library services, district community council, and local schools take an active part in project work.



A separate work stream is underway for the “Citizens Budgets” regional programme, initiated by the governor Oleg Kuvshinnikov. The programme provides grants to address local community needs: general improvements and landscaping, public lighting, water supply, recreational facilities, and all things that are important to the residents. The district is among the leaders in the region in the number of grant applications and live projects (over 100 projects, as of 2018).

Since 2015, active residents in partnership with the local administration have raised over 20,000,000 roubles (\$313,600.00) for the scheme. Projects are initiated by individuals, teams, NGOs or community-based organizations. As a result of the programme, streetlights in Totma and neighbouring rural areas were replaced. There are 10 new playgrounds, and wooden walkways were installed in over 10 settlements of the district. The number of projects is growing exponentially — just in 2019, almost 60 were delivered.

Alexey Novosyolov: Some say that socio-cultural project planning is just a trend, a game with no tangible outcomes. The results of our work prove them wrong. “The Cultural Quarter” project, launched in 2017, has reminded town residents about the riverside. The space was unused and desolate and stunted poplars completely blocked the view of the Sukhona river. Our radical solution to remove the trees caused much controversy at first. We even received a warning from the local environmental department but then everyone suddenly noticed a fantastic view! It made sense to take a step further.

In the summer of 2018, the Timchenko Foundation supported my internship in France, where I met an architect, Ekaterina Goldberg and shared with her our plans for the riverside redevelopment. As it happens, one thing led to another. The team of the Russian French studio Orchestra design have worked closely with the town administration, municipal district council, and of course the museum to develop a masterplan for the Kuskov Riverside Regeneration project. In 2019, the Federal Commission of the Russian National Competition for urban planning projects in small towns and historic villages, chaired by the Deputy Prime Minister Vitaly Mutko, selected the project in Totma

as one of top three in its category. A total amount of funding for the riverside redevelopment amounts to 54,000,000 roubles (\$846,720.00). Works are envisaged to be completed by the end of 2020. And all of this has been started by “The Cultural Quarter” project!



SERGEY SELYANIN,

Head of the Totma municipal district,
Vologda region

A distinctive feature of the Totma's case study is an integrated approach to the development of the area. Visiting experts interpret this term in different ways: some talk about the development of local economy, others advocate for developing an active society or improving public amenities. When you work in the area and see processes from the inside, it becomes clear that any development needs to be holistic. That is why our approach draws on a multi-factor development model, which includes several components like “economy”, “quality of life” (social sphere), “comfortable living environment”, “ideology” (local patriotism), “effective authorities”, “active society”, all of which are equally important.

5 Development strategy for the next 3 years.

Artyom Chernega: At present, the project team is exploring opportunities to move from individual projects to strategic development led by the local centre for social development, “The Salt of the Earth” Foundation.

Furthermore, the Totma Museum Association won a competition run by the Vladimir Potanin Foundation, “The Centers for Social Innovations in Arts and Culture”, Work is currently underway on a major project to establish a museum development agency “Lotsia” (Pilot)”

Key areas for strategic development over the next 10 years:

- to encourage social development and improve the appeal of Totma as a place to live;
- to strengthen citizen participation;
- to establish a centre for the development of socio-cultural competences;
- to increase appeal to investors;
- to preserve historical memory and develop cultural environment.

Alexey Novosyolov: I treat strategic planning with great caution. As they say, “if you want to make God laugh, tell him about your plans”. At the same time we have very ambitious plans. It is important to think big and aim high, otherwise there will never be enough money or resources to do anything.

I would really like Totma to become a model town where culture, nature, and people coexist in harmony. A place where the past of traditional log houses and wooden walkways meets the present with pizza and sushi delivery. A town that sets an example of independence and awaits no handouts from federal or regional governments but instead works hard to make things happen.

In a way, local media and some visitors to Totma are already promoting this image. I think this is great. We can show that small localities are not always about decline and decay and share our story of an eventful and enjoyable life out in the sticks!



Part 2.

“What Are You Doing?”



1 Does the organization see itself as a centre, a hub for socio-cultural development?

Artyom Chernega: A key milestone for the museum association was a 10,000,000 rouble grant (\$156,950.00) received from the Vladimir Potanin Foundation. This ambitious 3-year project will transform Totma in a local hub for the development of museums in small towns and villages, which will accumulate and share best practice for the development of museums and cultural institutions outside urban areas. Alongside this central area of focus run two related work strands: the development of tourism and services and the promotion of community engagement and public participation.

Alexey Novosyolov: I definitely feel that our project is a hub and get a kick out of it too! It means a lot when people who you admire like the director of the Kenozyorsk National Park, Elena Shatkovskaya say that they follow your work, learn from it and celebrate your successes. I am excited to think that the Kenozyork Park, which is a source of inspiration for many of us, finds what we do interesting.

Having said this, I am fully aware that the model we have implemented in Totma is indeed interesting and with some reservations can be further replicated. Effective local authorities who have established a new government department for community projects, the registration of a dynamic non-profit organization, targeted work with municipal organizations and community groups, and cultural and historic heritage that lies at the core of local identity — all of this works well and allows us to attract funds, connect people, and make a significant impact. I hope this development continues.

ELENA SHATKOVSKAYA,

Director of the federal state budgetary institution “Kenozyorsk National Park”, Honorary Cultural Worker of the Russian Federation, Laureate of the State Prize of the Russian Federation.

Until quite recently, I associated the town of Totma solely with the monuments of a local baroque style. I have always been fascinated by the story of these beautiful churches, built by local merchants who organized maritime expeditions to faraway, unfamiliar lands, known as the Russian America. By comparison, the present and the future of Totma seemed very bleak, hardly different from many other small historic towns, which find themselves in the difficult circumstances of the modern age. About two years ago, I came across an interview with Alexey Novosyolov, the director of the Totma Museum Association. I was surprised by everything in it: from the director's young age to his mature understanding of the museum's role in socio-cultural development of the area. Trust me, this is very rare in a conservative museum environment! Totma's team went beyond the familiar, expanding the boundaries of the museum to include the whole town and other communities across the Totma district. They were able to build horizontal and vertical communication, engage different organizations in socio-cultural project planning and convince local residents that culture is a strategic resource for development. Their Department of Community Projects in the district administration needs to be widely replicated at the municipal level. Over a relatively short period of time, thanks to their consistent work and creativity, the project team has achieved impressive results, which are recognized by the Russian museum community and renowned across the whole of the North-West. The scale of Totma's transformation, the amount of raised funds, as well as the number and the quality of implemented projects are truly impressive. Totma convincingly demonstrates that the impossible is possible. I can't wait to visit the town and see the “wonder of Totma” with my own eyes.

2 Partners.

Alexey Novosyolov: In a small locality where everyone knows each other all partners, both real and potential, are in the public eye. Yet, I am always surprised when visiting small towns by what appear to be routine feuds within the community: the library doesn't talk to the museum, local authorities have no contact with businesses, and so on. The result often is rundown houses, dejected streets, and dull museum displays "about nothing". This is absurd! There are very few people who live in villages and rural areas and if they fight like cats and dogs who would want to stay in such a community?! To be fair, in most cases the problem is ignorance, not rivalry. For example, a hotel keeper has no idea of what is happening in the local museum, local authorities never reach out to public organizations, even if they exist in the area. This is not unusual for the province.

In any locality, however small, it is important to find shared interests with local stakeholders. Leaders of organizations may know each other but still fail to notice opportunities for collaboration. Strategic sessions are an effective tool to discuss joint plans.

Strategic sessions give a fantastic opportunity to get to know each other. This is exactly what happened in Totma. We met and were surprised to discover a lot of new things about ourselves and the town. I think we've established sustainable partnerships too. For example, we now keep in touch with local guest houses and support them by planning major museum events for the low season, when the flow of tourists drops. Such examples are many and I won't go into details here.



We have established relationships with other centres for socio-cultural development, primarily through correspondence and reciprocal visits. It is challenging though to develop a network due to long distances between the participants but also differences in individual ways of thinking and visions for local development. Despite this, we follow the work of our colleagues in Kargopol, Yuzha, Pinega, and Olkhon with great interest.

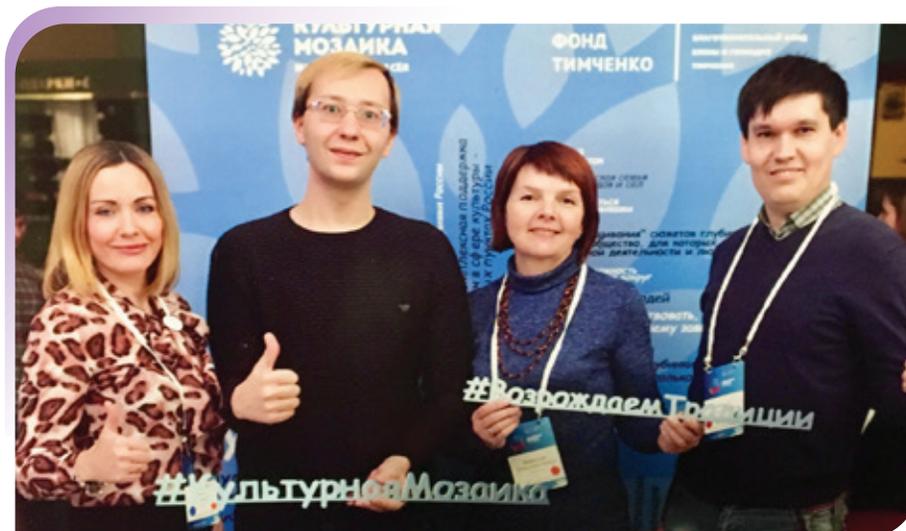
3 Changes.

Artyom Chernega: The district administration introduced a project management approach. It is a direct response to the successful project work of several local organizations. Now, the performance of various departments, offices, and committees of the administration is measured, among other things, by the success of long-term projects, for which they are accountable. Project working groups include representatives from different units within the administration, which ensures better organizational communication and cooperation between departments. As required, delegates from municipal authorities, non-profit organizations, or public interest groups join the project teams.

We have put a lot of effort in developing and promoting our volunteer programmes. There are 15 registered volunteer teams in the district and almost as many action groups involved in voluntary activities. Family and environmental volunteering, events, and participation in town and district improvement programmes are among the most popular volunteer activities. In 2019, local action groups received grants to deliver several volunteer projects for the first time in the district's history. The grant competition was initiated by the district administration.

Alexey Novosyolov: A training course developed by the Timchenko Foundation was the best thing that happened to the team in the last 5 years. It was a transformative experience! We were lucky to have such fantastic, engaging speakers who have a vast experience and skills in socio-cultural project planning: Marina Mikhailova, Svetlana Makovetskaya, Alla Balashova, among others. I found the workshops and seminars in fundraising and project sustainability particularly useful. Equally important was an opportunity to observe how similar projects are implemented elsewhere. I strongly support the Timchenko Foundation's initiative to take people out of Moscow and appreciate associated logistical challenges.

I believe that learning opportunities are even more important than money. I wish this experience was somehow documented so that representatives of other small localities could undergo the same training.



4 Key features .

Alexey Novosyolov: Without a doubt, we have significantly increased our resources. Project infrastructure has improved, new staff have joined who now form the backbone of the project team: Zinaida Selebinko, Maria Pravdina, and others. Those who had been sceptical about our work and waited for us to fail were convinced by the results and started to get involved by joining the existing teams and generating their own ideas.

In every team, there is a different balance between various players who influence the community life (business, non-profit organizations, government). It is important to make an effort to ensure that all of them are represented and voice concerns of their constituents. This helps to consolidate resources and make decision-making more transparent.

Compared to 2015, I can see a significant growth in all areas: the number of activists who put forward ideas and implement them, support group and the overall number of initiatives. For the moment, it is difficult to see how local business can fit in this nice picture. But if I am really honest there are simply no strong local businesses with significant resources.

Artyom Chernega: All mechanisms, including project activity, crowdfunding, volunteering, participative budgeting

serve to promote citizen participation and encourage local people to take personal responsibility for the place they live in. Only areas with proactive, engaged communities have a future. The task of the authorities is to create conditions for new ideas to emerge and help local leaders to involve more people in their teams.

I think what makes us different is the team where each member is responsible for a particular part of the project. The team structure includes local authorities, non-profit organizations, public institutions, and local businesses. It is still challenging to engage with local businesses, we face certain difficulties in cooperation and don't speak the same language. Despite this, some progress has been made, particularly in terms of tourism development. Just in the last 3 years, 3 new hotels, 3 guest houses and 2 cafes have opened their doors. Another hotel and a guest house are under construction.

Part 3.

“How do you express your identity?”

1 What makes your initiative different in the context of cultural innovation?

Alexey Novosyolov: I think that to a large extent our case study is about effective collaboration between local communities and authorities. The authorities have realized that it is possible to receive grants and deliver projects. Having understood that project work can encourage community engagement, they established a special department for community projects in the district administration. In my view, this is a great practice, which needs to be widely replicated provided that such departments are staffed by practitioners not random people dismissed from other departments.

Our other feature is a strong connection between community initiatives and museum work. The museum is very active and ready to support the majority of projects related to local history and cultural heritage. I think that local history museums are usually the best accumulators of ideas. They understand local identity and context, brand the area, and promote its image externally. Why is this resource so rarely used? It requires a strong-minded leader and close cooperation with the local government. Unfortunately, this is a rare combination.

Artyom Chernega: Most probably it is related to the team and its internal support structures, as well as well-defined job descriptions of the members. Also our ambition to prove that socio-cultural development has a positive impact, even in a small town. Whatever is said, the support from the district administration and cooperation with authorities are crucial for success in small localities. No less important is engagement with local communities, activists, leaders of public organizations, and opinion makers.

2 What changes took place?

Alexey Novosyolov: We started with a core team of 2-3 people, some support from local authorities, and a great ocean of skepticism around us. Now everything has changed. The core team has stayed largely the same, but many new leaders have emerged and built their mini-teams to deliver their own projects. It is as a sort of network with members connected by friendships or partnerships, where mini-teams are united around their leaders and develop independently, delivering their own projects.

No one keeps track of all the activity and tries to fit it into a single strategy for local development. I can debate the necessity of such a leadership role. When it comes to socio-cultural projects, there can be no “one size fits all” approach. I believe that small actions can make a big difference. Every project team does its own small part for the town or district and the more there are, the closer we get to our shared vision of a comfortable, prosperous, and supportive environment. Project thinking must not be substituted for pre-set thinking.



3 How do you define happiness? How does your project contribute to a feeling of happiness in the community?

Alexey Novosyolov: For me, happiness is an opportunity to change the world for the better. Even if it is only a small part of the world, where I have enough skills. Above all, I mean my museum and cultural work. I am glad that local history has in some ways defined the identity of Totma and its residents and enabled us to deliver a range of outstanding projects.

I think we are witnessing a transformation of the society. People see how much can be achieved if they really want it. It makes them excited and willing to act. I am certain that our museum has stirred many organizations and public institutions in the area. This is very important. One cannot be an expert in everything from pedagogics and children's sports to landscape design. Better leave it to other teams who have competences in these areas, while we support their work as best we can. The more active people there are, the more dynamic the development of Totma.

Artyom Chernega: Sustainable development and success of the area depend on a set of factors. It is difficult to say which is more important: economics or the quality of health, employment opportunities or the availability of childcare, performance of local authorities or active community groups. Let's say it is necessary that these and other factors coexist to ensure the future of the area.

Local community engagement has been an increased focus of the district. Active residents are a valuable resource for local development.



A range of projects delivered with expert, learning, and information support of the Timchenko Foundation gave local residents an opportunity to do something good for the town and the number of such people is growing.

This is a foundation for happiness.

At the moment, a new web portal, “The Totma district: we can do this together. Web resource for active Totma residents” is being developed. It is a single platform to launch, discuss, and support community projects and an unprecedented step forward for the district.

4 What inspires your project work?

Alexey Novosyolov: Elena Shatkovskaya, the director of the Lake Kenozero National Park is an undoubted authority in socio-cultural project planning and work processes in general. I believe she was one of the first in Russia to introduce participatory project management. The first thing she did when she became the director of this very difficult area in decline was to open a school in the village of Ust-Pocha. She realized straight away that no project can be successful without people, without involving the residents. Cooperation with local communities and focus on addressing local challenges are the lessons we can learn from the Kenozero National Park. When sometimes I lose heart and feel like tilting at windmills I always think of Kenozero who inspire me to go on.

In terms of museum work, I admire what is done by the «Semeynkovo» museum of architecture and ethnography in the town of Vologda. Their director, Natalia Kirshina is an outstanding manager, whose passion and enthusiasm are contagious. Despite limited funding and recurrent challenges, the museum is successfully developing and moving forward. We feel inspired by Semeynkovo and follow suit!

5 What advice can you give to the teams who are just starting a centre for socio-cultural development in their regions?

Alexey Novosyolov: There is no formula for success. In some places, municipal authorities are more effective than the regional government. In others, one has to fight for years to receive funding that is readily available elsewhere. There are local differences in the levels of centralization and autonomy of cultural institutions. Therefore, it is only possible to talk about different strategies and opportunities for development. Each of these has its own advantages and disadvantages, risks, and practices that can be replicated.

In any case, it is important to know the needs of your local community and find a shared foundation to build on. In Totma, it is the town's rich history and cultural heritage but it can be anything from personal and family memories, history of local enterprises and local lore, to all sorts of ideas and concepts unrelated to the above. Experiment and avoid one-dimensional thinking, like running those identical folklore festivals. I have not seen a single folklore festival in my life which was capable of bringing young people back into the village. This is a fantasy! Try to find your own unique feature. For example, if birch bark weaving is widespread in your region, maybe your technique is different from everywhere else?

Think about how your ideas can influence target audiences with differences in age, lifestyle, and public interests. Remember that you need to involve other people and communities in the process. Do not allow 2-3 people in the team to assume all responsibility. The goal is to develop and empower new leaders who will form their own teams. Only then will the development be systematic and sustainable, independent from individual leaders.





Key tags:

#социальное_предпринимательство
#сельская_ярмарка
#русский_север

Pinega



Village of Pinega, Arkhangelsk region,
230 km from Arkhangelsk



Population (locality / district):
3 768 / 21 471 people



Project area:
**village of Pinega and
“Pinezhskiye” municipality,
Pinezhsky district, Arkhangelsk region**



Grant support from the
Timchenko Foundation (2015-2018):
1 558 485 roubles

Key figures for 2018 (final year):

Amount of funds raised:

in monetary terms — **438 000 roubles**

in kind — **565 000 roubles**

Number of local residents, who volunteered
for projects: **671 people**

Number of supported community initiatives: **5**

The engagement of local community in the regeneration of cultural, historical, and creative potential of an ancient merchant town developed through the training of volunteer tour guides, creation of interactive tour itineraries, and improvements of small holdings.

Cultural organizations, authorities, deputies, and active residents have united to implement a partnership project “Pinega — a Merchant Town”. Local development projects have mobilized local communities.

Part 1.

About.

1 Project owner, project team.
Contact details.

Angelina Bogatyreva,
project lead, Director of the municipal institution of
culture, “Pinezhsy Cultural Centre”

Olga Kordumova,
project initiator, Deputy Director of the municipal
institution of culture, “Pinezhsy Cultural Centre”

Website:
<https://впинеге.рф/>

Social media:
https://vk.com/pinega_news

Contact details:
pinegadm@yandex.ru



Empowerment of the community through increased public participation in the delivery of events: fairs, town festivals, weekend tours. Fairs and a meeting of social entrepreneurs have become platforms for local residents to showcase interesting ideas, innovative proposals, socio-cultural initiatives.

A partner network of cultural institutions, public authorities, and the “Golubino” tourist complex has been established. The appeal of the area to tourists has increased. There is a growing socio-cultural activity of local councils, youth teams, and local community in general.

2 Background and premises of the cultural initiative.

The village of Pinega, an administrative centre of the municipal district, is one of the oldest settlements in the Russian North. It was first mentioned in the chronicles of 1137. In 1780, by decree of Catherine the Great, the village received town status and served as an administrative, commercial, and cultural centre of the whole province. In 1925, Pinega lost its town charter and became a village again but kept its role as a centre of the Pinezhsky district until 1959.

For decades, local residents have been taking it hard. Pinega's transition from a thriving provincial centre to a village has had a significant impact on the quality of life and contributed to an outflow of young working-age population to the regional centre and other cities in the area.

Villagers feel that something must be done to recover the former glory of Pinega, prevent further out-migration, and attract visitors to the village by creating new tourist products and drawing on local cultural and historical traditions. Prior to our victory in the "Cultural Mosaic" grant competition organized by the Timchenko Foundation, our activity aimed at developing a distinctive historical potential was rather fragmented and patchy. The project has allowed to bring together different work streams, develop a shared vision, and establish connections with multiple local partners.



3 A brief description of the implementation strategy.

The project implementation strategy was developed by the Pinezhsky Cultural Centre in cooperation with partners. The team of the cultural centre is creative and hardworking. There are clear leaders who have taken the responsibility to deliver the project and meet its objectives. Partners are actively involved in individual project activities, including teams of the local history museum, department of environmental education of the Pinezhsky nature reserve, Consumers Union of Pinega, deputies of the district council, and the folk arts centre. The head of the municipal administration, Maria Olkina has taken the lead in developing the public gardens and arranged the delivery of materials.

Above all, we were able to engage people who have financial and administrative resources to support the delivery of project activities. This is the main resource that lies at the core of the project strategy.

Several years ago, a public opinion poll was held to find out people's associations with Pinega (historical figures, events, places). The sample was drawn from 200 individuals.

The analysis of responses revealed that despite a variety of associations, most people share a powerful image of Pinega. A large part of the associations related to the history of the village, which make Pinega different from other localities. Many were connected to specific places where locals like to spend their time. We have launched the project to reinforce the positive associations that the villagers have and to generate external interest in Pinega as one of the most beautiful of places, rich in history and events.

The main findings from the survey indicate that the villagers have many ideas and confidence in their abilities, love the environment and are prepared to take part in different projects. They feel involved in what is happening around them.

Drawing on the survey findings, we have developed a vision for local development, "Pinega — a Merchant Town".

Regional operator of the "Cultural Mosaic" programme in the Northwestern Federal District



MARINA MIKHAILOVA, Director of the "Garant" centre of social technologies

The project was initiated by the Pinega Cultural Centre who for a long time remained the main driver of development. However, over the course of the project, the lead group expanded to include representatives from local businesses, for example, the "Golubino" tourist complex. New partners have started to actively develop new areas of work, take the initiative, and attract resources. Working together has created and developed partnerships between different organizations and institutions, while new areas of work have emerged through pooling of resources and ideas.



During the rule of Catherine the Great merchants would come to Pinega from across the country twice a year to visit the Blagoveshchensk Fair (in April) and the Nikolsky Fair (in December) that traded in furs and grouse.

Even a small team with limited experience in sociology can carry out a similar survey. It helps to engage local residents in collaborative project planning and identify the next steps.

We were lucky to inherit the Volodins' historic merchant quarter, a complex of stone buildings that used to house shops, studios, and warehouses. Now, this is a historical and cultural centre of Pinega. So all we had to do was to develop and improve the area around the cultural centre.

Over the course of the project, we have introduced changes to the by now traditional festival, The Day of Pinega, started a revival of the famous Blagoveshchensk Fair, opened a new public garden, "The Merchants' Yard", and shared insights into the glorious merchant heritage of the town. Thanks to "The Merchants' Yard", the local administration applied to a competition, "Comfortable Urban Environment" which has led to a redevelopment of the riverside.

Our vision for future development of the area fits in with the concept of "Pinega — a Merchant Town".



4 Project outcomes, economic and social benefits.

“Pinezhye Guesthood” project continues. There are new opportunities for development and a growing network of partners. For the first time, the project has brought together efforts and resources of various public organizations, institutions, and businesses involved in promoting Pinega, improving its image as a tourist destination, and unlocking creative and cultural potential of local traditions.

The main idea of our work is to reveal and celebrate creative, historical and cultural potential of local traditions. We achieve this through showcasing existing and restored rituals and customs of the merchant Pinega. Over the course of the project, a range of cultural services offered to both residents and visitors has expanded. Two big festivals, the Day of Pinega and the Blagoveshchensk Fair, have become much-anticipated events in the Arkhangelsk region. We continue to work closely with the “Golubino” tourist complex and local authorities to successfully deliver these initiatives.

Throughout the project, new interesting ideas and suggestions have emerged on how to improve the area and create conditions for tourism development:

- A local action group developed and delivered a project, “Safer Pinega”, when broadwalks were installed in popular public places. The project received funding from the district budget and gave rise to a new initiative, “The Wooden Circle of Pinega” aimed at developing a new tourist trail. Local authorities and the “Golubino” tourist complex are interested in supporting this work.
- The municipal administration developed a project for the riverside redevelopment, “Summer Road: the beginning of the waterway”, which received funding from the “Comfortable Urban Environment” grant programme. For us, it is a natural continuation of the project “The Merchants’ Yard”, which draws on the same assets and style. In future, we plan to improve the footpaths that connect two projects in the historic centre.

- A hundred years on, the town once again hosted the famous Blagoveshensk Fair, which used to gather merchants from all over Russia. It has become an exciting cultural and social event. Initially conceived as a craft fair, the concept expanded to involve local producers from 3 neighbouring districts in the north of the region. It was an attempt to explore marketing opportunities for small food producers, local farmers, and manufacturers.

The second and third editions of the Fair featured a business programme. The Rally of Social Entrepreneurs forming a part of the programme became an important business occasion, which brings together social entrepreneurs from the Arkhangelsk region and key experts from across the country.

Although the criteria for assessing financial sustainability are still in development, the Blagoveshensk Fair is gaining traction. There is a significant increase in the number of visitors and participating locations. The idea of the organizers has proved successful: a revived fair with cultural and business programmes stimulates new partnerships and encourages the development of traditional crafts. Without a doubt, it is necessary to continue, develop, and promote the Blagoveshensk Fair.



- We run an annual festival “The Day of Pinega”. Having started as a folk celebration, it has developed into an historic festival, which features artworks and special photo zones. In 2018, an off-site exhibition, “Everyday of a Pinega’s Craftsman” took place (with displays of traditional costume, interiors, and paraphernalia). In 2019, representatives from different districts showcased their traditional souvenirs, food, dress, and services at a specially created “Guest Square”.
- We continue the “Clean Steets” campaign, initiated by the employees of the local administration, cultural organizations, national park and local councillors. Residents are actively involved in the process. They tidy up their houses and yards, volunteer for events and activities, and take part in community work, which contributes to local development.
- For the first time, we have tried to run a project competition for active community groups in local villages. Thanks to the “Garant” centre and with the financial support from the Timchenko Foundation’s “Small Cultural Mosaic” programme, we held a district-wide grant competition. 5 winners were selected out of 13 applications. We had a unique opportunity to become grant operators and support the most interesting projects. The Foundation’s financial support was crucial for the area. It was also the first experience for most of the competition participants. Grants of 25,000 roubles (\$393) have paid off manifold as local partners have taken up the projects. It is wonderful that the



initiatives did not finish with the project's completion but continue to develop further. For example, "The Park of our Memory" project in the village of Kevrola. Volunteers cleaned the park, removed litter, and planted trees. This work was continued by partners who installed new gates and themed park benches. For a small village with no major businesses this is an important undertaking, which was stimulated by a grant.

- The project changed the look of an historical and administrative centre, the Volodins' Quarter. The site overrun by huge poplars was transformed into a public garden, "The Merchants' Yard". It is a new space for recreation and events, which is popular with locals and visitors alike.
- As part of the project, a new design was developed for a cafe in the town centre, "By the Volodin". The Consumer Union of Pinega was responsible for the work. Thanks to their efforts the cafe with a much-anticipated new design opened last May.

The success of any community initiative largely depends on the leadership of local institutions and organizations who provide financial resources and materials and support a common cause.

5 Development strategy for the next 3 years.

Through collaborative work, we have formulated a strategic vision for the future development of the area, "Pinega, — The Merchants' Town". The idea was supported by the public authorities, businesses, and local institutions. As a result, all current developments and changes to the historic part of the town must comply with the specified guidelines.

Future development of Pinega is closely connected to tourism.

- The "Golubino" tourist complex increased efforts to promote Pinega as an appealing destination for tourists.
- In order to build on the successful partnerships of the Blagoveshchensk Fair, it is necessary to establish the "Crafters' Club", which will bring together all local residents involved in arts and crafts. The aim is to promote and increase the quality of local products.
- We will pilot the tours of merchant Pinega, which will include visits to sites across the whole of the municipal district, and develop new tourist itineraries.
- We will improve the leisure and cultural offer for the residents and visitors. In the summer, when the town is full of holidaymakers, we will run an evening programme of events, "The Merchant Wednesdays", exploring the history of the town and featuring workshops, photography sessions, and poetry readings that are open to everyone. Participants will be invited to share their own creative work.
- We plan to open a new interactive space, "Games of the Old Town", offering tournaments in traditional games (skittles, lapta bat, and others) at "The Day of Pinega" Festival.
- We will develop a tourist navigation system for Pinega and the neighbouring areas.
- Another priority is to maintain district level partnerships which were developed through the project.

Participation of the village in the "Pinezhye Guesthood" project has brought the residents together, encouraged community engagement, and joined efforts to identify opportunities for future development. Team work inspired people and gave rise to new ideas and activities.

Despite the challenges, Pinega is transforming with each passing year. This is an achievement of local people of different ages, occupations, and backgrounds, who make the village more appealing. The merit also goes to a talented and creative team of the cultural centre.

Part 2.

“What Are You Doing?”

1 Does the organization see itself as a centre, a hub, for socio-cultural development?

The cultural centre of Pinega has always been a centre of gravity for creative and enterprising people in the area. We are constantly looking for new ideas, increase engagement with the local community, and welcome interesting initiatives from the outside.

Activity is not confined to inside the center and the team actively reach out to the surrounding areas, creating new public spaces.

The administration supports our work and helps to bring it to another level. Local businesses are also the center’s long-term partners who champion community initiatives and efforts to revive the celebrated traditions of Pinega and improve the quality of life in the area.

2 Partners.

The project would not have been possible without the engagement of local community. Importantly, the district administration and the village council have supported our work. Their aims and objectives resonate with our ambition to improve the appearance of the town and the surrounding area and to increase the quality of life. Thanks to the continued support



from the village head, Maria Olkina we are able to address critical issues related to local development and communication with managers of local enterprises and institutions. A member of the regional assembly, Sergey Emmanuilov is another major supporter.

The district administration also takes interest in our work. The Department of Economic Development is actively involved in the planning of the Fair's business programme, which serves as a platform for seminars and business meetings. Authorities support the project and understand its importance for local development, tourism and efforts to preserve local traditions. We provide regular project updates to the local administration who are actively involved in project planning and decision making at the highest level, and run follow-up meetings to discuss the results of "The Day of Pinega" town festival and the Blagoveshchensk Fair. The local administration also helps to recruit new partners who support the delivery of the project.

Activists from community organizations, individual entrepreneurs, and the management of local enterprises willingly respond to our requests and provide support. They understand that the project benefits the whole community and improves the image of Pinega by encouraging tourism and creating new public spaces for recreation.

The project steering committee includes active citizens, experts in local history, representatives from the veterans' council, management and employees of the national park, local history museum, "Golubino" tourist complex, Consumer Union of Pinega and technical college.

Volunteers, most of them retired or young people, help to run major public events.

Shortly before the "Day of Pinega" festival the village administration organizes a competition, "My Lovely Yard". A special commission on public improvements selects the best houses and courtyards. The results are announced at the festival. Winners receive honorary diplomas and awards.

Over the course of the project, we have built a close partnership with a public organization "The Pinega Initiative" who helped to involve local activists and enthusiasts from across the district in the Fair's business and trade programme.



VLADIMIR WEINER,

Director of the Gladway Foundation for the Development of Media Projects and Social Programmes

I have visited the town of Pinega several times, including for the Blagoveshensk Fair, and know the story personally. There was no initiator from the outside who moved in from a big city, as is so often the case. People have decided to revisit things that were fading from memory. Why have they succeeded? It might be the power of the place with many generations putting their hearts and efforts into Pinega. Perhaps, external factors have played a certain role: competitions, grant programmes and a very active local resource centre for non-profit organizations ("Garant"). The action group based at the Pinega Cultural Centre have maintained their own world where the town is still a district centre, not a small local village largely disappearing from public view. They were able to wake the memories of local residents and inspire them to once again invest in the community. I believe that an essential element of their success is targeted and consistent effort to unite local residents around the key identity aspects of a district town: from public gardens and the Blagoveshchensk Fair to riverside area, walkways, the Day of Pinega Festival, and so on.

3 Changes.

This is a very important project for the creative team, which allows them to implement many of the long-standing ideas and plans. In the 3 years of the “Pinezhye Guesthood” project, Pinega has experienced significant changes:

- A range of cultural services for locals and tourists has increased.
- The partnership with “Golubino” tourist complex has strengthened.
- Event tourism has increased. Tourists come to visit the Blagoveshchensk Fair and “The Day of Pinega” festival and take part in village summer festivities.
- An interactive tour around Pinega and theme itineraries are included in the tourist offer of the “Golubino” complex who also developed their own tours to a local bakery and a farm, led by the creative team.
- The local museum and library services offer a range of quests exploring the history of Pinega and learning games that engage visitors with local folklore and storytelling. A team of like-minded people has come together who are ready to make big things happen!



4 Key features.

The project has addressed a theme that occupied the community: the importance of history and collective memory.

If there are resource centres, local community foundations, or any other existing infrastructure in the region, try to involve them as partners and supporters in developing community initiatives, devising a strategy and identifying effective tools for its implementation, as well as providing training and expert advice.

The community mapping process has catalyzed local development, initially driven by the cultural centre. The “Garant” Centre for social technologies in Arkhangelsk and personally its director, Marina Mikhailova have generously supported this work, including

by providing expert advice. As a result of subsequent meetings and seminars with key stakeholders, local history experts, managers, and local authorities, the SWOT analysis was conducted to gain insight into the potential of the area.

At the moment, local councils and community boards are developing their own projects and setting up new public spaces for children and adults. We provide regular support to a local youth movement who became active following the project “PRO Future of Pinega”, organized by our partners. Their work aims to improve recreational facilities in Pinega. Project activity is spreading to other areas of the municipal district.



Part 3.

“How do you express your identity?”

1 What inspires your project work?

We are guided by the words of Olga Fokina, a poet from northern Russia: “Happy is he who is happy at home”.

2 What advice can you give to the teams who are just starting a centre for socio-cultural development in their regions?

Never give up in the face of difficulties. Move confidently towards your goals and pursue your ambitions. Even failure brings you a step closer to success. Be bold, don't be afraid to set sky high goals and achieve them!





Key tags:

#морепомор

#ремесло

#рукоделияпоморья

#центрпоморскойкультуры

Sumposad



Village of Sumsky Posad, Belomorsk district,
Republic of Karelia,
420 km from Petrozavodsk



Population (locality / district):
662 / 15 929 people



Project area:
**village of Sumsky Posad and Belomorsk
district in Republic of Karelia**



Grant support from the
Timchenko Foundation (2015-2018):
1 950 000 roubles

Key figures for 2018 (final year):

Amount of funds raised:

in monetary terms — **459 000 roubles**

in kind — **160 000 roubles**

Number of local residents, who volunteered
for projects: **38 people**

Number of supported community initiatives: **6**

Local community leaders unite around the revival of traditional crafts. New crafters emerge and designated craft spaces are set up in other villages under the auspices of the network of rural community centres.

A new public association of crafters, “The Handicrafts of Pomorye” at the Centre for Pomorye Culture in Belomorsk and a cooperative crafts society, “The Gold-Embroideresses of Belomorsk” are established as forms of cooperation, self-governance, and self-employment. There is an increase in socio-cultural activity of local residents.

Part 1.

About

1 Project owner, project team.
Contact details.

Olga Stepanova,
Director of the state municipal institution “Centre for Pomorye Culture” (2014-2018), manager at the Association of ethnocultural centers of the Republic of Karelia “Echo”.

Natalya Moshkaryova,
Supervisor at the community cultural centre of the Sumsky Posad village, part of the municipal state institution “Inter-village socio-cultural collective”

Irina Ilyina,
Head of the museum-workshop “The Handicrafts of Pomorye” at the municipal state institution “Centre for Pomorye Culture”

Mikhail Tretyakov,
Director of the municipal state institution “Inter-village socio-cultural collective”

Lyubov Sidorova,
Head of the Deptmant of Culture at the Belomorsk municipal district administration

Website:
<https://pomorskibereg.ru/>

Social Media:
<https://vk.com/public41933338>

Contact details:
olgastepanova2015@mail.ru



The territory has a growing appeal to tourists as a place where the authentic craft of gold embroidery is revived. The sales of handicrafts have significantly increased. Community activists and partners are joining efforts to create a single network for local development.

The Centre for Pomorye Culture has been strengthening its position as a hub for socio-cultural activity, which brings together partners and supports growing social activities of local residents.

2 Background and premises of the cultural initiative.

Our first project, “Recover the former glory of Sumposad!” (2015-2016) was propelled by a desire to breathe new life into the old Pomorye village of Sumsky Posad. The next stage was a 3-year project to revive the traditional local craft of gold embroidery (2016-2018).

3 A brief description of the implementation strategy.

1. For the first time in the town’s history, we have organized a study of key concepts and visual images that are associated with Belomorsk to create a new brand identity for the town. Focus groups were used to identify the main factors of attraction and cultural symbols that exist in the district. The results have formed the basis for a design brief to create an official visual identity for the Republic Day festival.



2. Amateur crafters teamed up with professional designers and artists to create innovative, commercially viable, and functional products that are rooted in local history and respond to the challenges of the time. A complex creative process is underway, which includes historical research, cultural immersion, search for original production solutions, experimental prototyping based on artists' designs, and manufacturing tests.
3. An original methodology to teach gold embroidery was developed and successfully tested. This started the process of reviving a disappearing craft of gold embroidery among both adults and younger people. Courses in gold embroidery were set up with contributions from 12 professional crafters.
4. A cooperative crafts society "The Gold-Embroideresses of Belomorsk" was established as a form of cooperation, self-governance and self-employment to ensure continuity of traditions and develop skills in this indigenous craft.
5. Over the course of the project, an active community of crafters and artists has emerged. They set up a public association for arts and crafts professionals of the Belomorsk district "The Handicrafts of Pomorye", which strengthened cooperation between local craftspeople.
6. The search for new markets continues. Sales agreements were signed between 10 local crafters, 2 travel companies, an art gallery and a tourist boat operator that provides a seasonal service to the Solovetsky islands.
7. The only community cultural centre in the historic village of Sumsky Posad has become a local centre for public socio-cultural activities.

In the beginning, when a team of supporters was just forming, we used to take decisions on our own. Gradually, we have built cooperation and mutual understanding with project partners who now resolve most of the issues independently but we still come together to discuss strategic plans and address shared concerns.

We achieve financial sustainability through internal organizational resources and funds raised from grant applications.

Regional operator of the "Cultural Mosaic" programme in the Northwestern Federal District



MARINA MIKHAILOVA, Director of the "Garant" centre of social technologies

The project initiators have come a long way – from breathing new life into an ancient Pomorye village to reviving a unique traditional craft. Local community has championed the revival of the ancient technique of gold embroidery, which the Sumsky Posad area was once renowned for but which was completely lost. The project has inspired residents to take an active part in the life of the community and generate ideas for local development. It gave rise to the revival of traditional crafts. Professional crafters emerged in the area. The project deserves credit for bringing different specialists together: craftspeople and designers, local residents and invited experts. It has contributed to improving social and economic well-being in Sumsky Posad, while the Centre for Pomorye Culture has become a magnet for designers and craftspeople.

4 Project outcomes, economic and social benefits.

Impact on the area:

- A community of crafters has emerged who are interested in developing individual members and improving infrastructure in villages and rural areas.
- A team of like-minded people has come together (above all, crafters living locally) who are ready to get involved in creative work.
- Independent bodies (public association of crafters of the Belomorsk district and “The Gold-Embroideresses” cooperative society) can be regarded as forms of self-organization and cooperation and a means of training. A new creative space, “The Gold-Embroideresses” society was established to encourage cooperation between beginners and experienced crafters and give rise to new ideas, creative projects, and original products. This is a new platform for skills development and learning the traditional technique of gold embroidery.
- We developed and tested our own learning product, which is an original methodology to revive the traditional craft of gold embroidery. One of the crafters was awarded an honorary title of the “People’s Crafter of the Republic of Karelia”



- We have developed a team action plan to continue the project. Our new initiative, The People by the White Sea, is an integrated model for local development.

Impact on local residents:

- The number of local residents involved in traditional crafts is growing. Opportunities for self-employment have also increased.
- Cultural projects, delivered as part of the “Small Cultural Mosaic” programme, have convinced the residents that much can be achieved by personal effort. This gave them a sense confidence to continue the projects and find resources for implementation. In some villages, core groups of activists developed plans for the improvement of village centres and prepare to put their ideas into practice over the spring and summer season.
- 8 initiatives received support from the “Cultural Mosaic of Small Towns and Villages” programme, including the festival of primitive culture, a monograph on the traditional Pomorye culture and the “Literary Belomorsk” project, among others.

Impact on the preservation of tangible and intangible cultural heritage:

- The work of the community cultural centre in Sumsky Posad is increasingly based on local historical material. We created comfortable working conditions. Public attitudes towards the centre have also changed. There is an increase in visitor numbers and volunteering, new services for tourists, and a growing interest from the community.
- There are new services available, including a tour of the town’s old streets and courses in traditional embroidery.
- We initiated the process of reviving the traditional technique of gold embroidery and passing it to the next generation.
- 3 local residents registered businesses related to rural tourism.

5 Development strategy for the next 3 years.

We devised a project development strategy, “The People by the White Sea, which is a model for integrated development of the Pomorye area in 2019-2022.

Historical and cultural codes of the people who live on the White Sea coast are preserved in the community, architecture, traditional lifestyle and activities. They are a unique feature and a competitive advantage that make the Pomorye area different from the rest of the Karelian Republic, Northwestern federal district, Russia, and the whole world. The White Sea is not just a factor that determines the specificity of the local lifestyle but a symbolic image that contains various assets – from natural resources associated with the location to the wealth of knowledge, accumulated by the Pomorye people over the centuries.

We aspire to the following vision:

- The restoration of a way of life, which is traditional for the Pomorye area (occupations, crafts, food, folklore, and dialects).



- The revived craft of gold embroidery and other traditional local crafts operate as sustainable business enterprises and generate self-employment opportunities for local crafters.
- The development of hospitality infrastructure: new tourist routes and guesthouses emerge, which provide a wide range of services from accommodation to boat trips, fishing, traditional baths, and other village activities.
- New community spaces with exhibition facilities open in the villages of Kolezhma and Sumsky posad. Festivals and public events that celebrate a traditional way of life take place regularly.
- A new international business event attracts enterprises from the border areas (primarily fisheries) who invest in the White Sea coastal areas.
- The Centre for Pomorye Culture has become an experimental learning hub for crafters, local communities, and professionals working in the cultural sector.



Part 2.

“What Are You Doing?”

1 Does the organization see itself as a centre, a hub, for socio-cultural development?

We feel that the best indicator of positive change that takes place in the area is a growing interest in the project from local residents. There is an increase in the number of people involved in the process of transformation, as well as volunteers, events participants and contributors who offer help in addressing the local issues.

We know from experience that the local authorities are prepared to support community resource outlets in the area. For example, the project “Recover the former glory of Sumposad!” encouraged the village cultural centre to give a new meaning to their work and inspired the development of a new tourist trail and folklore programmes. With support from the residents, we initiated the work on a local museum and created a new public space styled as a traditional Pomor house. Specialists from other areas have started to approach us to learn from our experience. The local administration, Having witnessed the changes, the local administration began to work with the district council to raise funds for a much-needed renovation of the community centre.

Over time, a community of experts has formed around the project, whose professional opinion we rely on.

The community centre has strengthened its position in the district as the only resource centre for the traditional culture of the Pomorye area. Cultural and educational institutions turn to our specialists for advice and practical help and along with the local residents seek to take part in our programmes and activities.



Dr ANASTASIA MOSKVINA,
expert at the Centre for Social
Entrepreneurship and Innovation Studies,
National Research University Higher School
of Economics

The revival of the traditional craft of gold embroidery in the Pomorye area is a beautiful story indeed. The formula for success in this particular case was the desire of local craftspeople to preserve the traditional craft and reignite its development. This was achieved by training a young generation of crafters, inviting a designer from Moscow, conducting social research in tourism potential, and engaging a range of partners who contributed to the common cause of preserving the local identity to stimulate the development of the Pomorye area.

It was very important to connect local amateur crafters to professional designers and artists in order to create conceptually new, functional, and commercially viable products that are rooted in local history and respond to contemporary challenges.

It is advisable that other territories take this experience on board: 1) «scrape the corners» to identify unique crafts and practices that are traditional for the area. 2) give a new lease of life to old crafts to make them relevant again and engage young people by carefully modernizing and finding new meanings. 3) involve partners from the area and neighbouring villages to make the revived craft into an attraction for local residents and tourists.

2 Partners.

The Association of Ethno-Cultural Centres of the Republic of Karelia, “Echo” provided practical support, resources, and expert guidance to the project through their programme, The Crafts Cluster of Karelia, which received a presidential grant. The Belomorsk district is one of the four pilot areas in the Republic of Karelia that take part in the project. This is what has been achieved so far:

- In February, a research expedition which involved specialists in traditional culture of the area and socio-cultural management took place to the Belomorsk district. The aim was to document the district’s craft resources and conduct a sociological study, “The Crafts Cluster of Karelia as a regional model for crafts development”, which reviews the state of the crafts sector in the Republic, existing legal framework for craft activity, and factors that influence the sustainability of the sector. It offered solutions for improving the regional model for crafts development in Karelia.
- In April, a series of creative workshops with a young designer and stylist Maria Andriyanova (Moscow) took place in Belomorsk. Participants worked on a design for an ethnic-style dress. For the first time, local crafters collaborated with a professional designer to create a new style of a traditional dress. Hand painting designs to decorate the dress were created by Maria.
- The village of Nyukhcha hosted a creative workshop in wet felting.
- 7 crafters from different villages of the Belomorsk district took part in a creative weaving workshop in Letnerechensky village with invited experts who taught new techniques of pattern weaving.
- A new partner, “The Dawn of the North” collective fishery (village of Kolezhma) who joined the project through the “Small Cultural Mosaic” mini-grants competition, supported the construction of a new sports ground in the village and funded some of the works. They later became involved in socio-cultural activities and started to participate in seminars and strategic sessions, which have resulted in a joint action plan for local development.

3 Changes.

- The Centre for Pomorye culture have built an expert authority and professional reputation through the new learning programmes (courses in gold embroidery and the design of a traditional female sleeveless dress), which were piloted as part of craft projects.
- Belomorsk is promoted as a centre of gravity for crafts and design in the Republic of Karelia. Collaboration is ongoing.
- Belomorsk is the only centre in northwestern Russia for the revival of gold embroidery. It is a training hub for female crafters.

- Independent bodies (a public association of crafters of the Belomorsk district and “The Gold-Embroideress” cooperative society) emerged as a form of self-organization, cooperation, and professional development of local crafters.



Part 3.

“How do you express your identity?”

1 How do you define happiness? How does your project contribute to a feeling of happiness in the community?

I remember a small poster in one of the classrooms in my school with the words of Konstantin Ushinsky, a famous Russian educator, written with a fountain pen: “If you choose your labour wisely

One of the most difficult but important tasks faced by the centres for socio-cultural development is to find a common ground and a balance of interests between the two very different target audiences: local residents and visitors.

and put your heart into it, happiness will find you”. I don’t know why, but this phrase stuck in my memory and I find truth in it every passing day.

I find happiness in changes that are caused by the project and like-minded people who stay by your side through life. We all love our northern town on the White Sea coast with its beautiful landscapes and rich cultural and historical traditions. We believe that the use of these resources with care and consideration will make the life of our small provincial town interesting and exciting not just for visitors but, most importantly, for local residents.





Key tags:

#традиции_купечества

#креативный_кластер

#ремесла

Kargopol



Town of Kargopol, Arkhangelsk region,
493 km from Arkhangelsk



Population (locality / district):
10 055 / 17 143 people



Project area:
**town of Kargopol and Kargopol district
of Arkhangelsk region**



Grant support from the
Timchenko Foundation (2015-2018):
2 027 244 roubles

Key figures for 2018 (final year):

Amount of funds raised:

in monetary terms — **525 000 roubles**

in kind — **67 000 roubles**

Number of local residents, who volunteered
for projects: **466 people**

Number of supported community initiatives: **14**

Local residents are involved in devising a development strategy for the Old Town. The project “The Illusion of the Old Town. Crossroads of Time” is launched. A leaders’ club was established for those interested in the preservation of the town’s historical appearance.

Local residents are engaged in events-based cultural projects and festivals, the number of which has increased.

Part 1.

About

1 Project owner, project team. Contact details.

Ekaterina Zabaldina,
Project initiator and director, project coordinator at the regional assembly association of non-profit organizations of the Kargopol municipal district.

Maria Logionova,
Head of the Department for Culture, Youth, Sports, and Toursim, the administration of Kargopol municipal district.

Oksana Mishina,
Director of a municipal public institution of culture “Kargopol Central Library System”

Website:
<http://art-kargopol.ru/>

Social Media:
<https://vk.com/clasterfamilia>,
https://vk.com/kargopol_nko

Contact details:
ekzabaldina@yandex.ru



A partnership is formed to establish the “Familia” creative cluster, which brings together the local government, district library, town museum, craft centre “Bereginya”, tourist information centre “Kargopol” and 9 historic building dating back to the 19th century.

A School Entrepreneurs Club is established to promote creative entrepreneurship. Young creative entrepreneurs, town residents, public authorities, and cultural workers have been encouraged to take part in the project and contribute to local development.

Members of the “Familia” cluster promote the territory and its brand. Between 2018-2019, 19 local initiatives received 500,000 roubles of support from the consolidated budget of the Timchenko Foundation, public authorities, and a local entrepreneur. A growing number of people become involved in local development.

2 Background and premises of the cultural initiative.

Kargopol, located in the southwest of the Arkhangelsk region, is a historic town of national importance, which was founded in 1146. The greatest challenge facing the town today is the loss of historic character and traditional wooden architecture designated as cultural heritage. Most of the buildings, which are private and apartment houses, have stood empty since the re-housing. In this way, the place looks gloomy and unattractive to tourists and town residents. As a result, local authorities and residents have not invested in the historic preservation and stopped valuing local architectural heritage. There were proposals to demolish historic buildings.

In 2013, the museum of local history organized a round-table discussion, “The town that doesn’t exist”, which gave rise to a project “The Illusion of the Old Town. Crossroads of Time”, supported by the Timchenko Foundation in 2015-2018. The main idea was to bring together local authorities, residents, young people, cultural organizations, activists and businesses to save the historic centre and revive the atmosphere of the Old Town.

We started by organizing a strategic session and a youth forum, where we discussed with local authorities, residents, cultural institutions,

Kargopol's experience shows that historical and cultural heritage can become a good starting point to “reset” the area and generate new meanings.

young people, businesses, and experts, opportunities for the development of the town and the preservation of its historic character, as well as tried to identify possible solutions. We involved local residents in a discussion about the Old Town’s Charter and standards for historic preservation and carefully

studied the existing experience in this area. A membership club for the Old Town residents was created as a result. We organized a series of workshops and training programmes, a youth start-up school for creative entrepreneurs and a School Entrepreneurs Club. Local authorities developed proposals and introduced concessional terms to encourage business use of empty historic buildings. The establishment of the “Familia” creative cluster was a result of 3 years of hard work by the project team and invited experts (2015-2018).

3 A brief description of the implementation strategy.

The Regional Association of Non-Profit Organizations of the Kargopol municipal district plays a leading role in managing the project with an active support from key partners - the district administration and the local library. Partners and contributors to the project at different times have included the local art museum, "Bereginya" craft centre, a multifunctional cultural centre, the administration of Oshevenskoye village, and a local civic group. "Kargopol" publishing house (a district newspaper) has been our long-term media partner.

With more partner organizations joining the newly established creative cluster, it was agreed to set up a cluster council consisting of representatives from local authorities and cultural organizations, as well as active residents and creative entrepreneurs.

At the moment, we are developing a partnership framework for collaborations within the cluster to

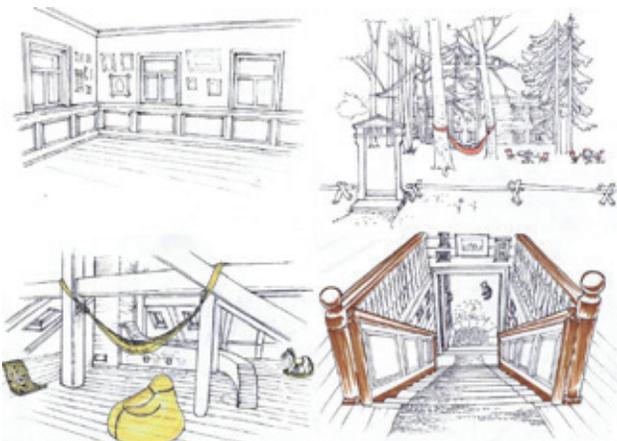
deliver joint projects, engage local residents, and devise development strategies for the cluster and the wider cultural sector. We plan to develop a methodology to measure the economic impact of culture on local development (based on the case of the Kargopol district). Our approach is to build a network of inter-related projects delivered by partner organizations rather than develop individual projects.

Creating an independent body (for example, a council as shown here) can be a way to coordinate joint efforts, develop strategies, and take decisions. When doing this, it is important to build on existing networks and partnerships.

This will help to ensure continuity of projects that deal with long-term local development and engaging communities.

We use different communication

practices and involve every partner in the process of cluster development. During a strategic session with invited experts, we devised a development strategy for the cluster and identified target



audiences shared by all cluster participants: tourists and residents of the town and the district.

What has been particularly difficult? At times, it is challenging to find a common ground with so many partners. Decisions take longer and results are delayed. For example, when we were developing the strategy, it took some time to determine the target audiences that are central to everyone's work.

As for our financial model, the cluster includes a variety of organizations from state-funded institutions and non-profits to creative entrepreneurs. Therefore, the funding sources are mixed, making the cluster more financially sustainable at this stage.

4 Project outcomes, economic and social benefits.

The aim of the 'Familia' creative cluster is to develop a community of creative entrepreneurs and institutions, which operate as a partnership of interconnected and complementary organizations. It strengthens the competitive advantages of each organization and the cluster as a whole. Therefore, the idea is to create a single network to promote the area rather than market individual products and services of the members. This is innovation driven development of creative economy in the area.



The creative cluster is a complex of 9 buildings of architectural importance that date back to the 19th century. 8 of them are listed as cultural heritage and one is a designated historic building. 6 non-residential buildings are investment sites that offer opportunities for creative and tourism businesses. “Bereginya” craft centre is located in one of these, while the historic building houses the central library. The Old Merchant Court is managed by the local art museum.

Why did we name the cluster “Familia”? Historic houses that form the cluster bear the names of local merchants who built them. Family and family name are one of the core values of the local community. Anna Rufova, a designer from the British Higher School of Art and Design (Moscow) developed the cluster’s brand identity. Our motto is “Add your family name to the town’s history!”

Our activity is focused on preservation and transformation of tangible and intangible cultural and historic heritage and development of new products and services, in keeping with the demands of the time.

New creative spaces were established in Kargopol and the Oshevsk village in the district:

- The artisans’ yard” opened in «Bereginya» craft centre to run workshops, events, and fairs aimed at preservation and development of traditional northern crafts and contemporary applied arts practices. Crafters and creative entrepreneurs from the “Bereginya” centre hold events for locals and tourists.
- A creative learning space, “Fantasises. Ideas. Experience” opened in the district library to deliver learning modules (seminars, trainings, academies) with the participation of young people, cultural experts, creative entrepreneurs, non-profit organizations, and activists. The aim is to raise competences in socio- cultural project management and entrepreneurship.
- A new creative space, “The Arts and Crafts Estate” was established in the village of Oshevsk. Residents and village authorities worked together to restore a historic farmhouse with surrounding land. The Ars and Crafts Estate is located on the grounds

Regional operator of the “Cultural Mosaic” programme in the Northwestern Federal District



MARINA MIKHAÏLOVA, Director of the “Garant” centre of social technologies

A distinctive feature of the project, which is also key to its success, is a well-organized cooperation developed by the project leaders between several different entities in the town, including local government, entrepreneurs, cultural institutions, non-profit organizations, councils and community boards, action groups, and young people. The town’s community has united around the idea of preserving local culture and heritage as a resources for development. The case study “The Illusion of the Old Town” makes it possible to trace how a simple initiative to preserve a historic district (several wooden houses) evolves into an innovative organizational structure, the “Familia” creative cluster, aimed at local development. As part of the project, a new non-profit organization emerged, which has assumed the role of a community development centre in the town of Kargopol and the wider district, creating further opportunities for development.

of an open-air museum and community centre “The Oshevsk District” in the village of Pogost, which was voted the most beautiful village in Russia” in 2016. It is a spacious two-storey building with a traditional village interior: a stove, benches, beds, and a larder. Studios for crafts that are traditionally considered male are located on the ground floor, while those associated with female crafts are one the first. Improvements were made to the surrounding grounds. A swing was installed and a sloped hedge now runs along the perimeter. This is a public space for gatherings and events taking place outdoors and in the farmhouse. Visitors can take part in craft workshops and local ceremonies, for example, a traditional wedding. “The Arts and Crafts Estate” has significantly increased the tourist offer of the area for families, heritage lovers and outdoor enthusiasts.

- The Kargopol museum has initiated emergency protection works on the building of the Old Merchant Court. There are plans underway to establish a centre for culture, research, and education named after Alexander Baranov, the first ruler of the Russian colonies in Alaska, and a museum of Kargopol merchants with a traditional tea-room, studios and a museum shop.



Grant competitions is an effective tool to engage residents in local development. Fiscal consolidation allows to share responsibility and pool resources from different partners.

In 2018-2019, a grant competition for cultural projects, “Small Cultural Mosaic” was held in the district with support from the “Garant” centre of social technologies

and funded by the Timchenko Foundation, district administration and local entrepreneurs. Regional Association of Non-Profit Organizations of the Kargopol municipal district managed the competition.

In 2018, the total grant funding was 100,000 roubles (\$1,563). 5 winning projects received 20,000 rouble grants each. In 2019, the funding increased to 400,000 roubles (\$6,254). Half of it was still provided by the Timchenko Foundation, while the district administration and a local businessman Alexander Kozhukhovsky contributed another 100,000 roubles each, supporting 14 projects by individuals and organizations.

One of the winners of both “Small Cultural Mosaic” competitions deserves a special mention: a project by Maria Klocheva «Marusya’s House». Maria runs the project in her family home, where she organizes workshops on traditional northern baking and shares her family history through storytelling.

In 2017-2018, the Regional Association, local library and museum with financial and administrative support from the district administration held a competition “The Keepers of History” for local residents who live in historic buildings. The results were announced in 2019. Winners in two categories (private and apartment houses) received certificates for 50,000 roubles (\$780) each to be spent on repairs and preservation of the houses.



MARIA LOGINOVA,
Head of the Department for Culture, Youth, Sport and Tourism in the administration of the Kargopol municipal district

“The Illusion of the Old Town” project is groundbreaking in many ways. It was able to bring together local communities, creative entrepreneurs, cultural and educational institutions, volunteers, and public authorities to preserve Kargopol’s historic district. Project participants looked at their hometown in a new light taking in a unique atmosphere and recognized its particular architectural character as a resource that provides new opportunities for development.

I believe that the project’s success is in the team of people who are infinitely devoted to their hometown and its heritage and refuse to accept that despite a century-long history the town is losing its unique identity. They were able to engage people of different age groups and backgrounds in the preservation of local heritage. Funding from several different sources including grants, the municipal district’s budget, creative entrepreneurs, and extrabudgetary resources of various organizations has definitely been an advantage. Learning events, seminars, and strategic planning sessions that are delivered as part of the project gave new knowledge and skills and provided a solid foundation for local development. This is an investment in self-learning and development of every participant and therefore a way to new ideas, projects, and partnerships, which are aimed at transforming and improving the town and developing a creative cluster in the historic district.

5 Development strategy for the next 3 years.

The cluster's strategy is to grow and develop a community of creative entrepreneurs and institutions, which operate as a partnership of interconnected and complementary organizations, strengthening the competitive advantages of each other and the cluster as a whole. The aim is to create a single network to promote the area, not market individual products and services of the members. This is innovation driven development of creative economy in a small historic town. Tourists and local residents are our two main target audiences. For organizations working with tourists, it is important to preserve the identity and distinctive character of the town. Local authorities encourage residents to maintain their houses and surrounding areas. Many locals do craftwork at home and sell souvenirs to tourists. Activities of the cluster are open to everyone and make a significant contribution to the socio-economic development of the area.

Our ambition for 2022 is to preserve Kargopol's historic character and stimulate new ideas and cultural and business initiatives that are related to merchant families who owned the houses. Our aim is to improve tourism and cultural infrastructure and develop new community projects.

We are also interested in volunteering. Volunteers helped us to do some initial work on historic buildings. They cleaned the merchant houses, removed sheds, collected litter, and cut the grass. Now we are looking for volunteers with specific expertise (architects, conservators) who have experience of working on historic buildings. We need professional support in taking measurements and removing old wallpaper and paint off the walls.



Part 2.

“What Are You Doing?”

1 Does the organization see itself as a centre, a hub, for socio-cultural development?

In 2015-2018, when we were delivering the project “The Illusion of the Old Town. Crossroads of Time”, the Association strengthened its position as a local hub for socio-cultural development. First of all, there is an increase in the quality and level of projects. We moved from local initiatives to projects of long-term local development. We identify and provide support to interesting projects by other individuals, institutions, non-profit organizations and community boards. Secondly, the Association was able to build many partnerships in the town and the district, which have resulted in the establishment of the “Familia” creative cluster. District and regional authorities supported us throughout the project, also financially. We worked closely with Russian and international experts, whose perspectives gave us new insights into local development and encouraged to look for new meanings that are connected to the town’s history and future.

2 Partners.

Our key partners are the district administration and the local library. All partners are involved in project delivery and contribute to the work of the “Familia” creative cluster. Our overarching aim is to encourage development of the town and the district and to ensure a sustainable future. Therefore, all partners are ready to get involved in project activity. We seek to bring together different interests, find connections, and work in partnership to achieve our shared goals without competing with each other but rather complementing.

It has been very important for us to engage the community with local development. The history of the town and its families provides a solid foundation to build on and shapes our vision for the future. Community participation makes our work sustainable.



VASILY DUBEYKOVSKY,
CityBranding Team Leader,
the town of Uryupinsk

The “Familia” creative cluster is an excellent example of how local heritage can be turned into a community asset. This is a rare occasion when the term “cluster” is used appropriately. Local community, partners, practices and programmes made it possible to institutionalize the initiative. Good judgement of project leaders who diversified funding, started to microfinance grassroots initiatives and focused on long-term results truly stands out.

Marketing at the national level is a key area for future development of the project. Quarter 130 in Irkutsk and Tom Sawyer Fest in Samara are good examples in this respect. One of the main barriers to tourism development is a lack of public awareness about Kargopol as a tourist destination in Russia. The second commercialization channel, namely the sales of goods produced in Kargopol (online and through distribution in major cities), is also inextricably linked to the popularity of the place. There are opportunities to replicate the model of the «Familia» cluster in other small historic towns across Russia. Replicability of experience is one of the key elements for gaining national recognition.

3 Changes.

The project had an impact on the team and me personally. Many things have become clear, others are yet to be revisited. In the present context, a small town with rich cultural and historical potential has lost its appeal to residents, in particular young people, and therefore seems quite unpromising for development. Our shared goal was to understand and find new meanings of the town that are rooted in its historical and cultural heritage and place them at the core of local development. Most importantly, we wanted to join efforts of all partners (local authorities, businesses, cultural institutions, non-profits, and community boards) and engage residents in long-term projects and initiatives.

4 Key features.

Our key feature is that we are a small historic town. The centuries-old history and culture have shaped not only the character of the area and its landscapes but also local traditions, ways of life, and attitudes of the residents. Therefore, we have come to realize that it is essential to draw on historical facts and meanings when delivering long-term projects of local development. This allows to engage more partners and residents in project activity, while at the same time keeping traditions and recording present-day memories. There is no need to invent anything — history itself and local people come up with the best ideas for development.



Part 3.

“How do you express your identity?”

1 What makes your initiative different in the context of cultural innovation?

Every small historic town has a rich potential (this unites us) but opportunities for development and individual paths vary. Much depends on the location, infrastructure, and local people. There can be no single recipe for success. We never compare our project to others but instead carefully study their experience and ways to apply their ideas to our own work.

2 How do you define happiness? How is your project contributing to a feeling of happiness in the community?

Everyone has a different definition of happiness, it is something very personal and intimate. I believe that to feel happy it is important to do something meaningful and useful for yourself and your family and be part of change and events. However, not everyone is ready to embrace change. In small localities, people tend to put their hopes on the local government or someone who will come and change everything for the better. With our project, we hope to make people here, in this small town, believe that they can change themselves and their lives and to show that cultural and historic heritage is not a burden but an important resource for local development. One doesn't need to move to the capital in order to be happy. What is important for small towns today is to change the mindset of the people, help them move from words to actions and take personal responsibility for local development. This is why our motto is “Add your family name to the town's history!”. And this requires years of hard work.



3 What advice can you give to the teams who are just starting a centre for socio-cultural development in their regions?

Be patient in waiting for the results, keep on looking for creative ideas, and show respect to people around. Most importantly, never give up as a run of bad luck can one day turn into your take-off runway!





Key tags:

#фестиваль

#сельский_туризм

#партнерская_сеть

Kaykino



Village of Kaykino, Volosov district, Leningrad region,
85 km from St. Petersburg



Population (locality / district):
51 / 51 668 people



Project area:
village of Kaykino and Volosov district of Leningrad region



Grant support from the
Timchenko Foundation (2015-2018):
1 994 682 roubles

Key figures for 2018 (final year):

Amount of funds raised:

in monetary terms — **70 000 roubles**

in kind — **173 000 roubles**

Number of local residents, who volunteered
for projects: **318 people**

Number of jobs created/registered self-employed
as a result of the project: **3**

Number of supported community initiatives: **16**

Local communities are mobilized through engagement in socio-cultural initiatives run by the “Kaykino-10” art estate.

Development strategy for the Support Centre for Community Initiatives is defined. Training, curatorial and expert support are provided for projects initiated by the residents of Besedskoye and Begunitskoye villages. Village activists register their own non-profit organizations.

Part 1.

About

1 Project owner, project team.
Contact details.

Olga Gracheva,
Executive Director of an independent non-profit organization “Creative projects of Kaykino” for the development of individual creativity and cultural and creative industries.

Website:
www.creaprok.com

Social media:
<https://www.facebook.com/creaprok/>

Contact details:
obgracheva@yandex.ru



Partners come together to establish “Horizon”, the Network of Non-Profit Centers of the Leningrad region and the Association of Social Entrepreneurship, which provide resources and expert support and monitor events that are organized by partners and community groups. One of the objectives of the partner network is to enhance the appeal of the area to tourists.

15 socio-cultural projects were developed and implemented with support from regional, federal and international agencies. Training and consultancy are provided to 20 entrepreneurs from the district, who have received financial support of over 15,000,000 roubles

2 Background and premises of the cultural initiative.

The project was started by young people from 3 villages in the Leningrad region (Begunitskoye, Besedskoye, Sabskoye) and students of the Higher School of Economics in St. Petersburg. In 2016, as part of the project “The Village Practice” (winner of the “Cultural Mosaic of Small Towns and Villages” competition), creative teams of young people studied local resources available in each village, identified areas of growth and branding opportunities (architectural features, historical facts, traditional or new products, resources, etc.). Project participants tried to take a fresh look at their home villages and find interesting new ideas for development. The overarching aim was to address some of the common rural issues: general depression, a lack of opportunities for growth, and a large outflow of young people.

In addition, the project focused on building a network of local partner organizations who work in the cultural sector in order to enable cooperation and improve sustainability and efficiency of socio-cultural activity across the villages.

The next project “It’s all About People” has continued much of this work and became one of 20 winners of the “Cultural Mosaic: 2017-2018 partner network” competition. The project aimed to catalyze key areas for development in two villages of the Volosov district located 80-120 kilometers from the regional centre of St. Petersburg: Besedskoye (1,500 residents) and Begunitskoye (4,500 residents). Both villages proved very active during the first stage and showed genuine interest in developing collaboration.

The aims of the new project included identifying opportunities to develop business and tourism potential of the area and engaging local community, in particular young people in village development.

3 A brief description of the implementation strategy.

We identified two partner organizations who oversaw project delivery in each village. Together, we agreed on the following tasks and activities:

- To deliver learning programmes and consultancy services for active village residents: seminars and training sessions in social project planning, event management, team building, resourcing and fundraising, partnership working, etc.

- To strengthen the network of partners through study tours and exposure to different cultural practices. For example, some participants visited the town of Kolomna. Seeing a real-life example of a successful cultural practice had a great impact on their thinking.
- To create conditions for self-organization of local population. Each village planned and delivered a public event that was open to all residents.

4 Project outcomes, economic and social benefits.

It was important to us that in the process of training as well as planning and delivery of public events new teams emerge and develop in the villages who are able to bring local residents together, secure resources, and supervise project activities. At the same time, we achieved the following results for each of the objectives:

- **Learning programmes for participants.** A series of training workshops was delivered with support from partners: “Village Event as a Project: delivery guidelines, opportunities, and results”, “Crowdfunding for community: how to raise funds for local projects”, “Festivals: learning by doing”. We organized study tours to the towns of Kolomna and Vyborg and provided mentoring opportunities and advice on tourism development and business activity.
- **Community self-organization.** Village residents developed concepts for two community festivals: “The Festival of Wildflowers” and “The Bread Spot”, which have been growing as part of the project and engaging more local people. They are a celebration of local hospitality traditions, cordiality, and warm neighbourly relations! Non-profit community organizations emerged in each village. One of them already received a presidential grant for the project “Young Creative Co-working”, while another became a winner in a regional competition run by the Press Committee.
- **Partner network.** Our project and activities aimed at socio-cultural development were recognized by various regional committees. We received funding from the governor’s grant programme to deliver a large-scale region-wide project in crafts and design. Collaboration

Regional operator of the “Cultural Mosaic” programme in the Northwestern Federal District



MARINA MIKHAILOVA, Director of the “Garant” centre of social technologies

The project team set a very ambitious task of making depressed areas appealing to local residents, primarily young people, encouraging them to be pro-active and think big. Project owners focused on raising competences of local leaders. Invited experts worked closely with young people to study the characteristics of their villages and rural areas, identify growth areas and potential, and establish a development mechanism. This laid the foundation for new major projects, including two local festivals, “The Bread Spot” and “The Wildflower Festival”, which have been gaining traction with residents and visitors to the region. Furthermore, the project has contributed to the creation of a unique course on branding of small localities in the universities of St. Petersburg, which is a practical training for students to gain hands-on experience. At this stage, the organization is a multipurpose centre, providing support to new initiatives and advice on strategic planning and fundraising.

with other non-profit partners across the region has resulted in the creation of “Horizon”, the Network of Non-Profit Centres of the Leningrad region.

There are 17 districts in the region and each has an active community with its own strengths and competencies. Some excel at working with local and regional governments, others are successful in fundraising and developing entrepreneurial potential of the area. To strengthen the network of partners, we decided to unite all districts under one umbrella organization, where where we support each other and share resources, knowledge, and solutions.

Cooperation with partners from other regions and alliances with those who share your interests can often become a catalyst for development and growth, give rise to joint projects and increase resources.

Cooperation with colleagues from other regions through the “Cultural Mosaic: Partner Network” programme gave us an opportunity to deliver joint events, enrich our projects and exchange experience (for example, with teams from Pinega, Kargopol, Krasnokamsk, and Irkutsk region). Specifically, the team from Kargopol (Ekaterina Zabaldina,

Maria Klokova), also winners of the “Cultural Mosaic competition, have joined the roject supported by the Ministry of Culture, “Textile Camp: a common thread” which is aimed at developing, encouraging and promoting entrepreneurship in folk textile crafts.

5 Development strategy for the next 3 years.

The project helped us to determine our two main strategic directions for the next 3 years:

1. To effectively manage and operate the resource centre for socio-cultural development of non-profit organizations and community groups in the Volosov district of the Leningrad region with the aim of expanding an active non-profit sector and increasing the skills of local leaders.
2. To initiate and develop a cultural cluster in the south-west of the Leningrad region.

Our key priorities include:

1. Replicating best practices (to share our experience and learn from colleagues).
2. Developing cooperation with colleagues and partners (to increase the number of active partners and network members and build trust both within and outside the network).
3. Keeping the role of a centre for knowledge and expertise, skills, media support, new ideas and inspiration.

Part 2.

“What Are You Doing?”

1 Does the organization see itself as a centre, a hub, for socio-cultural development?

In the past 5 years, we have achieved the following significant results in this regard:

- We developed and delivered 15 socio-cultural projects, which received support from regional, national, and international agencies.
- We established cooperation with regional committees and joined a working group of the Governor on the development of folk arts and crafts in the Leningrad region.
- An art gallery opened in the village of Kaykino.
- We delivered training and consultancy services to entrepreneurs in the district who then successfully launched and developed their businesses (at least 20 startups and raised funds of over 15,000,000 roubles (\$235,000)).
- We encouraged the development of two new community festivals in the district.
- We launched the Centre for tourism development in the Volosov district, “The Birds of Passage”.
- We increased the organization’s professional reputation (recognized with several prestigious awards, diplomas, and certificates as a socially important non-profit organization).
- We developed our expertise through participation in international projects and forums (“Business of Art”, “Uniting Creativity”, “Culture as a Growth Factor”, and many others).
- We initiated and co-founded the Association of Social Entrepreneurship and an independent non-profit organization, the “Horizon” Network of Resource Centres of the Leningrad region.

2 Partners.

Our key partners are local entrepreneurs (small businesses — bakeries, cafes, private farms), non-profits from the regional network, and the local parish.

They are our indispensable supporters who help us to address daily project issues (e.g. transgers, equipment, catering). At the same time, we always look for



IRINA VISHNEVSKAYA,

Director of the Centre for Social Innovation at the “Foundation for the Support of Business and Industry in the Leningrad region, a microcredit company”

The case study “Creative projects of Kaykino” demonstrates several key elements of a successful project. Firstly, the personality of the leader. Olga Gracheva is a very creative individual, entrepreneur and high-class manager. She works in partnership with municipal authorities of the Volosov district to deliver training in social entrepreneurship and project planning. Secondly, her art residency, “Kaykino 10” has become a home for exhibitions and cultural projects and a place of inspiration and creative learning, art workshops and interactive gatherings for the local community. The gallery is a unique phenomenon in the Leningrad region. Finally, the team is made of like-minded enthusiasts.



opportunities to empower our partners and prioritize their development. We use our own networks and resources to achieve this. For example, we funded an international study tour to Norway to learn how the local gastronomy business works. As a result, participants have changed some of their attitudes and adopted new ways of doing things. We also promote the produce of local farmers to potential new clients, vendors, and partners at the festivals and other events.

3 Changes.

It is important to say that the changes that took place in the district are a result of joint efforts by many individuals and organizations and we are just one of the contributors. Yes, we were the first non-profit organization in the area and have initiated and delivered many socio-cultural projects. We have witnessed a shift in attitudes of local residents who now take an active part in events, share their experience and ideas, and support each other. Life in the villages has changed too. Festivals became regular events. There are new formats and new public organizations. We have also changed and continue to grow, initiate new projects, and learn from our colleagues and partners.



4 Key features.

1. On the one hand, project team's professional experience is of critical importance. "Creative projects of Kaykino" is an independent non-profit organization for the development of individual creativity and cultural industries is a multifunctional cultural centre which was founded in 2010 by 3 creative professionals with experience in management and business.
2. There is little external interest in the district and very few activities take place.
3. It is very important to identify active community groups and enthusiastic individuals in every village, even if they are few in number.
4. The involvement of village authorities was rather limited. They didn't interfere but saw little potential in the project at the early stages.



Part 3.

"How is your identity expressed?"

1 What makes your initiative different in the context of cultural innovation?

First of all, such projects did not exist in the district before we opened the first community-focused nonprofit organization in 2010. We moved to the village from St. Petersburg 12 years ago. Perhaps, it gave us a unique perspective on how to connect global and local, the village and the city. We do our best to involve the outside world (students, experts) in local development and bring in external ideas and experiences (through study tours, invited experts, and learning from other regions).





Key tags:

#сельский_туризм
#гастрономический_праздник
#гостеприимство

Azovskaya



Azovskaya village, Seversk district, Krasnodar region, **46 km** from Krasnodar



Population (locality / district):
4 266 / 122 268 people



Project area:
Azovskaya village and Seversk district of Krasnodar region



Grant support from the Timchenko Foundation (2015-2018):
2 098 862 roubles

Key figures for 2018 (final year):

Amount of funds raised:

in monetary terms — **1 624 000 roubles**

in kind — **286 000 roubles**

Number of local residents, who volunteered for projects: **128 people**

Number of jobs created/registered self-employed as a result of the project: **39**

Number of supported community initiatives: **42**

In 2015, the local community was engaged in the delivery of a rural festival of culture and gastronomy “The Happy Cracklings”. The festival had over 1,000 visitors.

A core group of local activists came together in 5 rural settlements of the Seversk district. The “Kuban Hospitality” network has united like-minded people who are involved in the development of rural food and cultural tourism. There is an increase in local residents who engage in the development and promotion of tourist products.

Part 1.

About

1 Project owner, project team.
Contact details.

Svetlana Kopylova, Sergey Shulga —
Project initiators in the Seversk district, the
team of “ARSI”, an independent non-profit
organization.

Website:

просельскийтуризм.рф,
www.agent-sela.ru,
www.proselo-kuban.ru
(online platform for rural tourism destinations
and routes in Seversk district of the Krasnodar
territory)

Social media:

<https://www.facebook.com/agentsela/>
<https://www.facebook.com/proselokub>
https://www.instagram.com/proselo_kuban
Project PROvillage-Kuban

Contact details:

svet@agent-sela.ru



The 2018 edition of “The Happy Cracklings” festival was organized by 50 local residents and those who live in neighbouring areas. It had over 4,000 visitors.

A professional community of “rural tourism organizers” was established in cooperation with colleagues from across 20 different regions who are taking an active part in the preparation of the “National Programme for the Development of Rural Tourism until 2030”. At least 100 residents participate in festivals, fairs, and other activities.

Over 5,000,000 roubles have been raised through various grant schemes to support local development. District and regional authorities as well as tourism business community actively contribute to the initiatives.

2 Background and premises of the cultural initiative.

The support from interested parties is the basis for a sustainable local initiative. At the beginning, it may be difficult to involve local businesses, public authorities or non-profit organizations. The first step can be engaging active local residents with the project, encouraging their participation and delivering training.

Our team has been professionally involved in the development of rural tourism since 2011. Before, we have worked in other regions (Moscow, Kaliningrad, Arkhangelsk regions, Altai Territory, among others). Needless to say, when we moved to the Seversk district of the Krasnodar Territory in 2014, we decided to do the same thing, which we know well and enjoy. Back then, there was no rural tourism, as we understand it, in the district, and we started to develop it from scratch.

We started by identifying interested locals, training them, organizing study tours, delivering seminars, developing tourist trails, giving out small grants to support community initiatives, and helping to set up private farmsteads, among other things.

This is how one of the ABCD (Asset Based Community Development) principles translates into practice. Mapping of community resources and identifying existing strengths provide basis for the local model of communication and cooperation.

Gradually, we came to realize that what was needed was a major original event to position the district as a place “with things to see” and empower local residents. This is how the folk food festival “Happy Cracklings” was born!

Why a food festival? The district has a very diverse, multinational and



multicultural population. Many people moved here from other regions and former Soviet Republics. Food is something that brings us all together. The South has always been known for its traditions of welcome and hospitality. Delicious food from local produce is also at the heart of rural tourism. We conceived the festival as a place to enjoy food and folk events that are rooted in local traditions and resources.

3 A brief description of the implementation strategy.

Our approach is based on international best practice, which is adapted for Russian context. We have already tested it in other regions across Russia and continue to make adjustments. It is a step-by-step programme for engaging local communities with rural tourism development. Key stages include:

1. Search for interested partners, team building, and training.
2. Support, including financial (where possible), for the development of rural tourist attractions and itineraries.
3. Incorporation of individual attractions and itineraries into package tours. Development of a local rural tourism cluster.
4. Delivery of an authentic event programme to promote the area as a destination for tourists.
5. Building cooperation with tour operators, promotion of tourism products, development of a sustainable system with (ideally) our minimal involvement. This is a methodology we have used in the Seversk district.

We believe that this model can be financially viable through the commercial activities of the established tourist cluster. It must operate as a social enterprise, when part of the revenue is invested back in local development and community engagement that in turn make the area even more attractive to tourists.

Regional operator of the “Cultural Mosaic” programme in the Central and Southern Federal Districts



ALEXANDER SOKOLOV,
Founder of an independent non-profit organization “Resource Centre for the support of non-profit organizations and citizens’ initiatives”

Consistency and perseverance in pursuing goals is an undeniable achievement of the organization. Over the three years of the project, the team has demonstrated its skills in attracting additional funding to the area and engaging local residents in planning and delivery of events.

With experience gained through project work in other regions across Russia, the team of the “ARSI” independent non-profit organization was able to increase understanding of rural tourism among local residents, businesses, and public authorities.



4 Project outcomes, economic and social benefits.

During our work in the district, we have managed to raise over 5,000,000 roubles (\$78,575) through various grant schemes. District authorities gave their full support to the project, while the regional government mainly provided media support. Business community

This is an example when a quintessentially socio-cultural practice becomes an economic driver for the area and encourages the creation of jobs, small-scale production, part- or full-time employment for local residents.

involved in tourism, local production, crafts development and related areas take an active part in the project. They participate in the “Happy Cracklings” festival, events and tours and sometimes provide support to individual activities. We work closely with other non-profit organizations, most notably with the regional resource centre for rural tourism development in the Krasnodar Territory.

In 2018, 5,000 people took part in our events (the largest one was the “Happy Cracklings” festival, which attracted around 4,000 visitors).

50 volunteers from the district and neighbouring areas were involved in planning and delivery of events, hospitality, and tourism services. We cannot yet claim that we have created new employment opportunities in the area as our activities are still rather sporadic and only occasionally bring additional income to locals. However, this is something we aspire to in the future.



5 Development strategy for the next 3 years.

Our development plans for the future development plans are not limited to the Seversk district. In the past year, we have put a lot of effort into a federal project, related to the promotion of rural tourism and formation of a professional community of “rural tourism managers” who work on similar things in other regions. Currently, we are working very closely with colleagues from over 20 Russian regions to develop a proposal

Many participants of the “Cultural Mosaic” programme delve into their subject areas and become recognized local and national experts and members of specialized committees and working groups. It is important that they are practitioners who possess an in-depth knowledge of their areas and are in a position to represent them and advocate for their interests.

for “Vision 2030 for the development of rural tourism in Russia”. To do this, we conducted the first in-depth analysis of the sector in the country. We cooperate with legislative bodies to create a legal framework for the development of rural tourism as an emerging sector of socio-economic activity.

Most of our plans for the next 3 years are associated with this project as it is impossible to develop further at a local level (our village activities run into legislative barriers) and the team is too small to manage everything.

The main goal of our work in the district is to ensure that our activity and events become sustainable and that teams know how to attract enough tourists to be financially successful. Without this, any further development is impossible. There is no point in constantly watching over all supported projects. People must find their feet, develop and move forward. Our responsibility is to help them to establish cooperation with tour operators and teach how to market their products. It is also important to move our own events, in particular the “Happy Cracklings” festival, towards cost recovery and even profits in the future. These are our objectives for 2022.



IVA LEBEDEVA,
President of the National Association of Rural and Eco-Tourism

A distinctive feature of this case study is its systematic and methodical approach and compliance with processes that were tested in other regions. Several elements were key to the success of the project:

- 1. Immersion. It is very important for the project team to be fully immersed in the essence, meanings, and identity of the territory. Prior to the start of the project, the team and partners carefully studied the assets available in the area, analyzed its strengths and weaknesses, developed an action plan, and determined channels for internal communication.*
- 2. Focus on methodology. Over the course of two years, the project team followed the specified methodology with consistency: engagement of local communities — interaction with local authorities — cooperation — support — monitoring joint implementation — promotion.*
- 3. “The Real”. A major emphasis was put on concepts like “local”, “traditional”, and “authentic”. Local cuisine, traditions but nothing kitsch or superficial.*

In my view, this case qualifies as a model for an integrated systemic approach to rural development.

Part 2.

“What Are You Doing?”

1 Does the organization see itself as a centre, a hub, for socio-cultural development?

We don't see ourselves as a centre for socio-cultural development in the Seversk district, as we don't provide continued support to local community initiatives. Neither we are a resource centre for local residents or non-profit organizations and don't seek to become one. However, we do consider ourselves a local hub for rural tourism hub and this is how our partners see us too, including at a regional level. We are often approached for expert advice by authorities of other districts, travel agents, community boards, and active local residents (unfortunately, we don't have the capacity to respond to all these requests). Regional government regularly invites us to take part in professional events, schools of rural tourism and other activities.

We also feel that we are a national hub for rural tourism development. This may sound too ambitious but it is an emerging sector, which has few real experts. We know almost all of them personally as we try to bring the professional community together and develop local teams.

At present, the network covers around 20 regions where there are associations of rural tourism that take different forms: non-profit organizations, community boards, informal groups, cultural institutions,



and government authorities (departments of tourism, economy, agriculture).

Our contribution is that we have identified these organizations, established an informal network of rural tourism managers and organized an exchange of knowledge and information within the network (through social media and an online platform про-сельскийтуризм.рф), and deliver face-to-face and online training. Most importantly, we work together on “Vision 2030” for the development of rural tourism in Russia and have carried out a major survey of the sector.

2 Partners.

It is mainly active local residents who take part in our project as individuals. Our major task was to engage with this target audience that is rarely taken seriously in our country. They are at the same time the beneficiaries of the project and our partners who play an active role in the delivery of events. Gradually, more local businesses are joining the project, in particular those working in tourism (hotels, holiday camps, cafes, tour guides, souvenir makers, etc.), producers of local organic food, crafters and artisans. Our partner network is an informal association of people who are engaged in local development and work with tourists (and we don't want to formalize it just yet).

We cooperate with local authorities who provide media support, facilities for our events and organize networking opportunities. A tourism advisor from the district administration is especially helpful.

We don't receive any funding from the local government. Overall, they are less involved than we would have liked. Unfortunately, they don't see the development of rural tourism as one of their priorities, despite the fact that it creates employment opportunities and generates additional income for local residents. Their support



DARYA BUYANOVA,
Fundraising Director of “The Kind City
of St Petersburg” Charitable Foundation

It is very important that project initiators see their activity as a method for gradual and consistent engagement of different participants: residents, business communities, entrepreneurs, and public authorities of different levels. The team conducted an analytical research and studied similar projects in other regions. A deep understanding of the context, both local (vibrant multi-ethnic population) and national (development of the whole sector) is a distinctive feature of this case study.

is rather modest. We know from our experience in other regions that in the end it all comes down to the human factor — priorities of individual leaders and a lack of systemic support.

At a local level, we receive some media support from the regional administration who make announcements and share information about our events with local media. District authorities usually help with practicalities: road sanding, performance arrangements and transport, among other things.

3 Changes.

Perhaps, the most significant change in the area is that local people feel empowered and have regained their self-confidence. They have started to believe that the Seversky district can become an attractive destination for visitors. We have built trust with local residents and partners who now treat us as key players and part of the community, not strangers. We certainly keep learning all the time, above all, to work with new people in a

When implementing cultural projects, it is important to draw on local traditions and indigenous ways of life and introduce changes gently and gradually. The meticulous work of engaging with people and changing attitudes requires significant time and commitment.

new environment. In Kuban region the mindset is very different from what we have been used to.

We have never organized large-scale festivals before and learned by doing. We realize now how much we did not know — and there is still so much more to learn!

4 Key features.

Mutual understanding with local authorities is critical to develop the model. Their level of support and commitment to develop rural tourism play a significant role. This is true not just for the area but country as a whole.

Another important factor is the openness of local community to new activities. Starting something new often proves difficult in a rural environment. There is a great distrust early on and everything depends on how quickly people buy into the idea and get on board. It is very difficult to be the first one when everyone around is laughing at your attempts. But once the trust has started to grow, it is like a snowball effect. Our previous experience in other regions was vital too, as were professional networks of people who can be approached for expert advice.



Part 3.

“How do you express your identity?”

1 What makes your initiative different in the context of cultural innovation?

Our cultural initiative is rather unconventional as rural tourism sits in-between culture, economy, social development, and agriculture. We consider it a comprehensive approach to the development of rural areas. It is certainly not the only one but it is effective if properly introduced and well run.

2 What changes took place?

The team in the Seversk district is very small with just two people, a family couple, at its core. Other experts are involved in different regions. We rely on local residents who are both our partners and our team. Just two of us would not have been able to achieve anything without their help. Over the course of the project, new permanent members have joined the team, making themselves indispensable and taking responsibility for specific strands of work. Overall, local residents have become more independent and proactive and act without our support. This is something that makes us really happy.

Of course, there are some challenges. The structure of the team is very informal with no clearly defined job descriptions. We don't always meet each other's expectations and it can be hard to say who "owns" a finished product. We are still working out what works best in our circumstances.

3 How do you define happiness? How does your project contribute to a feeling of happiness in the community?

Happiness is when you are grateful for every second, every moment of the day, enjoy the here and now. For me, it is a fleeting emotion, which I know how to create but cannot keep for long.

It matters to me that the place where I live looks good and is full of meanings, interesting activities, and inspiring people. I am not sure if I can change the people here and the place itself, perhaps not significantly. I don't ask myself this sort of big questions, I just do what I can to the best of my abilities.

4 What inspires your project work?

I am truly inspired by Elena Shatkovskaya, the director of Kenozero National Park, and what her team does. For many years now, I have been closely following their work. I admire what they have achieved and am very proud to work alongside such professionals.

5 What advice can you give to the teams who are just starting a centre for socio-cultural development in their regions?

Consider all pros and cons, thoroughly assess your resources and opportunities early on, and I mean thoroughly. It often happens that we have many ideas and plans but not enough resources. It is also critically important to get together a team of kindred spirits.





Key tags:
#музейное_пространство
#кино
#молодые_talанты

Rtishchevo



Town of Rtishchevo, Saratov district,
214 km from Saratov.



Population (locality / district):
39 005 / 54 214 people



Project area:
town of Rtishchevo and Rtishchevo district of Saratov region.



Grant support from the
Timchenko Foundation (2015-2018):
1 688 730 roubles

Key figures for 2018 (final year):

Amount of funds raised:

in monetary terms — **228 000 roubles**

in kind — **244 000 roubles**

Number of local residents, who volunteered
for projects: **171 people**

Number of jobs created/registered self-employed
as a result of the project: **3**

Number of supported community initiatives: **3**

“The Museum Yard”, an art studio in the local history museum, actively involves creative residents of Rtishchevo in its activities, building a community of like-minded people.

Artists, actors, musicians from the district have been brought together. Connections have been forged between the town community and rural settlements of the district. Exhibitions started to take place outside the Yard — in the streets — engaging local population. An amateur film studio was launched. There is an increase in local residents taking part in socio-cultural initiatives.

Part 1.

About

1 Project owner, project team. Contact details.

Dmitry Selivanov,
Project initiator, supervisor of the municipal
institution of culture, the Town Cultural Centre

Svetlana Ashkapova,
Head of the local history museum at the
municipal institution of culture,
Town Cultural Centre

Dmitry Beleshin,
Supervisor and Director of “Illusion”
museum film studio

Social Media:

https://vk.com/museum_rt

Contact details:

DMYSelivanov@rambler.ru



An amateur creative association, which produces videos about museum objects, was established, along with a contemporary art gallery and a museum film studio. “Cinemobile”, a town film festival, takes place regularly. All of this has helped to expand audiences, increase the number of participants and partners, and encourage new community initiatives. .

The museum has become a centre for support and delivery of socio-cultural initiatives by the residents of the town and the region. At least 10 local initiatives by individuals and organizations received support. Over 700,000 roubles (USD?) was raised in co-funding.

2 Background and premises of the cultural initiative.

A key challenge, which made the staff of the Rtishchevo local history museum engage in project activity, was a relocation to the building of a former cinema hall. The building was in dire condition and there was no funding available from the local authorities for any improvement works after the move. It was a real test for the museum staff to continue working and implementing creative projects in these conditions and a critical time for the institution, whose future depended on their ideas and actions.

There were of course some advantages as a result of the move:

1. Museum's independence from the governing agency.
2. Opportunities for experiments in the new space.
3. Active engagement of formal and informal local communities with the museum.
4. Support of the volunteer-run cultural initiatives during the project.

Demand from local residents was another important factor. While still in the old building, we were approached by local photographers who looked for opportunities to show their work and engage with the public. One of the leaders of this creative community, Dmitry Beleshin has since joined the museum team. Together we started thinking about an exhibition and discussing venue options. It was then that the move happened. We decided to use the yard of the new museum building and go out to the streets. Over time, the yard has become an art space, which is regularly used for creative displays.



It is important that leaders of socio-cultural projects are sensitive to local community needs. Practices that are based on local interests are more likely to resonate with the residents and engage them in project activity.

Why is the museum interested? We are looking for quality photo and video content to enhance the possibilities of a traditional museum tour. For example, when we included a film produced by our

team in the guided tour about a famous 19th century inventor, physicist, and electrical engineer Pavel Yablochkov, it caused a sensation with the visitors. Filming and photography fit well with the existing interpretation strategy.

Regional operator of the “Cultural Mosaic” programme in the Volga Federal District.



SVETLANA CHAPARINA,
Deputy Director of Development,
“Tolyatti Foundation” Municipal Charities

The case-study “Touching a Legend” is interesting because the project team have found their own tool to engage partners and local residents in project activity and community work – a museum film studio. This gave an opportunity to involve the younger generation in the project, attract volunteers, who later joined the museum staff, find partners and establish a name in the professional field and, even more importantly, in the local community. The museum has become a space where interesting projects that are open to all take place, and a place for the community to receive guidance and support for their own ideas and projects.

3 A brief description of the implementation strategy.

The governance structure for projects such as “Touching a Legend” and “The Museum Yard” art studio has remained largely unchanged since 2015. The local history museum, which is part of the Town Cultural Centre, is a sort of governing agency that provides support and resources to interested participants.

Project director, Dmitry Selivanov and the Head of the museum, Svetlana Ashkapova remain leaders and oversee all stages of project implementation, ensuring the stability of organizational structure and providing continuity in training new leaders. As a department of the Town Cultural Centre, the local history museum has access to institutional resources. Key project staff are on the Centre’s payroll and combine core activity with project work. It is both a benefit and a challenge. On the one hand, it may sometimes hinder the project activity (lack of time, distractions). On the other, it is an opportunity to focus on creative work without the pressing need to achieve financial results. Overall, we feel that in the current circumstances this model provides a certain organizational and financial stability.

Our first joint project was an open-air photography exhibition, which was displayed in different locations across the town. The museum yard, which used to be a local dump, was transformed into a public art space. Now we have two yards that are used for cultural projects. We also set up a photographic studio to encourage new creative ideas.

What we saw as our first success was followed by a temporary slowdown. The photographers, for the most part high-school students, were leaving for universities and the project team broke up. At that point we came up with an idea of producing our

own videos. The head of creative association, Dmitry Beleshin had the will and experience. We set up stages, started to train interested local residents, and made films. The next step was to launch a film festival. At the beginning, it was very small but has since grown to become one of the most anticipated events in the district. We are certain that the festival will live on. The neighbouring areas like the idea and have already approached us with requests to train their creative teams.

Using streets and open-air public spaces for exhibitions, presentations, performances, special events and even team meetings can help to engage more local residents in project activity and make it accessible for a wider community.

4 Project outcomes, economic and social benefits.

As a result of hard work, the team of the local history museum doubled compared to 2015, growing to 6 people. One specialist joined from the regional centre of Penza. We were able to attract younger employees, which has enriched our everyday and project work. This is no small achievement, given that many cultural institutions in the district had to reduce their staff.

The museum has become a major attraction in the town of Rtishchevo. We constantly initiate new projects, shake up the public, and encourage them to lead active and dynamic lives. We are certainly not an ordinary provincial museum but a development centre and a place



for the community. We can see how local people appreciate and respond to our efforts and encourage their engagement. In 2015-2019, the project team supported 10 initiatives by organizations and individuals. For example, we organized the filming of 2 documentaries about creative people of the Krasnaya Zvezda village (Red Star) and the history of St Alexander Nevsky Cathedral. We made a video for the local parish Sunday School and arranged an exhibition of works by Tatiana Pelekh, a naive artist from the town of Saratov.

We are often approached for professional advice and expert support. Neighbouring districts want to learn from the museum's experience and we provide consultations on community engagement, fundraising, governance model, etc.

It is also important to increase resources:

- In 2016-2018, we raised a total of 700,000 roubles (\$10,955) in co-funding from the district budget, the Town Cultural Centre, and through private donations
- In 2019, the municipal district council allocated 440,000 roubles (\$6,912) for repairs of the museum building. This is a significant contribution to the preservation of a historic building, which is a designated monument of regional significance. A monument to Pavel Yablochkin on his grave, which has a national significance, is maintained in satisfactory condition. It is also an end-point of a tourist trail, managed by the local history museum.



- In 2019, repairs started on the estate of Ekaterina Ashliman, a sister of Pavel Yablochkin, in the Rtishchevsky village, which is part of the same tourist trail.
- In 2016, district authorities allocated 450,000 roubles (\$7,069) for repairs of the Town Cultural Centre. This is a monument of local significance, which will house a new contemporary art gallery (another museum department).

5 Development strategy for the next 3 years.

Our project development strategy is designed to create an image of the territory through photography and film. In the next 3 years, we will undertake the following steps to implement the strategy:

1. Develop the "Illusion" museum film studio as an important innovation.
2. Create interactive museum displays with contributions from the film studio through competitions and project work.
3. Lead on the development of cultural and heritage tourism in the district.
4. Repair the museum building (a monument of regional significance) financed by the district authorities.
5. Achieve financial stability and self-sustained growth.

The museum's overall development strategy remains unchanged: we will continue filming. A more immediate plan is to make a film about the children of war together with the local Club of Young Engineers. We are interested to engage with filmmakers and industry professionals and invite them to the museum. The plan is to run a mobile cinema in August 2020 and invite colleagues from other regions. Moving forward, we would like to expand our filming training programme. There is a lot of demand and it is necessary to increase the quality of films, produced by local teams.

The local situation is constantly changing and we continue to look for new opportunities. In 2019, we applied to take part in two national competitions: "The Museum 4.0" and "Genius Loci".

Part 2.

“What Are You Doing?”

1 Does the organization see itself as a centre, a hub for socio-cultural development?

Despite many challenges, the local history museum is a district centre for socio-cultural development. This is suggested by the quantity and quality of enquiries we receive from local administration and residents in areas such as cultural and heritage tourism, local history, photography and film. We are frequently approached for expertise, professional advice, and consultancy services.

The first film festival that took place in the town in 2017 brought the museum and its film studio to the forefront of the local film sector. Museum staff offer consultations to aspiring creative teams and support film makers with the studio's resources.

Since 2016, we have advised on project management (seminars for libraries and community clubs in 2017) and writing grant applications (“Cultural Mosaic: Partner Network” and “Orthodox Initiative” programmes), and provided support to project teams in the towns of Elyets and Semyonov.



2 Partners.

The local history museum established long-term partnerships with the local Club of Young Engineers who launched a children's TV studio "PositiFF" (in autumn 2019, we started a 6-month project "Keeping the Memory" with their students), the Sunday School of St Alexander Nevsky Cathedral, a district branch of the "Brothers in Arms" society, "PND" rock band, and a district newspaper "The Crossroads of Russia". These relationships are mutually beneficial for film making and creating publicity opportunities, among other things.

In recent years, partners and local residents have been involved in joint projects, primarily related to filming. The museum film studio holds a large database of potential actors who are enthusiastic about taking part in shootings.

Since 2017, the local history museum has supervised the development of cultural and heritage tourism in the district. Thanks to several training programmes run by the Timchenko Foundation, the museum staff developed an interactive exhibition "A Dream of Light", dedicated to a Russian inventor, Pavel Yablochkov. A touring version of the exhibition was shown at regional festivals using the equipment of the mobile film studio. The museum's technical facilities, acquired through the project, made it possible to showcase the area's tourist offer even with limited public funding available for such efforts. Initially, tourism development was not a priority for the museum. However, we had to find a compromise in order to unlock additional resources from local authorities, which enabled the museum to achieve some of its own objectives. In 2019, for the first time in 5 years since the move, the municipal district council allocated 440,000 roubles (\$6,912) for the repairs of the museum building.

Since 2015, alongside the core museum work and project activity, the staff have been spending a lot of time on maintenance of the building, site improvements, and creation of new displays. The museum is located in the old part of town and surrounded by neglected sites. It took a lot of effort

from volunteers, museum employees, and local authorities to clear it up.

Judging by the press coverage of the district in the regional newspapers, a media breakthrough occurred in 2017, when we launched the museum film studio and released the film "A Dream of Light" about Pavel Yablochkov. The media started to write about the museum's innovative approach.

3 Changes.

The most significant result for the local history museum was the recruitment of more staff who are young creative professionals. There are 3 permanent employees under 30 who work full-time and 2 older staff members. It seems fair to say that this was the museum's response to workforce ageing, which was a major concern until 2015. Two new employees (Dmitry Beleshin and Alexandra Sukhoverkhova) previously were volunteers who supported our project activity. Oksana Gvozdetskaya who joined the team most recently has her background in cultural studies. This is a great asset for the community engagement work that the museum is doing, which also determines our main development framework.

We were able to combine film and museum solutions through our project work. The original idea emerged from a crisis situation. Photographers' community ran out of new works for our monthly shows and a shift from photography exhibitions to film-making became a real game changer.

4 Key features.

We placed emphasis on the development of facilities and resources of the “Illusion” museum film studio, which proved right in the long term. Filming equipment is very costly and a publicly funded district level museum can hardly afford it. At the moment, we combine the resources of the museum with those of the local government, business and community groups to implement specific project tasks. The museum has effectively become a technical resource centre.

Today, the need for knowledge, experience, and networks has taken centre stage. If we focused on identifying and accumulating these resources in the early stages, the overall sustainability of the project would have been significantly lower. For a number of reasons, many people from the museum community have left the town or withdrawn from the creative work. Although a reliable resource base is necessary to ensure the stability of the project, its future development depends on pro-active people who can manage the resources effectively.



SERGEY TSARYOV,

Expert in urban creative economy, curator of “Utro” programme under the auspices of March Architecture School and the Russian Presidential Academy of National Economy and Public Administration

A distinctive feature of this cultural initiative is an expansion of regular museum activities to set up a museum film studio. The museum was able to become a creative platform for a small but locally relevant venture. Film production requires large teams of artists, actors, screenwriters, historians, musicians. Due to a lack of professionals in the local community, amateurs and enthusiasts who were interested in creative opportunities became involved. Experiencing local history through the process of filming creates social cohesion and a sense of pride in the place. Dismissive observers suddenly turn into active creators who feel ownership of the local identity.

My advice to the project team would be to join international networks and start hosting artists and student teams from around the world. Something very local can have a global value!

Part 3.

“How do you express your identity?”

1 What makes your initiative different in the context of cultural innovation?

During the project “Touching a Legend” (2016-2018), the local history museum became an experimental space for the museum community of the Saratov region. The head of the museum Svetlana Ashkapova and project director Dmitry Selivanov were invited to share their experience of merging film and museum activity at the regional forum of cultural workers (Volsk, 2017), in Saratov Regional Assembly (2019), seminars for museum directors (Saratov, 2017, 2018, 2019), and regional research conferences (Saratov, 2016, 2018). Our project “The Museum Cinema” represented the region at the national competition of best practices and programmes for socio-economic development of Russian regions.

Judging from our experience with the interactive exhibition “A Dream of Light” (2018), when visitors on a guided tour watched a video in the place where it had been filmed, it doubled the effect of the tour, regardless the visitor’s age. This was despite the fact that the story of technical invention as well as Pavel Yablochkov’s short and difficult life are complex subjects. The practice proved viable and made the museum stand out. It has also brought us together with like-minded project teams who use creative solutions to address challenges.

2 What changes took place?

The team has come together through project work. Until 2015, we shared personal and professional interests. Characters were revealed when we started working together towards a common goal. In the beginning, when we were implementing “The Museum Yard” project, some members of the team wanted to demonstrate their creativity and with the approval of others. Some could not committ to regular volunteering and only the most resolute ones persevered! The format of the film studio makes it possible to select the most interested small-scale projects for delivery.



3 How do you define happiness? How does your project contribute to a feeling of happiness in the community?

The project gave people of all ages an opportunity to try something creative. Some will always remember their brief experience of filming as one of life’s magical moments. We build new connections, importantly between generations. “A Dream of Light” film told the story of a great inventor Pavel Yablochkov who was born in the town in a completely new way. It was a revelation for many younger people who felt proud of their hometown.

4 What inspires your project work?

A short time ago, the museum film studio produced a video clip, which won in the festival competition for tourism promotional videos, “The Wonder of Russia”. The festival’s tagline was “Try and surprise us!” and this is an approach we often use in our own work.

5 What advice can you give to the teams who are just starting a centre for socio-cultural development in their regions?

Take risks and don’t be afraid of responsibility! It is an essential part of project activity.





Key tags:

#исторический_парк

#археология

#бренд_территории

Adam



Village of Adam, Glazov district,
Republic of Udmurtia, **154 km** from Izhevsk.



Population (locality / district):
986 / 16 362 people



Project area:
**village of Adam and Glazov district
in Republic of Udmurtia.**



Grant support from the
Timchenko Foundation (2015-2018):
2 099 585 roubles

Key figures for 2018 (final year):

Amount of funds raised:

in monetary terms — **10 119 500 roubles**

in kind — **276 500 roubles**

Number of local residents, who volunteered
for projects: **65 people**

Number of jobs created/registered self-employed
as a result of the project: **5**

Number of supported community initiatives: **18**

Local residents are engaged in initiatives aimed at preserving traditional culture of the northern Udmurt people. The main unifying idea is to reconstruct the medieval world as it existed in the area.

The “DondyDor” park, a new socio-cultural space, has engaged with local population and brought together research communities, institutions, and government authorities to develop cultural content. The establishment of the park that has a national significance became an effective tool to mobilize local community and increase the appeal of the area to tourists. In 2018, the park had over 23,000 visitors.

Part 1.

About

1 Project owner, project team.
Contact details.

Evgeny Bazhenov,
Project Director, head of the “DondyDor”
Tourism and Cultural Park.

Sergey Lekomtsev,
Director of the municipal institution of culture
“Centre for Culture and Tourism of the Glazov
District”

Aleksey Dyakonov,
Head of the Department for Tourism at the
municipal institution of culture “Centre for
Culture and Tourism of the Glazov District”

Social media:

<https://vk.com/dondydor>,
<https://www.facebook.com/groups/dondydor>.

Contact details:

Ugin.Bazhenov@bk.ru

Irina Kool, Ekaterina Knyazeva,
Elena Nabokova, Albina Bazhenova,
Supervisors at the municipal institution of
culture “Centre for Culture and Tourism of
the Glazov District”.



There is a growing number of initiatives by local residents, which are supported by the “DondyDor” centre.

Cooperation of partners, including the Centre for Culture and Tourism of the Glazov district, “DondyDor” resource and information centre, historical and cultural museum and heritage site of the Udmurt Republic “Idnakar”, and «Gorlitsa» company, leads to the creation of an integrated tourism cluster and increases the appeal of the area to tourists and investors.

2 Background and premises of the cultural initiative.

The Glazov district in the Udmurt Republic is a unique area, defined by the mythological landscapes that have developed historically. The archaeological map of the district shows ancient hillforts, named after mythological heroes of Russian folk legends (bogatyrs) dating back to the period of Chepetsk archaeological culture of 9th-13th centuries. Folk legends are preserved in the collective memory of local people. This is how the village of Dondykar lives on. It is a 1000-year old hillfort as well as a folk legend about an eponymous hero named

Dondy who came to the Chepetsk lands and became the forefather of the Udmurtian people.

Folk material and traditional local symbols can provide the basis for cultural practices. To prevent misconceptions, it is very important to carefully interpret and reconstruct original meanings and sacral significance.

The idea to reconstruct this medieval world was in the air for some time among the historians' community of Glazov and the district. With the support from the Timchenko Foundation, we were able to secure funding to create a tourism and cultural park that would address the loss of collective memory

and unique local history in today's thriving worlds of fantasy and gaming. The aim of the project was to create a socio-cultural space, a tourism and cultural park for active recreation of local residents. Local



community can engage in business activities in the park and generate income from work with tourists. The space was designed to become a hub for socio-cultural and economic growth in the village of Adam and Glazov district.

At that time, one of the main objectives was to build the perception of the area as «a legendary birthplace of the Udmurtian people» in the academic community of Udmurtia and with the wider public. The project team did a lot of work ranging from organizing a series of events in the park to developing socially responsible businesses and making general improvements. As a result, the district assumed a certain new identity that resonated with the general public and academic environment.

In the course of the project, a new cultural space was given an official status of the park and became an affiliated branch of the municipal institution of culture “Centre for Culture and Tourism of the Glazov District”. The new park was selected as one of the key elements of the local brand. The location for the “DondyDor” Tourism and Cultural Park was chosen in a historic area, which lies next to an archaeological site but not within the protected zone. This decision was due to regulations and building restrictions that apply to archaeological sites.

Due to lack of cultural spaces in the village of Adam, local community gave their enthusiastic support for plans to create a new park zone, even though many remained skeptical that it would actually happen. Active residents immediately got involved and have been supporting the project for the last 3 years. As new initiatives emerge in the village, we gain new supporters who have opportunity and desire to implement their ideas as part of the project (e.g., Crafters Society, Tour Guides Club).

3 A brief description of the implementation strategy.

Initially, all administrative work and responsibility for the delivery of the project fell on the shoulders of the core team at the Centre for Tourism and Culture who initiated the project. In 2018, the stage of the project aimed at creating sustainable infrastructure was completed. Two new organizations were established: the “DondyDor” Park, an affiliate of the Centre for Tourism and Culture, and an independent non-profit organization, “DondyDor Resource and Information Centre”.

Land management works are one of the main prerequisites for creating a socio-cultural space (a park). Project initiators — the municipal institution of culture, “Centre for Tourism and Culture of the Glazov District” — identified a suitable site for the park. They were looking for an area with a relatively developed infrastructure. The village of Adam is located 11 kilometers from Glazov, which is on the mainline railway. Hard road all the way to the park is in satisfactory condition. There are gas and power lines nearby, as well as health care facilities, a cafe and a ski centre. Prior to making a decision on the park’s location, we made a full assessment of the area. Proximity to an archaeological site was one of the key factors.



The second stage that involved land allocation works took almost a year. Currently, the park is around 5 hectares in size. There are different facilities and structures, including the sculptures from the first republic-wide festival of land art “The Legends of DondyDor”, a reconstruction of a medieval house and a fragment of a fortification wall in the entrance zone. District administration who are the main partner of the project performed a full complex of land management works.

In the course of the works, the land use category was changed from agricultural to recreational. We also conducted a boundary survey of the area and introduced changes to the site plan of the municipal settlement. It was essential to carry out an archaeological heritage assessment as the park is located within an area with important archaeological sites. This helped to identify a previously unrecorded monument and develop a plan for its conservation. Finally, we were able to proceed with the construction project.

Simultaneously with land management works, we started to develop cultural content for the park. A series of community events was proposed and added to the tourism events calendar of the Udmurt Republic. This was a significant change for the locals (the village has almost 1000 residents) who didn't have a community club since 1990s. From the outset, key members of the local community joined the events steering committee.

At the moment, the park offers guided tours, entertainment events and activities. There are pavilions and summer houses available for rent. Further improvements are supported through donations. Work is underway to develop a range of commercial activities.



4 Project outcomes, economic and social benefits.

In the course of the project, we supported around 10 community initiatives that range from festival-type events, like “The Day of the Village”, and sports tournaments to general improvement made to yard spaces and the nursery playground.

All organizations in the municipal district of Adamskoye, including the village administration, local school, nursery, library, bakery, children’s sports school, women’s association, and veterans council, traditionally take part in the project. They organize competitions, events, and conferences themed around the “DondyDor” park: local folk legends, the creation of cultural spaces, and self-employment of district residents. Key partners in the district are the district administration and library.

The creation and development of a tourism cluster is one of the most visible effects of a cultural practice on the area.

We established a circle of partners outside the municipal district. In 2019, a cooperation agreement was signed between the “Centre for Tourism

and Culture of the Glazov District”, Resource and Information Centre “DondyDor”, “Idnakar” historical and cultural museum and heritage site of the Udmurt Republic, and “Gorlitsa” company. The aim of this partnership is to create an integrated tourism area and develop a long-term cooperation between the parties. In the next 5 years, we hope to build the core of the tourism cluster, which will become the centre for tourism in the Udmurt Republic.

Events in the Park programme is generously supported by local entrepreneurs from the town and the Republic. At the same time, employees of various local organizations give individual donations to support the development of the park.

At the moment, the project team promotes the park as a creative public space, which is rooted in traditions and memory. This is achieved through partner events that are organized as part of the project, like “The Watchfires of DondyDor” and “The Fiery Moon” ethnic art festival.

Regional operator of the “Cultural Mosaic” programme in the Volga Federal District.



SVETLANA CHAPARINA,
Deputy Director for Development,
“Tolyatti Foundation” Municipal Charities

The most distinctive feature of this case study is that there are several closely interrelated objectives: the preservation of archaeological monuments, the creation of a contemporary tourist attraction in rural area, the development of a new brand for the territory, and support and promotion of local community initiatives. Project leader Evgeny Bazhenov put together a strong and proactive young team, which has been key to the success of the project. They are not afraid to set ambitious goals, delegate authority, make mistakes and change ways. This is a multidimensional project, which can be of interest to other territories that are focused on preserving cultural and historical heritage, developing tourism, and creating art spaces rooted in traditions and memory.



5 Development strategy for the next 3 years.

In the next 3 years, the project team will focus on attracting investment to support the development of the park.

We expect that the park will become a year-round recreation space for families with children from the Udmurt Republic and beyond. We have already started working with travel agents from other regions (Perm, Kirov). In cooperation with partners, we hope to create a joint product that will determine the project's financial sustainability in the near future. By 2022, the park will be a profit-generating tourist attraction, a hub for local communities and visitors to the Republic, a centre for creative industries, and an art space of regional importance.



Part 2.

“What Are You Doing?”

1 Does the organization see itself as a centre, a hub, for socio-cultural development?

At the moment, there is a growing demand for consultancy services focused on socio-cultural development projects. Team members deliver seminars on the subject, advise on writing project proposals and mechanisms of socio-cultural change. Due to the fact that we positioned ourselves as a local centre for socio-cultural development that was established through the “Cultural Mosaic of Small Towns and Villages” programme, the professional community of Udmurtia have reached out to us as emerging experts in the field.

For now, the project is still in the making. In the space of 2 years, we organized 3 events in the park at the trans-regional and republic-wide level, created a unique alley of land-art sculptures that is the first of its kind in Udmurtia, reconstructed a house based on evidence from the Chepetsk archaeological culture and a fragment of the original fortification wall in the entrance zone.

Changes have also taken place in the local community. The creation of a new socio-cultural space that has regional significance became an important instrument of community mobilization. A new socio-cultural space of regional significance has become a major tool for community participation in the village. Local authorities and residents started to take better care of the high street. Villagers regularly volunteer for park events and have initiated a campaign to combat weeds. Local residents have developed a sense of personal responsibility for the place they live in.

2 Partners.

The main partner is the administration of Glazov district. They have included the project of “DondyDor” Tourism and Cultural Park in the register of priority investment projects in the Udmurt Republic. The administration understands that the project is gaining importance as one of the main growth areas in the district and, where possible, invests physical and financial resources in its development. Every year representatives from the administration take part in our traditional volunteer Saturdays in the DondyDor park.

Partnership with “Idnakar” historical and cultural museum and heritage site and “Gorlitsa” company is developing as a form of economic cooperation, which is aimed at creating a joint tourism product.

A group of non-institutional partners, who help to run events in the park, has come together, including local entrepreneurs engaged in leisure services from the town, Glazov district and the Udmurt Republic (e.g. snowmobile and jeep societies). Cooperation is based on mutual interests and the group often determine the areas of their responsibility.



We have established a relationship with the “Community” Foundation (town of Izhevsk), which is the main project office in the Udmurt Republic. They invite us to take part in events and present us as experts in social project planning and development of rural areas. This is an opportunity to share experience with the professional community at the local and national levels.

We work with local community, seeking out crafters and engaging them as homeworkers or in large-scale public events at DondyDor Park. We also run a programme called “People’s Guide” to train villagers as tour guides and involve them in our events.

3 Changes.

The most visible result of our work is a new cultural and historical site, which we continue to develop. Local residents have started to believe in the possibility of success. Incidents of vandalism that happened in the first months of the project (late 2016 — early 2017), stopped entirely.

When the park became an affiliate of the district Centre for Tourism and Culture, new staff was appointed to manage its further development. The motivation of the team began to change, and so did the team itself. One part of the original team was still actively involved, while others were in the process of leaving the project. An independent non-profit organization “DondyDor Resource and Information Center” was established to maintain stability in the team. It was an opportunity to retain those members who were left out of the new organizational structure. That way, the project still relies on the internal motivation of the team.



4 Key features.

The idea of creating a medieval park has triggered engagement of partners, local community, and public authorities in the project. A long-term ambition to record local history was achieved in “DondyDor” Tourism and Cultural Park. However, the main success of the project is that we established communication with local communities: residents of Adam village, cultural workers, museum community, local administration, research institutes, among others, as well as organized a well-managed PR campaign.

The core project team and people who joined it later have been and remain the key driving force behind the project. In addition, there are facilities and resources in the park acquired through grant funding that help to capitalize the project: works of land art, architectural structures, pavilions.

Part 3.

“How do you express your identity?”

1 What makes your initiative different in the context of cultural innovation?

The initiative is based on the authentic history and traditional mythology of the northern Udmurt people, which gave rise to local folk legends. Partnership with “Idnakar” museum has significantly strengthened the project. The museum specializes in historical reconstruction of the Chepetsk archaeological culture of 9th-13th centuries and deals with material culture (architecture, museum collections, reconstruction). Our focus is on myths, legends and cultural spaces.



DMITRY OINAS,
President of “Heritage and Economy”
business club;
Director of an independent non-profit
organization “Kolomna Museum Town”

I would particularly like to point out that the project builds on intangible heritage and archaeological content of the region. These are complex issues for interpretation and development of products and services.

The thoroughness of the team’s approach to pre-project planning and analyzing symbolic and logistic resources of the area, social demands of the local community, and partnership prospects is very inspiring! Other key strengths of the project include engaging a wide circle of creative individuals and groups in the development of the park’s events programme, as well as motivating and collaborating with active local communities.

Now, as the project is gaining traction not only in the Republic but also at the national level, it is critical to develop a strategy and a plan of action aimed at structuring the economic activity, identifying new ways for local residents to fulfill their potential, expanding visitor services, and creating an offer for investors who are interested in supporting conceptual and service infrastructure that is rooted in authentic and unique heritage of the area.





Key tags:

#народные_промыслы

#местные_сообщества

#сельский_праздник

Overyata



Village of Overyata, Krasnokamsk district, Perm region, **62 km** from Perm.



Population (locality / district):

1 905 / 73 832 people



Project area:

Krasnokamsk municipal district of Perm region



Grant support from the

Timchenko Foundation (2015-2018):

1 878 972 roubles

Key figures for 2018 (final year):

Amount of funds raised:

in monetary terms — **2 113 000 roubles**

in kind — **1 426 000 roubles**

Number of local residents, who volunteered for projects: **336 people**

Number of jobs created/registered self-employed as a result of the project: **4**

Number of supported community initiatives: **18**

Local craftspeople and residents of the Stryapunyata and Overyata villages and other small localities in the Krasnokamsk district unite around the idea of reviving a traditional craft.

A partnership was formed that brought together 14 organizations and teams of crafters from the villages across the district. A shared strategy was developed. Partners, including local authorities, have cooperated to open a project office to support community activities and events. Over 60 local residents have initiated their own projects.

Part 1.

About

1 Project owner, project team. Contact details.

Timofey Chudinov,
Director of “Red Girdle” project, Chairman of
Krasnokamsk community organization “Revival of
Folk Arts and Crafts of the Prikamye area”.

Irina Vinetskaya,
Project manager, President of the “Territory of
Success” Foundation.

Tatiana Ivanova,
Project accountant.

Olga Sedelnikova,
Director of the “Life Philosophy”
Foundation.

Social media:
<https://vk.com/public107042135>.

Contact details:
fonduspeh@mail.ru



The network of partners is developing: additional locations of the centre for socio-cultural development opened in 6 villages with strong support from local authorities. They are aimed at uniting local communities, exchanging experience, increasing the level of skills, and teaching folk crafts and product promotion to everyone interested. There is a growth of public participation and activity.

24 projects initiated by local residents received support from the programme’s funds and partners. New jobs were created. Crafters from the villages across the district can earn an average of 25,000 roubles every month in addition to their income.

2 Background and premises of the cultural initiative.

Red girdle is a traditional symbol in Perm region, a charm against evil. Those who wear a red girdle have good fortunes and heaven's protection. Our project needed some luck, hence the name.

Krasnokamsk district has always been known for its crafters who work with clay, wood, birch bark, twigs, and beads. Despite this great human potential in the area, the activity was very fragmented. Crafters never used any marketing tools and had no professional design support. There was little involvement from the municipal authorities. As a result, the number of crafters in the area was steadily decreasing. Those who were still working never improved their skills. Produce was selling badly. Craft fairs and markets didn't take place regularly enough and there was no single database of crafters who work in the district. Individual crafters didn't communicate with one another. Cooperation, experience exchange, mutual support and training of young talent were simply non-existent. Organizations from outside the district were not aware of the local crafts scene and most exhibitions took place with our minimal involvement.



3 A brief description of the implementation strategy.

Initially, the project team consisted of 5 people: project director, accountant, project manager, and 2 key stakeholders. As of now, representatives from the local administration have become involved in the project and joined the working group.

We started by identifying and connecting crafters in each project area — town of Krasnokamsk and villages of Stryapunyata, Maysky, Overyata, Fadeyata, Mysy, and others. We told them in detail about the project and potential for development. Of course, we provided training too — in project management, resourcing, marketing. Back then, learning sessions were frequent and the subject areas were determined by the demand from local crafters.

New leaders emerged in every village. They brought together local residents interested in the development of the area and created their own project teams. The main working group keeps in contact with local leaders and, when required, involves them in extended meetings.

In every territory, professionally trained project teams ensure the financial sustainability of the project. They have learned how to raise funds and continue to develop these skills, as well as establish new partnerships and create neighbouring communities, guided by the principle that more can be achieved by working together.

Our main competitive advantage is the support from local communities who have come together around the project. We are certain that regardless of what happens and how things change, the legacy of the project will live on! This is because

An important task of the centre for socio-cultural development is to identify new leaders, train project teams who are interested in local development, bring together resources, and establish communication.

people who drive the project are united. They started to believe in themselves and gained new knowledge, skills, and instruments to achieve their goals. A new

generation of young leaders has emerged who are not afraid of project work or fundraising. No one expects local authorities to solve all problems. The general public takes part in the decision making process. The “Red Girdle” has indeed brought together people, territories, and sectors.

Regional operator of the “Cultural Mosaic” programme in the Volga Federal District.



SVETLANA CHAPARINA,
Deputy Director for Development,
“Tolyatti Foundation” Municipal Charities

“The Red Girdle” case study is about craftspeople and creatives, and how to develop, unite and promote communities in rural areas. From the beginning, the network character of the project has brought together several territories, which is at the same time a major challenge and a distinctive feature of the project. It is very important to maintain and develop established connections, and to share knowledge and experience gained through the “Cultural Mosaic” programme. There are many growth areas in this case study, for example, the development of the team, expansion of partner relations or active engagement with local communities.

4 Project outcomes, economic and social benefits.

In the last 2 years, we were able to support 12 projects with the funds from the Timchenko Foundation and resources raised from local sources. These were community initiatives aimed at establishing conditions for various creative groups, including people with health concerns, and creating new public spaces in villages and rural areas. In the village of Maysky, a new inclusive creative space for children with and without disabilities is under development to encourage participation in folk art activities. As part of another project, “PROselo” (“selo” is village in Russian) young people make videos about their home villages.

The topic brought up by the project has been so popular that it gave rise to 12 more projects that were implemented in the last 3 years and financed through a range of sources.

Alongside local participants, many cultural organizations from across the Perm region and the country have joined the project. This was facilitated by study tours, seminars, professional networking, and communication among the winners of the “Cultural Mosaic” competition programme of different years.

Perhaps, the most visible impact has been the development of local communities. In each territory, new project teams have emerged consisting of 7-15 socially active, professionally trained participants. Various local communities (e.g. mothers with children under 3, elderly people, crafters, military veterans, etc.) have come together.



The most popular events, for example the festivals “Red Girdle” in the town of Krasnokamsk, “Village Gatherings” in the village of Stryapunyata, “Silver Age” in Maysky village, “Kind Villagers” in Overyata, and “Little Springs” in Fadeyata now take place annually. There has been an increase in the quality of these events and the number of participants.

5 Development strategy for the next 3 years.

In 2018, the administrative status of the territory was changed to the Krasnokamsk urban district. This meant that from that moment on there was only one decision-making centre in the area. In June 2019, a strategic session took place to identify growth areas and weaknesses of the territory and discuss how to manage these and minimize the risks. This activity will

Setting up an endowment for the territory is still a rarely used financial model for local development. It takes a lot of effort to make this instrument successful. However, if a project team invests in its creation and development, it usually means that there is a long-term strategy in place, confidence in the success of joint activity, and real commitment from key stakeholders to pool financial resources on a long-term basis.

result in developing the programme for socio-cultural development of the area. At the moment, we are working closely with partners and discussing individual modules of the programme. Although Project Vision 2022 is still under development, we have agreed on an overall concept.

“Red Girdle” is the brand for rural areas of the Krasnokamsk district. The territory’s endowment was set up to ensure the financial stability of the project and the development of local cultural institutions in general. There are active community groups in every village who are involved in local development. Crafters are self-employed. Marketing of the area and local crafters is professionally organized. The flow of tourists is constant. Hospitality infrastructure is developing and improving every year.



RUSLAN SHELGUNOV,
Senior Manager of the non-profit organization “Mono-Towns Development Fund”

The main idea behind the project is to unite local craftspeople and teach them new skills, knowledge and tools for managing business processes. It is always challenging to train established professionals but the team was able to communicate the values of their project and create a following among the locals.

In my view, the key success factors of this case study include, first of all, the business nature of the project — as an organizing principle, not in terms of returns. Secondly, the commitment of the participants to work as a team and share responsibility. Finally, the openness of the team to new experiences.

The case study well documents the technology of project work with local communities. This is a model that can be further replicated.



Part 2.

“What Are You Doing?”

1 Does the organization see itself as a centre, a hub, for socio-cultural development?

The team established a project office to share information, teach project management, support reporting and fundraising, and monitor project activity.

In every village, there were people who assumed a leading role, brought together local residents interested in the development of the area, and created their own project teams. The main working group keeps in regular contact with local leaders and, when required, involves them in extended project meetings. When there is a new idea in one of the project areas, representatives from the local team contact the project office for advice and support.

2 Partners.

Project partners include all cultural institutions in the area, municipal authorities, and local communities. Each of coalition partners found their own interests in the project. Local communities received support and resources and identified solutions to some of the local problems. Municipal authorities got an opportunity to engage with local communities and jointly address some of the challenges, as well as to win public loyalty. Local businesses had a chance to increase their profits and find potential new customers and clients. The greatest contribution to the project was made by the local history museum who lead on research and scientific content.

In 2018, the status of the area was changed to that of an urban district. This meant a change in the administration that brought long-term disputes between the heads of individual villages and the district mayor to an end. The new local government team saw the project’s potential for development and gave it their full support. Their representatives joined the project office.

We established professional links with centres for socio-cultural development in Totma, Golyshmanovo, Dvurechye, Kaykino, and Pinezhye. Colleagues provide support, share information and expertise, and invite us to take part in their events.

The biggest challenge for us is the marketing of the project. We use social media but feel that it is insufficient and needs to be more systematic.

3 Changes.

The most significant changes as a result of the programme include:

- individual team members significantly increased their professional skills and knowledge;
- organizations became more financially and structurally stable;
- project teams emerged in every area and new communities were formed;
- the integration of individual territories into one urban district went more smoothly.

The project team has introduced a system of regular monitoring and annual performance review. Partners and local teams are involved in the process and carry out in-depth interviews, surveys, focus groups, and benchmarking.

In our view, the most important skill developed through the project is the ability to work with local communities and establish long-term relationships.

The most significant outcome are the new public spaces that were created in the villages and rural areas, where local people can now gather, communicate, and implement their creative projects.

The most challenging part of the project was establishing partner relations with the authorities. Local administration and various representative bodies were too busy proving their importance

and had little interest in public opinion, community initiatives, and project activities.

Now, there are project teams in every village who bring together local communities. Although they follow very different development paths, on the whole, these are sustainable communities ready to invest resources, efforts, and time in the development of their territories.

4 Key features.

The fact that the Local Community Foundation was our main partner played an important role. Their work was independent from the decisions of local authorities. They have already established a sustainable development model and knew how to work with local resources.

Perhaps, the most relevant were the training modules of the programme and opportunities for networking with other participants from across the country.

When the project started, all resources were concentrated in urban areas. The situation in villages and rural areas was very difficult. There was literally nothing, apart from several crafters working in isolation. Now, the situation has changed dramatically. There are growth centres in every area (public spaces, active communities, and project teams) and a shared understanding of how to attract resources and develop new projects and creative ideas.

Part 3.

“How do you express your identity?”

1 How do you define happiness? How does your project contribute to a feeling of happiness in the community?

Happiness is getting pleasure from what you do and what you see, and the impact it has on other people around you and the area in general. Also, to see people being proud of where they live and those

who live around them. The warmth and affection of the project, the popularity of its participants, and all those kisses and hugs, treats and gifts that we share are the best evidence that the project contributes to a sense of happiness in the community.





Key tags:
#сельский_туризм
#знаковое_место

Lokh



Village of Lokh, Novoburassky district, Saratov region, **96 km** from Saratov.



Population (locality / district):
683 / 16 027 people



Project area:
villages of Lokh and Gremyachka of Novoburassky district, Saratov region



Grant support from the Timchenko Foundation (2015-2018):
1 615 000 roubles

Key figures for 2018 (final year):

Amount of funds raised:

in monetary terms — **3 486 000 roubles**

in kind — **595 000 roubles**

Number of local residents, who volunteered for projects: **155 people**

Number of supported community initiatives: **28**

An action group of 3 people from the village restored a water mill and opened it to the public, attracting around 2000 visitors. There were no registered companies in the village involved in rural tourism and only 2 individuals took part in working with tourists.

Part 1.

About

1 Project owner, project team.
Contact details.

Maria Kislina,
Director of an independent non-profit organization,
“Centre for Support of Socio-Cultural Initiatives “Artel”

Nina Kislina,
Coordinator of the project “Village by the Watermill”

Social media:
https://vk.com/loch_i_ya

Contact details:
kislina9@mail.ru



Villagers launched a range of business initiatives related to tourism and local development, including a creative studio, tourist navigation, and sightseeing routes. There is an increase in active community members. A new public space was set up at the local school. Over 20 initiatives by local residents were implemented. Schoolchildren have been actively involved in new socio-cultural practices that take place in the village of Lokh.

A district Centre for the Development of Tourism and Local Studies was established under the auspices of the village school to provide support to community initiatives. Local residents start new tourism and cultural services, e.g. quests, food tours, a display on milling, an art guide, and a tour of private gardens and farms. Over 15,000 people visited the water mill. 6 new companies involved in rural tourism and cultural services were registered in the village.

2 Background and premises of the cultural initiative.

The project team and key stakeholders came together in 2012, when the preservation issue of an old watermill in the village of Lokh in the Saratov region first came up. The words of a shop assistant in a village store “You come here to have a look but what’s the use? Everything is falling apart!” spurred us to make an attempt to save the watermill. We didn’t want to be just bystanders. The more we delved into the history of the village and discovered the place, the more apparent it became that we wanted to buy a house in the area and stay for good. That’s what happened. We spent a year doing research and trying to find out who and where in Russia had restored watermills and turned them into museum environments. It transpired that only big national estate museums and Kenozero national park had the capacity to deliver such complex projects in the past. We also approached Professor Valery Volshanik from the Department of Hydraulic Engineering at the Moscow State University of Civil Engineering. Thanks to his generous help, contributions by students, and our own research, we put together a brief history of the watermill and preliminary designs for restoration. This gave us grounds to appeal to municipal and regional authorities and raise an issue of the watermill’s significance. Our action group didn’t have any legal status until it was required for practical reasons, such as fundraising and development of new business areas. The watermill restoration was supported by the Governor of Saratov region, Valery Radaev. The Regional Ministry of Natural Resources and Environmental Protection competed emergency conservation works in 2015.

Now that the windmill was saved, we were faced with the question “what’s next?”. This is how we started with socio-cultural project planning. Previously, we tried volunteering for the project “New Home for the House with a Lion” (village of Popovka, Saratov region), which was a winner of the “Cultural Mosaic of Small Towns and Villages” competition in 2014. The experience of this project and a variety of cultural practices we observed, made us think that heritage preservation for its own sake is not enough. What is more important are the people around and it is necessary to engage them in caring for their local culture. Through the project “New Home for the House with a Lion”, our team found out about the “Cultural Mosaic” programme run by the Timchenko Foundation. When we saw the programme’s goals, objectives, and priorities, it immediately felt like it was written especially for us! In 2015, we applied to take part and were delighted to become one of the winners.

A training workshop for semi-finalists, which took place in Tolyatti and was moderated by Gleb Tyurin, became our introduction to a big family of people who love their home villages, rural settlements, and small towns. After every seminar and conversation with colleagues, we would review

our project and set out new aims and objectives. We focused on activities that would encourage ourselves, local residents, and visitors to see the village, its history and sites from a new perspective. We opened a village art studio and a creative maker space for schoolchildren, introduced a new tourist navigation system, put together a local art guide, organized a series of exhibitions about the people and the history of the village, and supported a range of community initiatives. The cultural mosaic of the place we call home was coming together. Over time, a community of active local residents who left the city and came to settle in the village has emerged. We continue to win the hearts of the native villagers through their children who are open to new experiences. The watermill's symbolic resource and the story of its preservation became a starting point for important changes in the cultural, social, and economic life of the village.

3 A brief description of the implementation strategy.

The project was initiated by a single family. Since 2016, active residents from the villages of Lokh and Gremyachka have joined the team. We have established connections with experts and colleagues from other regions and started to cooperate closely with the local administration and regional authorities. The range of activities has expanded beyond the watermill (now managed by a publicly funded institution that was established by the district administration) and programmes for children and young people.

On the one hand, this variety of directions offers significant advantages: close contact with key target audiences, a wide range of opportunities and partners, inclusion and diversity, engagement of local community and a certain degree of flexibility. Even if for some reason one of the activity areas

Significant heritage sites, rituals and traditions of the territory often become a starting point for cultural initiatives or ideas that attract support.

is suspended, others will continue to develop. On the other hand, activity areas often lack integration. Therefore,

Regional operator of the “Cultural Mosaic” programme in the Volga Federal District



SVETLANA CHAPARINA,
Deputy Director of Development,
“Tolyatti Foundation” Municipal
Charities

In my view, the case study “Village by the Watermill” is a successful example of how one family can change a rural area and its residents. The Kislins family that used to live in the city are well educated and positive. They enjoy natural, historical, and cultural heritage. This family have catalyzed positive change that takes place in the village of Lokh and mobilized active local residents and newcomers to the village. They have become a magnet for active local residents and those who have just moved to the village, just like them. The newly established team involves interested people in village development, supports community initiatives, develops partner networks and encourages tourism in the area. The charisma of the team and especially its leader Maria Kislina has been key to the success. This project is truly unique, or in Maria’s own words, “singular”.



the project is developing in scope rather than depth, which has an impact on the quality of products and services. It is too early to judge if we got the balance right. The processes underlying the developmental trajectories are still underway. The project team feels that it is necessary to find a focus. We have received a similar advice from various experts. However, the area is still experiencing “a boom of project initiatives”. Tourism in particular is gaining traction as a separate strand of work. Residents and local authorities take a great interest in its development, perhaps, because it brought the first income to the area, making everyone believe that there is a demand. It is early days to draw definitive conclusions about the financial stability of an independent non-profit organization, the Centre for Support of Socio-Cultural Initiatives “Artel”, which was established to encourage the sustainable development of existing socio-cultural processes in the area. We have encountered certain bureaucratic and legal challenges. We would like to operate within the legal framework, which is either very expensive or simply impossible in this particular context.

4 Project outcomes, economic and social benefits.

Key outcomes of the “Village by the Watermill” project include establishing communication between isolated communities in the village of Lokh, engaging new participants in local development, encouraging new community initiatives, improving public services and facilities, undertaking a review of the further education sector, creating a media presence for the village (project activities were of interest to regional and national media), and building capacity of project participants.

Our work with the local community focused on results. We developed an art guide, organized a special exhibition about the villagers and a series of learning events, arranged the work of crafters’ studios, and provided professional support to community initiatives. This gave rise to individual projects but also encouraged new ideas from local residents.

- Rural tourism: an eco-trail and an art camp were created, a “Garden of Wrong Sculptures” was set up in the yard of a local cheesemaker Yury Karamzin. We started production of souvenirs and opened a craft shop, inspired by the shop in the Nikola-Lenivets art park. Local residents opened several guesthouses and organized an open-air summer kitchen.
- Improvement of public facilities: a new play space, inspired by Monstrum playgrounds from Denmark, was created in the local school. Improvements were made to the area around the spring and the village square was divided into functional zones. Local community is getting involved in volunteer Saturdays at the Church of Archangel Michael.

Many community initiatives received support through an outstanding competition programme “Small Cultural Mosaic”. The project would have been impossible without partners. District administration took on management and maintenance of the watermill. In 2017, despite austerity measures and ongoing job cuts in the cultural sector, a publicly funded Centre for the Development of Tourism and Local Studies in Novoburassky district of Saratov region was established. Their staff have organized work with crafters from across the district and take an active part in the improvement works. Partners from the education sector in neighbouring areas set a high standard. The lack of professional workforce is inevitable in a small village. Therefore, cooperation with a range of educational organizations on various projects helps to ensure that our children benefit from contact with experts. Together with the local children’s theatre and colleagues from the neighbouring Petrovsky district we organized a children’s performance festival “The Town of N”, a series of craft workshops and mini-internships.

Partners that are involved in rural tourism support the skills development of local residents who take up new roles. For example, for several years a special touring project, “Saratov Photo Trail” has taken place in the village. Thanks to the project, local residents now have good quality photographs to promote their activities. They also received feedback from experienced travellers, learned to plan tour itineraries and promote them on social media and in the local press. Participation in grant competitions and programmes helped to secure additional funding for project activities.

We gathered substantial information on local history for the first edition of “Folklore practices in the village of Lokh”, which was published in partnership with the National Research Institute of the Saratov State University. 12 folklore students, 6 schoolchildren, a history teacher, and the head of a museum club in one of the local schools contributed to the first edition and 70 residents were interviewed. The publication was presented at the research conference “Folklore: traditions and modernity” (Saratov State University, December 2016).

A new open-air cinema opened at the children’s playground, “The Country of Childhood”. It screens video clips about the village or those filmed locally. Our colleagues from the “Cultural Mosaic of Small Towns and Villages” network, Dmitry Selivanov and Svetlana Ashkapova, visited rural museums in the region, including very small ones in remote locations, as part of their project “Touching a Legend” (town of Rtishchevo Saratov region). Their aim was to build a partner network of rural museums in the district and capture their visits in video sketches. They produced a short film about the school museum in the village of Lokh, which we showed in our new open-air cinema. On another occasion, we screened a documentary directed by A. Korenyuk from the town of Saratov about the village cathedral that was destroyed. The film was part of the official programme at the International Festival of Documentary Melodrama in Saratov. Video coverage of the Lokh village from national and regional TV channels generates a lot of interest from the public. We try to communicate the media image of the village to local residents, in particular those who do not have internet access and cannot view the clips online.

The main economic impact of the project are a gradually emerging new economy, cultural and tourist services that become available in the village, and a growing community participation. New active members find opportunities to develop and implement their ideas about a happy and balanced life.



5 Development strategy for the next 3 years.

We associate further development of the project with new jobs in tourism and crafts sector. The growth of self-employment among local population will help to strengthen the teams of active villagers, who are ready to get involved in creative projects. We are often asked questions like “Is there work in the village?” or “How much does a house in the village cost?” by people who we are interested to engage with. When the village gets connected to high-speed, unlimited internet in 2020, we will be able to attract people who wish to live in the country and work remotely.

It is important to keep the local school open. A functioning social infrastructure guarantees that the village will not turn into a summer colony.

Our vision of the future is rooted in the past. This is how an artel or a cooperative association of crafters that existed in the village of Lokh was described in 1906: “3 years ago, in the village of Lokh in Saratov district, 15 literate and cultured young peasants established a cooperative farm. From its profits, they opened a library and support the poor and those

The creation of new jobs in a small locality is one of the most significant results of successful socio-cultural practices. Guided tours, sales of farm products, souvenir making businesses and hospitality services — all of this not only generates self-employment but creates opportunities for small and medium-sized commercial businesses.

who lost everything in a fire. They are a cultural core of the village, envied by many...” We believe that creating a “cultural core” of the community will allow us to sustainably address arising challenges. This operational structure is a prototype of a socially responsible business that is involved in community life and contributes to the common cause, or a centre for socio-cultural development, which functions through active residents who coordinate the activity.



Part 2.

“What Are You Doing?”

1 Does the organization see itself as a centre, a hub, for socio-cultural development?

One of the most frequent pieces of advice given in business guides to success “Think globally, act locally” has actually worked! The more effort is put into a local enterprise, the more visible the result. For a long time, we were working in just one village. The mechanism was clear: everyone knows each other, the results of joint work are visible, feedback comes quickly. Sooner or later, people get on board and it’s comforting to see some of the intermediate results. Our new role as a centre for socio-cultural development demands that we go beyond one small village. We are just at the beginning of the journey: people come to us for advice, share project ideas, and try to involve us in their work. We recognized our role as a hub thanks to the “Small Cultural Mosaic” programme, when we had an opportunity to become grant operators and learn the inner workings of managing a competition. In 2018, the competition was open to all residents of the Novoburassky district on the condition that projects were delivered in partnership with the village of Lokh. The ambition was to build a partner network within the district. We received 11 strong proposals from the residents of our own village and supported 7 of them. However, there was not a single application from the district (a bit more on that later).

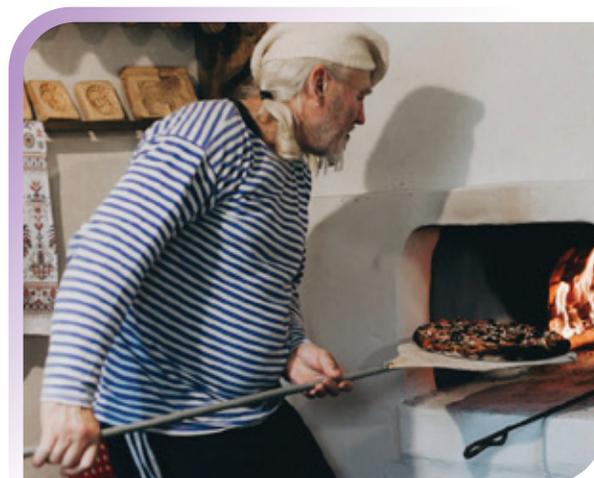
The delivery of supported projects was flawless. We discovered that local residents were our best allies in local development. One of the winners of the “Small Cultural Mosaic” competition in 2018 was the project “Bridge to Marov Spring”. The project received just 20,000 roubles (\$315) in grant funding so it’s not difficult to imagine how much effort, resources and time the project lead, V. Sushkov had to put in to develop the area around the spring, repair and decorate the bridge, build a cold plunge pool, install benches, and gravel a 30 metre long public path leading to the spring. A single project that was initiated by a community group and received some modest financial and media support was able to resolve several issues. It connected the two sides of the village (which stretches for 7 kilometres and is connected by only 6 bridges — so each one counts!), put the Marov spring back on the map of popular natural sites, and



OLEG PETKER

Director of “Electron” Ltd.

“Village by the Watermill” project created a positive atmosphere in the village. Making plans for future development is becoming a good habit. New ideas constantly appear. We contribute to improvements with our work and develop good neighbourly relations in the sector. Looking ahead, we would like to restore the village bakery, develop wastelands and neglected areas in the village, and turn the local shop, which is now a commercial centre, into a cultural space. I would like to wish the project to develop further and fulfill its business potential. Together we can achieve more!



created a new tourist attraction and a gathering place for local residents, especially during holidays and on religious occasions, such as the Epiphany bathing rites.

Another project, initiated and led by Yury Karamzin and his family, also focused on a public space but the approach was completely different. Karamzin created a so-called “Garden of Wrong Sculptures” right in his own yard. What does it have to do with local initiatives, cultural services, and community? The project created a cultural precedent in the village. Karamzin’s garden and stories inspired by the sculptures were so popular with visitors that the doors of his house were left open over the weekend. The family’s cheesemaking business also took off as everyone wished to try the famous homemade cheese from the Alpine and Nubian goats. The story of Yury Karamzin, which goes beyond conventional cultural practices, made it to national TV channels. The contrast with their habitual laid-back everyday life encouraged the village residents to look for new tools and interesting formats. Our organization supports this quest, provides resources, and creates opportunities. These are just a few examples but they chime with the lyrics of a popular song by Victor Tsoi “If there is a step, there must be a trace”. For the project team, the 2018 “Small Cultural Mosaic” competition represented the trace of all the hard work that was completed as part of the “Cultural Mosaic” programme.

For the project team, the “Small Cultural Mosaic” competition in 2018 was the trace of all the hard work that was completed as part of the “Cultural Mosaic” programme.

In 2019, we decided to expand the boundaries and announced a district-wide competition. This time we received half as many applications and the nature of proposed projects was quite different. It was as if all of them were affected by the same virus: despite the substantial amount of work that was required, most of the activities came down to box-ticking exercises. This made us realize that it was too early to run a competition. We had to look for other ways of engaging with institutions and residents in the district, perhaps, some sort of a project incubator. The environment that was created in part through the “Cultural Mosaic” programme provided a necessary condition for ideas to come up. We are disseminating the experience and knowledge that we gained through the “Cultural Mosaic” programme in the district and indirectly in the region but this process of “cultural expansion” is slower than we hoped.

Representatives of regional authorities, district administration, action groups, and regional non-profit organizations will come together for a strategic session to discuss a joint action plan for the development of project culture in the district and region as a whole. We have clearly approached a new stage in our work. We notice many similar issues when we talk to colleagues and follow the trajectories of other centres for socio-cultural development. There is a need to continue individual projects and specific initiatives and this is something we can do. However, what is also required is a demand from the local government and regional authorities.

In this respect, the case of the Udmurt Republic is outstanding: acceleration and incubation programmes have achieved their goals and ensured high levels of local activity. We don't exist in a vacuum. The "Cultural Mosaic" programme has created a professional community, which transcends the boundaries of individual villages, districts, regions, organizations, or project activities. It is a fantastic support network for sharing ideas, solutions, and enthusiasm.

2 Partners.

The network of partners has a rather complex structure and continues to grow. Our key partners and stakeholders for tourism-related activities include:

- Active community groups: their participation ranges from providing hospitality services to creating a welcoming atmosphere in the village. Active residents are primarily interested in new jobs and opportunities to market their products and services. Observers support tourism development because they benefit from the improvement of infrastructure and public facilities. Action groups from the neighbouring villages support our work and are ready to take part in project activities.
- Travel companies in Saratov region: offer products and services at a regional level, introduction to the sector.
- Farmers: gain access to new audiences. For the project, this is an opportunity to engage local businesses in socio-cultural processes and provide insight into socially responsible business practices.
- Municipal district administration: they can see the progress that we made in the sector, which they are responsible for developing. For the project, the better the relationship, the fewer the obstacles. It is important to keep the balance. Furthermore, the watermill, which is one of the most visited local sites by individual tourists, is managed by the municipal authorities.
- Academic community: the experience of the village is perceived as a socio-cultural experiment and a pilot for new practices. Therefore, we have developed a mutually beneficial cooperation with the local research community (sociologists, artists, philologists, architects, and specialists in cultural studies).



NIKOLAY PRYANISHNIKOV,

Expert of the "Cultural Mosaic" programme, Senior Lecturer at the Moscow School of Social and Economic Sciences, Lead Lecturer at the Russian Presidential Academy of National Economy and Public Administration

The village of Lokh is an example of a citizen initiative that brings together subjective (the family's wish to relocate) and objective factors (interesting history of the village, which used to be a testing ground for peasant researchers). The meticulousness of project leaders, who spent over a year studying the local environment and existing practices of mills memoration, is truly remarkable. This case study illustrates how the main idea behind local development, namely the coming together of different potentials, plays out. Here, local activity meets the resources of the governor and external experts, for example, a professor from Moscow. All of the Kislin's appeals share a very important quality. They have a certain persuasive power and urgency (energy).

Future project developers should pay attention to several aspects of this case study. In order to succeed in the competition programme, it is important to do the following:

- 1. To launch the project before applying for the Foundation's support.*
- 2. To draw on best practices (in this case, "The House with a Lion" project)*
- 3. To focus on a specific area (e.g., teaching school children)*
- 4. To embrace change and be prepared to constantly readjust the project.*
- 5. To institutionalize the initiative ("Artel")*

The outcome is the emergence of an active community group who are able to deliver their own projects and create a multiplier effect.

3 Changes.

Our participation in the programme coincided with the time when there was a growing interest in the village and grassroots initiatives of active local residents. “Cultural Mosaic” helped us to see the bigger picture and recognize the systemic nature of these developments. This inspired us to change. When we talked to people who live in the neighbouring areas, we saw that they were willing to address issues in education, culture, and local development but knew very little about mechanisms and opportunities. Therefore, our aim is to share knowledge and experience that we gained through seminars, study tours, and professional networks. A distinctive feature of our work is the contrast between the dynamism of socio-cultural processes on the one hand and the durability of their impact on the other. At times, it can be difficult to admit that circumstances have changed, making the project stall. We are too committed to the original project plan. Taking part in seminars and study tours helped us to put things in perspective and “reset” the project.

We feel that the biggest change has been the emergence of a community of active residents. We share the view of experts about the importance of team development that creates additional opportunities and benefits. However, it is the local community that drives the development and sets direction.

4 Key features.

There were certain circumstances that determined our role in the community. Over the course of the project, we found allies in active residents who were ready to take part in activities and events, thus gradually changing the everyday routine. We discovered that the impact of community groups is multiplied if we provide them with some support, e.g. introduce to similar initiatives, help with grant applications and reporting, advise on how to strengthen their initiatives, connect with like-minded people who share similar values. There are no major industries in the municipal district. Farmers do what they can to financially support local nurseries, schools, and societies in addressing various practical issues. However, it is critical that institutions learn to be autonomous and independent. Local residents who gained knowledge and experience in a new field have emerged as a new force in a small village that does not even have an administration of its own. Together, they are able to address problems, which even district authorities and public organizations failed to resolve. When developing a network of partners in the district, we aim to identify growth areas in

each locality through active residents. The fact that during our participation in the “Cultural Mosaic” programme we were able to deliver results against indicators, which were previously inapplicable to our territory, demonstrates the effectiveness of the model. New residents moved to the area and real estate prices increased. There are new educational and cultural services available in the village and some events now take place annually. Funds that are raised to support socio-cultural activities exceed the district’s annual budget by 2-3 times.

Part 3.

“How do you express your identity?”

1 What makes your initiative different in the context of cultural innovation?

When viewed separately, symbolic, human, natural, and physical resources of the area can hardly be described as “unique”. Watermills have been preserved elsewhere. There are active residents in other small towns and villages who refuse to put up with neglect (the success of the “Cultural Mosaic” competition is the best evidence). Our vast country is rich in sites of natural beauty. There are also more prosperous regions that are able to provide better resources to local cultural and educational institutions. In this context, we find the word «specificity» very helpful. It describes a combination of features that are unique to a particular location. Those who begin to understand the entirety and interrelation of all the site-specific resources gain a competitive advantage. Perhaps, the project’s initial success is related to our deep appreciation for the creative «specificity» of the Lokh village.



2 What changes took place?

The project team are our family and passionate allies. Many believe that since we are so close, there is an a priori agreement of opinion. However, when it comes to critical decisions, everyone has their own perspective. At times, it makes one wish that there was only one “boss” responsible for taking decisions that the rest of the team just had to accept. It would have made things so much easier! We have also noticed that there are many family teams among the participants of the “Cultural Mosaic” programme. We tried to find an explanation and came to a conclusion that compared with institutions, families are more flexible and mobile units. In particular, when there is enough expertise within the team and a shared language and understanding of the agenda.

3 How do you define happiness? How does your project contribute to a feeling of happiness in the community?

At one of the first seminars of the “Cultural Mosaic” programme, Svetlana Chaparina, the regional operator for the Volga Federal District, spoke about the nature of project work and referred to the following saying: “There are 3 main stages of any project idea: first “What nonsense!”, then “Hm, there is something to it” and finally «Well, that’s a well-known fact!”. At that time, our project was going through the “what nonsense” stage. There were no supporters in the district and it was difficult to imagine that preserving an old watermill can change anything. It felt that the only reason for anyone to ever visit the area would be mushroom picking. Back then, the watermill was an abandoned industrial site, which seemed to have little relevance to local history or culture. We had no idea how to make our way to the final stage of “a well-known fact”.

Looking back, we realise that we have travelled this path and can set new goals and start building on what we have achieved. Today, every villager would certainly say “Who doesn’t know the old watermill in the village of Lokh?” We see all changes in different aspects of life that were brought about by the watermill project and how they are interconnected: in local development, education, rural tourism, the emergence of local community, as well as the shifting attitudes of local residents towards their home village. We feel that change for the better is possible and outcomes depend on how much effort and love are put in. There will always be someone to grumble that “everything is a mess” and “nothing will ever work” but it can never undo the successes, even in a losing battle. This is what makes us happier. Villagers have found their own happiness: some feel proud of their loved ones or suddenly discover that their ideas are relevant, others got a dream job in the village or were able to turn an idea into reality. Village children have new opportunities to play and explore.



4 What inspires your project work?

At different stages of project development, there were different people, stories, and words that supported us and gave direction to our work. In the early days, we felt inspired by the project “House with a Lion” in the village of Popovka in Saratov region. We volunteered for their events, gained experience, and gathered courage, which were necessary to approach the conservation of a crumbling rural watermill in the village of Lokh. We were so impressed by the team’s professionalism, passion, and generosity, as well as the enthusiasm of project volunteers, that we sought to replicate it step by step. We quickly realised that every project is different and while it is important to uphold certain values, project steps will vary. At first, this was hard to accept and we blamed all the difficulties we encountered on other people’s failures, the world’s injustice, and the lack of experience, anything at all! Then a most extraordinary thing happened, which we often come back to. The locals told us that “once, a long time ago, an Englishman came to the village and was asking a lot of questions...”. They didn’t remember his name. We wondered who it could have been and why he would visit the village of Lokh. At some point, life brought us in contact with a field sociologist, Professor Valery Vinogradsky who told us that in the 1990s the village of Lokh was part of the project led by Teodor Shanin, “Sociology and History of Russian Villages”. The pioneer of peasant studies visited the village, where his research team, sociologists Valery and Olga Vinogradskys, were conducting in-depth interviews with long term residents of the village born in the beginning of the 20th century. The research collected invaluable memories and stories and resulted in several monographs and 3 documentaries (“Village Atlantis”, “Whit Monday”, and “Looking back twice”). 25 years later, the Vinogradskys came back to the village of Lokh to study new rural micro-communities. In 2016, thanks to a research competition for young scientists, which was part of the “Small Cultural Mosaic” programme, we had a privilege to take part in the conference “The

Paths of Russia” at the Moscow School of Social and Economic Sciences. There we attended one of the sessions, to which Teodor Shanin himself contributed. At that moment, we felt that we were the successors of something big and very important. As if we finally found a place that we belonged to and saw a wider context.

Professional meetings at the seminars and study tours that took place as part of the “Cultural Mosaic” programme hold a special place. They have stayed with us and continue to inspire and live on in our projects. For example, the work of the Kenozero National Park has encouraged us to take an integrated approach to local development. Culture, education, rural tourism, general improvements, ecology, business, and governance don’t exist in isolation. Despite being unable for a number of reasons to apply this approach to our territory at the moment, we use it for individual activities and keep it in mind as a vision for future development. A study visit to Kaliningrad revealed the importance of having a development strategy. We have already devised a formal vision statement but the experience of Kaliningrad projects encouraged us to critically review it, work on its weaknesses, and add more specifics. A professional study trip to the UK was like a journey to a parallel universe. We saw different approaches to similar issues and observed new cultural practices. Over time, some of the participants have integrated these experiences into their own projects (town of Totma and Olkhon island), which is an inspiring example!

5 What advice can you give to the teams who are just starting a centre for socio-cultural development in their regions?

There are different ways to establish a centre for socio-cultural development in a rural area and a variety of models. It is very important, however, to find and embrace your own way and a “specificity” of the place.



Key tags:
#уникальныелюди
#дворечья
#обгоняяветер
#дворечье

Ferma



Village of Ferma, Perm district, Perm region,
16 km from Perm.



Population (locality / district):
3 768 / 112 643 people



Project area:
**village of Ferma and Perm district
of Perm region**



Grant support from the
Timchenko Foundation (2015-2018):
2 080 349 roubles

Key figures for 2018 (final year):

Amount of funds raised:

in monetary terms — **2 582 000 roubles**

in kind — **242 000 roubles**

Number of local residents, who volunteered
for projects: **394 people**

Number of jobs created/registered self-employed
as a result of the project: **1**

Number of supported community initiatives: **28**

The festival “Ahead of the Wind” brought together long-standing and new residents in the area through local history and traditions related to horse breeding and training.

A new community space, the park “Horseshoe of Times”, was created. 30 different territories in the region took part in the festivals “Ahead of the Wind” and “The Day of the Orlov Trotter”, which brought together partners and local communities. The number of event organizers and local residents who are involved in activities is increasing.

Part 1.

About

1 Project owner, project team.
Contact details.

Tatiana Lesnova,
Project Director, member of the Dvurechye rural
settlement council.

Yulia Pimenova,
Project partners, Director of an independent
non-profit organization “One’s Own Time”.

Sergey Pyankov,
Director of the municipal autonomous institution
“Dvurechye” Culture, Leisure, and Education Centre.

Social media:

<https://vk.com/dvurechyePodkovavremen>,
<https://vk.com/novoedvurechyePerezagruzka>,
<https://vk.com/obgonyayaveter>

Contact details:

t.lesnova@mail.ru



Action groups have emerged in small localities. They have organized around relevant themes and trends: self-government through local councils, young families, sportspeople, crafters (manufacturers), etc.

A local community foundation “New Dvurechye” and a Social Entrepreneurship Lab were established. There is a growing community participation in competitions, project delivery, local councils and community boards.

2 Background and premises of the cultural initiative.

The main reason behind the project was a large number of new residents who moved to the rural settlement of Dvurechye. As part of a large scale residential development, new apartment blocks were built, increasing the population of Ferma and Gorny villages by almost 2000 people in just 3 years. Newcomers arrived quickly but had no knowledge of the area they settled in and little understanding of our history, traditions, and attitudes. Traditional way of life changed dramatically. We used to know and keep in contact with all the neighbours who were our friends. Mass housing brought mistrust, tension, and a lack of understanding that were worrying and felt very unfamiliar. We started looking for solutions and found them in the history of the Ferma village.

In the past, the village was famous all over the country for its stud farm № 9, which bred exceptional Orlov Trotters. Trotters that were known far and wide! At some point, an investor came along. Alexander Kuzovlyov

In many socio-cultural practices, historical past becomes a ground that brings together different sides and provides a starting point for future development.

acquired one of the facilities and made it available to the Equestrian Federation of Perm region, who are our key partner and a festival venue. These two factors prompted the project “Horseshoe of Times”.



3 A brief description of the implementation strategy.

There are two main directions in our implementation strategy:

- **Socio-cultural:** to give an insight into local history, represent a way of life that is traditional for the Dvurechye area, and showcase our cultural framework. This is how we arrived at the idea of a major photography exhibition, which would reflect the historical and socio-cultural heritage of our villages.
- **Sports:** firstly, sports tournaments have always been popular with the locals. Secondly, we felt that sport is a neutral theme that is suitable for engaging with both long-term residents and newcomers.

To implement these ideas, we organized a culture and sports festival “Ahead of the Wind”. The entire district, that is 16 rural settlements, every local athlete and every family were invited to take part. A photography exhibition, which also featured a short documentary film, opened as part of the festival programme. We had over 1000 participants. More importantly, we revived an old, long-forgotten tradition. Every year the farm used to organize horse races and the Maslenitsa festival to celebrate the end of winter. Of course, after the bankruptcy it all came to an end but the memories have lived on. We especially chose the winter season to run our festival so that the villagers and newcomers enjoy the atmosphere of the old days.

Regional operator of the “Cultural Mosaic” programme in the Volga Federal District



SVETLANA CHAPARINA,
Deputy Director for Development,
“Tolyatti Foundation” Municipal
Charities

A distinctive feature of the case study “Dvurechye Park. The Horseshoe of Times” is that the activity of the team in the area has given rise to several action groups who develop their own projects and bring together local residents with shared interests. The presence of a socially responsible business and its partner networks in the area contributed to the success of the first project and the launch of a sports and culture festival, which has since become traditional and continues to develop the area. A process of community self-organization that was set in motion also continues, despite the rapidly changing circumstances caused by the change of power and staff turnover.



4 Project outcomes, economic and social benefits.

We didn't expect such a keen response from the new villagers who participated in events with curiosity and enthusiasm and even took initiative. For example, young parents came together to set up a family club that has become one of our partners and helps to engage schools and families with children in our work. The festival is a major event for the whole district, which now takes place twice a year and welcomes visitors from all over the country. One of the project objectives was to attract tourists and promote the village as a travel destination. We have achieved this almost incidentally: the festival continues to grow and draw visitors every year, promoting the brand of Dvurechye. The last edition brought together over 3000 participants from 30 locations. The concept is evolving but we keep community participation and partner involvement at the forefront .

When planning events, we allocate roles and responsibilities. Andrey Detkin, one of the most recent arrivals in the village, is professionally engaged in

One of the outcomes of a cultural initiative can be the emergence and development of a territorial brand. This is often reflected in a new name (a geographical name that has clarity and meaning for local residents), insignia, traditions, rituals, etc.

developing sports programmes. We are responsible for the Culture strand and involving young people and children in planning and delivery of activities.

Since we started the project and launched the festival, the area has been promoted as "Dvurechye" ("Two Rivers"). It is not a historical name but something we came up with. Short and resonant, it quickly caught on and came into use.

5 Development strategy for the next 3 years.

One of our main achievements is that the project has encouraged the development of several new communities of active local residents: young families, parents of athletes, etc. They initiate new projects and play a role in participatory budgeting. Young people independently develop sports programmes, involve children, and look for further opportunities.

Therefore, the implementation strategy focuses on supporting and developing community groups. The first results of this work are already visible: there are new community boards and a sports centre and the area received 5 grants.

We will continue to invest resources in the development of local players and focus on increasing the extra-budgetary funds (grants), identifying further opportunities for expert support, developing a variety of new formats, expanding the range of cultural services, as well as preserving existing traditions and creating the new ones.

Part 2.

“What Are You Doing?”

1 Does the organization see itself as a centre, a hub, for socio-cultural development?

The “Cultural Mosaic” programme introduced us to the solutions that we use for the development of the Dvurechye area. For example, strategic sessions that we run at least once a year. Local residents of all ages gather in the village hall to discuss ways to encourage further development of our villages. This has been a completely new tool for the area that has brought the quality of communication and decision-making to a new level. Through these sessions, we find new supporters and partners for our projects and engage villagers in an active process of local development.

The village went through significant changes. There was a major reshuffle in the local administration and staff changes took place in various institutions. Despite all this, «Dvurechye» Culture and Leisure Centre remains a local community hub and a centre of gravity for local residents, the main organizer of all cultural events, and an operator of projects and grants in the area.

2 Partners.

In our view, an important advantage of the project team was the involvement of the village council members. These young and energetic professionals with expertise and access to resources gave a strong support to the project, widely promoted our socio-cultural initiatives, and resolved even the most complex issues quickly and efficiently.

The head of the village and local authorities also provided extensive support. Another key partner was Alexander Kuzovlyov, the investor who bought one of the stud farm’s facilities and gave it a new lease of life. At the start of the project, we were joined by the local youth policy authority and a youth initiative foundation. Thanks to support from the Municipal District Council of Perm region, we were able to communicate and share our experiences across the region and beyond (we visited Kirovsk region to take part in the Winter School of the local citizen participation committee).

Our main partners are communities of local residents who came together through the project and continue to cooperate.



3 Changes.

We were successful in encouraging local residents to cooperate, communicate, and collectively address local issues. The main achievement of the project was the pooling of resources to implement welfare projects.

Youth sports projects, community boards, and participatory budgeting offer examples of our major fundraising successes (over 1,000,000 roubles (\$15,655) in 2018, 2 new applications in 2019). Adding to these were a new creative team in the village of Nestyukovo, parent action groups (sports, education, school self-government), and crafters. Successful projects in the village of Ferma inspired similar activities in neighbouring small localities (villages of Nestyukovo, Ustinovo, Mostovaya, and Gorny). It is important that these newly formed communities are evolving independently and establishing links with one another.

Over the course of the project, we tested a range of community engagement models that encourage a «project culture», alliances, and real self-governance. Educational activities and training, which were delivered as part of the project, stimulated community participation, awareness, and learning. In the last year, all of these models (sports, community boards, participatory budgeting, manufacturing, creative work) were introduced in every village of the district. Some have just caught on, others are already actively developing.



4 Key features.

It was our shared history that brought us together in the first place. The stud farm is of great importance to the village. Therefore, the revival of traditional events and the spirit of the place was met with great enthusiasm. New residents felt this energy and joined in.

It was critical for success that the project team largely consisted of local council members who invested resources in the development of the project. As we are all young, speak the same language, and share in the significance of the project, there was a strong understanding within the team.



ARTYOM GEBELEV,

Expert of the Institute for Urban and Regional Development at the National Research University Higher School of Economics

It is certainly a very interesting and positive case study. Its winning feature is engagement with a wide range of community groups: local administration, entrepreneurs, long-term residents, and newcomers. The project team succeeded in building cooperation with all of them, which means that they have learned to speak different languages, understand different interests and values, find convincing arguments, and come up with new forms of engagement. An idea to organize a sports festival is not particularly new but the economic organization is superb, every resource is put to use.

Part 3.

“How do you express your identity?”

1 How do you define happiness?
How does your project contribute to a feeling of happiness in the community.

My grandfather was the last director of the stud farm, that is why it has always been very important to me personally, as to many other local people, to find a way to restore our traditions. We have lived in the village all our lives and our children are growing up here. Happiness is to see that they love their home as much as we do and always want to come back.





Key tags:
#казым
#касумйис
#касумёх
#фондпупи

Kazym



Village of Kazym, Beloyarsk district,
Khanty Mansiysk Autonomous Region,
540 km from Khanty-Mansiysk.



Population (locality / district):
1 565 / 28 434 people



Project area:
**village of Kazym and Beloyarsk district
of Khanty Mansiysk Autonomous Region**



Grant support from the
Timchenko Foundation (2015-2018):
2 042 000 roubles

Key figures for 2018 (final year):

Amount of funds raised:
in monetary terms — **5 476 000 roubles**
in kind — **263 000 roubles**

Number of local residents, who volunteered
for projects: **150 people**

Number of jobs created/ registered self-employed
as a result of the project: **3**

Number of supported community initiatives: **29**

Residents of 3 remote localities
in the Kazym rural settlement
were brought together into a
shared cultural space through
the revival of a secular part
of the “Bear Games”, a sacred
ritual of the local community.

A partner network of local centres is
established to preserve the traditional
culture of northern communities and to
adapt the “Bear Games” ritual of the Khanty
and Mansi people in rural settlements.
There is a growing public participation in
the localities and an active cooperation
between them.

Part 1.

About

1 Project owner, project team.
Contact details.

Marina Kabakova,
Project Lead, Founder of the Support Fund for Ugrian Project Initiatives, Head of Department of a municipal autonomous institution of culture, Centre for Cultural and Historical Heritage “Kasumekh”.

Olga Kravchenko,
Project Science Advisor, Founder of the Support Fund for Ugrian Project Initiatives, assistant to the deputy member of Tyumen Regional Duma (representative assembly).

Elena Fedotova, Media Manager, Founder of the Support Fund for Ugrian Project Initiatives, Director of of a municipal autonomous institution of culture, Centre for Cultural and Historical Heritage “Kasumekh”.

Website:
<https://beargames.ru>

Social Media:
<https://vk.com/club182021002>

Contact details:
mcabakova@yandex.ru



The newly formed Council for the Preservation of Indigenous Languages and Culture has brought together active villagers and representatives of different organizations and communities. A national community has emerged. Municipal funding enabled the opening of a cultural centre.

Over 2,000 roubles were raised in grant support and co-funding from local entrepreneurs. Residents have been actively involved in developing their ideas. 25 local socio-cultural initiatives in different rural settlements received support.

2 Background and premises of the cultural initiative.

A key issue that the project team tried to address was the loss of cultural heritage among the indigenous people of Yugra in Khanty-Mansiysk autonomous region, including one of its most important elements the “Bear Games” ritual (khant. Pupi Yak). “Bear Games” had an important familial, ancestral, territorial, trans-regional, and inter-ethnic standing and used to take place regularly in every nomad camp and settlement, thus preserving indigenous history, social relations, and a variety of folklore genres. Understanding the importance of “Bear Games” for the ethnic identity and survival of indigenous community at large, our action group developed a project, which was originally known as the “School for the preservation of the Bear Games ritual”. As part of the project, we taught the older male population of the village to perform sacred songs, while younger men engaged with a more accessible part of the ritual — short songs and performance sketches. The training took place directly in ancestral habitats of the tradition bearers. In the first round of the “Cultural Mosaic” competition in 2015 we presented an idea of running travelling sessions of the Bear Games Shool.

By the second round, it became clear that the project had a much bigger potential and could help not only to preserve cultural heritage of individual settlements or even the district but encourage the development of cultural initiatives across the entire region. The focus was on a particular part of the ritual, when performers wearing birchbark masks put on acts, which satirize different human vices.



This part of the “Bear Games” is accessible even to those who don’t speak the Khanty language as the performance is based on body language. The next project, “Birchbark Masque” was supported by the “Cultural Mosaic” competition. Several partners joined from the Saranpaul area, where a similar ritual of the Mansi people was revived at the same time. This transformed the project.

In April 2019, the project team established a Support Fund for Ugrian Project Initiatives. Together with the Centre for Cultural and Historical Heritage “Kasumekh”, it serves as a local hub for socio-cultural development of the area. They work hard to encourage community participation and support project initiatives. In 2018-2019, grant competitions of the “Small Cultural Mosaic” programme took place in the district.

3 A brief description of the implementation strategy.

During the first stage, project activities were organized according to target age groups. Andrey Yernykhov worked with older villagers, teaching them the most complex part of the ritual – the sacred songs (some are performed continuously for 2-3 hours). Marina Kabakova engaged with young people to produce performances rooted in the “Bear Games” folklore. Elena Fedotova was responsible for working with children. She held special sessions of the “Bear Games School” at a local summer camp and was involved in the “Birchbark Masque” project.

At the second stage, we involved local residents in project management. The Council for the Preservation of Indigenous Languages was

On the one hand, the engagement of different age groups in a project complicates its delivery but on the other, ensures a long-term sustainability and support of different social groups.

established in the village of Kazym, which included representatives of various organizations and communities. They joined their efforts to devise an action plan



Dr ALYONA POPKOVA,

Associate Professor at the Department of Marketing and Municipal Administration, Tyumen Industrial University; regional expert of the “Cultural Mosaic” programme in the Ural Federal District

A distinctive feature of this case study is a balance between sacred traditions and popular cultural forms, community engagement, developing common interests and safeguarding traditional values. Also, people. Those people who have preserved their culture not as an attribute of life but who live their lives as an integral part of this culture.



aimed at preserving indigenous languages. At the same time, work was underway to initiate projects in the cultural sector. Members of the action group held a series of seminars in Kazym and Beloyarsky and travelling sessions in Vanzevat, Polnovat, and Tugiyany villages. This helped to establish a network of partners in the district, where active local residents in every village are responsible for community engagement and preservation of cultural heritage. The project has a dedicated page on social media (<https://vk.com/club168572903>) where participants communicate, share information, make announcements, and discuss new project ideas. In this way, not only Kazym residents are involved in project management but also partners from other localities in the district and the region.

The project team have no funds of their own, which they could invest in cultural initiatives. However, vast experience in developing project proposals and writing grant applications provides an opportunity to take part in various competitions (from district-level to presidential programmes) and apply for financial support for individual projects. In the last 2 years, we raised over 1,800,000 roubles (\$28,260) in grant funding from the district budget and the Presidential Grant Programme. Support from the local business community amounted to an estimated 200,000 roubles (\$3,140).



4 Project outcomes, economic and social benefits.

In the last 2 years, 25 projects from villages and rural settlements of the Beloyarsky district received support as part of the “Small Cultural Mosaic” programme. The main focus of community initiatives was on the preservation of Ugrian cultural heritage. In the village of Polnovat, residents revived a traditional technique of fish skin working and started to produce new souvenirs. In Tugiyany village, there was an attempt to open a local knitwear store. Vanzevat community worked on a theatre production and created a new space for public gatherings “at the hearth”. In Yuilsk village, proposals to organize tours to the local reindeer-breeding farm and re-unite the Moldanovs kin received support. Residents of Numto village developed their own brand and launched a production of souvenirs. The largest number of initiatives was implemented in the village of Kazym who re-united a kinship community of Kharsut people, created an interactive space for children in the local nursery with the help of parents and local activists, and started the process of restoring and developing the abandoned villages of Khullor and Pomut, that is also driven by the local community. A total of 330,000 roubles (\$5,150) was raised to support projects in small villages. Furthermore, as part of participatory budgeting programme of the Council for the Preservation of Indigenous Languages, additional funds were raised to install bilingual navigation in the streets of Kazym (400,000 roubles came from the district budget with another 40,000 roubles contributed by the local residents)..

The results of cultural initiatives can be of interest to national and even international partners. Project teams showcasing their creative output (products of local crafters, theatre performances, restored rituals and traditions) have the capacity to become the “ambassadors” of their territories.

With regard to initiatives that spread beyond the project area, perhaps, the best example is the community theatre of Kazym. They went on tour of the neighbouring localities in the district and the

region and took part in international theatre festivals in St. Petersburg, Mari El Republic, and Estonia.

The project helped to strengthen our ties with other Finno-Ugric communities. Cartoonists from Finland taught adults and children to draw comics in their native language. A comic book contest was held. Young villagers also learned to shoot films, led by a group of professionals from Estonia, Hungary, and Finland, once again working in their native language. In August 2019, a School of Visual Anthropology opened as part of the children’s summer camp “Numsangekh” with the participation of German experts. Finnish colleagues supported our idea of a festival of Ugrian fishing traditions (the project received a presidential grant). In 2019, the festival was already trans-regional and has grown further to include international partners and participants in 2020.

For example, the interactive space in the local nursery won in a district competition and was designated as a pilot project. It also gave rise to a new area of activity, known as the School of Family Tradition. Classes that take place in the rural library are organized in partnership with the local school, nursery, and “Kasumekh” Cultural Centre.

We developed a network of partners who provide support and deliver projects in other areas, including Surgut, Yamalo-Nenets autonomous district and the town of Yugorsk. We opened a workshop for manufacturing fur garments and fish skin products and organized the sale of traditional souvenirs from a remote village of Numto.

There has been an increase in the number and quality of cultural events. Local leisure offer has also improved and the culture of public participation has been strengthened. In addition to performances and folklore workshops, we developed a programme of weekend tours, organized linguistic quests and postcard contests in native languages, created an immersive language environment in traditional tents (chums), and published a series of multi-language phrasebooks for large-scale events.

5 Development strategy for the next 3 years.

At the moment, the project team is faced with the task of training people and developing a network of local centres for socio-cultural development in small localities across the region. The Support Fund for Ugrian Project Initiatives will become a centre of excellence that coordinates project activity in different areas and provides support to action groups and organizations functioning as local hubs for socio-cultural development.

If we go back to the cultural initiative that started it all, the Support Fund for Ugrian Project Initiatives has in fact become a centre for the preservation of the “Bear Games” ritual. The centre has established cooperation with a variety of action groups who are involved in the restoration of the same ritual in Berezovky and Surgut districts of the Yugra area. In April 2019, the project team visited Yamal to deliver a workshop on the “Bear Games” ritual in the Regional Historical Museum of Shuryshkar. The plan for 2020 is to run a competition for projects aimed at preserving the “Bear Games” ritual from different Russian regions. Team members will also take part in a regional conference on folklore preservation, where they will develop the preservation strategy for the “Bear Games” ritual.



Part 2.

“What Are You Doing?”

1 Does the organization see itself as a centre, a hub, for socio-cultural development?

The “Kasumekh” Centre for Cultural and Historical Heritage and the Support Fund for Ugrian Project Initiatives that was founded in April 2019 are certainly the main centres for socio-cultural development of the Kazym area. The village administration, local residents, and external experts also regard “Kasumekh” as the centre for the preservation of cultural heritage of the Kazym Khanty people. When anthropologists, ethnographers, and travellers who are interested in the culture of northern indigenous communities, or media representatives approach the local administration for some information, they are immediately sent to the “Kasumekh” centre, which acknowledges its role as a local hub for socio-cultural development.

Furthermore, many local cultural organizations, for example, the museum in Yugorsk, Shuryshkar Regional Historical Museum, Nyagani museum of local history and a local film company, and the museum of October district, seek our support in writing project proposals and invite us to collaborate on events related to the preservation and promotion of cultural heritage. In 2019, we participated in a district conference on indigenous minorities and delivered a summary review of heritage preservation and community work in the Beloyarsk district. We also presented at a regional conference on the preservation of indigenous languages in Khanty-Mansiysk and an international conference at the Finnish Consulate General in St. Petersburg on the preservation of Finno-Ugrian languages.

Members of the project team are part of various district councils and committees of representatives of indigenous minorities. The Ugrian Initiatives Support Fund also participates in the working group that develops a brand identity for the Beloyarsk district.

2 Partners.

In the first year, cultural organizations from the village and the district (libraries and community centres) became our project partners. These were followed by action groups from local educational organizations (nursery and school) that supported projects related to the preservation of indigenous language and culture. All partners are interested in local development and the preservation of cultural and historical heritage. The village administration also provided support to the project and helped to secure funding for a number of initiatives. Local non-profit organizations have played an active role in project implementation, in particular, national communities of indigenous minorities of Yugra area and a public organization of the Beloyarsk district, “Save Yugra”. Farmers and peasant households, who are interested in marketing their produce at different events, became our business partners. All partner organizations joined the Council for the



Preservation of Indigenous Languages and Culture, which is based at the rural library. Together, we developed a joint action plan and assigned responsibilities. The Council holds quarterly meetings to discuss the progress and future development.

Through a travelling seminar programme, we established links with action groups from different villages across the Beloyarsk district. It is challenging to meet regularly due to remoteness of some localities and a lack of public transport in rural areas. Despite this, we attempt to get together at least twice a year, hold joint cultural events, and discuss plans and development opportunities in our villages.

Social media and support of live projects have been instrumental in strengthening our partnerships. The creation of a dedicated website, “Bear Games of the Kazym Khanty people” helped to find new partners in different areas: Berezovsky district (village of Saranpaul), Surgut district (Sytomino village), Yamalo-Nenets autonomous region (villages of Muzhi and Lopkhari), and town of Yugorsk. We organize events in these territories in cooperation with local partners: “Bear Games” in Sytomino village, a workshop “In the wake of Kazym Goddess” in Muzhi village, and a ritual ceremony in Vezhakary village of the October district.

The action group uses all available means to promote the project. Its members take part in seminars, forums, festivals, conferences, including internationally, mobilize their personal and professional networks, stay active on social media, and work closely with press.



3 Changes.

The most significant changes took place in the project team following our participation in the seminars, organized by the Timchenko Foundation. An introduction to the experience of project work in other regions gave us a unique opportunity to see our own shortcomings and recognize the potential for development that exists in the region. For Elena Fedotova, the most important was the first seminar, led by Gleb Tyurin. A deeper understanding of the role played by community initiative and local councils gave her a new perspective on the project. Seminars at the local level (in Irkutsk and Arkhangelsk) became a turning point for Valentina Tarlina and Maria Igisheva, allowing them to observe and analyze the performance of action groups. Communication with like-minded people, working in partnership, and surprising new perspectives on local issues – all of this has contributed to the personal growth of individual team members.

The main challenge that we are facing with the implementation of our projects is the complex transport arrangements. Villages and nomad camps of the Kazym rural settlement are separated by distances of up to 200 kilometres. Some can only be reached by helicopter once a week, others are accessible by water in the summer season. This makes regular meetings with partners very difficult. Online communication drew us closer together and offered a solution. We can keep in touch and provide support to residents from other districts (Surgut and October districts) who approach us for project advice. However, online communication is, perhaps, more suitable for younger people. We organize face-to-face meetings with the older generation during workshops in traditional crafts that take place in the district.

4 Key features.

The most important resource that was used to implement the model is the people. We are very fortunate that the bearers of traditional culture in the area are still alive. They are the “gold reserves” of our land. Thanks to their support and generosity in sharing their knowledge with the younger generation, the project was successfully implemented and gave rise to new directions. In the past two years, we have witnessed an increase in partnerships and the number of various initiatives. Material and financial support for the projects became possible through grant funding.



Part 3.

“How do you express your identity?”

1 What makes your initiative different in the context of cultural innovation?

In the past two years, we have witnessed an increase in partnerships and the number of various initiatives. Material and financial support for the projects became possible through grant funding. In other regions, it needs to be painstakingly restored from a range of different sources. We have passed this stage and now the task is to maintain and preserve what remains. What makes our initiative different is that we were able to achieve a fine balance between a living cultural tradition and the ways it is presented to the world, without falling over the line into kitsch or a tourist show. We are open to dialogue with other cultures and ready to share our worldview through the lens of our own cultural tradition.

2 What changes took place?

Although over the course of the project the team has changed (primarily due to a change of residence), its core largely remained the same. At the beginning, we were united by common ideas and goals, which we still share, but now every team member is in charge of their own projects and strands of work that comprise the project network of the territory. The network is expanding through partners from other regions, which in turn is changing the existing governance model. Partners from other localities are part of the Council for the Preservation of Indigenous Languages, which was established in the village of Kazym.

We experienced certain difficulties with partners who were only interested in funding associated with a joint project and less keen to contribute their own resources and efforts to the common cause. Inevitably our paths diverged, and very soon new partnerships have emerged with individuals and organizations who genuinely share our passion for preservation of local cultural heritage.

3 How do you define happiness? How does your project contribute to a feeling of happiness in the community?

Happiness is when you see the results of your work. Our first big success, achieved with local residents, was the installation of bilingual navigation in the streets of Kazym. Thanks to this project, which was recognized by the whole district, we suddenly realized that together we can achieve much more. We are responsible for what is happening around us.

4 What inspires your project work?

Our projects are inspired by the older generation. Andrey Ernykhov, the keeper of local folklore traditions, who is in his seventies is still actively involved in community work and generously shares his knowledge with young people. Aksinya Ernykhova, Honoured Artist of Russia, who recently turned 83, makes beautiful birch bark objects that can be found in many museum collections in Russia and internationally. Both of them raise grandchildren, passing on their love for native culture to the next generation. As a common well-wishing phrase in Khanty language goes: “good hands, good feet” and the rest depends on us.

5 What advice can you give to the teams who are just starting a centre for socio-cultural development in their regions?

Our advice to the teams who are just starting their journey is to be as open as possible and engage local residents with project activity. Make sure they are active participants, not passive observers. It is very important that they feel ownership over those changes that take place in the community.



SERGEY KAMENSKY,
Director of the Ekaterinburg History Museum

A distinctive feature of this case study is a variety of practices and approaches that were used to revive a traditional culture, depending on the age of the project participants. The success of the project has been the result of joint efforts of enthusiastic village and district residents, their will and commitment to preserve an authentic culture, as well as their refusal to passively watch local traditions disappear and belief in the possibility of the revival. As for future development of the project, we can recommend conducting a series of interviews and live discussions to explore what it means to be a Khanty today, what makes the national identity and what are the consequences of its loss.





Key tags:

#сельские_праздники

#туризм

#сетевая_модель

Golyshmanovo



Village of Golyshmanovo, Tyumen region,
230 km from Tyumen



Population (locality / district):
14 336 / 25 477 people



Project area:
**village of Golyshmanovo
and Golyshmanovsky district
of Tyumen region**



Grant support from the
Timchenko Foundation (2015-2018):
1 860 000 roubles

Key figures for 2018 (final year):

Amount of funds raised:

in monetary terms — **3 349 000 roubles**

in kind — **1 355 000 roubles**

Number of local residents, who volunteered
for projects: **8 292 people**

Number of supported community initiatives: **142**

Local events and craft initiatives run by community-focused non-profit organizations and active citizens receive support. A series of creative festivals in the villages of the Golyshmanovsky district has united local activists. Citizen participation has increased. Strong partnerships have emerged, including with the local authorities who are ready to support residents in addressing community issues.

Part 1.

About

1 Project owner, project team. Contact details.

Olga Badryzlova,
Project Director, Executive Director of “Our Time”
Charitable Foundation

Social media:

<https://vk.com/moiposelok>,
<https://vk.com/club126377750>.

Contact details:

maxan72@yandex.ru



A resource centre, the Centre for Social Partnership, is established and engages 18 new partners. The appeal of the area for investors is increasing. Museums, 5 private farmsteads, and 3 new tourist trails are under development. The annual events calendar of Golyshmanovo features 16 major socio-cultural activities.

The network of partners within the district is expanding in cooperation with the neighbouring territories: Armizonsky, Berdyuzhsky, Omutinsky, and Sladkovsky districts. Local residents are actively involved in joint initiatives.

173 community initiatives, which involved over 200,000 residents and visitors to the district, received support from a consolidated budget. At least 200 partners took part.

2 Background and premises of the cultural initiative.

Challenges faced by the Golyshmanovsky district are very similar to those in other small localities across Russia, but this doesn't make them less important to local residents. Above all, there is a lack of unity in the community, a certain reluctance to tackle issues together, share successes, and make joint plans. Hence, a low level of community participation in organizing public events or dealing with local problems. Moreover, long-term unemployment tends to be common in small villages and rural areas and rural areas, where job opportunities are limited, including for young people. Traditions of national culture are gradually disappearing. There are no meaningful, authentic events in the villages. Indifference and a growing desire to move to the city prevail among young people.

SWOT analysis is one of the tools that can be used by a project team at the start of the project or during its implementation. It helps to identify strengths and weaknesses of the area, existing opportunities and threats, as well as determine a strategy for future development.

There was no major unifying force in the district despite its ongoing development, an increasing number of private farmsteads, existing programmes of business support (particularly in demand by young people), and a range of cultural activities and public events.

The project was designed to address a lack of social cohesion and community participation by engaging local residents in socio-cultural activities.

We tackled the issue by bringing local residents together through a programme of events, important community meetings, art making and creative sessions, learning activities, and local development. Local residents embraced the motto of the project: "We can, we are together, we are active".

An analysis of the situation revealed a wealth of local resources: active, community-minded citizens, experts in social project planning and management, gardens and farms belonging to local population, natural resources (berries, clay, birch bark, etc.), good transport infrastructure, hard roads, communication and internet services, support from local authorities (Head of the district Alexander Zheltoukhov, Chairman of the District Council Vladimir Kruglik, Heads of 15 villages), premises for meetings, exhibitions, festivals (provided free of charge with equipment), skilled professionals in the sphere of culture and youth policy sectors, a good library collection, a knowledge of methodology, and the reputation of the project team in the community.

A charitable foundation for support and development of local communities in the Golyshmanovsky district "Our Time" became

a driver of local development and project activity, and initiated the establishment of a centre for socio-cultural development in the area. The team of 9 people with allocated responsibilities is held in high regard among the local residents.



3 A brief description of the implementation strategy.

This is a summary in chronological order of the key events and activities.

2014 — first experiences and tests (participation and support of everyone interested).

2015 — opening of the “Co-Operation” centre, Sharokhinsky Festival, events programme and events calendar.

2016 — establishment of “Our Time” Charitable Foundation, increase in public funding, emergence of private farms, “Best of the Best” competition.

2017 — socio-cultural partnership, launch of souvenir production, alliance of crafters and local history experts.

2018 — civic engagement competition, “Small Cultural Mosaic of the Golyshmanovsky district” programme, a district-wide campaign “95 good deeds of the district”, Year of Volunteering, “Volunteer of the Year” project.

The period of 2014-2018 focused on establishing conditions for the development of local community and creating new culture and place identity. These are just a few examples: an open-air museum (Borovlaynka village), “Beacon” art cooperative (Zemlyanaya village), “Pie Festival” (Golyshmanovo); “Mosaic of Ilyinsk” (Yevsino), “Alley of Original Benches” (Golyshmanovo secondary school), “Potato Spree” (Cheremshanka), “Green Navigator of the Station Square” (local history museum).

Throughout the project, we monitored and evaluated the performance. A range of surveys were carried out to assess the level of public participation and

Dr ALYONA POPKOVA,

Associate Professor at the Department of Marketing and Municipal Administration, Tyumen Industrial University; regional expert of the “Cultural Mosaic” programme in the Ural Federal District

The implementation of this project created growth areas (local manifestations of community participation) not just in one rural region but in several villages, thus establishing a network model that is a socio-cultural cluster for district development, where every village plays a significant part in the lives of ordinary people, rural settlements, the district and even the region as a whole.



quality of life in the villages. Satisfaction surveys were used to collect feedback on training workshops. We held follow-up sessions with local activists to discuss survey results and lessons learned. In every village, project teams planned their own surveys and chose evaluation methods.

4 Project outcomes, economic and social benefits.

Local people from 15 villages came together, creating around 40 active project teams. Residents take part in planning and delivery of events, which are organized as part of projects in their own and neighbouring areas: “Pie Festival”, “Zemlyanovsk Fair”, “Maslenitsa – the Pancake Week”, “Jam Day”, “Nativity of St. John the Forerunner”, “Never forget your homeland and take care of it!”, to name just a few.

Leaders of the project teams organized over 2000 enthusiasts, including 887 young people, around a common cause. In the last 5 years, 173 projects, which involved 200,000 residents and visitors to the Golyshmanovsky district, were implemented by their joint efforts.

Over 90 local crafters applied to participate in 11 different categories of the Folk Art Festival named after Leonid Sharokha. 7 new farm stays of various types (ethnic, traditional farmsteads, garden plots) opened as part of a competition.

We launched a Summer Events Calendar (“Pie Festival”, “Nativity of St. John the Forerunner”, “Kuzminki”, “Festival of Honey”, “Zemlyanovsk Fair”, “Mosaic of Ilyinsk”, “Jam Day”) and an inter-district “Sharokhinsky”



festival, which showcases various traditional ceremonies, festive gatherings, and games on 3 stages (“Siberian Village”, “Small Square” and “Big Square”).

The socio-economic impact is visible in the opportunities to market products (e.g. souvenirs) and services (e.g. pony and horse riding) of private farmsteads. Professional crafters have emerged who sell their items at various village events. The product catalogue is in development. A sustainable social partnership between the local government, business, and community was established.

In the last 5 years, 73 projects involving 221 partners received support. Many partners have become our friends: private farms, House of Artists, District Branch of the Veterans Council, and the Youth Section of the District Council.

5 Development strategy for the next 3 years.

Our strategy is aimed at creating conditions for the development of social and economic activity of local population. We have ambitious plans:

- To increase the appeal of the district to tourists and investors by creating new art installations, monuments, interactive recreation areas, creative spaces, open-air museums; increasing the number of private farmsteads that provide a wide range of services, and opening new tea rooms and guest houses.
- To find prospective investors to support a tourism development project, namely the restoration of an outpost in the village of Ust-Lamensk.
- To promote and market local products and services through social networks and cooperation with the Department for Tourism of the Tyumen region, bus and train stations, and roadside shops along the historic Great Siberian Way, as well as major village events, like the Sharokhinsky Festival, and the sales of corporate gifts.



- Our key prospective customers are local residents and visitors to Tyumen region and the neighbouring areas (3-5 neighbouring districts, regional centre, North Kazakhstan, Sverdlovsk, Omsk, and Kurgan regions).
- The implementation of ideas will result in new attractions (at the moment, there are 10 and further 5 are in development). The status of the Sharokhinsky Festival will increase. With the development of infrastructure, the quality of events will improve, attracting more tourists to the villages.



Part 2.

“What Are You Doing?”

1 Does the organization see itself as a centre, a hub, for socio-cultural development?

There is at least one action group in every rural area of the district. They make up an active core of their communities and are responsible for socio-cultural development. The outcomes of their work at the local level include the preservation of natural, tangible and intangible cultural heritage (customs, knowledge, skills, music, dance, rites, ceremonies). The general atmosphere in the community is improving, communication between people is becoming more active, including across generations and nationalities, and the level of mutual trust is increasing. People’s attitudes towards their lives and communities are changing. Local residents have opportunities to generate income from cultural activities.

Our centre is a vibrant public space, which attracts a large number of visitors and runs a dynamic programme of events and activities for district residents. This is where public talks, meetings with experts, film screenings, concerts, and theatre performances take place.

2 Partners.

Project partners include 5 individuals and 47 organizations with different forms of ownership. The main co-organizer is “Beacon” Cooperative Association, based at the Golyshmanovo secondary school № 4 in Zemlyanaya village.

Partners provide financial resources (over 1,000,000 roubles (\$15,620) in co-funding for the “Small Cultural Mosaic” programme). Municipal authorities supply free equipment, showcases, stage outfits, organize transport, involve professional script writers and presenters. Media partners produce immediate press coverage of events. Many local organizations and individuals contribute to the project, share resources, and support the common cause.

3 Changes.

The practical experience of the past several years indicates that public involvement and participation in community practices bring residents together and stimulate their development. Gradually, personal objectives of individuals and local development goals become interrelated. With that comes an understanding that neither can be achieved in isolation and it is only through a joint effort that we create conditions for territorial development and personal growth.

The engagement of local residents in the process of socio-cultural project planning through a range of tools, including strategic sessions, events, and support of initiative, among other things, produces a very special feeling of belonging, community, and integrity. This is a significant resource for the area in general and each individual resident.

Project activity produces results. We have created our own Events Calendar, which includes all major events and activities that take place in the villages. It is wonderful to see that individual villages create their own event calendars (villages of Zemlyanovskoye and

Malyshenskoye). At the same time, local activists and community groups have started to offer their products and services not only during events, but throughout the year: tea from Zemlyanovskoye village, honey from Medvedkovskoye, and traditional pies from Golyshmanovo. This suggests that the area is developing and new opportunities arise for local residents to make money.

The Golyshmanovsky district is rightly proud of its authentic souvenirs and merchandise: birch bark items from the village of Srednechirkovskoye, teas, sweats, and woodcarving from Zemlyanovskoye, woodwork from Razhevskoye, knitwear and needlework from Gladilovskoye, honey and herbs from Malyshenskoye.

In 2014-2017, 76 community projects were implemented with a consolidated budget of almost 5,000,000 roubles (\$77,950).

Today, the Golyshmanovsky district is an area with a high level of community participation. There is an ongoing revival of traditional spiritual values. Food tourism is also gaining momentum. Creative industries are emerging. Internal and external tourism is developing.

Thanks to the project, the performance of local communities has increased. People have started using their potential to further develop the area and their private farmsteads. The project contributes to fostering independent, proactive citizens, educated and cultured individuals who are professionals in what they do and strive for continuous personal growth. A non-profit organization in the district operates as a community foundation. Local residents show an active participation in planning and delivery of public festivities, festivals, craft fairs, exhibitions, wedding ceremonies and religious celebrations, that are becoming traditional events.

Our main ambition is that every rural settlement in the district has its own distinctive brand. Ways of life, experiences, and unique impressions become ever more important as commodities. Tourists are increasingly seeking new impressions, engagement with living cultures, learning opportunities, and new stimuli during their journeys. These are components of territorial marketing, marketing of places and lifestyles. Our country, of which the Golyshmanovsky



district is a part, possesses an unlimited resource that we have so far failed to notice. One day, oil will run out but culture, which is the way we live, will remain. Therefore, we will seek out and carefully restore our cultural heritage, thereby attracting tourists and generating income for the district. In the longer term, we would like to create a Culture and Tourism Cluster of the Golyshmanovsky district. We hope to achieve this with the support from local media, infrastructure development, including improvements to local and roadside guesthouses and cafes, as well as training of travel agents, young artists, and filmmakers, and encouraging project activity. The development of rural tourism and creation of new farm stays will also contribute to the project's growth. A good start has been made.

4 Key features.

Support from the local authorities has been and remains critical for our development efforts. We established a network of partners, which includes representatives of the local administration and businesses, active citizens, non-profits, local enterprises, community organizations, action groups, and volunteers. Many of them joined the project from the very beginning and the number of supporters has been steadily growing over the years. We started working with 25 partners and 15 action groups. At the moment, there are almost 200 and 50 of them respectively. There has been an increase in resource support. In 2014-2017, we received around 5,000,000 roubles (\$77,900) of financial, human, administrative, and technical assistance. In 2018 alone, the support totalled some 3,000,000 roubles (\$46,740). Local media have been extremely helpful as well.



Part 3.

“How do you express your identity?”

1 What makes your initiative different in the context of cultural innovation?

We decided straight away to work across the whole district and include everyone — this is, perhaps, our unique, distinctive quality.

2 What inspires your project work?

“If you can dream it, you can do it.” (Walt Disney)

3 What advice can you give to the teams who are just starting a centre for socio-cultural development in their regions?

Don't be afraid, then anything is possible! Keep learning and constantly developing. Seek to fulfill your needs for self-expression, self-actualization, and self-determination. This can be achieved through learning, experiencing, and supporting others. This is the only way to create a successful centre for socio-cultural development, help others, and achieve your goals.



ELENA SHOMINA,
Professor at the National Research University
Higher School of Economics

I was truly impressed by “The Siberian Merry-Go-Round” project and how it is rooted in the area and its people. To some degree, the main attraction of the project is its “ordinariness”. In my view, the case-study’s recipe for success is dependent on the following factors:

- a) the authority of the project team among local residents;*
 - b) the ability to recognize, assess, and use the resources of the area;*
 - c) the availability of skilled professionals;*
 - d) the durability and apparent sustainability of the project;*
 - e) the support of the project by the local authorities.*
- I also believe that various social tools that were used to analyze the changes happening in the area, including monitoring and interviewing, played a very important role. It is clear that the project team worked very hard every day to nurture the local community, assessing at the same time the overall development of the area. It is extremely rare to measure the performance not just by standard quantitative indices but by monitoring and analyzing qualitative change.*





Ключевые теги:

#народные_ремёсла

#мастер-классы

#сельский_туризм

Kolyvan



Village of Kolyvan, Novosibirsk region, **45 km** from Novosibirsk



Population (locality / district):
12 429 / 23 845 people



Project area:
village of Kolyvan and Kolyvansky district of Novosibirsk region



Grant support from the Timchenko Foundation (2015-2018):
2 020 000 roubles

Key figures for 2018 (final year):

Amount of funds raised:

in monetary terms — **1 940 000 roubles**

in kind — **870 000 roubles**

Number of local residents, who volunteered for projects: **313 people**

Number of jobs created/ registered self-employed as a result of the project: **11**

Number of supported community initiatives: **12**

Local residents come together around the idea of reviving lost pottery traditions of the village. Ceramics studio and workshops are established.

“Sloboda” Crafts Centre is opened. It is selected as an experimental space for the development of crafts in the Novosibirsk region. “Sloboda” becomes a centre of gravity, which brings together active local residents, and culture and education professionals from different districts across the region.

Part 1.

About

1 Project owner, project team.
Contact details.

Natalya Druzhinina,
Head of “Sloboda” Crafts Centre.

Olga Berdyugina,
Educational Supervisor at of “Sloboda” Crafts Centre.

Elena Strizhkova,
Artist at of “Sloboda” Crafts Centre.

Valentina Polyova,
Educator at of “Sloboda” Crafts Centre.

Social media:
<https://ok.ru/profile/589865650484>

Contact details:
remeslo.kolivan@mail.ru



A network of partners, which is aimed at preserving and promoting folk crafts in the district, is developing. The district administration recognizes this work as one of their priorities for local development.

Public participation is increasing. New community initiatives emerge. Over 300 people in the district practice various crafts. The appeal of the area to tourists is growing. There is a significant increase in the number of tourists.

2 Background and premises of the cultural initiative.

In the late 19th — early 20th century, Kolyvan was a town of merchants and craftspeople. It is one of the oldest towns in the Novosibirsk region, located on a historic route to Moscow. Annual fairs in Kolyvan used to gather merchants from all across Siberia, also Central Asia and Mongolia. Local potters were particularly renowned. One hundred years ago, there were 12 potteries in Kolyvan.

Once the local authorities have seen that a socio-cultural initiative resonated with the community, they will start to recognize the project team as a key player in local development and provide real support.

Now, in the 21st century, Kolyvan is virtually an open-air museum. Buildings in the historic quarter, which are traditional for a Siberian merchant town, date back to the second half of the 19th — early 20th century. Over 30 of these are officially listed historic monuments.

Thousands of tourists come to take part in public events, fairs, district and regional festivals, and visit the Church of St. Alexander Nevsky and the Holy Trinity Cathedral. There is a pressing need to create a local souvenir market. Only the crafters who love the area and know local history can produce souvenirs that reflect the past and capture the present day of the village.

At the moment, there are no professional crafters in the district. Neither is it possible to draw on the neighbouring areas. Hence, we need to raise a new generation.



The idea to open a “House of Crafts” that was put forward by a group of volunteers, received support from the district administration, the Ministry of Culture of the Novosibirsk region, and the Novosibirsk State Technical University. We approached them with the idea and they helped us to find premises. Right after that, we became participants of the “Cultural Mosaic” competition programme. We spent almost a year getting the space in order (it was challenging — we built a kiln and renovated the space) and then started to think about development and make plans for the future.

When we first started, “House of Crafts” had no legal status. Over time, when local authorities saw how many visitors we had, we became an affiliated educational institution with permanent staff on payroll (director, artist, and educational supervisor). Utility bills are also covered by the local administration.

3 A brief description of the implementation strategy.

Raising a new generation of crafters must start in school. However, we were faced with a challenge of having no teachers either! So, we started with training teachers: educational technologists, teachers for art schools, community clubs, and village schools. Over the course of 5 months, we delivered training in 5 different crafts with support from the departments of education and culture of the district administration and lecturers of the Novosibirsk State Technical University. According to our plan, teachers then organized training at the local level, giving lessons in schools and craft studios for children and adults. As a result, 17 people received certificates of professional development. 4 institutions have introduced crafts to the curriculum and run regular classes.

Moreover, we established several community groups based at the “House of Crafts”, including a young moms group and a society of elderly people. At the moment, we are interested in engaging with male audiences and actively promote our crafts classes to the fathers of our students. We also run

Regional operator of the “Cultural Mosaic” programme in Siberia and the Far East.



TATIANA AFANASYEVA,
Director of the Charitable Foundation
for the Support of Community Initiatives
“Sibirsky”

A distinctive feature of the Kolyvan project is its strong leader who is able to move mountains to implement ideas and inspire fellow villagers with her enthusiasm. The idea to revive local crafts, which was rather abstract at the outset, has become a true passion and meaning of life for Natalia Druzhinina. It is impossible to engage people without sincerely believing in the importance of your cause and taking it to heart. This project is the best proof.

Further development of the Kolyvan House of Crafts requires the expansion of the range of skills taught (we started with pottery and then added felting, twig and birch bark works) and promoting craft-making in the villages across the district. Another development path is to establish the House of Crafts as a tourist centre, which will contribute to the long-term stability and sustainability of the project.

family classes, which usually take place in the evenings and over the weekends to attract working adults. During holidays and celebrations, we prepare special thematic programmes, for example, workshops in making Christmas tree decorations or Easter gifts. Such groups come together spontaneously. We are keen to invite one of the classes from the Kolyvan comprehensive school № 1 to take part in regular craft lessons from the 6th to the 10th form (12-16 years) to introduce children to different crafts and teach them specific skills. In another school, we run a craft course “parents + children”.

One of the most recent ideas was to organize a children’s research conference on studying crafts. Children prepare presentations, collect detailed information about a particular craft, research biographies of crafters, and, perhaps, most importantly, develop an understanding of crafts and a desire to try and make something themselves. Marks for these presentations are credited against their school subjects.

At the moment, over 80 people based in 4 different institutions across the district are involved in birch bark craft making. A further 100 people in 3 institutions make pottery and ceramics, and these are just children and young people.

Over 100 students attend regular classes at the “House of Crafts” (schoolchildren, students, retired people, young mothers on maternity leave). We are developing 5 main areas: pottery, ceramics, birch bark crafts, wood carving, and felting. The “House of Crafts” successfully represents the district at crafts festivals at the regional level and beyond.



4 Project outcomes, economic and social benefits.

Through the “House of Crafts”, we identified new leaders who are able to change their lives and the lives of their communities for the better. They are our students, current and future arts and crafts professionals. Becoming a crafter is a long process, which requires training and knowledge of the trade, but also a spiritual foundation.

The district has gained a reputation as a regional centre for crafts development. Here are just a few examples:

- In 2018, a district-wide creative festival for children and young people “At the Origins”, which was started as part of the project, received a status of the first regional festival in Siberia, indicating a growing public interest in crafts. Over 200 talented school children come to Kolyvan from across the region to take part in the festival. Previously, there were no dedicated craft-making events for children, just accompanying activities in related areas.
- We run an annual district competition “A Souvenir from Kolyvan”, which helps to discover new names in the craft sector and expand the local souvenir offer.
- In 2018, in partnership with the Siberian Centre for Support of Community Initiatives we ran a successful competition of mini-grants, “Small Cultural Mosaic”. 10 action groups took part and later became project partners.

Moreover, we created a new tourist itinerary focused on crafts. Our work with travel agents and the sale of souvenirs at fairs and festivals contribute to the financial stability of the “House of Crafts” and its partners.

A community of crafters emerged in the district, along with new opportunities to develop small businesses. The souvenir market is becoming more professional every year. Public festivities, fairs, and festivals have flourished with the participation of crafters.

In March 2018, with funding from another grant and in partnership with a local school we opened a creative studio in the village of Amba, which

we consider our branch. The successes of Amba residents are truly inspiring!

In 2018, the “House of Crafts” won the Best Cultural Organization award in a regional competition and our name was inscribed in the honorary “Golden Book of Culture” of the Novosibirsk region. This is a collective achievement of our students and the result of successful projects over the last 3 years.

5 Development strategy for the next 3 years.

We understand that new interesting projects can help us to engage and keep partners. One such project is “The Identity of the Territory through its Specificity”, which was launched in September 2019 to engage district residents in creative processes. The project aims to identify a distinctive feature or a signature quality in every village, however tiny. This can be a story of a famous resident, local cuisine, a beautiful legend, particular crafts and traditions, or natural sites. Without wishing to sound pompous, we feel that the residents of small localities need to have their own identity, a brand of the territory. We are going to create project teams in every municipality of the district and run training workshops open to all.



Project participants with support from librarians, history teachers, village activists, and long-term residents will research local history, collect stories and legends from fellow residents, and gather information about local flora and fauna. This will be an opportunity to get creative play with ideas, draw conclusions, make presentations, and come up with suggestions about the brand for the territory. Public consultations open to all village residents will take place in local schools and libraries as part of the learning programme.

The “House of Crafts” and local crafters will express the best ideas in clay, birch bark, wood, and other materials. The creators of the best works will be invited to present them publicly at the final event of the project in the district library. The winners of the district competition will take part in a regional seminar “The Brand of the Territory through Local Crafts”.

Although the project has just been launched, we have already received many interesting entries from the villagers — local legends and folk expressions. As part of the programme, I have recently been on a study trip to the town of Vyborg and visited their local bakery. It occurred to me that in our villages too there are many talented bakers who are renowned for their breads and buns. Perhaps, we could build our local identity on something like this?

Another example is a local legend about a church in the village of Tchaus, whose bells were heard from 30 miles away. We decided to recreate the legend and embody it in a clear-sounding bell.

By 2022, we plan to open branches of the “House of Crafts” in at least 5 villages of the district and engage over a half of the local population in craft making.



Part 2.

“What Are You Doing?”

1 Does the organization see itself as a centre, a hub, for socio-cultural development?

Local residents and partners are really supportive of the project. In a short time, the “House of Crafts” has become a local landmark, a must-see for visitors to the village. We are often approached by other districts in the Novosibirsk region with requests to help them open pottery schools locally. Thanks to support of the Timchenko Foundation, we have excellent facilities and resources and are set up to provide basic training. We have recently developed a joint programme with the regional Ministry of Culture, which is ready to launch.

In 2017, the head of the “House of Crafts” won the “Person of the Year” award, which is an important public recognition of our work.

In May 2019, an off-site meeting of the Ministerial Committee for Culture of the Russian Federation took place in Novosibirsk. We presented the “House of Crafts”, which demonstrates the significance of our work at the regional level.

2 Partners.

Our key partners are:

- The Regional Centre of Folklore and Ethnography. There is a shared desire and opportunities to engage more district residents in creative work, bring them together around a common idea, and achieve social goals through a creative process.
- The Regional Centre of Patriotic Education. The Centre often uses the premises of the “House of Crafts” for events and meetings. They provide media support to the project at the regional level. We plan to expand our collaboration in the future by producing items from birch bark, wood, and ceramics for their events.
- Novosibirsk State Technical University. This partnership is based on shared interests. By engaging with our apprentices, the University appeals to a wider

network of prospective students. We collaborate with the University to keep up with the latest trends, when training educational technologists and supervisors for community clubs. It is also an opportunity to encourage the development of crafts in every corner of the district.

- Cultural and educational institutions across the district are very important partners. We have jointly developed a one-year programme of social partnership called “In the Name of Development”. We also work with a local newspaper “Labour Truth” to share the stories of young crafters and those who have already achieved success in their trade. We publish monthly project updates on social media. Thousands of views and positive reviews are really inspiring and show that our work is of interest.

Local residents actively promote the project. There are almost 100 students who attend regular classes at the

In small localities, a word of mouth is often the most effective marketing tool to promote a socio-cultural initiative, particularly if the idea has already received support from active residents and community groups.

“House of Crafts” and they all have families, friends, colleagues, and classmates. They help to foster a favourable social environment and a positive public attitude to crafts.



3 Changes.

Previously, the village didn't take part in craft fairs as we had nothing to show. Today, our souvenirs are the trademark of the area and the work of the Kolyvan crafters is well known far beyond the district. Local authorities and residents are proud of the "Sloboda" House of Crafts, promote us widely, and bring all village visitors to the crafts centre.

You should see how the children change after their classes in the "House of Crafts"! Over time, they develop concentration, composure, and attention to detail and become more considerate, balanced and well-rounded individuals. In September 2019, when we had only a few courses available for children, we were astonished to receive so many worried phone calls from parents who were asking when our classes would begin and what they should say to the children. This was the best recognition of our relevance for the community.

People come to us to work and relax. Our main guests are both adults and children who want to make gifts for their loved ones. Many use us as a place to socialize and spend some nice time out.

We are delighted that we are not just a crafts centre but a community space, where people come together, communicate, exchange news, make plans, and even sing while at work.

4 Key features.

Not only tourists but also historians, archeologists, and specialists in area studies show a great interest in the history of the district. Without a doubt, this is what has formed a backbone of the development of crafts. We are trying to revive something that was popular over a century ago. Support from the local community is an important resource. Their enthusiasm, patience, perseverance, and ingenuity help us to find new resources for the project.

Before the project, work with clay and birch bark was not practiced in the district. Today, over 300 people are involved in these crafts.

Our main source of funding is the revenue from guided tours. The demand is growing, so we try to update our offer and encourage more interest in crafts.

Part 3.

“How do you express your identity?”

1 What changes took place?

When we created the project, the plan was just to open a pottery studio in a local art school. Today the project is a fully-fledged cultural institution that has its own organizational structure.

The team model is still under development. The first few years were dedicated to training. Now we are ready to start the production. In the early days, the project was managed by one person and today we are a team of 5.

2 What advice can you give to the teams who are just starting a centre for socio-cultural development in their regions?

1. Explore your potential, create a social profile of the territory.
2. Focus on areas of shared interest with partners.
3. Use all available channels to promote the project (government meetings, boards of public organizations, seminars, community gatherings, etc.)



NATALIA KAMINARSKAYA,
Director of the Centre for Development of
Charity and Community Activity in Moscow,
“Blagosfera”

True public spaces do not appear by themselves, just because people have a place to gather. There are several important factors in play, like relevance to a wider context and recognition of the local community as a main asset. This is what we can see in the Kolyvan's case study. The newly established «House of Crafts», which aims to preserve the traditional crafts of the area, has brought the community together and become a true public space, where the locals come to work and socialize. As one of the project participants has accurately put it, this is a place where you go “with a little make up on”. This project is an excellent example of how confidence attracts further support and ideas grow from the community itself, inspiring and engaging the neighbouring areas.





Key tags:

#ДаурскийВерсаль
#НаГребнеИстории
#НерчинскийМузей
#ЗолотаяНитьНерчинска

Nerchinsk



Town of Nerchinsk, Trans-Baikal Territory,
305 km from Chita.



Population (locality / district):
14 912 / 27 337 people



Project area:
**town of Nerchinsk and Nerchinsk district
of Trans-Baikal territory**



Grant support from the
Timchenko Foundation (2015-2018):
1 976 040 roubles

Key figures for 2018 (final year):

Amount of funds raised:

in monetary terms — **5 908 000 roubles**

in kind — **210 000 roubles**

Number of local residents, who volunteered
for projects: **550 people**

Number of jobs created/registered self-employed
as a result of the project: **1**

Number of supported community initiatives: **11**

The museum has taken to the streets of Nerchinsk, drawing the attention of local residents to the history of the town. Active young people are engaged in developing a street museum display “The Social Network of Nerchinsk”.

The museum has brought together local community to create a public space and restore a park in the town centre. Over 1000 residents took part in making improvements to the park and organizing events on-site.

Part 1.

About

1 Project owner, project team.
Contact details.

Alexander Litvintsev,
Deputy Director for research and teaching at the state
institution of culture, “Nerchinsk Museum of Local History”

Galina Serdyukova,
Deputy Head of administration of Nerchinskoye municipal
settlement.

Social media:

[https://www.facebook.com/
groups/1522652441397383/](https://www.facebook.com/groups/1522652441397383/)
<https://vk.com/club87245440>
<https://ok.ru/group1628noyabr>

Contact details:

nerchinec1976@yandex.ru



Coordination Council and “Development» community organization are established to support civic initiatives. The network of partners has expanded to include the town administration, district authorities and those of neighbouring villages, cultural and educational institutions, youth clubs, volunteer associations, local entrepreneurs, and public utilities. The town’s development strategy is being devised in cooperation with local authorities.

In 2018, the flow of tourists in the spring and summer seasons almost doubled.

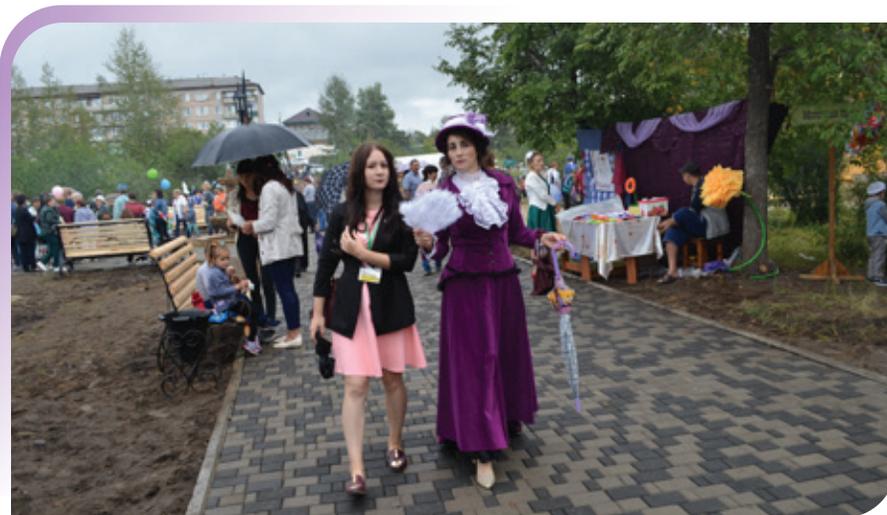
The town of Nerchinsk has joined a federal programme “Comfortable Urban Environment”, which continues to support reconstruction and improvement work started by the project and supported by the “Cultural Mosaic”. Over 61,000,000 roubles of additional funding was raised for local development.

2 Background and premises of the cultural initiative.

Nerchinsk is the oldest town in the Transbaikal area. When it was founded in the mid-17th century, the area was known as Dauria. Over the 3,5 centuries of its existence, Nerchinsk went through many ups and downs but the second half of the 19th century was undoubtedly the “golden age” of its history. This was the time when the famous Butin brothers, local merchants, goldminers, and philanthropists, flourished. Once a traveller who visited Nerchinsk and saw their large country estate, called it the “Daurian Versailles”. Butins’ younger sister, Tatiana Maurits planted a beautiful garden on the grounds. Sadly, all of it was lost during the Soviet times, and a rather conventional municipal park was built in its place. In the turbulent 1990s, the park fell into a state of complete neglect, turning the heart of the town into a littered waste ground.

The learning element is critical for any model that aspires to produce sustainable results.

In 2006, we made the first attempt to restore the public park. This first experience was not the most successful one. Despite a seemingly smooth start, within a few years our initiative faced a great number of challenges, proving, as they say, that “no good deed goes unpunished”. We came to understand our past mistakes much later, when in 2016 we revisited the idea and started again thanks to the support of the Timchenko Foundation, who provided grant funding but also exceptional learning opportunities. Back in 2006, we failed to engage partners, build



relationships, create a coordinated team with clear roles and responsibilities, and organize a successful publicity campaign, among many other things.

Therefore, when we restarted the project, the first and, perhaps, the most important thing we did, was to create a really tight-knit team, which is united by a clear goal and a shared desire to produce change. Our Coordination Council includes representatives from all key stakeholders: culture, education, authorities, business, and community.

3 A brief description of the implementation strategy.

We set up a Coordination Council to manage the project. Later, several working groups were created as part of it to address specific issues — site improvements, cultural events, partnership management, work with contractors, etc. The groups were co-led by the project initiator and the deputy mayor. Today, the Coordination Council has effectively become an organizing committee for partnership events at all levels — from local to regional, which are not limited to the park but take place across the town. Together, we prepare applications for regional and federal competitions, which allow us to raise substantial funds for the

Cultural initiatives can often trigger community engagement, catalyze change within a town or region, and attract additional funds to other projects and areas. A strong and sustainable cultural practice gradually becomes a landmark of the territory and gives a certain credit of trust to local residents.

park and other public sites. Currently, the total amount raised has exceeded 150,000,000 roubles (\$2,344,500). Therefore, we have ensured the financial stability of the project in the immediate future, and our main focus now is to manage the funds in line with agreed objectives.

Regional operator of the “Cultural Mosaic” programme in Siberia and the Far East.



TATIANA AFANASIYEVA,
Director of Charitable Foundation for Support of Community Initiatives “Sibirsky”

The original team of the Nerchinsk Museum had a successful track record of project activity. However, the “Cultural Mosaic” programme focuses less on the development of institutions but rather on the development of the area, which is impossible without building partnerships and drawing on the engagement of local residents. The museum team understood this and accepted the requirements straight away. This new mindset has literally “opened the floodgates” for additional human and financial resources to flow into the project, while a close collaboration with the local authorities has further strengthened the position. The Nerchinsk team’s willingness and ability to learn, take on new challenges, and accept advice are certainly their key strengths. Many things have come together in this project: reverence for the past of the region, deep love for homeland, and a desire to make the life of the town more interesting and exciting.

4 Project outcomes, economic and social benefits.

The park which has become commonly known as the “Daurian Versailles” turned into one of the most popular spaces for recreation and public events. This is where celebrations and festivals take place, initiatives by cultural and educational institutions, and various games and interactive programmes for children. Over 40 partners were involved in the delivery of the project.

In the summer, local residents love to spend their days in cool alleys of the park. During the day, families with children and prams take walks here, and in the evenings the park is full of young people. Visitors to the town like to take photographs by the pavilion and the sculpture of Tatiana Maurits. During public festivities, the park transforms into a venue for cultural events and games. The climax is the Nerchinsk Town Day, when the park hosts “In the Garden of Daurian Versailles” festival.

As was already mentioned, the success of the project “In the Garden of Daurian Versailles” helped to attract funding for other public spaces. Improvements were made to 3 large communal yards with over 1000 residents, a stadium, and 2 public spaces. 2 new public spaces opened in 2019. A total of 60,000,000 roubles (\$936,600) were raised from the federal, regional, and local budgets to undertake this work. A further 70,000,000 roubles will be allocated as part of the



national competition for the best projects aimed at development of small towns and historic villages to deliver another project called “The Golden Thread of Nerchinsk”.

“Small Cultural Mosaic of Nerchinsk town and district” competition programme provided major support. 2 out of 7 projects that were supported in 2018 received further development. They are funded through financial resources and in-kind contributions secured by the project teams. They became our partners and support work with local communities.

5 Development strategy for the next 3 years.

Due to successful fundraising from federal and regional sources, we are experiencing a positive trend in local development — the growth of culture and tourism and improvement of public facilities. In this context, we would like to focus more on the rural settlements of the district, where the overall activity level is still low. There is much work to do, particularly, as we start to identify potential growth areas. Theoretical knowledge and practical experience gained through our work with the Timchenko Foundation will greatly support these efforts. In terms of funding, we rely on grant competitions and cooperation with the regional government. Our ambition is to create, by 2022, a positive image of the area that has sufficient experience and can achieve its objectives. We want to become a model for improvement in other territories of the region.

The strategy sets out the overall development agenda, which will be refined and elaborated over the coming year. The Coordination Council will plan further improvements and cultural projects that aim to bring local activists together and supervise the development of rural settlements in the Nerchinsk district through training programmes and participation in grant competitions.



ELIZAVETA FOKINA,

General Director of the state budgetary institution of culture “Tsaritsyno Museum Reserve”, Moscow

Traditional museum activities, that is displays and exhibitions, are usually restricted to the museum space. A smart use of the surrounding grounds and parks gives museums an opportunity to significantly expand their spaces. Recent years have seen a change in public attitudes towards parks. People are actively appropriating these spaces for their own use: walking, doing sports, meeting friends, going on romantic dates, or simply getting some time alone. Socio-cultural teams who manage parks can substantially increase this offer and create opportunities for cultural participation, quality recreation, and establishing links with local communities.

The team from Nerchinsk has demonstrated how these ideas can be put into practice. Projects that synergize the efforts of the organizers, local authorities, businesses, and communities always have a long-term result, which is not about immediate effects but real sustainability. Such model becomes truly viable and its sustainability can neither be influenced by changes in the team, nor by a shift of focus that can happen over time. Local leaders are supported by established cooperation networks and a track record of joint achievements.

Part 2.

“What Are You Doing?”

1 Does the organization see itself as a centre, a hub, for socio-cultural development?

In 2018, we established a public organization for the support of civic initiatives in the Nerchinsk district called “Development”. 3 local entrepreneurs were its founding members, and all cultural institutions in the town along with their rural branches became involved. The organization is just one year old, and we are still finding our way in this evolving environment.

Early on, the initiatives that were organized by the “Development” non-profit organization were commonly perceived as part of the museum’s programmes. This was hardly surprising, as the team was the same and all information about the activity was promoted through the museum’s online channels. The first strategic session, which we convened to discuss the prospects for socio-cultural development of Nerchinsk, succeeded in raising awareness. We also plan to focus on promotion in the near future to create a strong identity for the project.



2 Partners.

From the outset the project was supported by volunteer groups from a local school who joined the museum team for a park clean and removed tonnes of litter that had accumulated over decades.

During this time, there was a change of local government. At first, it was challenging to engage with the new team, but eventually the town administration became the project co-leader. We receive regular support from cultural and educational organizations. Almost from the very beginning, local enthusiasts have joined the

The team may find it difficult to identify and attract significant resources at the start of the project. It is important to build on existing assets, even if it is “merely” a school volunteer movement.

project and played an active role in its implementation. Several retired residents who were unable to do physical work have started to make regular contributions to the project from their

pensions. They are old friends of the museum: Ivan Ubeykobylin, a veteran of the World War II, and Alexander Komogortsev, a veteran worker of the Nerchinsk machine-building plant, which closed down. Both are honorary citizens of Nerchinsk, held in high regard by the community. We were greatly surprised by how involved local entrepreneurs were in the project. They are usually rather moderate in their support but on this occasion joined in with enthusiasm and energy. They provided equipment, collected litter, and helped with construction materials. We are very grateful to the regional media for becoming our partners. They do not wait for our press-releases but generate their own content using information from the museum’s social media, make announcements, and write regular features, widely promoting the project. This was critical for the successful delivery of the project and allowed us to expand the activity to include the whole town.

3 Changes.

We were able to identify local activists. Most of them did not come from the project team but rather, inspired by our example, began to champion their own communities and public

Opponents play an important role in the establishment and development of a cultural practice. There will always be those who are dissatisfied with some aspect of the project’s content or its implementation. Negotiations and search for compromise solutions can help to involve new players in the project and become a resource for development.

spaces. Grassroots initiatives emerged from community meetings and town-wide discussions, which indicated that we had genuine supporters ready to implement the ideas. We were able to stir public interest and channel people’s energy from constant moaning about local problems into taking

action. Our ability

to listen, understand, and support other people proved the most important skill, which helped us to manage differences, navigate political pressures, and come to a consensus in difficult situations. For example, the monument to Vladimir Lenin was a matter of long debates with local communists who



demanded to leave it in the “Garden of Daurian Versailles”. A solution that satisfied everyone was to create a new garden square, dedicated to the Soviet era. So, the statue of Tatiana Maurits was installed in the gardens, which she had laid out, while the bust of the revolutionary leader was carefully restored and placed in the town centre opposite the Hammer and Sickle monument. Former opponents and ardent campaigners continue to work together on different projects.

4 Key features.

Support from the Timchenko Foundation played a key role. It was not just a matter of funding. Sometimes the fact that the project was recognized at the federal level was more important. The involvement of children in the project has encouraged many adults to join the process.

Effectively, this was a pilot project to engage the community in local development. Regional authorities, who came on official visits to the park, saw the first positive results. From there everything developed quickly. Local residents demonstrated that they knew how to work and achieve set objectives, so the government decided to support their efforts. Things got going for the “Daurian Versailles” project, as well as in other areas of the town.



Part 3.

“How do you express your identity?”

1 What makes your initiative different in the context of cultural innovation?

Every experience is unique, and it is impossible to replicate it exactly in a different territory. Perhaps, the most important thing was that we didn't focus narrowly on a single project, started 3 years ago, but grasped at every opportunity to do something else alongside it. This produced a snowball effect. Eventually, all different activities merged into a single global process.

2 What changes took place?

We learned to work in a team and share responsibility. Early on, we had very little experience and it was difficult to structure the work, which led to confusion and divisions. New town administration also lacked management experience. The project was a real learning curve for them but now they have taken up the reins.



3 How do you define happiness? How does your project contribute to a feeling of happiness in the community?

Perhaps, happiness is more than the satisfaction that one finds in the results of one's work, but rather seeing how it affects the community, watching people enjoy the new spaces, and receiving enthusiastic feedback. For its is in such moments that tiredness disappears and gives way to passion and energy to pursue new ideas!

4 What inspires your project work?

I think it is the life of Mikhail Butin, a local merchant, gold mine owner, and philanthropist. It is difficult to find anyone who did as much for the prosperity of Nerchinsk and its residents. Today, the museum is located in the main house of his estate, and the whole project started with the restoration of his garden, so it is all connected. Without a doubt, he is our main inspiration.

5 What advice can you give to the teams who are just starting a centre for socio-cultural development in their regions?

Do not be afraid of anything and make use of every opportunity, however insignificant it may seem at first. As they say, a journey of a thousand miles begins with one step. So, all you need to do is to make a step.





Key tags:
#людиместа
#тутмояродинавТулуне

Tulun



Town of Tulun, Irkutsk region,
400 km from Irkutsk



Population (locality / district):
41 671 / 25 535 people



Project area:
**town of Tulun and Tulun district
of Irkutsk region**



Grant support from the
Timchenko Foundation (2015-2018):
2 082 128 roubles

Key figures for 2018 (final year):

Key figures for 2018 (final year):

in monetary terms — **1 015 000 roubles**

in kind — **438 000 roubles**

Number of local residents, who volunteered
for projects: **359 people**

Number of jobs created/registered self-employed
as a result of the project: **8**

Number of supported community initiatives: **25**

Creative projects are developed to bring together pro-active residents of the town.

Major stakeholders of the town came together for a strategic session called “My Homeland is here, in Tulun!”, which set the priorities for local development. A range of socio-cultural projects (“Glass Fairy Tale of Tulun” and “The People of a Place”) were co-developed with partners.

In 2018, a strategic session called “Tulun: agreeing on the future” took place, which focused on the development of mono-towns and involved the town’s administration, regional authorities, entrepreneurs, local deputies, as well as non-profit organizations. The revival of glass-making was identified as one of the priorities. There is an investor who is ready to develop traditional glass-making.

Part 1.

About

1 Project owner, project team.
Contact details.

Yulia Buldakova,
Head of Projects at the non-profit organization for
the support of youth social projects and creative
initiatives “Tulun.ru”.

Danila Veter,
Programme Manager and Analyst at the regional
non-profit organization for the development of
Irkutsk region “Homeland”.

Website:
<https://ludimesta.ru>

Social media:
<https://www.facebook.com/profile.php?id=100010101484153>

Contact details:
tvtulun@mail.ru



The Centre for Socio-Cultural Development “The People of a Place” is established to support the implementation of the partnership strategy aimed at local development. Community participation has increased, local residents are engaged in ongoing projects and suggest their own initiatives.

The summer of 2019 saw major floods in Tulun. “The People of a Place” operated as an emergency-response coordination centre: pooling resources from different partners and coordinating main streams of humanitarian aid at the local, regional, and national levels. Flood relief projects were launched in cooperation with federal partners.

The operational strategy of the Centre for Socio-Cultural Development “The People of a Place” is revised in view of new challenges. Goals and objectives are set for 2019-2021 together with partners and active community groups.

2 Background and premises of the cultural initiative.

Since 2005, the local non-profit organization “Tulun.ru” has organized small-scale events and community initiatives in the town of Tulun with primary focus on children and young people. Things began to change in 2015, when our project won in the “Cultural Mosaic” competition of the Timchenko Foundation. The project called «A Country without Weekdays» was aimed at engaging children and young people in learning activities to preserve the historical heritage of Tulun and producing a series of cartoons. Our victory in a national competition was a very important milestone for the project and an external recognition of capacities of the small localities. This helped us to believe in ourselves and the possibility of change in our hometown.

By 2016, a team of like-minded people came together. In May 2016, we organized the first strategic session titled “My Homeland is here, in Tulun!”. The aim of a two-day meeting was to make an inventory of local resources, identify new opportunities for development, and find out whether there was a shared ambition to change the situation in Tulun and the best way to do it. At that point in 2016, it was too early to talk about partnerships or cooperation. It was more important to bring together in one place local residents, representatives of public authorities and the town council, cultural and educational institutions, and non-profit organizations. We called this stage “Seeing each other”. What was achieved? First of all, we tried to draw on historical memory but it was difficult to move beyond the 1980s. We talked about local resources. It has turned out that we have plenty: creative and enthusiastic people, mineral resources (coal, quartz sands, clay), and the location of the town as a vital logistics and distribution hub.

We talked numbers and discovered a discouraging statistics. In 1992, the population of Tulun was 54,000 people and there were 20 active



enterprises. By 2016, the population dropped to 42,000 people and a single enterprise, “VostSibUgol Company Ltd” was still in operation. In 2014, Tulun received a status of a mono-town. During the session, we identified some of the major problems: a continuing outflow of young people, unemployment, disappearance of cultural identity, loss of collective memory, and lack of reasons to be proud of our hometown. When we tried to find solutions to these issues, we discovered a solid foundation that we could build on. This foundation is our local heritage.

3 A brief description of the implementation strategy.

The partnership project of 2016, “My Homeland is here, in Tulun!” aimed to encourage long-term development of the area and start engagement with local communities. We knew what the tools were but had to anchor our work in local heritage. One of the main objectives of the project was the development of a small Siberian town through culture. The project team set the agenda and started several project strands: “The Glass Fairy-Tale of Tulun”, “Tulun Story”, “Sand Tales of Tulun”, “Oxygen: street art and new urban meanings”, “Town of my Childhood”, as well as a specially designed tourist trail. The team also delivered a series of events “The Town of Special People” to engage with diverse local communities, established a regional non-profit organization called “Homeland” to support the development of Irkutsk region, and created a development framework to bring together local authorities, communities, and businesses to identify what makes the appeal of Tulun under current conditions and to determine its development path.

The project team came together in 2015, following the successful implementation of the project “A Country without Weekdays”. However, they lacked a clear vision of what to do next, which way to go, and how to change life in Tulun.

In 2016, the idea to restore the glass-making traditions of Tulun first came up at a strategic session. The aim of the first stage was to revisit the theme of glass-making and create an interesting new narrative that was rooted in local resources. Grant funding from the Timchenko Foundation as part of the “Cultural Mosaic: Partner

Regional operator of the “Cultural Mosaic” programme in Siberia and the Far East



TATIANA AFANASYEVA,
Director of the Charitable Foundation
for the Support of Community Initiatives
“Sibirsky”

A major strength of the Tulun's team is their openness to different views and ability to discover new things that are also important to others. This has been critical for their success.

The team's flexibility was demonstrated by their willingness to make adjustments to the original project, listen to local residents, and take into account their emerging requests and spiritual needs. The project has become so diverse that at some point it was divided into several focus areas, which have the potential to evolve into separate projects. New people who have joined the team initiate their own small local ideas.

The tragic events in the summer of 2019 (floods in the Irkutsk region) brought out the best qualities in the team and made them focus on addressing unexpected new challenges and build on the previous experience. Their ability to look ahead and think strategically and at the same time take impromptu tactical decisions has set a foundation for the sustainability of the project.

Network” programme in 2016 allowed us to buy equipment for a glass art studio, train crafters in the techniques of fusing and stoving enamel, and organize a series of special exhibitions called “The Glass Fairy-Tale of Tulun”. Word of the project spread across the region.

In March 2018, the project team initiated another strategic session, which focused on the development of a mono-town, “Tulun: agreeing on the future”. It was organized in partnership with the municipal administration and brought together over 30 local entrepreneurs, representatives from the Ministry of Economic Development of Irkutsk Region, town council, and a range of non-profit organizations to discuss the strategic development of Tulun. A critical factor for the project was the presence of an investor who was interested in building a fibre-glass composites plant at one of the quartz sands deposits in Tulun. “Tulun Fibreglass Composites Plant Ltd” became a key partner in the delivery of the project strand called “The Glass Fairy-Tale of Tulun”. Back then, we assumed that cultural development follows from economic growth, not the other way round. Time has changed our perspective.

On 28 June 2019, massive floods struck Tulun. The affected areas had never experienced such a devastating natural disaster. Due to heavy rains, waters in the river Iya rose to 14 meters, submerging 2,895 houses in Tulun, of which 31 were apartment blocks. 1,319 houses were completely destroyed or swept away by flood waters, and 675 came off the foundation. 12,623 people in Tulun, including 2,403 children, were left homeless. 28 villages in the Tulun district were in the impact zone. Floods affected over 1,600 people, including 459 children, and caused extensive damage to 572 residential houses and 9 public facilities.

The second flood hit a month later, on 29 July. The water level rose by 3 meters over the critical mark of 7 meters. Once again, the town went underwater. In terms of the range and scale of damage, Tulun has been the worst natural disaster that happened in Russia for years. Floods in the region were assigned the status of the national emergency by a Presidential Decree.

These events have dramatically changed the life of the residents and organizations of Tulun.

On 3 July 2019, the project team established an information and analytical centre, which was operating in the emergency zone of Tulun and the Tulun district. The centre monitored the situation, assessed data (regulations, statements, summary statistics, action reports), communicated with the heads of the villages in the district. The team organized a hotline for residents, coordinated the distribution of humanitarian aid, delivered training for volunteer-consultants, and took part in various working groups. They also developed a Help Map (<https://ludimesta.ru>), which is an online cartographic platform used to provide targeted aid to flood victims, raise funds, and distribute aid. It is based on IT solutions that are specifically designed for non-profit organizations to streamline the delivery of humanitarian aid.

4 Project outcomes, economic and social benefits.

This emergency situation has helped us to recognize one of the main skills that we had developed through the programme, which is the ability to think strategically, mentor others, and

Creating a space of trust in the local community is one of the most important outcomes of teamwork. Project participants share responsibility, experience successes and failures together, and develop a common vision. This strengthens horizontal links within the team and empowers its members to face challenges.

look ahead. When it all happened, we did not wait for help to arrive and assumed control of the situation, acting on our own authority. Most importantly, local residents supported us. Of course, in a way it was a personal

response of each individual. However, it would be fair to say that the programme of the Timchenko Foundation had a big impact on the sense of responsibility that we feel towards the place we live in, and nurtured leadership qualities, which we demonstrated in a difficult situation. It may sound strange, but we were mentally prepared for an emergency and felt ready to act decisively but with long-term goals in mind. In the 4 years of the programme, we built a connection with local residents who trusted us.

As soon as the opportunity arose, we convened the first coordination meeting to discuss the prospects. In addition to providing immediate aid relief, we needed to think about the coming winter, making repairs to damaged homes, and organizing the provision of mutual aid. We began with analytics: the number of victims, the condition of houses, and measures that were needed as a matter of urgency, in the short and long term. As a result of this work we determined key partnership strands of the centre: the programmes of “Community Aid Stations” and “Cultural Laundry”. Through these two programmes, we supply the residents of Tulun with necessary items, tools, and materials.

We are transitioning from an emergency coordination centre towards a more familiar



MIKHAIL GILDEBRANDT,
the Mayor of the Tulun Municipal District of the Irkutsk region.

The development of rural tourism in the Tulun district has been on our minds for some time. The first steps were taken thanks to the initiative of a local community-based organization “Tulun.ru”. Collaboration with the G.S. Vinogradov library and rural institutions of culture, as well as support from the village administrators provided the opportunity to test the waters and identify local strengths and weaknesses. “The People of a Place” tourist route tells the story of the people who are the backbone of Siberia. The project is about cordiality and hospitality, the vastness of taiga, and the wild nature of the beautiful Iya river. At the moment, the district is going through changes and recovering from the floods. Now more than ever, we need to think about the spatial development of the area. It is very important that we closely collaborate with the project team, who know how to work strategically, make quick adjustments, and achieve results.



model of the centre for socio-cultural development, which we tested previously as part of the “Cultural Mosaic” programme. The aim is to secure sustainable and adequate living conditions and then continue the development of the area through cultural practices.

At the moment, our first priority are the basic needs of the local people. Programmes run by the “People and Places” centre are designed to supply the residents of Tulun with bare necessities and essential resources (e.g. equipment and materials) to make repairs, reconstruct and insulate their houses. Once the urgent issues have been addressed, we can re-use the equipment to create new public spaces, for example, temporary recreation zones, fencing, etc.

We believe that one of the most significant outcomes of our work to date has been the establishment of an emergency coordination centre in the immediate aftermath of the flood, and its subsequent transformation into a local hub for socio-cultural development. However, it is necessary to mention some of our past achievements, that are no less important.

- The project team includes representatives from the town and district administration, local business, cultural organizations, and community groups. This diversity in terms of professional backgrounds, occupations, and places of residence (different parts of the town and areas of the Tulun district) has allowed us to expand the geographic reach of the project and engage new participants in local development.



- The project “My Homeland is here, in Tulun! reached beyond the town and Tulun district and gained recognition in the regional centre. This was possible mainly due to cooperation with the Legislative Assembly and the Government of Irkutsk region, Regional Ministries of Culture and Youth Policy, as well as local cultural institutions and archives.
- The project team expanded the geographic reach and increased the involvement of different audiences through a programme of events. In addition to children and young people, we work with representatives of community-focused non-profit organizations, small and medium-sized businesses, cultural and creative institutions, town and district authorities, students of the Teacher Training College and local schools.
- As a result of partnership projects, the number of beneficiaries and people who organize socio-cultural events has increased. In 2018, there were 4,719 project beneficiaries and 538 local residents were involved in project delivery or volunteered for events.
- The project “My Homeland is here, in Tulun!” has become a centre of social activity for partnership initiatives, local community engagement, and project work.
- For the first time since 2006, after the town-forming enterprise — Tulun glass factory- shut down, we made an attempt as part of the project to restore the glass-making traditions and set up a studio to produce glass souvenirs and merchandise. For us, the project is, above all, about the revival of memory. Former workers of the factory, who specialize in glass blowing, support our efforts.
- For the first time, we have raised the issue of domestic tourism in Tulun and the wider district. New tourist trails were developed: “People of the Place” and “Tulun Story”, which runs through 12 villages of the district.
- The next stage of the project received support from partners who share our vision and have a clear understanding of their roles. As a result of collaborative work with partners, two projects, “The Glass Fairy-Tale of Tulun” and “People of the Place”, continue to develop independently.

5 Development strategy for the next 3 years.

It is important that a strategy for team working and partnerships is based on a full understanding of the actual situation in the area and the needs of the local community, and that it can be quickly adjusted to changing circumstances.

We made significant changes to the initial implementation strategy. These are the new aims and objectives of the centre for socio-cultural development “People of the Place” for 2019-2021:

Aims:

To provide comprehensive assistance to flood victims in Tulun and the wider district by establishing and effectively managing the centre for socio-cultural development in the area and its individual stations.

To identify growth areas in the affected villages to encourage mutual support and devise solutions for future development of these territories.

Tasks of the Centre for socio-cultural development:

- To provide relief services to people in the areas affected by the floods and help them to restore their routines by establishing and fully equipping 7 community aid stations in the district and 1 in the town of Tulun. To provide expert advice and consultancy.



- To establish and set up the Centre for socio-cultural development “People of the Place” and 7 community aid stations in the villages that were affected by the floods.
- “Identity”. To deliver a series of workshops, which focus on the collective identity of people who live in small localities, raise public awareness and the understanding of local heritage. To increase the appeal of rural areas as places live in and visit through engagement with local communities.
- “Skills Workshop”. To preserve and strengthen the values of families who were affected by the floods through various family learning programmes and art sessions. To provide career guidance to children, teenagers, and young people. To teach skills of how to work with different materials for household and creative purposes.
- “Go and Do it!” To enrich local cultural environment by delivering a series of socio-cultural events, which are initiated by local residents with the help of tools for managing social projects and relying on local resources. To initiate projects and support the initiatives of the residents in affected villages.
- “The School of Social Entrepreneurship”. To encourage social entrepreneurship in the area and support the implementation of social entrepreneurial ideas.
- “Cultural Laundry”. To ensure safety and effective allocation of humanitarian aid, primarily clothing, in emergency zones. To create a model that can be replicated across the country.



Part 2.

“What Are You Doing?”

1 Does the organization see itself as a centre, a hub for socio-cultural development?

At the moment, we position ourselves as the Centre for socio-cultural development “People of the Place”. This is one of the strategic programmes of the regional non-profit organization for the development of Irkutsk region “Homeland”. Coordination and analytical centre “People of the Place”, which was established in response to the emergency, became a community space for support and cooperation.

In emergency circumstances, the project team grew convinced of the importance of a strategic vision for the development of affected areas.

Cluster collaboration between 4 Tulun organizations (regional non-profit organization for the development of Irkutsk region «Homeland», public youth organization “Tulun.ru”, private educational organization “AB-City”, and the Centre of Children and Youth Creativity and Innovation of Tulun) allowed to accumulate all available resources in one place and take the first step towards a comprehensive development strategy for the Centre for socio-cultural development in Tulun and the district.

The Centre for socio-cultural development “People of the Place” is made up of people and their skills, resources of various organizations, and different areas of collaboration. Our mission is to improve the quality of life in Tulun and the district, encourage a pro-active attitude in local residents, and introduce a resource-based view on grassroots initiatives.

Our core functions:

- To organize local communities in Tulun and the district, support their self-expression, and provide resources.
- To study the wider context and propose conceptual frameworks for local development that are rooted in local heritage and culture.
- To support and monitor projects aimed at developing a socio-cultural environment.
- To cooperate with regional and national players and involve them in the development of the district.



ELENA TVOROGOVA,
President of the Youth Charitable
Foundation “The Renaissance of the
Siberian Lands”

The following aspects are the key characteristics of this case study:

- 1. Strong leader (Yulia Buldakova), who can work as part of the team and delegate authority.*
- 2. Team efforts to identify new activity areas and opportunities for development. Following the delivery of the first project, a strategic session took place, which involved a whole range of participants from high-level public officials to local schoolchildren. The results of the session became the blueprint for the second project. Those who contributed to the strategic session and determined the work streams, later became involved in implementation. “From words to action” principle.*
- 3. Constant engagement of new people into the project team.*
- 4. Meaningful cooperation with the town and district administration.*



- To increase the appeal of Tulun for local residents as a place to live in.
- To increase the flow of tourists to the district and develop opportunities for rural tourism.
- To develop local crafts and reveal their inherent meanings.
- To create a development strategy for Tulun and the district.

We are often approached for advice by other territories. For example, we received a request from the city of Khanty-Mansiysk to deliver a strategic session for one of the local villages in November 2019.

2 Partners.

All the programmes of “People of the Place” Centre are done in partnership. The Timchenko Foundation supports our community aid stations. “Cultural Laundry” is managed together with a range of organizations, including “Orthodoxy and Peace” and the Association of Animal Welfare. We work closely with the government of Irkutsk region, town council, and district administration, among other partners.

We are used to working in partnership. Since the start of the project in 2015, the network of partners has been growing and includes the town council and the district administration, local institutions of education and culture, teachers and students of Art and Graphic Department of Tulun’s Teacher Training College, teachers of the local art school, as well as representatives of business and media. Sergey Andreyko, Professor of the Department of Monumental and Decorative Painting at Irkutsk



National Research and Technical University delivered a series of travelling workshops for Tulun's young crafters. Our current partners include the Stieglitz State Academy of Art and Design in St Petersburg and a business incubator in the Buryat State University.

These are just several examples of partnership projects that we plan to develop further:

July 2017, "Tulun Story". Planning and implementation of a new tourist route through the villages of Tulun district. The aim of the project was to show the unique character of our home area by organizing a local history contest and encouraging participation of local residents and cultural organizations from the district. The main partner of the project and the organizer of the history contest "Native Lands" was the district library named after G. Vinogradov. The new tourist route spanned 12 villages in the district.

August 2017, "The Glass Fairy-Tale of Tulun". This project strand was designed to find lost connections between the town and its residents and explore meanings and images that are related to local glass traditions and can become a unique feature of the area. We set up a glass-making studio and started to produce glass souvenirs. The main partner of the project was the local nursery school "Alyonushka".

September 2017, "Town of my Childhood". This project was at the heart of Tulun. It transformed local residents into organizers and participants of events programme, which included the folk festival of games and amusements "Golden Gates" and walking tours. Tulun's secondary school №1, the local history museum, and "AB-City" Education Centre were our partners for this project.

September 2017, "Oxygen: street art and new urban meanings". This project focused on public spaces. Local narratives and cultural symbols were visualized on house facades, end walls, and small buildings. "Oxygen" Creative Association was the project partner.

November 2016, "Sand Tales of Tulun". As part of this project, we produced 8 episodes that were broadcast by the local TV channel "Tulun television ltd".

2016-2017, "Tulun Stories". Another TV project, which was delivered by the educational television studio "Tulun.ru". From September 2016 to June 2017, they produced 18 fifteen-minute TV shows, which were then broadcast on local channels and shared on YouTube. All in all, 90 videos were put together, which covered the events of the project "My Homeland is here, in Tulun", the stories of local residents, and Events Programme for the Tulun's anniversary. Only on YouTube, the videos got 3,289 views.

July 2018, "People of the Place". This rural tourist trail through the villages of the district tells the story of the Siberian land and its people. Residents from 17 villages in the district visited the trail in 2018.

2018-2019, "Small Cultural Mosaic". We organized and managed a competition of community projects for non-profit organizations, public and municipal institutions, and action groups in Tulun and the district. In 2018, 7 projects received support with the total funding of 120,000 roubles (\$1,884), 115,000 roubles (\$1,806) of which were raised funds. In 2019, 13 initiatives received support and the funding reached 500,000 roubles (\$7,852).

3 Changes.

Long-term projects provide a great learning opportunity. When you stay focused on a particular goal, it is possible to track changes in your personal and professional competencies that take place over time. With each completed stage, we refine our goals even further and gain new perspectives on the project.

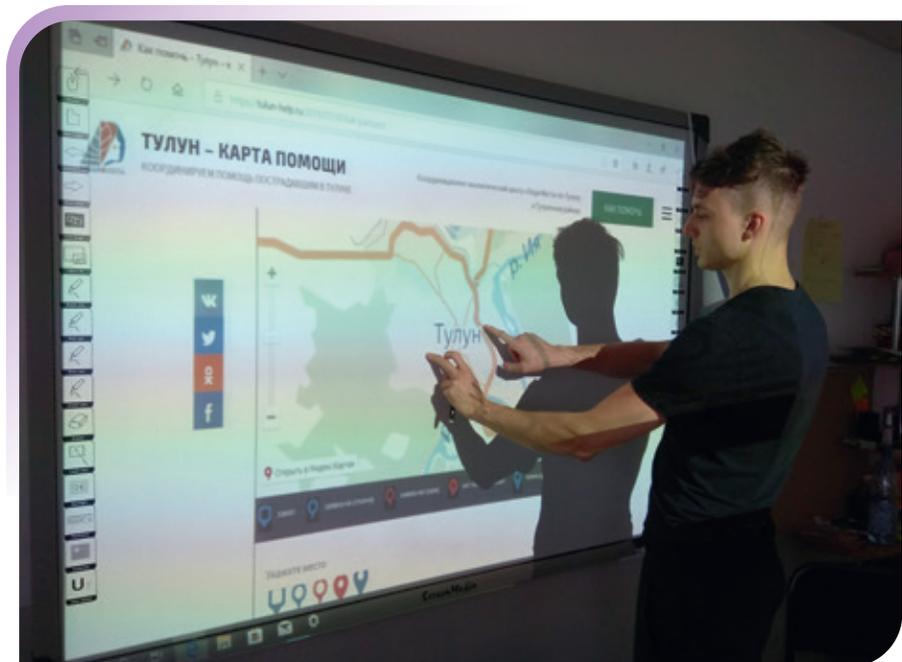
One thing which is worth mentioning is that we learned to speak different "languages", in other words, to approach different partners in ways they understand best (e.g. local administration, business). We pay close attention and are more sensitive to their interests.

4 Key features.

In rapidly changing circumstances that are subject to the forces of nature, the whole space of life changes and with it, everything that fills it — people, events, visions of the future.

What is necessary to enable the project to grow?

- **Resilience.** We are preserving traditions of the small locality by taking good care of local heritage and restoring the renown of the Tulun glass-making. The glass studio was flooded in June 2019, but has now resumed work. Crafters make original glassware, using the techniques of fusing and stoving enamel.
- **Sustainability.** The project was launched in 2015, and thanks to a growing network of partners we have been breaking new ground and pushing the boundaries.
- **Strategic thinking.** The team's ability to think strategically makes the project more flexible and responsive to change.
- **Professionalism.** A variety of skills within the project team helps to keep track of changing trends and respond quickly.
- **Creativity.** The ability to think outside the box and take a creative approach to all tasks, even in challenging circumstances.



Part 3.

“How do you express your identity ?”

1 What makes your initiative different in the context of cultural innovation?

The project team was able to move from a one-off initiative to strategic planning, and build a collaborative partnership in the area in order to jointly address local issues and bring about change in the small town. The local community plays an important role in the development of a mono-town.

Key success factors:

1. Project team and partners had a shared understanding of goals and objectives.
2. Strong narrative. Glassmaking was a relevant theme that resonated with the community and encouraged local businesses, public authorities, residents, and young people to get involved.
3. Good start. Importantly, financial resources were invested not only in events but a strong learning programme.

2 How do you define happiness? How does your project contribute to a feeling of happiness in the community?

For us, happiness is a sense of cooperation and support from partners. It is a powerful resource, which requires a lot of work. We try to show that people make their own happiness. From this perspective, we increase the level of happiness by encouraging a proactive attitude in the community.

3 What inspires your project work?

We inspire each other! The “Cultural Mosaic” network is a close-knit professional community, more like a big family. We share successes and failures, thus strengthening and empowering each other.



4 What advice can you give to the teams who are just starting a centre for socio-cultural development in their regions?

It is very difficult to advise but, above all, I wish you to stay sincere and true to yourself. It is important to understand what you want from your project, your local community, and the village. Some projects are just box-ticking exercises. It misses the point entirely, and it is not how the “Cultural Mosaic programme works. Every step you make, brings new meanings.





Key tags:

#Островкультуры

#Островбудущего

Olkhon



Village of Khuzhir, Olkhonsky district, Irkutsk region, **300 km** from Irkutsk



Population (locality / district):
1 350 / 9 655 people



Project area:
village of Khuzhir and Olkhonsky district of Irkutsk region



Grant support from the Timchenko Foundation (2015-2018):
1 841 988 roubles

Key figures for 2018 (final year):

Amount of funds raised:

in monetary terms — **1 700 000 roubles**

in kind — **10 406 000 roubles**

Number of local residents, who volunteered for projects: **397 people**

Number of jobs created/registered self-employed as a result of the project: **19**

Number of supported community initiatives: **24**

Local entrepreneurs, with a strong support from the parent community, opened studios for children that offer a range of extracurricular activities.

There has been an increase in the level of awareness and social cohesion in the local community, in particular among parents. A new activist group has emerged, a new force that is ready to discuss with the local authorities what is necessary to improve the life of the village and to become a partner in implementing these changes.

Part 1.

About

1 Project owner, project team.
Contact details

Natalya Bencharova,
Project initiator, Chairman of the Board
of the "New Generation" non-profit organization
of the Olkhonsky district.

Elmira Semyonova,
Memeber of the project team.

Tatiana Gusikhina,
Project Coordinator from the Community Development Fund
"Olkhon".

Social media:

[https://www.facebook.com/
CultureIslandOlkhon/](https://www.facebook.com/CultureIslandOlkhon/)

Contact details:

Natalia.becharova@gmail.com
konkurs.olkhon@gmail.com



New socio-cultural infrastructure was built in the village. The level of public participation has increased. Around 40 different initiatives received support, including the establishment of new performance groups, the opening of 8 new public spaces and children's playgrounds, and the development of tourist trails. 7 new jobs were created.

People have learned to work in teams. New leaders in different fields have emerged. At least 200 people take part in activities that were started as part of the project.

The project team is part of a core group that brings together various stakeholders to develop a joint strategy for the national project "Baikal: a Great Lake of a Great Country".

2 Background and premises of the cultural initiative.

Our starting point was the desire to bring a greater variety to the lives of the children who live on the island (including our own), enrich their experience with cultural events, provide opportunities for creative expression, and attract new talent and ideas to the area. These initiatives have received a significant support from active parents, local administration, and educational institutions. Local businesses, who place importance on learning and raising the general cultural level of local residents, have also got involved in the project.

As business owners and entrepreneurs ourselves, we have been supporting and developing projects for children and young people on the island for many years, and even registered a non-profit organization. In 2015, we found out about the “Cultural Mosaic of Small Towns and Villages” programme, run by the Timchenko Foundation. We decided to take our work to a professional level and applied to participate in the competition. This started our 3-year collaboration with the Foundation. Originally, our aim was to address the absence of extracurricular activities for children and teenagers in the village. Then, other initiatives have emerged.



3 A brief description of the implementation strategy.

In the first year of the project, we rented a space, invited teachers, and started classes. It was obvious from the very beginning that the classes were in high demand from both children and their parents. Parents were the first ones to create an informal community. Several activists emerged who took up process management and coordination. With support from parents, the local administration opened a music school at the premises of a former hotel and employed a full-time teacher.

The project was gaining momentum, and we decided to develop other areas. We identified and supported small-scale projects that were run by energetic and enthusiastic leaders, who seemed able to develop the initiatives further. In the second year, we launched a school newspaper and radio service, organized a photo club, an amateur drama society, and a puppet theatre. We made improvements to some of the most popular public facilities in the village, a playground and a slide in the school yard, and developed an abandoned quarry, which we plan to use for land art. This gave us an opportunity to come together and create a strong team that moved from grassroots initiatives to solving local development issues by the third year of the project. Due to the team's growing expertise, we were able to receive two grants from the Presidential Support Fund and engage local business and scientific community in the project.

We were managing and developing the project on our own. However, when the operation expanded, we have transferred the management of individual areas to active island residents and retained an overall supervisory role. Most work streams are now fully independent and sustained through public funds or directly by parents. To address complex financial issues, we involve local businesses and use crowdfunding, external resources (international exchanges), budgetary and extrabudgetary funds from the government and public sources (including the federal state budgetary institution "Baikal Lakeside Reserve").

Regional operator of the "Cultural Mosaic" programme in Siberia and the Far East



TATIANA AFANASYEVA,
Director of the Charitable Foundation
for the Support of Community Initiatives
"Sibirsky"

Olkhon island is a legendary place in the Baikal region. It has a special draw, and from the outside it might seem that it is a sheer pleasure to run projects here. It is not necessary to attract tourists or invent "trends and brands", which takes a lot of time and energy elsewhere. These apparent advantages, however, mask great challenges, like unmanageable tourist flows, stringent environmental regulations that put local population in a vulnerable position, and a low profile of the Olkhon district in general, among other things.

From the beginning, the team has been made up of successful and accomplished people who recognize the challenges of the area. It was relatively easy to involve high-profile experts and educators in activities for children. It has proved much more challenging to stir the indigenous population and interest them in the possibility of change. Progress has been slower than desired but the ice has begun to break and there is no going back.

4 Project outcomes, economic and social benefits.

Over 40 different initiatives received support. New performance groups emerged, public spaces and children's playgrounds were opened. Work is underway to create new museums and tourist routes. A vast number of learning activities and events took place, and a system of vocational guidance for schoolchildren was put in place. Other projects focused on programmes of continuing education for adults and professional re-training. 7 new full-time jobs were created as a result of these changes.

Support of small-scale local initiatives can catalyze a major change in the area. Above all, it gives local residents a sense of empowerment and demonstrates that they can change their circumstances.

Furthermore, 8 new public spaces were created as a result of the project, including 2 theatre halls, a music school, a drawing studio, and a dedicated study space for children with special needs. The music school building was fully renovated and equipped to a modern standard, and a heating system was installed. Our project has mobilized the parents' community. They came together, became aware of their capacities, and articulated needs and priorities. This provided an opportunity to try out new social practices that proved effective and gained support from public authorities. Later on, the parents' community have recognized their power to demand actions from the local administration, which are aimed at improving social environment and supporting community initiatives, for example, to employ full-time teachers and a therapist for children with special needs, address housing issues, and allocate land for a public park.



Children's relatives established groups based on shared interests, determined areas for development, and took a collective responsibility for their work. People have learned to work in teams. New leaders in different fields have emerged. At the moment, at least 200 people take part in activities that were started as part of the project. We documented and replicated best practices. The success of children's performances on stage of the community club in Elantsy village, Irkutsk Drama Theatre, as well as in Ulan-Ude, Sochi, Seoul (South Korea), and Yamagaty (Japan) has increased the level of self-confidence in the community. Children have gained a very important experience of creative success.

New interest groups emerged and developed in the area. Many active residents are part of several groups at once. Some examples include the local administration's community council, local community boards, Community Support Fund, parent groups, and Business Association of Olkhon island.

We published a collection of memories of long-term island residents. Work with intangible heritage continues in partnership with the local museum and library. A Local Development Strategy that draws on tangible and intangible local heritage was prepared. There are 3 new products in the tourism market, which we expect to develop further.



Dr IGOR OGORODNIKOV,
Director General of "Ecodom" Ltd, Head of the "Energy Efficient Technologies in Residential Development" team at the Institute of Thermophysics, the Siberian Branch of the Russian Academy of Sciences named after Samson Kutateladze

The team has accumulated significant practical experience. In the course of the project, there have been mistakes, successful solutions, and conflict situations. This is a valuable information, which can be used to make recommendations for other regions. It is possible to systematize this experience into an action plan on how to "set up" a project team.

5 Development strategy for the next 3 years.

The team sees a lot of potential for future development in a closer cooperation between the local community, research organizations, and the Baikal Lakeside Reserve. In partnership with the Siberian branch of the Russian Academy of Sciences, we devised a development strategy for the next 5 years, which includes a wide range of new learning programmes for young people and adults, environmental initiatives on the island, and development of local villages as tourist centres in order to decrease pressure on natural landscapes. All this requires international cooperation, in particular, the UNESCO Baikal Geopark project, which is under development.



Part 2.

“What Are You Doing?”

1 Does the organization see itself as a centre, a hub for socio-cultural development?

The project has brought together representatives from different communities of the Olkhon island: local administration, businesses, cultural, educational, and scientific organizations (the Institute of Thermophysics of the Siberian branch of the Russian Academy of Sciences in Novosibirsk, the federal state budgetary institution Baikal Lakeside Reserve), and active residents of every age group. They all take part in planning and delivery of various programmes and activities that are aimed at local development.

Our organization initiated strategy sessions and brainstorms and encouraged the creation of development programmes and strategies. We are regularly approached with different project ideas and initiatives, as well as for expert advice on local development.

2 Partners.

It is important to share and make public the results of project team's work by organizing open discussions, reaching out to residents and interested parties, and making sure that the delivery process is transparent and clear. This helps to establish a high level of trust within the community and encourages a wider participation in the project.

The majority of local organizations, businesses, and active residents were involved in project development in one way or another. Our main resources were invested in programmes, which focused on children and youth development, vocational training, and raising the level of education and cultural awareness.



Residents are involved in decision-making process as equal partners, which makes them feel responsible for local development. At a higher level, we have established cooperation with local authorities, in particular, the administration of the Khuzhir municipal district, the federal state budgetary institution Baikal Lakeside Reserve, and Community Council of the Olkhon island, which includes representatives of active local businesses and prominent public figures.

Cooperation became possible because both local residents and representatives of key stakeholders (administration, business, community) saw the results of the project team's work in the area.

We developed cooperation with centres for socio-cultural development in other areas, in particular with Kaykino, Tulun, and Totma. We provide advice and support to each other. Our work with Tulun has evolved into a partnership project. We exchange regular visits and develop joint projects focused on local crafts and souvenir making.

The project is promoted through social media — official project pages and personal profiles of the participants — and coverage in the local press. We prepare and send out press-releases, work with local journalists (newspapers, radio, TV, web publications), and generate content about our activity.

It is important to mention that the regional media are also very supportive of non-profit organizations and regularly share our project materials and news. As operations expanded and new members joined the team, the image of the organization in the local press has become more diverse.

3 Changes.

Over the course of the project, the residents of Olkhon island came to recognize that local development largely depends on their efforts and initiatives. Members of the project team realized that they are able to resolve all sorts of issues. Local residents saw that they can produce change by working together. For example, it was possible to amend a development project for the Cape of Hoboy, which was commissioned by the Baikal Lakeside Reserve, as a result of community efforts and a close collaboration between the project team and the local authorities.

During the work on the project, the team learned to establish effective communication, both internally and externally — with public authorities, businesses, community organizations, and local residents. The idea of volunteering and active participation in project activity resonated with the community. Perhaps, the most important experience was the realization that more can be achieved through a collective action.

Ideas for local development, suggested by the project team, received support from the Presidential Council for Human Rights and became part of its programmes. The team were also actively involved in devising the development strategy for Olkhon island, which was adopted by the Baikal Lakeside Reserve, and a programme for socio-economic development of the Khuzhir municipal district.

Ongoing conflicts in the community and a lack of coping mechanisms remain the biggest challenge. The situation is slowly changing as a result of new arrivals to the island and a gradual development of the area. There are new public spaces and organizations that aim to build a dialogue and encourage the exchange of opinions. For over 3 years, we have been publishing a newspaper, holding meetings and informal gatherings, organizing cultural events, and setting up community boards, so that people get to know each other in informal settings. This important work must continue.

An action group, which is made up of local residents and representatives of public authorities and

businesses, has come together. Its members include the Head of the Khuzhir municipal district Vera Malanova, the Director of the federal state institution of culture Baikal Lakeside Reserve Umar Gasanov, the Chairman of Business Association of Olkhon island Regina Khodoyeva, the Chairman of Community Council of Olkhon island Nikolay Grudinin, a former deputy of Khuzhir Municipal District Assembly Irina Ivleva, the director of Khuzhir local history museum Yulia Mushinskaya, as well as chairmen of 3 local community boards and representatives of major local institutions (village school, club, and library). As the project develops, new members continue to join the team.

4 Key features.

Factors that continue to have an impact on the project development include the remoteness of the area, its location in the ecological zone of Baikal Lakeside Reserve, and the status of a UNESCO World Heritage Site. The project team has approached the scientific community of the island for help in addressing some of the more complex issues that the project is facing.

All available resources played a part in project development. During the first stage, a wide support for children's learning programmes from local people was key to success. At the later stages, the involvement of business and professional communities became critical. At the moment, our focus is on coordinating efforts and cooperating with executive authorities at different levels.



Part 3.

“How do you express your identity?”

1 How do you define happiness?
How does your project contribute
to the feeling of happiness in the community?

Happiness is the possibility to experience joyful moments with others. We were able to show people that if they really want to produce change, much is in their hands. Project participants learned to come together to address complex issues, ask for help, and source it from the outside.

2 What advice can you give to the teams
who are just launching a centre for socio-cultural
development in their regions?

First, carefully analyze your goals and objectives and how they relate to available resources. Develop the best and worst-case scenarios. Consider potential partners. What can attract them to your project? What kind of people are they? What drives them? Move gradually and directionally, do not rush. Delegate duties. Travel as much as you can and learn from the experience of others. Keep company with like-minded people and do not be shy to ask for help when you need it.



YULIA KRIVTSOVA,

Curator of the independent non-profit organization “Regional Agency for Creative Initiatives”, Co-Founder of the TEXTIL Cultural Centre and the Factory Museum in Yaroslavl

The project, which was started to support creative activities for children in a remote Baikal conservation area, has almost immediately risen to a bigger challenge of turning Olkhon into an island of culture. To a great extent, this scale of ambition was set by the project leader Natalya Bencharova, who has involved strong partners ready to invest resources in the area.

It was interesting to witness the transformation of the villagers from consumers into an active local community. Having only wished to support their children in the beginning, they gradually came to the idea of self-fulfillment and developed potential to initiate and manage their own projects — creative, social, and entrepreneurial.

Almost all project ideas are of local origin and go back to ethnic cultures, regional history, or people who live on the island. They do not wait for the future to come but change the present and make their lives unique.





Acknowledgements

- The regional public charitable organization “The Arkhangelsk Centre for Social Technologies - Garant”
- The Charitable Foundation for the Support of Community Initiatives “Sibirsky”
- The “Tolyatti Foundation” Municipal Charities
- The Charitable Foundation for the Development of Tyumen
- The independent non-profit organization “Resource Centre for the Support of Non-profit Organizations and Citizen Initiatives”
- The Stavropol regional public organization “Centre for the Support of Network Initiatives”
- The non-profit partnership “Professional Association of Cultural Managers”
- “Strelka KB”
- “Polylog” Agency
- Moscow School of Social and Economic Sciences

and all experts and partners of the programme.

Cultural Mosaic: Small Localities, Big Opportunities.

A collection of case studies from the Elena and Gennady Timchenko Foundation's "Culture" programme.

Compiling editors



Elvira Aleynichenko,
Centre for Social
Innovation Management
GrantRafting



Maria Starodubova,
Centre for Social
Programmes

When working on this collection, we kept in close contact with regional teams and would time and again hear recurring definitions and ideas about the importance of local community engagement, joint efforts to identify the strengths of the area, and the rooting of newly established traditions, which had been lost. It felt like a big collective mind at work, one strong community that is gradually and painstakingly creating a socio-cultural infrastructure in small towns. This community treats the preservation of local values, the passing on of sacred traditions and rituals, the revival of historical memory, and the creation of local experiences and authentic images with great care. At the same time, it moves forward, identifying new paths for local development and bringing together community initiatives. This builds a strong invisible network of cultural innovators in small localities, which unfolds in an intricate pattern across the whole of the country, reaching villages, settlements, and small towns. The "Culture" programme sets out the values and principles for introducing socio-cultural practices and provides a multitude of opportunities for development, at the same time as being sensitive to individual paths chosen by each team according to available resources and possibilities. This reveals a rich palette, a genuine cultural mosaic, which we hope has been captured in this collection.

Proof reading: Elena Tulina

Translation: Alexandra Smirnova

Design: Ivan Petrovich

Signed for print 13.11.2019. Format 70x100 1/8. Print run 500 copies

Printed by "Technologiya CD"



9 785985 974270



**CULTURAL
MOSAIC**
OF SMALL TOWNS AND VILLAGES

TIMCHENKO
FOUNDATION

ELENA & GENNADY
TIMCHENKO
FOUNDATION

