



United Nations
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With the support of the UNESCO Office in Moscow
for Armenia, Azerbaijan, Belarus,
the Republic of Moldova and the Russian Federation

Policy Brief

Social and Educational Role
of Museums in Promoting
the Principles of the UNESCO Convention
on the Protection and Promotion
of the Diversity of Cultural Expressions



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This publication is prepared by the Russian Committee of the International Council of Museums in consultation with experts of the CIS countries in the framework of the joint UNESCO/ICOM project “Strengthening the Social and Educational Roles of Museums as Vectors for Intercultural Dialogue and Enhancing their Links with the UNESCO Conventions of 1970, 1972, 2003, and 2005,” and with the financial and consulting support of the UNESCO Moscow Office for Armenia, Azerbaijan, Belarus, the Republic of Moldova, and the Russian Federation.

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Social and Educational Role of Museums in Promoting the Principles of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005): Policy Brief / Author: Nina Kochelyaeva (New Institute for Cultural Research). Translated by Elena Petrova.

This Policy Brief contains a review of basic tendencies and successful practices in the activities of museums throughout the area of the CIS countries which contribute to the promotion of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005). The practical part of the publication includes tasks and recommendations for the strengthening of the potential of museums in the cause of preservation and development of cultural diversity by means of supporting cultural industries and creating the necessary conditions for creative self-expression of both individuals and cultural communities.

The authors are responsible for the choice and the presentation of the facts contained in this publication and for the opinions expressed therein, which are not necessarily those of UNESCO and do not commit the Organization.

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Introduction

Today, the museum community faces the task of the realization and promotion of the goals and principles of the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions. Issues related to the processes of globalization, which affect the whole population of the planet, and the spreading of world brands, among others in the field of culture, art, and museum activities is now more relevant than ever before. As a result of those processes, the existence of local stories, productions and knowledge stemmed from specific places is at risk, which leads to the depersonalization of territories and the loss of diversity of cultural traditions, to the removal of the very idea of them from everyday life, the loss of originality, and in the end, to a decrease in the diversity of cultural expressions.

Under these new circumstances, when two tendencies dominate in culture — an increase in the processes of globalization, and, as a response to this challenge, an increase in the processes of diversification of cultures — museums face new tasks and questions:

- Is the museum an actor of cultural policy interested in support for the diversity of cultural expressions?
- What is the role of museums in the preservation, development and promotion of cultural diversity?
- Is the museum an effective tool for achieving sustainable development?
- What are the instruments of the museum for the promotion of the principles of the 2005 UNESCO Convention?
- How can educational practices at the museum assist the strengthening of intercultural dialogue?
- In what way can museums contribute to the encouragement of the diversity of cultural expressions?
- How can the museum assist cultural involvement and cultural accessibility?

The analysis of modern tendencies in the development of the museum profession throughout the CIS area in the context of the promotion of goals and principles of the 2005 UNESCO Convention, the setting of goals and tasks, the development of recommendations, and the identification of the best practices are intended to answer these questions.

Strengthening the Potential of Museums in Promoting the Principles of the UNESCO 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions: Context and Significance

The modern processes occurring in culture stem from two complementary tendencies: globalization and diversification of cultures. On the one hand, globalization brings about the unification of cultures, the emergence of common tendencies of development, and the spread of global brands. On the other hand, the ever-growing diversity of cultures and the pursuance of the search for and construction of one's identity are becoming more and more relevant. The increasing diversity of cultures, the constantly changing configuration of the cultural environment, and the growing understanding of the necessity to create conditions and spaces for creative self-expression of both individuals and various cultural communities are becoming the main challenges presently.

The 2005 UNESCO Convention as an International Legal and Regulatory Instrument for Preservation and Development of Cultural Diversity

The international organizations the core of whose activity is the preservation, support and development of culture and the building of cultural understanding and perceptions, are developing new approaches to the evaluation of the situation of modern cultural development and the relevant legal and regulatory tools. Within the last few years, UNESCO has designed a number of legal regulations, which are intended not only to emphasize the specific character of the development of culture considering the growing diversity of cultural expressions, but also to assist its protection and further growth for the purpose of sustainable development. Since the early 2000s, UNESCO has adopted the Universal Declaration on Cultural Diversity (2001), the Convention for the Safeguarding of Intangible Cultural Heritage (2003), and the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005).

The 2005 UNESCO Convention¹ defines new goals of cultural policy, which should become a priority in order to protect and promote the diversity of cultural expressions:

¹ UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005): http://portal.unesco.org/en/ev.php-url_id=31038&url_do=do_topic&url_section=201.html

- (a) to protect and promote the diversity of cultural expressions;
- (b) to create the conditions for cultures to flourish and to freely interact in a mutually beneficial manner;
- (c) to encourage dialogue among cultures with a view to ensuring wider and balanced cultural exchanges in the world in favour of mutual respect of cultures and of a culture of peace;
- (d) to foster interculturality in order to develop cultural interaction in the spirit of building bridges among peoples;
- (e) to promote respect for the diversity of cultural expressions and raise awareness of its value at the local, national and international levels;
- (f) to reaffirm the importance of the link between culture and development for all countries, particularly for developing countries, and to support actions undertaken nationally and internationally to secure recognition of the true value of this link;
- (g) to give recognition to the distinctive nature of cultural activities, goods and services as vehicles of identity, values and meaning;
- (h) to reaffirm the sovereign rights of States to maintain, adopt and implement policies and measures that they deem appropriate for the protection and promotion of the diversity of cultural expressions on their territory;
- (i) to strengthen international cooperation and solidarity in a spirit of partnership with a view, in particular, to enhancing the capacities of developing countries in order to protect and promote the diversity of cultural expressions.²

Equal importance in the process of realization of modern strategies of cultural policy is accorded to the guiding principles of the 2005 UNESCO Convention that are based on the following:

1. Principle of respect for human rights and fundamental freedoms

Cultural diversity can be protected and promoted only if human rights and fundamental freedoms, such as freedom of expression, information and communication, as well as the ability of individuals to choose cultural expressions, are guaranteed. No one may invoke the provisions of this Convention in order to infringe human rights and fundamental freedoms as enshrined in the Universal Declaration of Human Rights or guaranteed by international law, or to limit the scope thereof.



² Items (a)-(i) are taken from Article 1 of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

2. Principle of sovereignty

States have, in accordance with the Charter of the United Nations and the principles of international law, the sovereign right to adopt measures and policies to protect and promote the diversity of cultural expressions within their territory.

3. Principle of equal dignity of and respect for all cultures

The protection and promotion of the diversity of cultural expressions presuppose the recognition of equal dignity of and respect for all cultures, including the cultures of persons belonging to minorities and indigenous peoples.

4. Principle of international solidarity and cooperation

International cooperation and solidarity should be aimed at enabling countries, especially developing countries, to create and strengthen their means of cultural expression, including their cultural industries, whether nascent or established, at the local, national and international levels.

5. Principle of the complementarity of economic and cultural aspects of development

Since culture is one of the mainsprings of development, the cultural aspects of development are as important as its economic aspects, which individuals and peoples have the fundamental right to participate in and enjoy.

6. Principle of sustainable development

Cultural diversity is a rich asset for individuals and societies. The protection, promotion and maintenance of cultural diversity are an essential requirement for sustainable development for the benefit of present and future generations.

7. Principle of equitable access

Equitable access to a rich and diversified range of cultural expressions from all over the world and access of cultures to the means of expressions and dissemination constitute important elements for enhancing cultural diversity and encouraging mutual understanding.

8. Principle of openness and balance

When States adopt measures to support the diversity of cultural expressions, they should seek to promote, in an appropriate manner, openness to other cultures of the world and to ensure that these measures are geared to the objectives pursued under the present Convention.³



³ Principles 1–8 quote Article 2 of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

The development and adoption of that new legal and regulatory document permitted the definition of new ways and new opportunities for the protection and promotion of cultural diversity, permitted making noticeable and visible the aspects of cultural development that had not been of significance before, and made it possible to focus attention on deep connections between culture, economy and social welfare, and to clearly mark the significance of culture in all aspects of development and its influence on the general climate in society.

Notwithstanding the obvious fact of the positive character of changes related to the understanding of the role and place of culture in the processes of sustainable development, which should follow the adoption and implementation of this legal and regulatory document, its practical realization and the choice of approaches and tools for achieving its tasks and goals remains an open issue. The following questions are becoming the most urgent and critical ones in the current agenda: How to design an effective cultural policy that would assist in the preservation and development of a diverse cultural environment? How to design an effective cultural policy that would stimulate the release of the creative energy of cultural communities? How to design an effective cultural policy that would lead to generating opportunities for creative self-expression of both individuals and cultural communities? How to encourage the involvement of various institutions, including museums, in the processes of revision of cultural policy with the purpose of the preservation and promotion of cultural diversity? In what way can museums influence the change in cultural processes considering the necessity to hear and discern the voices of various cultural communities and creators? How can museums, taking into consideration the specific character of their activity, articulate a response to societal needs related to the promotion of the idea of supporting cultural diversity?



Analysis of the Present-Day Activities of Museums in the CIS Member States Related to the Preservation and Support of the Diversity of Cultural Expressions



General political transformations that took place in the CIS Member States during the last 25 years created the necessity to build a new identity and to use new instruments of development. In accordance with general global tendencies, culture also came to be considered as a most important element of sustainable development; there is an increase in various state programs aimed at the inclusion of culture in the processes of sustainable development, and the rethinking of the role and place of culture in those processes. An important role in those processes was played by factors related to the countries' gaining independence and the possibility to take decisions on their own.

It is important to emphasize that a number of states actively and successfully promote ideas in support of cultural diversity, assuming the related rights and responsibilities. Among the CIS countries, the following ones are participants in the 2005 UNESCO Convention: Azerbaijan, Armenia, the Republic of Belarus, the Republic of Moldova and Tajikistan⁴. This, on the one hand, opens additional opportunities for the realization of the idea of the support and promotion of cultural diversity, and on the other, imposes additional obligations on the participants in the Convention. In other countries, while not being Parties of the Convention, there are interested groups and communities that actively support and promote the ideas of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

The initial conditions that are characteristic of most CIS Member States include their inherent ethnic diversity. The palette of the diversity of ethnic cultures overlaps with the diversity of modern subcultures, each time forming new extravagant combinations. In addition, the global tendencies of transformations of culture and lifestyle related to two factors — increasing migration processes and the development of new communication technologies — add complexity and controversy to all cultural processes, but at the same time they create new opportunities for the interaction and enrichment of cultures.

It should be noted that museums working throughout the CIS area have accumulated a rich ex-

⁴ States Parties of the UNESCO 2005 Convention:
<http://www.unesco.org/eri/la/convention.asp?KO=31038&language=E&order=alpha>

perience in representing ethnic cultures and classical culture, demonstrating the diverse cultural experience of mankind. It should also be emphasized that under the new conditions of increasing cultural diversity, museums face the task of bringing to light and presenting new cultural communities, and also of searching for new ways of promoting cultural diversity.

Today, cultural diversity is becoming a key paradigm permeating all fields of cultural life. It equally concerns the existing museum practices as well. The latest changes related to the general transformations in the CIS Member States let us identify and specify new tendencies in the museum profession that correspond to the goals and guiding principles of the 2005 UNESCO Convention. This causes certain challenges, among them are the following.

First of all, it should be noted that transformations of economic processes in all the CIS Member States encouraged the emergence of new private museums, one of the characteristic features of which is overcoming competition with government museums having permanent government financing and support. Private museums are forced to find their “niche” in the market of offered museum services and constantly to be on the lookout for competitive forms of working with the visitors and the local community and also with institutions that can potentially support the development of museums (charitable foundations, the business community). In this respect, they turn out to be more sensitive to the slightest changes and transformations, and their forms of work, aimed first of all at satisfying the demands of the audience, more popular. Their independence from the state and flexibility in taking decisions are becoming obvious advantages of private museums in the fight for the consumer market.

Second, traditional forms of work inherent in museum practices, which are conservative by definition, are transforming at present and becoming more diverse and popular with museum visitors. Many museums do not confine themselves to traditional forms of showing exhibitions, but develop various educational programs (often including instructional or entertaining elements) or educational projects aimed at the involvement of representatives of related branches of culture or science. The combination of traditional and innovative approaches in museum practices of interaction with visitors considerably diversifies the areas of focus of museum activities and contributes to the success of museums.

Third, we should take note of the broadening of the space for museum activity, which at the present stage need not be limited by the walls of the museum. In this case, this means not only or primarily the organization and implementation of the museum’s exhibitions at other venues, but even more the development of “off-site” educational projects carried out through the museum’s efforts.



Fourth, economic conditions faced by many museums, including the government ones, make them look for alternative sources of financing and create additional opportunities for receiving funds. Many museums develop specialized programs with interactive elements in order to fit into various tourist routes and become tourist attractions. In equal measure, we can note the interaction with representatives of creative industries who participate in the production of museums' souvenirs.

Fifth, under the conditions of cultural diversity, the creation of the museum's own unique character becomes one of the key factors in the development of the museum's image. The presence of long-term cultural projects — festivals and holidays that are held regularly — adds to the museum's attractiveness and contributes to the increase of the flow of visitors.

Sixth, the museum, whose tasks include the provision of equitable access to cultural valuables and benefits and the support of participation in cultural life for all cultural communities - including socially disadvantaged groups - is forced to look for various forms of a barrier-free environment, which is achieved both through the availability of technical conditions of the building's use and through other forms facilitating the communication with communities that were traditionally excluded from active cultural life due to various reasons and circumstances.

Certainly, the above-mentioned factors do not devalue traditional forms of museums' work, such as the development of collections, the study and description of items and their exhibition, but rather assist the diversification of the forms of museum activities and encourage museums to look further for forms of working with various cultural communities.

It should be emphasized that the issue of protection and support of cultural diversity in the unity of natural, cultural and historical aspects, of the uniqueness of cultural heritage and traditions of the region attracts increasing attention on the part of the museum community.

To encourage the free interaction of various cultures, museums create special conditions. Museum-preserves and estate-museums complementing their activities by recreational functions of their territory, orchards and parks have special opportunities for the promotion of the 2005 UNESCO Convention's ideas and achieving this essential goal. It is reasoned that a historical and cultural museum-preserve, which provides conditions for the acquaintance with an architectural monument and for viewing of collections of various genres, has a large potential for recreation and organization of all sorts of events from the point of view of educational and active leisure of the population and provides, as a rule, maximum opportunities.



The work of folk crafts workshops can be considered popularization of the revival and development of crafts as part of the task of promoting traditional cultures. Craftsmen work at museums, and their items and souvenirs are also sold there. In addition to the economic element that is important for the museum's welfare and that of representatives of cultural industries cooperating with it, the recognition of the special character of cultural goods and services as embodiments of originality, values and meanings inherent in this kind of cultural activity is of great value.

In confirmation of the implementation of the goal of strengthening international cooperation, it should be noted that during the last few years the number of museums with experience participating in international projects has been growing. Museums of different kinds and levels of subordination cooperate with museums from other countries, carrying out exhibition projects, and getting acquainted with best practices and sharing and increasing their knowledge.

Among the events aimed at implementing the main goals and provisions of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, museum professionals of the CIS countries mention the organization of concerts, and holding various cultural events including ethnographic festivals, in which various social and public groups participate, among them representatives of national communities and ethnic groups.

As one of the effective measures to promote cultural expressions (Article 7 of the 2005 UNESCO Convention), museums practice the popularization of traditional folk arts and crafts. Museums organize workshops for visitors of different ages, crafts fairs and festivals. Intangible cultural heritage is promoted through forms of creative participation of museum visitors in folklore festivals, culinary tourism, etc. The above-mentioned forms of work not only acquaint numerous visitors with the diversity of cultural expressions, but also give them a unique opportunity to participate, acquiring new knowledge and skills, and associating with "bearers" of culture.

The most common form of such work at present is the organization of festivals combining the educational and entertainment potential of museum work. Such events attract tourists' attention and acquaint them with the national and local heritage, enhancing their cognitive activity and enriching their inner world. In addition, in this way museums assist the sharing of knowledge and experience with the younger generation, which certainly contributes to the implementation of the principles of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

The educational functions of museums are becoming relevant under the conditions of informational richness and globalization. The children's and young people's audience is offered museum





*Expert meeting participants.
The State museum-reserve
"Rostov kremlin". Rostov the Great*



educational programs, entertaining guided tours, greeting performances for the newly-wed, and interactive and computer museum games. A distinctive feature of museums, in our opinion, is their possibility not only to keep and display objects of material and natural heritage, but also clearly to demonstrate cultural values (both tangible and intangible), passing down experience, skills and traditions to future generations.

To stimulate new forms of cultural self-expression, museums support or initiate projects related to the promotion of modern art — alternative movements in painting and photography, performance, video art, and installations; and encourage initiatives connected with the support of contemporary musical genres.

In special cases, when forms of cultural self-expression are at risk of being destroyed and need urgent safeguarding, museums take measures to protect cultural expressions. This area of museum work is associated with either the disappearance or dearth of various kinds of cultural activity, often related to the region's ethnic traditions. Such work includes the identification, description and revival of traditional cultures: crafts, songs, dances, and playing of musical instruments.

Encouraging the public to participate in cultural life, museums not only facilitate the cultural enrichment of their visitors, but also concern themselves with the improvement of society's human potential in general. In museum practice, there are three models of the museum's interaction with the local community, where the museum acts, respectively: 1) as a strategic enterprise: the museum is the chief employer (especially in small historic towns and villages), the museum provides opportunities for the sale of local cultural goods and services; the museum introduces the ideas of life standards into the everyday life of such towns; 2) as an instrument of developing local brands: the museum becomes a platform for the development of implementation of cultural initiatives and acts as a creator of new cultural values; 3) as an instrument for increasing the quality of life: the museum is considered to be, first of all, a beneficial force, as a type of social safety net, and a forum of communication for various cultural communities. The work of museum employees with the local community and public organizations also consists in involving them in the discussion of conceptions for museum exhibitions, and in participating in seeking out and collecting objects for the development of the local museum's collections, which facilitate their acquaintance with the history of their native region. The evaluation of effectiveness and determination of prospects for developing the museum policy, in which work with the local community is given special attention, influences the forms of interaction and, as a rule, improves museums' position in local communication systems.

Article 9 of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions emphasizes the necessity of creating favourable conditions for information sharing and transparency. In museum practice, it is expressed in the dissemination and exchange of information related to the protection and promotion of the diversity of cultural expressions: holding educational events for both museum professionals and a broad audience, academic conferences, and creating conditions for active international cooperation.

Thus, museums as institutions involved in the creative industry are not just a space for keeping, studying and displaying cultural heritage objects, but also a platform for the creative self-expression and encouragement of new creative ideas, and of preservation and promotion of a diverse cultural heritage (both tangible and intangible). These functions of museums also correspond to the spirit and tasks of the UNESCO Convention for the Safeguarding of Intangible Cultural Heritage (2003) and the provisions of the ICOM Code of Ethics for Museums (2004).



Successful Practices of Museums in the CIS Member States in Carrying out their Social and Educational Functions Contributing to the Implementation of the 2005 Convention

This section, concerning positive experiences, contains facts about practices of various museums located in the Commonwealth of Independent States member countries, which are relevant to the goals and guiding principles of the 2005 UNESCO Convention.



It should be clarified that while compiling this section we applied a well-balanced approach to the choice of museums whose activities are aimed at promoting the principles of the 2005 UNESCO Convention. The database was formed taking into account the modern development of museums and includes data about both government and private museums. Moreover, this balanced approach is also reflected in the geography of the practices presented — the authors tried to take into consideration and present all the CIS Member States. Considering the special features and diversity of the activity of museums in the Russian Federation, we provide examples from different regions that are relevant to the goals and tasks of the 2005 UNESCO Convention.

It should also be emphasized that the selection of museums presented is far from covering the total range of successful practices related to the protection and promotion of the diversity of cultural expressions, but shows the most vivid examples. Obviously, a policy brief cannot contain a full database of such practices, but the information provided is intended to encourage the promotion of the principles of the Convention, and equally, the creation of a general database of museum experience, which is reflected in the recommendation section of the policy brief.

This section has the following structure: titles of museums are given in alphabetical order (in Russian), then their location, date of foundation, activity specialization and name of the director (when possible) are mentioned, and a link to the official web site is given (when possible). Further, facts about their successful experience are presented, combined in topical units in accordance with the goals and guiding principles of the 2005 Convention.

Archeological and Architectural Complex “Burana Tower”

Location: Village of Burana, Chuy Region, Chuy District, Kyrgyz Republic

Date of foundation: 1967

Specialization: archeological and architectural preserve

Museum director: Anita Shmenova

Official museum web site: none

Support of cultural industries is carried out regularly by means of holding festivals and fairs in the summer and autumn seasons at the premises of the museum; organizing workshops of leading craftsmen of the Central Asian region.



Cafesjian Center for the Arts

Location: Yerevan, Republic of Armenia

Date of foundation: 2009

Museum specialization: modern art

Museum director: Vahagn Marabyan

Official museum web site: <http://cmf.am>

Promotion of the freedom of artistic self-expression is carried out as part of the core activity of the museum and art center, among other means through developing collections of and exhibition objects of modern art, created both in Armenia and elsewhere.

Promotion of knowledge about the diversity of artistic expressions is carried out as part of the museum's numerous educational programs, including lectures, workshops, and film screenings for adult and child audiences of the museum.

Support of artists and performing artists carried out through concerts and exhibitions. The art center serves as a concert and exhibition venue for modern performers and artists. Musical concerts include both classical music pieces and traditional folk ones; the special program “Musical Cascade” provides a platform for modern musicians working in the styles of jazz, rock and popular music.

Support of creative industries — is carried out in the activity of the museum shop, providing the opportunity to sell various goods (jewelry, dishes, furniture, art books, home décor items, Armenian crafts objects, etc.)



State Memorial and Natural Preserve Leo Tolstoy Estate-Museum “Yasnaya Polyana”

Location: Tula Region, Russian Federation

Date of foundation: 1919.



Museum specialization: memorial estate

Museum director: Ekaterina Tolstaya

Official web site: <http://ypmuseum.ru>

Support of cultural industries is carried out through the work of the Folk Arts Department (since 1996), the establishment of which stimulated the activity of artists and craftsmen aimed at the restoration and development of traditional folk crafts of the Tula Region. During the work of the department, a new craft was created — Yasnaya Polyana ceramics, based on the technologies of engobe painting. The Yasnaya Polyana Publishing House is based at the museum. The museum also provides opportunities to sell arts and crafts items at its shops: the book store, the “All Arts” souvenir shop, and the souvenir and book stall.



Support of modern literature/ creative writing — is carried out by means of the Yasnaya Polyana Book Award established by the museum and the Samsung company (since 2003) and intended to honour and award outstanding authors of the 20th century whose works became classics of Russian literature and now do not attract the attention they are due; to recognize works of modern authors which promote the ideals of love of mankind, mercy and goodness, and defining present literary tendencies; and to choose the best book for adolescence, capable of instilling the notions of justice, respect, love and honesty (web site of the Award — <http://www.yppremia.ru>).

Support and promotion of the literary heritage of European countries through modern forms of artistic expression is carried out through the open-air International “Garden of Geniuses” Art Festival, a joint project of the Yasnaya Polyana Museum and a number of European organizations (since 2010). The key idea of the festival consists in the creative modern interpretation of the literary heritage of seven literary geniuses — Dante Alighieri, Miguel Cervantes, William Shakespeare, Wolfgang Goethe, Victor Hugo, Leo Tolstoy, and James Joyce. The core of the festival is open-air evening performances, concerts, theater plays and music at the Yasnaya Polyana Leo Tolstoy Estate; other accompanying events include film screenings and exhibitions.



State Museum-Preserve “The Rostov Kremlin”

Location: Rostov the Great, Yaroslavl Region, Russian Federation

Date of foundation: 1883

Specialization: historical and architectural museum-preserve

Director: Natalia Karovskaya

Official museum web site: <http://www.rostmuseum.ru>

Promotion and support of cultural diversity and the diversity of cultural expressions is carried out by

the museum by means of various educational programs, organizing and holding various kinds of festivals, art-residences, workshops, etc. Among the annual events, the holding of the World Day for Cultural Diversity for Dialogue and Development should be noted. The festival activity of the museum is very extensive and includes various events aimed both at supporting traditional art forms (classical and folk), and encouraging and promoting the creativity of young artists.

Support of cultural industries is carried out during the music and crafts festival “Olden Days Brought to Life,” “The Rostov Enamel” festival, and others.

Support of the freedom of artistic self-expression is carried out through the “Dialogue with the Green Stripe” art-residence, aimed at encouraging discussions about avant-garde art among practicing artists from different countries and the facilitation of dialogue among them.



State Museum of Azerbaijan Musical Culture

Location: Baku, Azerbaijan

Date of foundation: 1967

Specialization of the museum: musical culture

Museum director: Alla Bairamova

Official museum web site: <http://www.musicmuseum.az>

Support of creative industries and promotion of heritage has been carried out by the museum on a regular basis since 1996, when the Museum Ensemble of Old Musical Instruments, whose establishment was initiated due to the necessity for studying the traditional music of Azerbaijan and for restoring the traditions of playing medieval Azerbaijani musical instruments, began to function at the museum.

Promotion of the freedom of artistic expression and cultural diversity is carried out on a regular basis by means of organizing various events: concerts, meetings, exhibitions, celebration of anniversaries, etc. The museum also provides a venue for young musicians to perform.

Sharing experience and support of museums of musical culture was carried out as part of the “Restorers without Borders” project, when small museums in the Central Asian region were provided with methodological support, and a number of joint concerts were held (among others, the project was realized in cooperation with the Gurminj Zavkibekov Museum of Musical Instruments in Dushanbe).



Karakalpak State Museum named after I. V. Savitsky

Location: Nukus, Republic of Karakalpakstan, Uzbekistan

Date of foundation: 1966



Museum specialization: Karakalpak ethnographical collection, collection of Russian avant-garde art

Museum director: Marinika Babanazarova

Official web site: <http://museum.kr.uz>

Support of creative industries was carried out through the following projects:

“Revival of Folk Crafts” (1998–1999) — the museum organized five crafts workshops (national Karakalpak embroidery, wood carving, making national Karakalpak musical instruments, carpet weaving, construction of a Karakalpak yurt).

“Revival of Carpet Weaving” (2000 — present) — the museum-based Cultural Heritage Association opened an experimental carpet workshop in the city of Nukus; 22 kinds of carpets have been produced there on the basis of sketches of Karakalpak patterns by the artist A. Shpade.

Making of the documentary film “The Desert of Forbidden Art” (2010) encouraged the promotion of knowledge about the museum and its collection of Soviet avant-garde art beyond Uzbekistan, the growth of the museum’s attractiveness for tourists, and the growth of its economic welfare.

Promotion of knowledge about traditional cultural expressions — the “Museum on Wheels” project (2003–2011) was supported by the British Council and the Swiss Bureau on Cooperation (Tashkent Office), and was aimed at exercising the right of access to cultural property and at overcoming the gap between residents of capital cities and remote rural regions as concerns getting a high-quality education; the project included the organization of off-site lectures and exhibitions in rural regions of Karakalpakstan, comprising an audience of 30,000 middle- and high-school students.



Museum and Center of Khomus of Nations of the World

Location: Yakutsk, Republic of Sakha (Yakutia), Russian Federation

Date of foundation: 1990

Specialization of the museum: musical instruments of the trump type

Museum director: Nikolai Shishigin

Official web site: <http://rus.ilkhomus.com>

Support and promotion of the musical heritage of the indigenous peoples of the North is carried out as part of the museum’s daily activities by means of building and displaying the main collections of the museum, providing access to knowledge about the musical traditions of the indigenous peoples of the North by various means, including the virtual acquaintance with the collection (<http://pan.ykt.ru/ilkhomus>); and by means of organizing a specialized international congress-festival of khomus (trump) music.

Museum of a Disappeared Taste “Kolomna Pastila”

Location: Kolomna, Moscow Region, Russian Federation

Date of foundation: 2009

Specialization: intangible cultural heritage — demonstration of technologies of production of *pastila* (marshmallow) and *kalaches* (a type of buns)

Founder of the museum: Non-commercial Partnership “Town-Museum”

Official web site: <http://kolomnapastila.ru>

Promotion of knowledge about traditional cultural expressions — restoration of two technologies of production: of *pastila* (2009) and of *kalaches* (2012)

Support for performing arts — there is a museum-based theater (working since 2010); guided tours are conducted as dramatized events.

Support and promotion of modern forms of cultural self-expression and freedom of artistic expression is carried out on the basis of the residence museum “ArtCommunalka. Erofeev and Others,” a partnership project of the “Town-Museum” non-commercial partnership and the State Autonomous Institution of Culture of the Moscow Region “Center of Cultural Initiatives” (since 2011); among other ways, modern art projects of artists and writers are supported on a competitive basis, and based on the results of the competition, are given the right to stay at the museum’s art-residence for the implementation of those projects; preferred projects include those aimed at the involvement of local communities and groups of local residents in creative work, and at the development of Kolomna through cultural projects.



Kazakh Museum of Folk Musical Instruments

Location: Almaty, Republic of Kazakhstan

Date of foundation: 1980

Museum specialization: collection of folk musical instruments

Museum director: Rishat Khamitov

Official web site: <http://www.kazmusmuseum.kz>

Promotion of the musical heritage of Kazakhstan through the support of the freedom of artistic expression is carried out through the museum’s collaboration with the “Turan” ethno-folklore ensemble and the “Art-Dala” instrumental and vocal group. The former works in the traditional genre and the latter in the modern style. Research work is done at the museum, concerts and lectures are organized, and an educational program teaching the playing of traditional Kazakh instruments is offered.





Gurminj Zavkibekov Museum of Musical Instruments⁵

Location: Dushanbe, Republic of Tajikistan

Date of foundation: 1990

Specialization of the museum: memorial house, collection of folk musical instruments, demonstration of traditions of the performing arts

Museum director: Ikbol Zavkibekov

Official web site: <http://gurminj.tj>

Promotion of cultural diversity through the preservation of heritage (tangible and intangible) — the museum has assembled a collection of old musical instruments which were used in Tajikistan; the museum participates in research expeditions and projects aimed at the collection and study of performing traditions of Tajikistan (jointly with the Bactria Cultural Center), and also conducts concerts inviting performers of old music.

Support, promotion and development of the music industry in Tajikistan — a recording studio was opened at the museum, where young music groups can record their pieces; the museum provides a venue for rehearsals and performances to young musicians working both in traditional and experimental genres.

Special note: The museum needs protection because demolition of its memorial building is planned as part of the reconstruction of the central part of Dushanbe.

National Historical and Cultural Museum-Preserve “Niasvizh”

Location: Niasvizh, Minsk Region, Republic of Belarus

Date of foundation: 1993

Specialization: historical and cultural museum-preserve

Director: Sergey Klimov

Official web site: <http://niasvizh.by>

Promotion of the freedom of artistic self-expression is carried out as part of the museum’s core activities and consists in the organization and implementation of a number of photo exhibitions of modern Belorussian photographers, and in the organization of concert and festival programs supporting various musical genres and theater art.



⁵ It is the only museum in the CIS area that participated in the project supported by the International Fund for Cultural Diversity. The project “Strengthening and Diversification of Music Industry in Tajikistan” (2012–2013). See: International Fund for Cultural Diversity. Investments and culture: the more diverse, the better success stories, facts, figures and performance results. IFCD Brochure #2 — 2013. Published by UNESCO. — http://www.unesco.org/new/fileadmin/multi-media/hq/dt/pdf/eng_2013_ifcd_brochure_final_low_resolution.pdf. — pp.28–29.

National Museum of the History of Moldova

Location: Chişinău, Republic of Moldova

Date of foundation: 1983

Specialization: historical museum

Museum director: Eugen Sava

Official web site: <http://www.nationalmuseum.md>

Promotion of historical heritage through educational projects is carried out as part of the museum's comprehensive educational program "Alternative School at the Museum," the goal of which is to teach through the museum and in its space in the context of comprehending national patrimony. The structure of the educational program includes a course of lectures and different kinds of seminars and classes focusing on various aspects of culture: archeology, script, ceramics production, etc. The museum has developed a program of film screenings about the historical heritage of Moldova.

Support and promotion of the freedom of artistic expression is reflected among others in the modern art exhibition "Elite of Modern Art, from Realism to High Definition" (March 2015), which is intended to acquaint Moldavian society with paintings of outstanding artistic value, representing realism and hyper-realism in modern art.

Support for creative entrepreneurs consists, for example, in organizing a show of the fashion designer Rodik Nikov's "Revival" collection based on the motifs of traditional culture of Moldova.

As we can see, museums in all the CIS Member States, regardless of whether their respective country has joined the 2005 Convention, are quite actively engaged in bringing to light, promoting and preserving cultural diversity. A special place in the above-mentioned practices and projects is given to issues of interaction with the community and educational practices. Traditionally, various festival programs and events play a significant role in providing platforms for local and visiting creative groups, which encourages the development of education and assists the preservation of cultural diversity.



Recommendations on Enhancing the Role of Museums in Promoting the Principles of the UNESCO 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions

The recommendations are based on the results of the expert discussion during the preparation and implementation of the UNESCO/ICOM Regional Expert Meeting for museum specialists, “Strengthening the Social and Educational Role of Museums as Vectors of Intercultural Dialogue and Enhancing their Links with the UNESCO Conventions,” which took place on November 8-10, 2014 in Moscow at the All-Russia Museum of Decorative, Applied and Folk Art and in Rostov the Great at the State Museum-Preserve “Rostov Kremlin” (Russian Federation).⁶

The recommendations have been developed with the participation of leading specialists in the field of culture and of representatives of museums of Azerbaijan, Armenia, Belarus, Kazakhstan, the Republic of Moldova, and the Russian Federation.

The recommendations have been sent to competent representatives of the Ministries of Culture and Tourism, the museum community, and non-governmental organizations of the CIS Member States.

The participants in the UNESCO/ICOM Expert Meeting “Strengthening the Social and Educational Role of Museums as Vectors of Intercultural Dialogue and Enhancing their Links with the UNESCO Conventions,”

- *sharing the spirit* of and joining the provisions of the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions,
- *noting* the growing role of museums in society and in the cause of the protection and promotion of the diversity of cultural expressions,
- *understanding* the importance of enhancing the positive image of the museum in the modern social environment as a unique bearer of historical and cultural memory,

⁶ Regional UNESCO/ICOM Expert Meeting for Museum Specialists in the CIS countries: http://www.unesco.org/new/en/moscow/about-this-office/single-view/news/regional_unescoicom_expert_meeting_for_museum_specialists_of_the_cis_held_in_russia-1/#.vwvwbontmko

- *being aware* of the fact that the museum should take an important place in the cultural life of the local, national and international community,
- *noting* the growing significance that museums have in the cause of the preservation and transmission to the next generations of the knowledge, experience and humanistic traditions of mankind,
- *emphasizing* the necessity of freedom for creative self-expression and of the creation of such an environment, in which the creativity of individuals and peoples is protected and encouraged in all its diversity,
- *taking into consideration* the experience of the UNESCO/ICOM Regional Expert Meeting for museum professionals “Strengthening the Social and Educational Role of Museums as Vectors of Intercultural Dialogue and Enhancing their Links with the UNESCO Conventions,”

recommend:

- **To recognize** the necessity and effectiveness for museums of the CIS countries of the further development of partnership connections and cooperation at the regional and international levels, and other forms of exchange of experience during projects, academic and practical conferences, internships and other forms of cooperation;
- **To assist** the development of interdisciplinary contacts of museums with specialists from other branches including the protection of cultural heritage and promotion of cultural diversity and education, with professionals in the area of museum planning and monitoring, teachers working in the system of professional retraining for museum specialists, and museum managers, involving representatives of government and private institutions from the above-mentioned areas;
- **To reinforce** coordination and interaction among museums, to encourage exchange of experience in the study of practices for the protection and promotion of the diversity of cultural expressions by museum resources;
- For the purpose of increasing the awareness and creating conditions for information accessibility, **to create** a generally accessible information and analytical resource for placement and analysis of data about successful practices of museums in the cause of promoting the principles of the 2005 UNESCO Convention in the CIS countries;

- For the purpose of providing equal conditions for access to and participation in cultural life, **to assist** the introduction and dissemination of museum practices aimed at the involvement and participation in cultural programs and projects of museums of socially disadvantaged groups of the population, including disabled persons, migrants, representatives of ethnic minorities and indigenous peoples, various youth subcultures and other cultural communities that need social support or space for communication and expression of their own cultural traditions and preferences;
- For the purpose of promoting the concept of the diversity of cultural expressions, **to encourage** the establishment of connections between museums and cultural industries and the development of their partnership relations;
- For the purpose of preserving and supporting unique cultures of the indigenous peoples in the CIS area, **to assist** the promotion of their cultures by means of providing information platforms, designing and carrying out exhibition projects, and developing educational programs;
- **To stimulate** the participation of museums in the countries which ratified, adopted, approved or joined the 2005 UNESCO Convention, in grant programs of the International Fund for Cultural Diversity for the purpose of supporting cultural heritage, promoting the diversity of cultural expressions, freedom of artistic expression, and strengthening forms of international cooperation for sustainable development;
- **To propose** that the governments of the CIS Member States and regional authorities support cultural activities, promote the emergence of new cultural expressions, and encourage the development of creative industries, including through projects implemented in cooperation with museums;
- **To call the attention** of representatives of the Ministries of Culture of the CIS Member States, regional authorities and public organizations, and heads and employees of museums to the necessity of carrying out educational events intended for all age groups and intended to popularize and explain the importance of the basic provisions of the 2005 UNESCO Convention;
- **To propose** to the Ministries of Culture of the CIS Member States, which ratified the 2005 UNESCO Convention, that they develop systems of monitoring the cultural activity of museums, including the production and dissemination of cultural goods and services as bearers

of originality and meaning, and the effectiveness of museum educational programs contributing to the implementation of provisions of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions;

- **To address** to the Ministries of Culture of the CIS Member States, and also to UNESCO and ICOM, a proposal about developing a system of measures aimed at the extensive support of museums for the organization of training museum specialists responsible for the protection and promotion of the diversity of cultural expressions;
- **To address** to the Ministries of Culture of the CIS Member States, and to the International Council of Museums, a proposal for the creation of a single platform for permanent collaboration for the exchange of experience and development of methodological recommendations for museum specialists related to issues of the protection and promotion of the diversity of cultural expressions;
- **To recommend** to the Ministries of Culture of the CIS Member States, the International Council of Museums, and heads of employees of museums that they regularly implement events aimed at creating favourable conditions for the protection and promotion of cultural expressions, for the provision of free access to the diversity of cultures, and for the organization of events aimed at the support of professional creative activity and amateur creative activity of people in the museum environment;
- **To propose** to the institutional bodies of the Convention - the UNESCO Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions, and the participants in the Conference as part of the UNESCO General Conference — that they consider the possibility of granting to the International Council of Museums the status of a consulting body on issues related to the protection and promotion of the diversity of cultural expressions through museum resources.

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