



COMITE DIRECTEUR DE LA CULTURE, DU PATRIMOINE ET DU PAYSAGE (CDCPP)

CDCPP (2013) 24

Strasbourg, le 22 mai 2013

2^{ème} réunion
Strasbourg, 27-29 mai 2013

PRESENTATION DES POLITIQUES CULTURELLES DE LA FEDERATION DE RUSSIE ¹

DOCUMENT POUR INFORMATION ET DECISION

Point 3.2 du projet d'Ordre du Jour

Projet de décision

Le Comité :

- **Se félicite** de l'achèvement de l'évaluation des politiques culturelles de la Fédération de Russie et complimente les autorités russes ainsi que l'équipe d'experts russes et indépendants pour le résultat ;
- **Exprime** son intérêt dans le suivi du rapport au niveau national et invite les autorités russes à en rendre compte au cours de la session plénière du CDCPP de 2015.

¹ La version complète en français sera disponible fin 2013



MINISTRY OF CULTURE
OF THE RUSSIAN FEDERATION



COUNCIL OF EUROPE CONSEIL
DE L'EUROPE



RUSSIAN INSTITUTE
FOR CULTURAL RESEARCH

LES POLITIQUES CULTURELLES EN FEDERATION DE RUSSIE

RAPPORT

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TABLE DES MATIÈRES

RÉSUMÉ ANALYTIQUE	8
REMERCIEMENTS	11
LE POTENTIEL DE LA CULTURE INTRODUCTION	15
CHAPITRE 1. LA CULTURE DANS UN MONDE QUI CHANGE	20
1.1 L'ÉVOLUTION DU MONDE - TENDANCES GLOBALES	20
1.2 TENDANCES GLOBALES ET POLITIQUES CULTURELLES	26
1.3 PERSPECTIVES ET DEFIS	29
CHAPITRE 2. PRINCIPALES TENDANCES DE L'ÉVOLUTION CULTURELLE EN FÉDÉRATION DE RUSSIE	31
2.1 NOUVELLES REALITES ET APPROCHES TRADITIONNELLES	31
2.2 PROBLÈMES ET SOLUTIONS POSSIBLES	33
2.3 NOUVEAUX INSTRUMENTS DE REGULATION DU SECTEUR CULTUREL	35
2.4 PERSPECTIVES ET DEFIS	37
CHAPTER 3. TRANSCULTURALISM AS A FACTOR IN SOCIAL DEVELOPMENT	38
3.1 SUBCULTURES IN A GLOBAL CONTEXT	38
3.2 SUBCULTURES IN THE CONTEXT OF CULTURAL POLICY	40
3.3 CASE STUDIES	42
ETHNOFUTURISM IN MARI-EL	42
ETHNIC CULTURES IN OMSK OBLAST	44
SOCIALLY TARGETED CULTURAL POLICY IN ULYANOVSK OBLAST	47
3.4 OBSERVATIONS AND CHALLENGES	49
CHAPTER 4. THE ECONOMY, BUSINESS, AND CULTURE	51
4.1 THE CULTURAL SECTOR AND ECONOMIC GROWTH	51
4.2 THE CULTURAL INDUSTRIES	55
4.3 CULTURE AND BUSINESS PARTNERSHIPS	59
4.4 OBSERVATIONS AND CHALLENGES	62
CHAPTER 5. CULTURE AND CULTURAL POLICIES IN RUSSIA'S REGIONS	64
5.1 ADMINISTRATIVE AND CULTURAL CONTEXT	64
5.2 CULTURAL POLICIES IN THE REGIONS	70
MARI EL REPUBLIC	70
CULTURAL INFRASTRUCTURE	72

CULTURE, CULTURAL DIVERSITY AND SOCIAL COHESION	75
CULTURAL AND CREATIVE INDUSTRIES	77
CHALLENGES AND PROSPECTS	79
OMSK OBLAST	79
CULTURAL INFRASTRUCTURE	81
CULTURE, CULTURAL DIVERSITY AND SOCIAL COHESION	85
CULTURAL AND CREATIVE INDUSTRIES	89
CHALLENGES AND PROSPECTS	91
ULYANOVSK OBLAST	91
CULTURAL INFRASTRUCTURE	93
CULTURE, CULTURAL DIVERSITY AND SOCIAL COHESION	99
CULTURAL AND CREATIVE INDUSTRIES	104
CHALLENGES AND PROSPECTS	106
5.3 COMPARATIVE TABLES	107
CONCLUSIONS ET ENJEUX	113
APPENDIX BASIC DOCUMENTS AND PUBLICATIONS	115

RÉSUMÉ ANALYTIQUE

Cet Examen présente trois caractéristiques importantes :

- une approche innovante reposant directement sur le travail en équipe d'experts nationaux et internationaux en vue de la production d'un examen conjoint unique ;
- l'étude de questions concernant à la fois les priorités/cadres nationaux et les politiques et les besoins au niveau des régions de la Fédération de Russie ;
- un point de vue socioculturel plus large prenant en compte la question des sous-cultures, de l'innovation, de la diversité, de la production et de la « consommation » culturelle contemporaine, des relations entre les entreprises et le secteur privé et la culture, et du rôle potentiel des industries culturelles et de création dans l'agenda national de modernisation de la Fédération de Russie.

Trois régions sont plus particulièrement prises en compte :

- la République de Mari-El ;
- l'oblast d'Omsk ;
- l'oblast d'Oulianovsk.

Ces régions fournissent un aperçu de l'évolution potentielle des stratégies culturelles nationales / régionales à l'aide d'une analyse basée sur les données, qui met en évidence également la grande diversité des régions de la Fédération de Russie en termes de besoins et de capacités.

Le point de départ de l'Examen est le constat que nous vivons dans une période de changement révolutionnaire. Deux aspects de cette évolution sont privilégiés à cause de leurs implications pour la compréhension de la culture contemporaine, ainsi que pour la formulation de politiques culturelles adaptées et regardant vers l'avenir. Le premier domaine de changement révolutionnaire tourne autour des technologies de l'information et de la communication (TIC) et de la numérisation, avec leurs conséquences passées et présentes, y compris l'internet. Le deuxième est lié à l'augmentation spectaculaire de la mobilité et des migrations qui a eu lieu en gros pendant la dernière décennie.

L'Examen présenté ici considère que ces changements présentent essentiellement un caractère mondial et, bien qu'ils ne se produisent pas nécessairement sous des formes identiques dans la Fédération de Russie et en Europe, le fait est que la Fédération de Russie n'est pas immunisée contre ces processus mondiaux et même qu'elle y participe. C'est pourquoi il commence par une description de certaines des tendances mondiales, en analysant leurs implications générales pour les politiques culturelles.

Les nouvelles réalités, les tendances culturelles actuelles et les approches traditionnelles des politiques qui dominent dans la Fédération de Russie sont ensuite abordées tour à tour. Les problèmes qui découlent d'une conception statique, étroite et relevant essentiellement du XIX^e siècle/de l'époque soviétique sont en particulier examinés. L'idée est que cette conception et d'autres approches traditionnelles ne sont guère utiles dans la société en voie de modernisation, de plus en plus complexe et toujours plus diverse qui émerge aujourd'hui en Fédération de Russie.

Ce thème est développé en suggérant la nécessité d'une compréhension socioculturelle plus large de la culture, notamment afin de reconnaître l'existence et l'importance des « sous-cultures » au sens des instruments du Conseil de l'Europe, de l'UNESCO et d'autres engagements similaires pour la préservation et la promotion de la diversité culturelle, et de répondre aux défis que le caractère inéluctable des « sous-cultures » pose du point de vue de la formulation des politiques culturelles.

Pour illustrer concrètement les aspirations et les besoins de type « sous-culturel » existant dans la Fédération de Russie et la manière dont ceux-ci se développent, on examine la question de l'« ethnofuturisme », une réponse aux défis culturels et linguistiques auxquels sont confrontés les peuples finno-ougriens et, en particulier, les Mari, la nation titulaire de la République de Mari-El. Le développement de l'« ethnofuturisme » (et d'autres mouvements ethniques, religieux ou linguistiques exprimant des aspirations à la préservation et à la promotion d'éléments culturels) ne peut être ignoré à l'échelon national et les revendications légitimes liées à la diversité ethnique, religieuse et linguistique doivent être pleinement prises en compte dans les politiques au moyen d'une diversification des politiques régionales. La mosaïque ethnique que constitue l'oblast d'Omsk présente un tableau différent, et l'exemple de l'oblast d'Oulianovsk fournit une troisième illustration régionale à cet égard.

La pertinence et l'importance potentielle des politiques culturelles pour le développement économique, régional et social de la Fédération de Russie constituent le thème de la deuxième partie de l'Examen. Celle-ci analyse les synergies et les avantages culturels pouvant découler de l'établissement de partenariats adéquats avec les entreprises et le secteur privé. Le rôle des industries culturelles et de création est perçu comme essentiel pour encourager l'innovation dans le secteur culturel et plus généralement. De la même façon, les politiques culturelles qui préservent activement, promeuvent et respectent la diversité ont une importance décisive pour le rétablissement et le maintien de la cohésion sociale.

En développant ces aspects, l'Examen se porte une nouvelle fois sur les trois régions servant d'études de cas – la République Mari-El, l'oblast d'Omsk et l'oblast d'Oulianovsk – en relation avec ces divers points et dans l'optique des politiques régionales.

Le processus d'évaluation et l'Examen proprement dit ont permis d'identifier sept grands principes stratégiques pour les politiques qui, parmi d'autres choses, semblent essentiels pour permettre à la Fédération de Russie de mettre mieux à profit sa riche diversité, en exploitant au niveau international et aussi au niveau intérieur ses atouts dans le domaine de la culture et de la création et en veillant à ce que la culture contribue effectivement à l'élargissement du processus national de modernisation et aux agendas de développement économique, social et régional, y compris la cohésion sociale.

ORIENTATIONS ET THÈMES PRINCIPAUX DE L'EXAMEN	
1	Mise en valeur dans les politiques des besoins à venir <i>par opposition</i> au maintien de politiques issues du passé et déterminées par le passé.
2	Prise en compte dans les politiques culturelles d'une compréhension socioculturelle et d'une définition étendue de la culture <i>par opposition</i> à une conception traditionnelle de type « XIX ^e siècle » et/ou « soviétique » de la culture axée exclusivement sur la promotion de la « haute culture », de domaines restreints du patrimoine et des arts populaires traditionnels approuvés par l'État.
3	Intégration à part entière de la culture dans les politiques de développement économique et social au niveau national, régional et municipal <i>par opposition</i> au rôle exclusif des structures institutionnelles dans la définition des politiques culturelles.
4	Formulation de politiques culturelles qui contribuent activement à l'agenda national de modernisation, en développant les capacités d'innovation à tous les niveaux, <i>par opposition</i> à l'acceptation passive des comportements institutionnels traditionnels.
5	Soutien des industries culturelles et de création en tant que moyen transversal de promouvoir l'innovation et le changement au niveau national, régional et municipal <i>par opposition</i> au modèle traditionnel hiérarchique de haut en bas s'appuyant sur les structures en place comme mécanisme unique de changement.
6	Promotion dans un cadre national de politiques et de pratiques culturelles adéquatement diversifiées à l'échelon régional afin de prendre en compte les atouts, les enjeux, les particularités et les besoins locaux <i>par opposition</i> aux politiques improductives, qui parfois même ont un effet aliénant parce qu'elles ignorent la diversité et les différences économiques, sociales et culturelles.
7	Développement d'un modèle national de sources diversifiées de financement pour compléter l'investissement de l'État dans la culture <i>par opposition</i> au « modèle soviétique » de financement par l'État aujourd'hui obsolète.

REMERCIEMENTS

La préparation de l'Examen des politiques culturelles en Fédération de Russie a commencé en 2010 avec le soutien actif du ministère de la Culture de la Fédération de Russie. Le lancement du projet a été soutenu au nom du Conseil de l'Europe par Robert Palmer, Directeur de la gouvernance démocratique, de la culture et de la diversité. Kathrin Merkle, alors chef de la Division « Politiques culturelles, diversité et dialogue interculturel » est devenue la coordinatrice du projet et a beaucoup fait pour mener à bien ce travail. Nous remercions en premier lieu toutes les personnes qui ont contribué à l'Examen.

Les membres du groupe d'experts souhaitent remercier toutes les personnes qui ont aidé à la mise en œuvre du projet en accordant leur temps et leur attention pendant la visite des experts en République de Mari-El et dans les oblasts d'Omsk et d'Oulianovsk. L'organisation de notre travail dans les régions a incombé principalement aux fonctionnaires des ministères de la culture régionaux et aux administrations locales, qui ont fait preuve d'aide et d'hospitalité, de même que les professionnels et les praticiens locaux de la culture. Les experts ont rencontré des représentants des communautés culturelles, universitaires et créatives, des organisations religieuses, des organes nationaux d'autonomie culturelle, des groupes ethniques et nationaux, ainsi que des artistes professionnels et amateurs, et les remercient tous de leur avoir donné la possibilité de discuter de questions d'intérêt commun.

Les auteurs de l'Examen expriment leur gratitude aux représentants de la République de Mari-El, et en particulier à :

Leonid Markelov, Chef du Gouvernement de la République de Mari-El

Mikhaïl Vasyutin, Vice-Président du Gouvernement de la République de Mari-El et Ministre de la Culture, de l'Information et des Affaires nationales

Vladimir Aktanaev, Premier Vice-Ministre de la Culture, de l'Information et des Affaires nationales de la République de Mari-El

Les experts remercient également les représentants de l'Institut de recherche Mari sur la langue, la littérature et l'histoire du Gouvernement de la République de Mari-El, de la Faculté de la culture et des arts de l'Université d'État, du Musée national de la République de Mari-El, de la Galerie nationale de la République de Mari-El, de la Société nationale de radio et de télévision de Mari-El, de la « Grande association des amateurs de théâtre » et de l'École d'art pour enfants du Lycée Bauman. Les experts expriment leur reconnaissance pour l'accueil chaleureux et enthousiaste qu'ils ont reçu de la part des responsables du district et des travailleurs de la culture et de l'éducation dans le District municipal Medvedevsky de la République de Mari-El.

Dans l'oblast d'Omsk, les experts ont bénéficié dans leur travail de l'aide et du soutien du gouvernement de la région. Les membres du groupe d'experts expriment en particulier leur gratitude à :

Leonid Polezhaev, ancien Gouverneur de l'Oblast d'Omsk

Vladimir Televnoi, ancien Ministre de la Culture de l'Oblast d'Omsk

Ivan Shein, Premier Vice-Ministre de la Culture de l'Oblast d'Omsk

Alexander Remizov, ancien Vice-Ministre de la Culture de l'Oblast d'Omsk

Les auteurs de l'Examen remercient également pour leur aide les représentants de la Section sibérienne de l'Institut russe de recherche culturelle, du Musée des arts visuels d'Omsk, du Musée Dostoïevski, de la Bibliothèque scientifique de l'oblast d'Omsk, du Centre d'étude de la guerre civile, du Théâtre de marionnettes, d'acteurs et de masques « Arlequin » de l'oblast d'Omsk, du Théâtre universitaire dramatique de l'oblast d'Omsk, de l'Orchestre philharmonique d'Omsk et de la Maison de l'amitié d'Omsk, et les représentants des autonomies culturelles nationales. Des fonctionnaires du District de Bolsherechie ont assisté les experts lors de la visite du complexe historique et culturel « Starina Sibirskaya » et du Zoo Bolsherechensky. Les auteurs remercient les responsables du District de Sargatsky et le personnel du Musée d'histoire locale et de l'École d'art de Sargatsky de leur avoir permis de visiter ces institutions.

Les membres du groupe d'experts qui ont eu la possibilité de se rendre à plusieurs reprises dans l'oblast d'Oulianovsk adressent leurs remerciements sincères en particulier à :

Sergey Morozov, Gouverneur de l'Oblast d'Oulianovsk

Tamara Devyatkina, Vice-Président du Gouvernement de l'Oblast d'Oulianovsk

Gennady Zhuravlev, ancien Ministre de la Culture de l'Oblast d'Oulianovsk

Les auteurs de l'Examen expriment tout particulièrement leur gratitude à Tatiana Ivshina pour son aide non seulement en tant que membre actif de l'équipe mais aussi pour son rôle dans l'organisation des nombreuses activités dans la région.

Les membres du groupe d'experts expriment également leur appréciation pour le soutien du Ministère des Arts et des Politiques culturelles de l'oblast d'Oulianovsk et du Fonds culturel Oulianovsk, et remercient le personnel du Mémorial de Lénine, de la Réserve muséale « Patrie de Lénine », du Musée des Beaux-Arts d'Oulianovsk, du Théâtre dramatique d'Oulianovsk, de l'Administration de Dimitrovgrad et de l'Université « Sophia » du troisième âge. Les experts remercient tous les participants aux réunions et discussions organisées au Palais de la culture Gubernatorsky, au Studio théâtral « Enfant Terrible », au Théâtre Podium, à la Galerie-Atelier Olga Yudinskikh et à la pépinière d'entreprises « Kvartal ».

AVANT-PROPOS

Cet Examen des politiques culturelles en Fédération de Russie a été initié dans le contexte du Programme-cadre de coopération dans le domaine de la culture et du patrimoine culturel entre le ministère de la Culture de la Fédération de Russie et la Direction de la culture et du patrimoine culturel et naturel du Conseil de l'Europe. C'est la deuxième fois que la Fédération de Russie produit une telle analyse dans le cadre du Programme d'examen des politiques culturelles nationales du Conseil de l'Europe.

Ce Programme, lancé en 1985, a pour but principal l'analyse systématique des modèles nationaux actuels des politiques culturelles, afin de fournir une base à la poursuite de l'amélioration de la gestion étatique de la sphère culturelle dans tous les pays qui participent au Programme. La Fédération de Russie a présenté son premier rapport en 1996 au moment de son adhésion au Conseil de l'Europe. Le travail sur ce rapport a constitué le début de la coopération entre la Fédération de Russie et le Conseil de l'Europe dans le domaine de la culture et des politiques culturelles.

À l'époque, la méthode adoptée pour le Programme prévoyait la production de deux rapports, l'un par des experts russes et le ministère de la Culture de la Fédération de Russie, l'autre par un groupe d'experts européens. Depuis lors, le Programme d'examen des politiques culturelles nationales du Conseil de l'Europe a continué à évoluer, ce premier travail d'examen ayant représenté en fait un seuil symbolique important. La Fédération de Russie est devenue le premier État membre du Conseil de l'Europe à commencer le travail sur une « nouvelle génération » d'Examens. Comme les pays ayant joué un rôle pionnier dans les années 80 (France et Suède), la Fédération de Russie a été confrontée au défi du développement d'une nouvelle phase du Programme et à l'étude d'un modèle possible de « nouvelle génération ». La recherche et la définition de nouveaux principes et méthodes aptes à servir non seulement au présent Examen mais éventuellement à des Examens futurs s'est révélée une tâche difficile mais gratifiante.

L'une des principales différences de l'approche utilisée dans ce nouvel Examen par rapport au premier rapport sur les politiques culturelles nationales de la Fédération de Russie réalisé en 1996 tient au fait qu'il a été produit conjointement par des experts nationaux et européens travaillant comme une seule équipe pour produire un texte unique commun. En travaillant de cette façon, les auteurs se sont efforcés, d'une part, de rapporter plus largement l'expérience et les enjeux spécifiquement russes aux tendances européennes et mondiales du développement socioculturel et, d'autre part, d'éviter toute accusation de partialité ou de manque d'information des experts étrangers eu égard aux matériaux ou commentaires présentés. Du point de vue du contenu, l'une des caractéristiques de cet Examen est l'attention accordée aux thèmes et questions touchant directement au développement à long terme de la culture et des politiques culturelles en Fédération de Russie, ainsi que la prise en compte de la dimension régionale dans la description des pratiques et processus culturels.

Si les rapports nationaux de la « première génération » visaient essentiellement à donner un nouvel élan à l'amélioration des politiques culturelles en place, le but poursuivi par les initiateurs et les auteurs de cet Examen est plus ambitieux puisqu'il s'agit d'isoler les éléments aptes à définir une stratégie pour des politiques culturelles tournées vers l'avenir. Les auteurs du présent Examen ont souhaité mettre en lumière les défis associés aux thèmes des politiques culturelles nationales retenus pour analyse et qui, dans leur optique générale, doivent stimuler la discussion sur les questions culturelles et de développement culturel et la définition de modèles de longue durée pour la gestion stratégique de la culture.

Pour cet Examen, un groupe d'experts internationaux a été constitué. Ses membres ont tenu plusieurs réunions de travail au ministère de la Culture de la Fédération de Russie et au siège du Conseil de l'Europe et se sont également rendus dans les régions de la Fédération de Russie dont les politiques culturelles ont été prises en compte dans leur travail de recherche et d'analyse. Le groupe d'experts était composé de chercheurs russes, de représentants d'administrations régionales et d'établissements d'enseignement supérieur, et aussi de spécialistes des politiques culturelles européennes. Le texte qui suit est le produit de leurs réflexions, évaluations et propositions ; il repose sur l'assemblage d'approches et de points de vue différents quant aux aspects théoriques, méthodologiques et pratiques de l'Examen, afin de fournir une analyse des processus en cours dans les politiques culturelles de la Fédération de Russie.

LE POTENTIEL DE LA CULTURE

INTRODUCTION

Pendant les deux ou trois dernières décennies, la Fédération de Russie a connu des changements très importants dans les domaines politique, économique, social et humain, la culture y compris. Ces transformations n'ont pas seulement modifié les structures politiques et sociales de la Russie et son économie ; ils ont coïncidé avec certains changements mondiaux dans le domaine de la technologie et de la communication, qui à leur tour ont conduit à une approche nouvelle de la culture qui a suscité le besoin de réévaluer le rôle de la culture en Russie et dans le monde.

Il convient tout d'abord de rappeler les principaux changements relatifs à la conception de la culture et des politiques culturelles qui ont eu lieu au tournant du siècle. L'UNESCO et le Conseil de l'Europe sont les organisations internationales qui soutiennent le développement et la diffusion de concepts tournés vers l'avenir et l'établissement d'instruments juridiques internationaux pour promouvoir le développement des politiques culturelles. Ces organisations contribuent à la définition de normes mondiales et macrorégionales en conceptualisant les objectifs et les tâches des politiques culturelles, mettent en œuvre des programmes ciblés pour soutenir le développement de régions et de pays particuliers et soulignent l'importance de la diversité culturelle, des mesures d'accès à la culture et de la participation à la vie culturelle.

Dans cette optique, la définition de la culture incluse dans la *Déclaration de Mexico sur les politiques culturelles* (1982) de l'UNESCO, selon laquelle la culture au sens le plus large peut être considérée comme « l'ensemble des traits distinctifs, spirituels et matériels, intellectuels et affectifs, qui caractérisent une société ou un groupe social », peut être utilisée pour définir une approche stratégique des politiques culturelles, la culture étant comprise comme incluant « outre les arts et les lettres, les modes de vie, les droits fondamentaux de l'être humain, les systèmes de valeurs, les traditions et les croyances ».

Ces idées sont reprises dans de nombreux documents, y compris les textes politiques et officiels de la Fédération de Russie. Cela montre clairement qu'une définition étendue de la culture, en un sens anthropologique incluant le plus large éventail possible de styles de vie et de modes de coexistence, d'activités créatives et de systèmes de valeurs, de conceptions du monde et d'identités, est aujourd'hui acceptée. Aujourd'hui, les êtres humains vivent dans un monde où la diversité culturelle est une réalité omniprésente ; ils sont en relation constante avec un nombre croissant de cultures et de communautés culturelles. Toute personne qui participe à des contacts ou à des échanges interculturels n'est pas seulement un consommateur de culture mais aussi un porteur de culture, surtout évidemment la culture des communautés auxquelles elle appartient.

D'autre part, l'idée se répand que la culture contribue à renforcer les liens sociaux entre communautés, en alimentant l'amour-propre individuel et collectif et, en dernier ressort, le bien-être. Les activités culturelles peuvent aider une culture particulière à s'exprimer et à se définir, en favorisant aussi le développement de relations positives fortes entre personnes d'origines différentes, que ce soit sur le lieu de travail, à l'école ou dans les quartiers.

Si elle peut être décrite comme un ensemble d'attitudes, de croyances, de coutumes, de valeurs et de pratiques communes à un groupe – un « groupe » étant défini sur la base de critères politiques, géographiques, religieux, ethniques ou autres –, la culture est aussi un secteur d'activité (le secteur culturel) et une ressource pour le développement.



Au niveau gouvernemental en Fédération de Russie, la culture est aussi considérée comme une des principales sources du développement humain en général, mais surtout du développement individuel. Cette conception est exprimée, par exemple, dans le Plan pour le développement économique et social à long terme de la Fédération de Russie (Stratégie 2020), adopté en 2008. Ce document souligne que le passage au développement innovant doit s'accompagner d'énormes investissements en faveur du capital humain, tandis que le développement du potentiel humain présuppose le développement de la culture. La reconnaissance du rôle essentiel de la culture pour le développement de la personnalité s'appuie sur les considérations suivantes :

- le passage à un type de développement innovant exige de nouvelles capacités professionnelles, compte tenu en particulier du niveau actuel de développement intellectuel et culturel ; cela n'est possible que dans un contexte culturel reposant sur la conscience d'objectifs de développement universel et de valeurs morales ;
- l'épanouissement individuel suscite un besoin accru d'auto-expression culturelle et créative et la capacité de faire un usage effectif des biens culturels et des valeurs acquises par l'humanité ;
- la demande que cela génère stimule à son tour le marché culturel ;
- l'extension du marché culturel, des loisirs et du divertissement qui en résulte exige la mise en place de nouveaux mécanismes de régulation du secteur culturel, afin de maintenir l'équilibre entre les processus culturels mondiaux et locaux, la fourniture

d'accès et la commercialisation de la culture, et entre la croissance de la diversité culturelle et le renforcement de la cohésion sociale.

Dans ce contexte, la question de la ré-articulation des objectifs et des tâches des politiques culturelles étatiques en Fédération de Russie, ainsi que la révision des approches traditionnelles de l'élaboration des politiques culturelles, est essentielle pour répondre aux défis de l'avenir. Surmonter les écarts entre les approches administratives et conceptuelles permettrait d'ouvrir la voie à une nouvelle compréhension générale de :

- (i) ce qu'est la culture aujourd'hui ;
- (ii) ce qu'est le secteur culturel et comment le définir ;
- (iii) l'interaction effective de la culture avec d'autres domaines de la vie sociale et la manière dont elle agit sur eux.

D'un côté, les écarts existants suscitent différentes réponses administratives et universitaires à certaines questions fondamentales à propos des politiques culturelles, par exemple :

- (i) quels domaines de la vie publique sont affectés par les politiques culturelles ?
- (ii) qui sont les responsables de l'élaboration des politiques aujourd'hui ?
- (iii) à quelles modalités de gouvernance les décideurs peuvent-ils recourir pour agir sur la culture et le développement culturel ?
- (iv) quels instruments modernes utilisent les politiques culturelles contemporaines ?

D'un autre côté, ces écarts soulèvent l'enjeu de la conceptualisation de politiques culturelles nouvelles et, en définitive, d'une conception différente de ces politiques, apte à surmonter ces écarts. L'orientation générale des politiques publiques en faveur du développement innovant pose sans cesse de nouveaux défis aux décideurs dans le domaine culturel et à ceux qui sont impliqués dans des activités de recherche et d'analyse pour évaluer les perspectives et les stratégies de développement innovant tourné vers l'avenir.

Créer de telles stratégies de politiques culturelles présuppose la prise en compte des tâches suivantes :

- analyser le contexte mondial et national des politiques culturelles afin d'identifier les domaines de croissance possibles et les secteurs particuliers dans lesquels une intervention politique peut être la plus efficace pour soutenir la culture et le développement culturel ;
- montrer la contribution de la culture et des politiques culturelles à la réalisation des objectifs globaux des politiques de développement de la Fédération de Russie et insister par conséquent sur l'importance des questions culturelles dans les stratégies et plans nationaux ;
- identifier les « points de synergie » entre les politiques culturelles, sociales, économiques, régionales, internationales et autres, afin d'améliorer l'efficacité des interventions gouvernementales dans le développement global de la société en Fédération de Russie.

La Fédération de Russie est aujourd'hui confrontée à la nécessité de trouver un équilibre social et culturel entre les besoins de développement personnel de chaque individu et la valorisation de leur identité culturelle, le maintien de la stabilité sociale et le développement durable. C'est pourquoi il est indispensable d'analyser l'impact des politiques culturelles sur différents groupes d'âge, et aussi en fonction du sexe, de l'appartenance ethnique ou d'autres critères.

Un autre problème (tout aussi pertinent) tient au fait que la « sphère culturelle » elle-même et ses infrastructures connaissent actuellement d'importants changements spécifiques en Fédération de Russie. Le nombre des institutions culturelles étatiques diminue par exemple, et elles sont soumises à des transformations. Des institutions culturelles indépendantes (non publiques) apparaissent ; les industries culturelles et de création et de nouvelles formes d'auto-organisation culturelle se développent.

Il est donc de la plus haute importance d'identifier et d'évaluer le potentiel des politiques culturelles publiques appliquées par l'État qui pourraient être utilisées pour stimuler et promouvoir l'actualisation de l'infrastructure institutionnelle culturelle.

Enfin, il faut tenir compte du fait que la Fédération de Russie est un État pluriethnique, pluriculturel et pluriconfessionnel où toutes les activités ont lieu a priori dans un contexte de diversité culturelle croissante. Le système politique de la Fédération de Russie prévoit l'harmonisation des politiques culturelles de l'échelon fédéral avec celles des régions, afin de générer des effets de synergie. Cependant, les politiques culturelles locales appliquées dans les régions de la Fédération de Russie pourraient devenir source de nouvelles solutions politiques, de nouvelles approches et de nouvelles pratiques qui pourraient être reprises au niveau fédéral, compte tenu des différences parfois énormes entre les régions en termes de traditions culturelles héritées et de mécanismes de définition d'objectifs et de fixation de priorités. C'est pourquoi la coordination des priorités des politiques culturelles de l'échelon fédéral avec celles des régions de la Russie reste une question importante en suspens.

Lors de la préparation de cet Examen, trois régions pilotes ont été sélectionnées et proposées par le ministère de la Culture de la Fédération de Russie : la République de Mari-El, l'oblast d'Oulianovsk et l'oblast d'Omsk. Les deux premières régions (dont l'une est une « république nationale ») font partie du District fédéral de la Volga ; l'oblast d'Omsk, qui relève du District fédéral sibérien, jouxte au sud la République du Kazakhstan. Sur la base des « indicateurs de développement », qui couvrent différents aspects de la vie sociale, ces trois régions de la Fédération de Russie appartiennent à un groupe de régions affichant des résultats moyens ; elles peuvent donc être considérées comme assez représentatives.

Pour tenter d'identifier les domaines prometteurs en vue du développement de la culture nationale et du secteur culturel, ainsi que les « points de pénétration » possibles pour le développement culturel de l'ensemble du pays, il est nécessaire d'aborder certaines questions essentielles aux fins du développement à long terme de la culture, en particulier :

- les tendances et facteurs contemporains qui ont un impact mondial sur la culture et les politiques culturelles ;
- le statut de la culture en Fédération de Russie et la planification de son développement ;
- la diversité de la culture de la Russie et les questions de cohésion sociale, notamment l'importance des groupes sous-culturels comme acteurs culturels ;
- les aspects économiques du développement culturel et des politiques culturelles de la Russie ;
- la spécificité du développement culturel dans les régions, y compris l'analyse des infrastructures culturelles, l'impact des nouvelles technologies et le développement du secteur culturel.

Le fait que la « culture est un élément à part entière de tous les aspects de notre vie »² est déjà reconnu en Russie dans les politiques ; par conséquent, les politiques culturelles ont un impact très étendu, qui va bien au-delà de la sphère généralement désignée comme le « secteur culturel » en Fédération de Russie. Le développement culturel, la fourniture de l'accès aux avantages culturels et la participation aux activités culturelles sont nécessaires à l'amélioration de la vie de chaque individu, de ses compétences professionnelles et de son aptitude à des activités créatives et innovantes. C'est cela qui permettra ultérieurement au pays d'atteindre le développement durable, la modernisation, la croissance économique et la compétitivité.

² Allocution d'ouverture du Président russe, Vladimir Poutine, lors de la session du Conseil pour la culture et les arts, 25 septembre 2012.

CHAPITRE 1.

LA CULTURE DANS UN MONDE QUI CHANGE

Ce chapitre tente de montrer que nous vivons dans un « monde en transformation » sous l'effet de puissantes tendances globales. L'idée implicite est qu'il en résulte un impact profond sur la société au niveau mondial et des implications majeures pour la culture et, par conséquent, pour les politiques culturelles. Ces tendances déterminent largement les perspectives de développement de la culture en Fédération de Russie. Ce chapitre aborde les questions suivantes :

- l'influence des technologies et, en particulier, des technologies de communication sur tous les aspects de la vie humaine ;
- les effets des processus migratoires et de la mobilité mondiale, et la question du multiculturalisme et de l'accroissement de la diversité culturelle ;
- les nouveaux déterminants clés du contexte culturel élargi ;
- l'influence des tendances mondiales sur le changement global du système de fonctionnement de la culture ;
- les tendances politiques actuelles en Europe dans le domaine culturel ;
- l'impact de la mondialisation sur la compréhension de la situation actuelle des cultures régionales et nationales.

1.1 L'ÉVOLUTION DU MONDE - TENDANCES GLOBALES

Nous vivons dans un monde qui change. Le monde, sans doute, ne cesse jamais de changer autour de nous, mais il est des époques où ce changement est véritablement révolutionnaire. C'est le cas de l'époque où nous vivons. Celle-ci, cependant, diffère d'autres époques révolutionnaires en ce que, dans le monde entier, les gens ordinaires semblent adhérer au changement.

Dans cet Examen, les questions relatives à la culture et aux politiques culturelles ne sont pas traitées en dehors du contexte mondial mais à l'intérieur de celui-ci, dans une relation étroite et indissoluble avec la mondialisation et sur l'arrière-plan plus général des défis qui se posent non seulement à la Russie mais au monde entier. Un grand nombre de ces défis sont liés aux innovations technologiques et au développement de la société du savoir, à l'incertitude de la situation économique et aux réformes en cours.

Il est important de réfléchir à ces changements, car ils ont des implications très étendues sur la manière dont nous envisageons le monde et, spécifiquement, les futures politiques culturelles. Il n'est pas inutile de rappeler à cet égard que, depuis le milieu des années 90, par exemple, moment où a été entrepris l'Examen précédent des politiques culturelles nationales par le ministère de la Culture et le Conseil de l'Europe, l'internet a eu un impact énorme sur la vie de toutes les personnes qui lisent et, plus généralement, sur la culture et le commerce, ces deux piliers fondamentaux de toute civilisation.

Ces changements ont pris la forme notamment de l'apparition de la communication quasi-instantanée par courrier électronique, de la messagerie instantanée, des appels téléphoniques VoIP (Voice over Internet Protocol) et des communications vidéo à plusieurs personnes. Le world wide web constitue d'ores et déjà un élément essentiel de la vie des individus dans le monde développé et le devient ailleurs. Les modes d'utilisation du web et

de l'internet évoluent aussi rapidement. Les forums de discussion, les blogs, le réseautage social, les sites d'achat en ligne, le téléchargement de films et de musique et la mise à disposition de milliers d'apps faciles à utiliser afin de personnaliser l'utilisation du web sont déjà des aspects principaux de la vie et du style de vie de la jeune génération dans les pays modernes avancés.

On estime qu'en 1993, lorsque le premier Examen des politiques culturelles nationales était discuté par le gouvernement russe et le Conseil de l'Europe, l'internet acheminait seulement 1% des flux d'information de la télécommunication bidirectionnelle. En 2000, quatre ou cinq ans après l'Examen, ce chiffre était passé à 51%. En 2007, plus de 97% de tous les contenus de télécommunication étaient acheminés via l'internet.

Les données statistiques sur l'impact de l'internet et du world wide web sur la société et sur notre vie quotidienne – et la poursuite de leur croissance exponentielle – sont impressionnantes et stupéfiantes dans leurs implications. La visite d'un site comme <http://news.bbc.co.uk/2/hi/technology/8552415.stm> le montre clairement, même aux personnes réticentes à reconnaître le changement. Les compteurs en mouvement affichés sur ce site montrent, à la seconde, le nombre croissant d'utilisateurs de l'internet dans le monde, ainsi que le nombre de courriels envoyés, de blogs publiés en ligne et de recherches sur Google, et ils ne peuvent manquer de convaincre même le conservateur le plus endurci que le monde dans lequel nous vivons connaît une transformation radicale. Ce site web, par exemple, montre que, pendant que la dernière phrase était écrite, 2 215 471 808 personnes utilisaient l'internet dans le monde et qu'aujourd'hui 3 95 966 921 580 courriels ont été envoyés et 842 760 blogs publiés en ligne, et cette phrase a été écrite le matin ! Le nombre de recherches sur Google atteint déjà 4 227 500 925. Au moment où cette phrase sera achevée, ces chiffres seront totalement dépassés et le nombre de recherches au niveau mondial aura probablement augmenté de plusieurs millions.

La connectivité et l'accès contribuent également à cette révolution sous forme de développements positifs irréversibles. Il y a peu encore, des « prophètes de malheur » omniprésents annonçaient partout dans le monde la venue d'une ère où l'internet conduirait à l'enfermement et à l'isolement des individus, coincés chez eux devant un ordinateur, vivant une vie socialement appauvrie, un « style de vie virtuel » au détriment d'eux-mêmes, de la société et de l'avenir de l'humanité.

Depuis le lancement en Finlande du premier téléphone mobile avec connectivité internet en 1996, l'introduction en 2001 des premiers services courriel sur téléphone mobile en Amérique et, plus récemment, des « téléphones intelligents » et des « tablettes » a conduit en fait à une situation opposée à celle que décrivaient les « prophètes de malheur ». Les individus, aujourd'hui, ne sont pas tous enfermés mais de plus en plus connectés à l'internet où qu'ils se trouvent. De plus, dans un secteur qui connaît un développement stupéfiant, la croissance la plus forte a été enregistrée dans l'utilisation de l'internet à des fins de réseautage social et de communication personnelle ou professionnelle entre individus. Serait-ce donc que, même avec une technologie révolutionnaire, les impulsions, les besoins fondamentaux et les valeurs des êtres humains ne changent pas ?

Il est aussi pertinent de noter à propos des besoins humains et de l'évolution de la technologie que, depuis quatre ou cinq ans, dans les pays avancés où les ordinateurs individuels sont déjà largement disponibles, l'accès à l'internet à partir d'appareils mobiles dépasse déjà l'utilisation des ordinateurs traditionnels. Est-ce la technologie ou les besoins humains qui expliquent ce changement ? On estime à 4 milliards le nombre de téléphones mobiles dans le monde, dont plus d'un quart sont des « téléphones intelligents ». La manière dont ces téléphones sont utilisés en Afrique et en Asie, par exemple, est particulièrement intéressante et devrait contribuer à façonner notre vision de l'avenir.

Le changement technologique influence globalement l'orientation de la culture et la nature des produits culturels, en particulier les produits qui s'adressent aux jeunes générations en Europe, en Fédération de Russie et dans le monde entier. Nous vivons, par exemple, dans un monde où la culture visuelle est devenue beaucoup plus importante : le monde des quatre écrans (cinéma, télévision, ordinateurs/tablettes et téléphones/gadgets mobiles).

Les modes de « consommation » de la culture évoluent aussi. Alors que dans certains pays le nombre de cinémas a diminué (comme cela est le cas dans certains des pays qui faisaient partie de l'Union soviétique), le téléchargement de films long-métrage et la vente de DVD et de CD ont connu une croissance exponentielle, ce qui veut dire que, grâce à des moyens de diffusion nouveaux et à de nouveaux modes de consommation culturelle, le cinéma/la culture filmique atteint un niveau de pénétration bien plus important que jamais auparavant. Certains regrettent ce changement comme à l'époque du passage du cinéma muet au parlant.

L'apparition de la télévision numérique révolutionne également les pratiques mondiales sous l'effet du phénomène aujourd'hui répandu d'un nombre illimité de chaînes, qu'il est techniquement possible de voir pratiquement n'importe où et à la plupart desquelles on peut accéder par ordinateur/tablette via l'internet.

Certains membres des générations plus âgées ne sont guère conscients de l'impact des clips vidéo et de la « culture » des jeux vidéo, si importants pour les jeunes. Néanmoins, ceux-ci exerceront une influence énorme sur les préférences et les choix culturels à l'avenir. Les jeux vidéo attirent aujourd'hui des personnes de tous âges et de toutes origines ; l'« industrie » des jeux vidéo recrute certains des talents artistiques les plus créatifs et les plus inventifs. Selon un rapport de 2011 reposant sur des données professionnelles objectives, le public des jeux vidéo au Royaume-Uni atteint près de 33 millions de personnes (sur une population de 56 millions).³ Bien qu'une grande partie de ce secteur soit sans doute axée sur les divertissements et la culture populaire, i) il contient aussi un segment culturel sérieux, ii) il a un impact social important, ne serait-ce que sur la manière dont les individus emploient leur temps libre, et iii) avec la fusion des contenus numériques et leur reproduction sous différents formats, il est maintenant impossible d'ignorer les développements en cours dans le domaine de la production de jeux vidéo.

Nombre des tendances actuelles ne sont pas confinées à l'intérieur des frontières nationales mais prennent un tour régional ou mondial. Les migrations et d'autres formes de mobilité en sont un bon exemple. Les migrations et la mobilité s'accroissent fortement à tous les niveaux. Les déplacements sont devenus en général plus faciles au niveau international et certains développements particuliers comme l'apparition en Europe, et aujourd'hui plus largement, de vols bon marché ont un très fort impact et contribuent directement à accroître les influences auxquelles sont soumis les individus. En 2009, l'Organisation mondiale de la santé (OMS) a estimé que 500 000 personnes (non touristes) sont en vol à chaque instant et en 2010, les statistiques du secteur du tourisme recensaient environ 940 000 000 arrivées de touristes internationaux dans le monde entier, soit une augmentation de près de 10% par rapport à l'année précédente.

Comment interpréter cette mobilité accrue et cette « mondialisation » ? Comment mesurer et comprendre son impact et les attentes qu'elle suscite ? Que signifie d'un point de vue culturel le fait qu'il est maintenant possible de manger du sushi à Berlin ou à Moscou aussi facilement qu'au Japon ? Ou que la France, malgré son « indifférence » culturelle affichée à l'égard de l'Amérique soit le site d'Eurodisney qui accueille un nombre élevé de visiteurs, même en comparaison avec les statistiques du nombre de visiteurs à Paris ? La mobilité et la mondialisation agissent partout de façon directe et indirecte sur les choix personnels, en

³ IAB Games Steering Group, « Gaming Britain » (2011).

conduisant à la création de nouveaux produits de marques et en influençant l'identité des individus, autant de facteurs d'une importance culturelle profonde.

Le changement, les influences nouvelles et l'élargissement du monde : tout cela, bien entendu, n'est pas nouveau. Les études génétiques, par exemple, révèlent l'impact qu'a eu l'apparition du vélo dans certaines régions rurales d'Europe au début du vingtième siècle. Le vélo a permis aux jeunes gens de se rencontrer en bravant des distances bien plus grandes que celles qu'ils pouvaient parcourir auparavant depuis leur village. Les relations qui en sont résultées ont été à l'origine de nouvelles significations culturelles et ont changé – et souvent enrichi dans tous les sens du terme – les villages concernés. Ces développements des XIX^e et XX^e siècles n'ont sans doute pas été aussi spectaculaires que la « mondialisation » mais ils ont, eux aussi, forgé de nouvelles identités culturelles en remplaçant l'identité locale par une identité plus large et plus englobante.

On peut débattre du degré auquel les migrations aujourd'hui sont « volontaires » mais elles se distinguent néanmoins des diverses formes de migrations forcées qui ont eu lieu aux XIX^e et XX^e siècles. Les migrations « volontaires » contemporaines, en tant qu'aspect de la mondialisation, sont particulièrement visibles dans les grands centres urbains du monde développé. Tout visiteur effectuant un séjour même rapide à Paris, Londres, Berlin ou Moscou ne peut qu'être frappé par le degré d'internationalisation visible simplement dans les rues. Londres, en tant qu'ancienne plateforme impériale, illustre l'étendue et la profondeur des phénomènes migratoires contemporains et de l'internationalisation. L'analyse des statistiques des naissances à Londres pour l'année 2010 montre que près de 65% des enfants nés cette année avaient au moins un parent né à l'étranger et un quart des mères ayant accouché en Angleterre et au pays de Galles en 2011 étaient nées en dehors du Royaume-Uni.

Bien que ces statistiques reflètent sans doute certaines caractéristiques propres au Royaume-Uni, il est probable qu'elles expriment aussi certaines tendances non spécifiques qui affectent, et affecteront, toutes les grandes « villes mondiales ». La diversité urbaine et l'internationalisation ont d'importantes implications pour les politiques culturelles et les prestations culturelles dans le monde entier, et aussi bien entendu pour la politique en général et l'inclusion économique et sociale.

La Fédération de Russie apparaît sans doute parfois comme un peu extérieure à ce qui semble être le courant majeur de la « mondialisation » mais cette perception est presque certainement erronée. Bien que certaines théories millénaristes ou mystiques élaborées au XIX^e siècle et prédisant à la « Russie » un destin spécial conservent sans doute de leur influence, la Fédération de Russie post-soviétique est aujourd'hui confrontée à des défis qui, pour beaucoup, ne lui sont aucunement spécifiques. Certains de ces défis sont absolument cruciaux dans l'optique de la culture et du développement culturel et, en particulier, du rôle que pourra jouer la culture au point de vue politique et social, ainsi que dans le développement des identités au niveau local, régional et mondial.

Même si elle ne semble pas suivre la voie du multiculturalisme comme l'Europe de l'Ouest et les États-Unis, la Fédération de Russie a, depuis l'effondrement de l'Union soviétique, connu des changements culturels significatifs, y compris des phénomènes très importants d'immigration et d'émigration. Ces changements culturels ont impliqué non seulement une adaptation aux pays ex-soviétiques qui sont ses nouveaux voisins mais aussi aux forces culturelles nouvelles à l'intérieur des frontières de la Fédération de Russie. Cela inclut bien évidemment les populations du Caucase-Nord, ainsi que les relations culturelles encore mal définies avec d'autres nationalités et minorités ethniques dont la conception de l'avenir de la constellation culturelle en Fédération de Russie ne correspond pas nécessairement au point de vue officiel des instances centrales du pays.

La question du « multiculturalisme », qui est aujourd'hui chaudement discutée dans certaines parties d'Europe, semble être rejetée par les autorités centrales de la Fédération de Russie. Mais le « multiculturalisme » est un terme mal défini, même par exemple au Royaume-Uni, en France, aux Pays-Bas ou en Allemagne où il est interprété de nombreuses façons différentes allant du « relativisme culturel » à l'« acculturation (ou 'déculturation') de type melting-pot ». Il est ironique de penser que ces notions contradictoires n'auraient pas été déplacées dans la réflexion des Bolcheviks au début de l'Union soviétique et, même si le débat sur la diversité culturelle et ethnique en Fédération de Russie aboutit à des résultats assez différents de ce que l'on a pu observer en Europe de l'Ouest, il mettra certainement en jeu des principes similaires.

On considère généralement que les migrations qu'a connues la Fédération de Russie ont pris la forme de deux vagues distinctes dont la première a eu lieu dans la décennie qui a suivi l'effondrement de l'Union soviétique et la seconde dans la dernière décennie. Cette deuxième vague est la plus importante pour déterminer si ce qui se passe en Fédération de Russie est entièrement et spécifiquement « russe » ou si cela s'inscrit dans un processus de « mondialisation » plus large.

En moyenne, environ 300 000 immigrants réguliers entrent chaque année en Fédération de Russie, un flux significatif, alors que le nombre d'immigrants en situation irrégulière provenant des pays ex-soviétiques est estimé à 4 millions. En 2009, le Service russe des migrations évaluait à plus de 10 millions les migrants réguliers et irréguliers entrés dans le pays, ce qui suggère que les similarités avec l'Europe sont peut-être plus fortes que les différences manifestes et que, dans les deux cas, l'explication de cette situation est à chercher aussi bien du côté de la mondialisation que de certaines particularités locales.

Quels sont donc les aspects essentiels nouveaux qui modèlent le contexte culturel en général, si l'on admet que nous vivons dans un monde globalisé qui connaît des changements révolutionnaires et que la Fédération de Russie est, à un degré plus ou moins grand, influencée par ces changements ou y est même impliquée ?

Les aspects essentiels nouveaux comprennent, semble-t-il, au minimum :

- le développement de nouveaux moyens de communication illimités ;
- l'existence de tendances marquées, peut-être imprévisibles, à la mondialisation ;
- la mobilité sous toutes ses formes ;
- la capacité accrue des individus à choisir leur style de vie et leur identité, que facilite et influence l'accès virtuel ;
- la convergence sous diverses formes avec ses importantes retombées en termes de production et de « consommation » culturelles.

Tous ces aspects ont de profondes implications sociales, politiques et culturelles.

Nouveaux moyens illimités de communication

Outre la communication par courriel sur laquelle des statistiques parlantes ont été fournies plus haut, un phénomène récent est l'émergence de « communautés virtuelles » et de « communautés d'intérêt » qui ne sont pas limitées par les frontières nationales. La liste des « communautés virtuelles », avec plus de 100 millions de participants actifs, continue d'augmenter.

En mars 2012, par exemple, *Vkontakte* comptait plus de 169 millions d'utilisateurs et *Facebook* plus de 900 millions de comptes d'utilisateurs actifs, environ 700 000 éléments de contenu étant

échangés chaque minute. En août 2012, il a été annoncé que *Twitter* comptait plus de 500 000 000 comptes. Une source a estimé que la Fédération de Russie occupait la quatorzième place (environ 8 millions de comptes d'utilisateurs) sur la liste des pays ayant le plus grand nombre de comptes *Twitter* et qu'elle était mieux placée encore en termes de création de nouveaux comptes entre janvier et juillet 2012.

Pour comprendre comment la communication nationale et internationale a évolué, il n'est pas inutile de rappeler qu'au début des années 90, les appels téléphoniques internationaux hors de la Fédération de Russie étaient non seulement coûteux mais devaient aussi être effectués par l'intermédiaire d'un opérateur ou à partir d'un bureau de poste. Aujourd'hui, les appels de téléconférence gratuits via Skype ou d'autres réseaux permettent une liaison internationale immédiate à des fins personnelles, professionnelles ou de loisirs.

Existence de tendances marquées, peut-être imprévisibles, à la mondialisation

Certains de ces aspects ont été mentionnés plus haut. La réaction contre la mondialisation est aussi un élément de la globalisation. Le « conflit des civilisations » et la montée des revendications religieuses et culturelles liées à l'Islam constituent sans aucun doute un aspect de la mondialisation et ce phénomène affecte également la Fédération de Russie et l'Europe.

Mobilité sous toutes ses formes

L'impact des appareils mobiles et de la connectivité à l'internet a été évoqué plus haut. L'émigration ne reçoit pas toujours autant d'attention que l'immigration et les statistiques correspondantes posent des problèmes d'interprétation identiques mais, selon les statistiques officielles du Service fédéral des migrations, environ 30 000 nationaux russes ont abandonné la nationalité russe et rendu leur passeport en 2011. Ici encore, la question se pose de savoir s'il s'agit d'un phénomène spécifiquement russe ou lié d'une certaine manière à des tendances mondiales plus larges ? De même, quel est le nombre de jeunes qui quittent les provinces de la Fédération de Russie pour venir s'installer à Moscou, Saint-Petersbourg ou dans d'autres grandes villes et dans quelle mesure s'agit-il d'un problème national ou cela fait-il partie d'une tendance mondiale ?

Capacité accrue des individus à choisir leur style de vie et leur identité, que facilite et influence l'accès virtuel

L'existence de choix plus nombreux dans de nombreux domaines, surtout pour les jeunes, conduit à ce qu'on pourrait appeler une « économie des attentes » et à un monde où le fait d'avoir plusieurs identités n'est pas seulement fréquent mais de plus en plus une question de choix personnel. Cela exerce une influence profonde sur l'identité culturelle, l'« identité d'intérêt » ou l'« identité de valeurs » devenant peut-être plus importante que l'« identité nationale ».

Convergence sous diverses formes avec ses importantes retombées en termes de production et de « consommation » culturelles

La numérisation a déjà fondamentalement modifié les institutions culturelles les plus traditionnelles comme les musées et les bibliothèques. Elle rend la convergence et la réutilisation assez faciles. Elle donne aussi la possibilité aux « consommateurs » de culture de devenir des « créateurs » culturels.

1.2 TENDANCES GLOBALES ET POLITIQUES CULTURELLES

La conception générale de la culture a été fortement modifiée au XX^e siècle. L'effondrement des empires coloniaux et l'émancipation culturelle de pays et de peuples entiers partout dans le monde a ouvert la voie à un usage du terme de « culture » non plus au singulier, dans un sens eurocentrique, mais au pluriel, comme le montrent les documents de l'UNESCO. L'égalité des cultures des différents pays, petits et grands, a été proclamée, en niant explicitement le statut privilégié de « premier parmi les pairs » dont bénéficiait la conscience européenne et ses variantes nationales.

La diffusion rapide des moyens de communication de masse et des arts populaires, le développement de la radio et de l'enregistrement sonore, l'apparition des cultures de l'écran (cinéma, télévision et vidéo) et des technologies et réseaux informatiques ont profondément modifié la structure et les fonctions de la culture. La culture universelle de masse est aujourd'hui considérée comme un point de référence mondial à cause de son aptitude à relier les individus au moyen de mélodies, d'idées et de textes communs, par la diffusion d'œuvres d'art reconnues dans le monde entier et aussi via certains stéréotypes culturels ou même certaines institutions. La chaîne de restaurants à service rapide McDonald's est un exemple de ce type d'institutions.

En dépit du conservatisme des élites culturelles et des formes traditionnelles de création, la communauté culturelle est consciente de la nécessité de rechercher de nouveaux moyens technologiques, organisationnels, sociaux ou d'expression. Les changements les plus révolutionnaires sont ceux qui se sont produits dans les arts plastiques qui ont été les premiers à explorer l'espace virtuel et les moyens technologiques nouveaux en présentant au monde des formes entièrement nouvelles de créativité. L'internet a pénétré les arts de la scène avec la possibilité d'une présence directe (bien que virtuelle) en ligne, en permettant au public de voir des formes de spectacles tout à fait nouvelles. Les musées exposent leurs collections sur le web en élargissant ainsi énormément le nombre de leurs visiteurs/usagers. L'introduction des nouvelles technologies a modifié en profondeur le fonctionnement des institutions éducatives et des bibliothèques.

Les changements révolutionnaires intervenus au niveau mondial ont été suivis par une réorganisation fondamentale de la culture en tant que système. Néanmoins, les pratiques mondiales montrent qu'aucun État n'a effectivement cessé d'apporter une aide à la culture. Les politiques culturelles des pays les plus développés du monde se caractérisent par les principales tendances suivantes :

- le réexamen de la portée et des limites du secteur culturel en tant qu'objet des politiques culturelles : des organisations non publiques (c'est-à-dire non gérées par l'État), tant commerciales que non commerciales, entrent aujourd'hui dans le champ des politiques culturelles poursuivies par l'État. L'insistance fréquente sur le principe d'« autonomie » vise à allouer des fonds budgétaires gouvernementaux à des organisations indépendantes ;
- le développement de systèmes d'évaluation de la contribution sociale et de l'efficacité des institutions et organisations culturelles et, en particulier, la mise au point de déterminants et d'indicateurs de performance pour évaluer comment sont utilisés les fonds de l'État et leurs critères d'allocation ;
- le changement complet d'approche à l'égard du patrimoine culturel : de la prise en compte uniquement des considérations relatives à la conservation à l'optimisation de l'accès et des usages du patrimoine afin d'en développer le

potentiel économique et social ; divers types de mesures ont été introduites afin d'actualiser notre conception du rôle du patrimoine culturel non matériel ;

- la mise en place de dispositions (soutenues par des considérations politiques) pour promouvoir les capacités créatives individuelles ; la compréhension de la culture comme moyen d'intensifier la cohésion sociale et de surmonter divers écarts, générationnels, géographiques ou culturels, par exemple ;
- la mise en valeur de l'apport et le renforcement de la contribution des professionnels de la création à l'élaboration des politiques culturelles et des stratégies de financement budgétaires dans le secteur ; le développement de la discussion publique sur les priorités stratégiques actuelles des politiques culturelles ;
- l'utilisation de la culture comme un instrument de développement de l'économie (par exemple, économie de la créativité, développement d'image, projets éducatifs, réhabilitation urbaine) et de la cohésion sociale (par exemple, promotion d'idées comme la diversité culturelle, le multiculturalisme et le dialogue culturel).

Les politiques de l'Union européenne, par exemple, ont récemment évolué vers une conception plus globale de la culture, en dépassant l'idée que les politiques culturelles doivent se limiter à la conservation du patrimoine et au tourisme. Les politiques européennes les plus récentes dans le domaine de la culture, de l'innovation et de la cohésion reconnaissent la contribution des secteurs de la culture et de la création :

- la culture est considérée comme un outil de promotion du dialogue interculturel, de la créativité et des relations internationales (« Agenda européen de la culture », 2007) ;
- une approche plus large de l'innovation est proposée, y compris l'investissement dans les industries du design et de la création (« L'Union pour l'innovation », 2010) ;
- la culture est identifiée comme un facteur d'« attrait » pour les villes et les régions et les industries de création sont considérées comme le moyen le plus efficace d'établir un lien entre créativité et innovation (« La contribution de la politique régionale à une croissance intelligente », 2010).

La Communication de l'UE « L'agenda européen de la culture à l'ère de la mondialisation », adoptée par la Commission européenne en 2007, définit clairement pour la première fois les principaux objectifs européens en ce domaine :

- promouvoir le dialogue interculturel pour assurer que la diversité culturelle de l'UE est comprise, respectée et mise en valeur ;
- promouvoir la culture en tant que moyen de dynamiser la créativité dans le cadre de la Stratégie de Lisbonne pour la croissance et l'emploi et son suivi UE-2020 ;
- promouvoir la culture en tant qu'élément indispensable des relations internationales de l'Union européenne.

Dans le cadre du suivi à « L'agenda européen de la culture à l'ère de la mondialisation », afin d'exploiter fermement le potentiel de la culture en tant que catalyseur d'une croissance intelligente, durable et inclusive (cf. l'objectif d'Europe 2020), la Commission européenne a émis un document stratégique montrant le potentiel de la culture et des secteurs créatifs pour le développement (Livre vert « Libérer le potentiel des industries culturelles et créatives », 2010). Ce Livre vert indique que les entreprises culturelles et de création offrent un véritable potentiel pour contribuer à la stratégie « Europe 2020 » et « stimuler les économies locales

en déclin, favoriser l'émergence de nouvelles activités économiques, créer des emplois nouveaux et durables et accroître l'attractivité des régions et des villes européennes ».

La DG Entreprises de l'UE, qui est à l'origine de l'initiative « L'Union pour l'innovation », a également pris pour la première fois des mesures concrètes et complémentaires pour montrer l'importance de l'innovation non technologique. En 2012, elle a créé l'Alliance européenne des industries de la création (ECIA)⁴, une plateforme regroupant des décideurs et des autorités régionales spécialistes de la culture, de la créativité et de l'innovation. Les membres de l'ECIA conseilleront les responsables de l'élaboration des politiques sur les meilleurs moyens de soutenir la culture et les industries de la création à l'aide d'interventions publiques telles que la création de grappes de créativité, l'accès au financement et les retombées créatives.

Un rapport récent du Parlement européen (KEA, 2012)⁵ montre que la culture est un élément central des politiques économiques et sociales locales et régionales. Les études de cas soigneusement choisies qui sont présentées dans ce rapport montrent l'omniprésence de l'investissement culturel, sa contribution à l'attrait des territoires et, par conséquent, le degré auquel la culture a été intégrée systématiquement aux politiques publiques afin de :

- développer la création d'entreprises et les talents dans le secteur créatif ;
- favoriser le développement de l'innovation et de nouveaux modèles d'entreprise ;
- encourager les effets d'entraînement entre la créativité culturelle et d'autres secteurs ;
- redynamiser les quartiers et l'image des villes.

Les dispositifs d'aide à la culture, qui sont nombreux et divers, sont conçus comme incluant avant tout les fonds budgétaires publics et les « efforts de soutien » provenant de sources budgétaires et extrabudgétaires qui sont affectés au financement du secteur culturel. Aux États-Unis, par exemple, les incitations fiscales reçoivent la priorité. Le manque à gagner qui en résulte au niveau budgétaire, cependant, excède le financement global de la culture par l'État dans nombre de pays du monde. La France et l'Allemagne recourent à des crédits budgétaires directs. Le Royaume-Uni a mis en avant le principe d'autonomie et des « fonds » pour la culture sont maintenant opérationnels dans un certain nombre de pays européens.

Les dispositions légales actuellement en vigueur dans divers pays prévoient deux modes de financement du secteur (industrie) de la culture : par le biais des canaux dont dispose le ministère de la culture, ainsi qu'au moyen des recettes fiscales budgétaires provenant des taxes sur les jeux, l'alcool, les loteries et d'autres activités et des prélèvements sur la vente de disques vierges et de matériel vidéo et audio. L'Italie a adopté une loi sans précédent qui permet de prélever 50% des profits des caisses d'épargne au profit de fonds régionaux de soutien de la culture, de l'éducation, de la recherche et des soins de santé.

Pour améliorer leurs politiques culturelles nationales, la majorité des pays d'Europe de l'Ouest et d'Amérique du Nord appliquent des principes communs en cherchant à promouvoir des transformations identiques à l'intérieur du secteur de la culture mais à des rythmes différents. Certains d'entre eux occupent la première place dans chaque domaine d'activité et présentent au monde leurs meilleures réalisations.

⁴ Voir www.howtogrow.eu/ecia/

⁵ « Use of Structural Funds for Cultural Projects », DG Politiques internes, Parlement européen, juillet 2012.

Un certain nombre de pays s'efforcent d'ouvrir la voie à l'application des meilleures pratiques mondiales sur le sol national en les adaptant à leur situation particulière. D'une façon ou d'une autre, les discussions sur les questions relatives aux politiques culturelles nationales font maintenant partie du discours politique actuel.

1.3 PERSPECTIVES ET DEFIS

La culture moderne présente deux tendances complémentaires : d'un côté, l'intégration et la mondialisation et, de l'autre, le développement de la diversité et la quête de l'identité. La tendance à l'intégration est ce qui a conduit à la formation d'une culture mondiale de masse s'adressant à l'ensemble de la population du globe, indépendamment du sexe, de l'âge ou de la religion. Dans le même temps, une tendance inverse est visible : la variété et la diversité croissante de communautés culturelles particulières.

Nous vivons dans un monde dynamique en changement permanent sous l'effet des nouvelles technologies et d'autres tendances influentes. Ces tendances actuelles agissent sur l'ensemble de la société et ont d'importantes implications pour la culture et les politiques culturelles.

L'innovation technologique suscite toujours un certain degré de changement social mais rarement de façon aussi profonde et rapide que ce que l'on observe aujourd'hui où la mondialisation ne cesse de se renforcer. Il est difficile à ce stade de dire quand cette croissance exponentielle va se ralentir ou s'interrompre. Des quantités toujours plus importantes de données sont transmises sur l'internet à des vitesses toujours plus grandes et celui-ci continue de se développer en acheminant un volume toujours plus grand d'informations et de connaissances utiles en ligne et en servant au commerce et aux entreprises, à la diffusion des produits culturels et de divertissement et au réseautage social.

Aussi immense que soit aujourd'hui – et que va continuer à rester – son importance, l'internet n'est qu'un aspect de la révolution que connaît le monde contemporain. D'autres changements, par exemple l'importance croissante du « visuel » ont aussi un impact sur la nature même de la culture, sur son contexte et sur la manière dont elle est créée, qui la crée, comment elle est diffusée et comment on y a accès.

La mobilité croissante et les migrations sont devenues l'aspect social essentiel de la mondialisation. Comment faut-il les comprendre et en tenir compte dans le cadre de la planification et des politiques culturelles nationales ? Bien que les différentes formes de migration, d'immigration et d'émigration soient toujours notoirement difficiles à mesurer, l'augmentation de ce type de mobilité semble avoir atteint un très haut niveau pendant les deux dernières décennies.

On peut bien entendu avancer qu'il est facile d'exagérer l'impact des changements susmentionnés, en particulier dans certaines des provinces les plus isolées d'Europe ou de la Fédération de Russie. Ce point de vue, bien qu'à certains égards raisonnable, ignore totalement l'influence et les effets directs de la mondialisation et le fait que les changements qui se produisent dans un lieu aujourd'hui ont de fortes chances de se produire demain ailleurs. De plus, les « tendances » présentent de plus en plus un caractère régional ou mondial et ne sont plus confinées à l'intérieur des frontières nationales.

La Fédération de Russie, en effet, a traversé pendant les vingt dernières années une période de migrations, de changement ethnique et de bouleversement culturel national aussi intense et mouvementée que ce qui a eu lieu en Europe de l'Ouest ou au niveau mondial. Bien qu'elles ne soient pas toujours perçues comme un élément du processus international de

« mondialisation », les migrations depuis et vers la Fédération de Russie, par exemple, ont eu un impact très important.

Il est évident que les problèmes culturels mondiaux et les politiques culturelles actuelles ne peuvent être ramenés à quelques considérations simples portant sur ce qui, en Fédération de Russie, est traditionnellement conçu comme le « secteur culturel », à savoir le réseau public d'institutions culturelles telles que théâtres, musées, bibliothèques, archives, institutions d'enseignement et de recherche, ainsi que la radiodiffusion, l'édition et la presse.

Les tendances qui caractérisent aujourd'hui les initiatives culturelles européennes témoignent d'une reconnaissance concrète du lien entre la culture, la créativité, l'innovation et la cohésion sociale et la contribution de plus en plus importante des industries culturelles et de création à la croissance économique. On notera, par exemple, que la crise économique récente a montré la relative durabilité des industries culturelles, y compris en Russie. L'expérience de l'Europe a également montré qu'en période de crise économique, l'aide apportée par l'État/gouvernement aux institutions culturelles est cruciale pour assurer leur capacité à fonctionner normalement.

On peut se demander si ce qui se passe dans les régions de la Fédération de Russie, par exemple, qui est l'un des objets de cet Examen, est un phénomène spécifiquement « russe » ou, de façon plus prosaïque, simplement un élément d'une évolution « globale » plus large qui demande à être analysée et comprise dans ce contexte, même s'il faut y ajouter certaines interprétations locales. Il est probable qu'en dépit de ses particularités, la Fédération de Russie est déjà, à un degré plus ou moins grand, influencée par les tendances mondiales et que cette influence va s'accroître. Cela, par conséquent, doit être pris en compte dans toute réflexion sur les politiques culturelles tournée vers l'avenir.

La mondialisation des échanges et de la culture contraint chaque pays à établir un lien entre ses tâches de développement national et la définition d'approches plus larges permettant de comprendre les processus et les phénomènes contemporains. Aujourd'hui, l'idée nouvelle de la culture articulée pour la première fois au niveau mondial par l'UNESCO et le Conseil de l'Europe est devenue pertinente pour comprendre les enjeux de la culture contemporaine et des politiques culturelles dans les États et leurs régions, y compris la Fédération de Russie.

CHAPITRE 2. PRINCIPALES TENDANCES DE L'ÉVOLUTION CULTURELLE EN FÉDÉRATION DE RUSSIE

La sphère de la culture en Russie se caractérise par une certaine tendance à une « réponse différée », qui s'accroît au fur et à mesure que s'accumulent les problèmes non résolus, notamment en matière de réglementation du secteur. Cette caractéristique du secteur culturel va à l'encontre du mouvement général du pays vers la modernisation globale et l'innovation et empêche la pleine mise à profit des avantages potentiels grâce auxquels la culture pourrait contribuer à cet agenda. L'examen plus attentif des points ci-dessous pourrait aider à trouver les méthodes et les moyens de résoudre les « problèmes accumulés » :

- les aspects culturels généraux des tâches actuelles de développement ;
- la signification sociale de la culture et la dimension sociale des politiques culturelles ;
- l'actualisation des approches et des outils existants de gouvernance culturelle, et des formes et sources d'aide à la culture, y compris comme moyen de parvenir à la diversification ;
- le développement des synergies entre les politiques culturelles et les stratégies nationales et régionales de développement.

2.1 NOUVELLES REALITES ET APPROCHES TRADITIONNELLES

Les enjeux culturels associés à l'innovation et au développement de la société en Fédération de Russie peuvent être très grossièrement identifiés comme suit :

- on observe tout d'abord qu'un écart subsiste entre, d'un côté, l'accumulation de changements culturels dans certains domaines essentiels de la vie sociale et culturelle et, de l'autre, le manque de conscience de ces changements et de réactivité, qui se traduit par des « troubles organisationnels » à la fois au niveau institutionnel et dans la vie quotidienne. Un problème important d'un point de vue culturel est la baisse de motivation – tant individuelle que collective – à acquérir de nouvelles connaissances et à maîtriser les nouvelles compétences requises pour vivre pleinement dans un environnement qui change, améliorer la qualité de vie et harmoniser les contextes culturel et informationnel. Des politiques culturelles à dimension sociale pourraient permettre d'adapter les ressources culturelles existantes et de créer de nouvelles ressources pour faciliter la maîtrise des technologies sociales et culturelles requises ;
- un écart est également manifeste entre, d'une part, la demande actuelle d'une haute qualité de vie, caractéristique des pays développés, et, d'autre part, la lenteur des progrès de la modernisation globale du pays qui en sont la condition. Aujourd'hui, un problème culturel important est l'attitude générale très répandue qui consiste à chercher à obtenir l'aide et le soutien de l'État, en ne faisant aucun effort particulier pour créer de nouveaux biens publics ou préserver ceux qui existent. La « fixation » sur les aspects financiers (« matériels ») des activités culturelles conduit à négliger d'autres instruments de gouvernance, y compris ceux qui pourraient contribuer à la croissance des ressources financières pour soutenir la culture.

Les mesures économiques ou même politiques ne peuvent à elles seules résoudre la plupart des enjeux en question. C'est dans la sphère culturelle et au niveau de la conscience de masse que doivent être trouvées les incitations pertinentes pour renforcer le potentiel de la Russie au développement innovant.

Bien que le traditionalisme soit toujours très répandu dans le pays, les partisans de la culture moderne mondiale, bien que peu nombreux, sont actifs dans pratiquement tous les domaines de la vie sociale.

Il est absolument évident qu'aujourd'hui, la Russie s'oriente plus vers les valeurs et les modèles qui dominent dans les pays occidentaux développés, c'est-à-dire ceux de l'ère post-industrielle au sens le plus large du terme, que vers la préservation de modèles non industriels ou préindustriels dans les relations sociales. Dans ces conditions, les politiques culturelles de l'État doivent répondre à deux types de défis socioculturels :

- premièrement, la nécessité de renforcer de façon systématique et beaucoup plus activement les tendances à la modernisation et à l'innovation ; autrement, il n'y aura aucune place pour le partenariat ou la concurrence dans le contexte géopolitique ;
- deuxièmement, le besoin d'un programme d'expérimentations et de changements socioculturels contrôlables permettant que coexistent sans conflit, le plus largement possible, les aspects innovants et traditionnels du développement.

Il convient de souligner que de telles transformations ne peuvent être mises en œuvre uniquement à l'aide de moyens purement économiques, sans recourir à des instruments socioculturels pertinents au niveau public.

Les initiatives d'économistes visant à établir des relations de marché aujourd'hui dans le pays ne bénéficient pas d'un large soutien dans l'ensemble de la population de la Fédération de Russie. La raison de cet échec est que les experts ne tiennent pas compte du degré de préparation des différents groupes sociaux à accepter de telles transformations. On peut même considérer que, contrairement à ce que l'on voit dans les pays développés, les facteurs sociaux, démographiques et surtout culturels ne sont pas pris en compte dans l'élaboration des politiques économiques à l'échelon de l'État en Fédération de Russie. Pourtant, ce sont les membres du public, avec toutes les différences culturelles, qui sont censés appliquer les décisions prises. Les décisions économiques, par conséquent, sont approuvées et mises en œuvre indépendamment par exemple des coûts-avantages sociaux.

Les politiques culturelles publiques peuvent être considérées comme un outil spécifique de gestion stratégique. Elles peuvent être reliées organiquement, et donc contribuer, aux tâches et objectifs de développement comme la sûreté des conditions de vie, la lutte contre la pauvreté et la prévention de la criminalité, l'amélioration de la qualité de vie, du bien-être et de la santé, le développement de la participation sociale, le renforcement de l'inclusion sociale, l'atténuation des tensions sociales, le développement et le renforcement de la démocratie, la formation de la société civile, la croissance et la compétitivité de l'économie russe, et la création d'une société du savoir axée sur l'information. Dans la mise en œuvre de ces politiques, deux orientations essentielles devraient être maintenues :

- le soutien des formes et institutions culturelles actuelles efficaces (modèle axé sur la préservation/protection) ;
- l'organisation et la diffusion des modèles avancés et des expériences positives indispensables au pays (modèle axé sur l'innovation).

Les politiques culturelles actuelles de la Fédération de Russie reposent sur diverses idées telles qu'une conception nationale de la culture et de sa fonction sociale, la « gouvernance »

traditionnelle de la culture comme un secteur géré par l'État et la prise en compte des tendances mondiales et de l'expérience d'autres pays. Le Programme national de la Fédération de Russie pour le développement de la culture et du tourisme 2013–2020 indique que son objectif principal est « la réalisation du rôle stratégique de la culture en tant que fondement spirituel et moral de la personnalité, du développement de l'État et de l'unité de la société de la Russie ». Ses priorités comprennent la promotion de l'« espace culturel commun » et le développement de l'unité du peuple pluriethnique et pluriculturel de la Fédération de Russie.

2.2 PROBLEMES ET SOLUTIONS POSSIBLES

Le Programme pour le développement de la culture et du tourisme 2013–2020 énumère aussi les questions à résoudre dans le secteur culturel, en particulier :

- le manque de sensibilisation de la société au rôle et aux priorités stratégiques de la culture dans le cadre des politiques culturelles gérées par l'État (publiques) ;
- la baisse notable du niveau culturel et d'éducation de la population ;
- le nombre important de monuments historiques et culturels endommagés ou en état de délabrement ou de détérioration irréparable (c'est-à-dire pratiquement démolis) ;
- les différences entre régions et municipalité dans l'accessibilité des services offerts par les institutions culturelles et touristiques à la population du pays ;
- les difficultés d'accès des villageois et des habitants des petites villes aux divertissements culturels ;
- le très mauvais état de la majorité des institutions culturelles relevant des compétences des autorités municipales ;
- la baisse significative du nombre d'équipements culturels et la détérioration de leurs services en termes d'étendue et de qualité ;
- le niveau artistique insuffisant des produits filmiques nationaux et leur manque de compétitivité sur le marché national et les marchés étrangers ;
- le manque de personnel qualifié, en particulier dans le domaine de la restauration et de la réhabilitation des objets du patrimoine culturel, et de la préservation des collections des bibliothèques et des musées ;
- le niveau très faible de rémunération des salariés du domaine de la culture et le manque de financement des équipes créatives ;
- la disparité entre le degré de réglementation légale des domaines de la culture et du tourisme et l'importance de ces secteurs pour le développement durable au niveau de l'État et de la société ;
- l'absence d'approche systématique des partenariats public-privé et du patronage/sponsoring dans les domaines du tourisme et de la culture.

Les problèmes énumérés ci-dessus témoignent d'une situation où le potentiel de la culture est encore mal compris et non entièrement développé, et où l'exploitation du potentiel de la culture (lorsqu'elle existe) se caractérise par une approche conservatrice et des incohérences. La résolution de ces problèmes est ce qui justifie l'établissement dans le cadre du Programme national de priorités afin de chercher à optimiser l'ensemble des activités et politiques de l'État dans le domaine de la culture.

Il existe en outre un décalage évident entre la nature/l'offre de l'information culturelle fournie par des moyens institutionnels (mass-médias, institutions éducatives et culturelles), d'une part, et ce qui est réellement nécessaire dans un but d'adaptation sociale et culturelle à une situation qui change, d'autre part. L'information diffusée par les médias institutionnels est mal conçue, de mauvaise qualité et inadaptée à la situation culturelle contemporaine et à ses perspectives de développement et cela constitue un véritable défi.

Le besoin du développement de synergies constructives entre le grand public et les groupes et organisations locales, d'une part, et le manque ou même l'absence des mécanismes nécessaires à une interaction efficiente, d'autre part, créent un certain décalage qui est à l'origine de difficultés d'adaptation socioculturelle. Ce problème peut être résolu par la mise en œuvre cohérente de politiques culturelles efficientes et bien organisées reposant sur une approche participative et pluridimensionnelle.

Outre les garanties et engagements budgétaires de l'État, il est nécessaire de définir les moyens principaux de développer de nouvelles formes et sources de financement des activités culturelles. L'accent devrait être mis sur le « financement complémentaire », sans que cela n'entraîne une diminution des allocations budgétaires publiques ou de l'État. Au vu des pratiques d'autres pays, il semble approprié d'examiner de nouvelles possibilités de recueillir des fonds, notamment :

- *les privilèges fiscaux* – cette méthode bien connue requiert un soutien officiel, en particulier au vu de la suppression injustifiée de certains privilèges fiscaux dans le secteur culturel. L'État fixe les règles définissant les avantages fiscaux applicables à divers acteurs du secteur culturel, en particulier les professionnels de la création, les acteurs chargés de recueillir et préserver le patrimoine culturel, les institutions culturelles gérées par l'État ou à but non lucratif et les organisations philanthropiques. En renonçant à une partie de ses recettes fiscales, l'État permet aux citoyens de choisir quelles organisations soutenir et à quel degré ;
- *l'affectation/hypothèque de certains impôts* – l'efficacité de ce type de mesures est attestée aussi bien par l'expérience d'économies en transition que par celle d'économies de marché plus avancées. Il convient d'examiner la possibilité d'introduire des impôts spéciaux et/ou des déductions fiscales finalisées pour financer la culture. Les déductions de recettes des loteries nationales et la « redevance sur les disques vierges » introduite dans la plupart des pays européens en sont des exemples ;
- *l'utilisation de certains types de patrimoine culturel à de nouvelles fins économiques et culturelles* – l'expérience d'autres pays montre que l'État doit accorder une attention particulière à certains objets du patrimoine culturel de signification mondiale, nationale ou interethnique (dans le cas de la Fédération de Russie). La majorité des monuments historiques et culturels devrait devenir socialement et économiquement productifs lorsque cela est possible, y compris potentiellement sous la forme de flux de recettes pouvant être utilisés à des fins de financement culturel. Un premier pas en ce sens a déjà été réalisé. La Loi fédérale de 2002 sur les objets du patrimoine culturel (monuments historiques et culturels) des peuples de la Fédération de Russie a effectivement supprimé l'interdiction d'utiliser les monuments historiques et culturels. La suppression des contraintes antérieures et la possibilité de promouvoir des relations contractuelles dans ce secteur pourraient aider à constituer une importante source nouvelle de financement de la culture. La mise en œuvre de ces mesures, cependant, est freinée par l'absence d'une méthode bien établie d'évaluation de la valeur économique de ces monuments ;

- *la création de fonds autonomes d'aide à la culture et au patrimoine culturel* ou l'application du principe d'autonomie séparant institutions bénéficiaires et de financement et le développement de la compétitivité du secteur culturel ;
- *le principe du financement de contrepartie* – cette méthode, qui se répand, devient un élément important du système de soutien de la culture par l'État. Elle constitue un moyen attesté et hautement efficace de susciter de nouvelles sources de financement culturel en s'appuyant sur des contributions complémentaires (contributions de cofinancement) provenant de fonds budgétaires de haut niveau, de fonds affectés à partir de budgets de niveau inférieur ou de fonds extrabudgétaires. Cette approche facilite le soutien d'initiatives importantes et souvent entièrement novatrices en dehors du cadre traditionnel.

Là où la culture est encore financée par l'État sur la base du principe dit « des fonds restants » (c'est-à-dire après que les fonds budgétaires aient été alloués au secteur de la santé, du bien-être et de l'éducation, par exemple), des distorsions se produisent. Les formes de soutien traditionnelles et les activités culturelles improductives contribuent, entre autres choses, à entretenir l'aliénation des jeunes générations.

2.3 NOUVEAUX INSTRUMENTS DE REGULATION DU SECTEUR CULTUREL

Au seuil du XXI^e siècle, il apparaît clairement que le rejet de toute supervision idéologique et la liberté d'expression ne sont pas à eux seuls suffisants pour promouvoir le développement culturel. Des discussions animées se poursuivent depuis la fin du XX^e siècle en Fédération de Russie sur les alternatives possibles. Ces discussions tournent généralement autour des deux approches suivantes :

- le renforcement significatif du rôle de l'État dans le domaine culturel et, en premier lieu, l'extension du financement budgétaire de tous les types d'activités culturelles et d'organisations pertinentes ;
- la réduction du nombre d'organisations, d'institutions et de monuments soutenus par l'État et la modification de leur statut légal, y compris par la privatisation.

L'État est toujours actuellement le principal acteur des politiques culturelles dans la Fédération de Russie au niveau fédéral et régional.⁶ Les autorités exécutives gouvernementales continuent à jouer un rôle clé dans l'ensemble de la gouvernance de la sphère culturelle, malgré les changements intervenus dans la délimitation des compétences administratives pendant les dix dernières années. Depuis 2004, les systèmes et structures de l'exécutif (y compris en ce qui concerne le domaine culturel) ont été modifiés dans le cadre de la réforme administrative. Les autorités fédérales ont été réorganisées en trois niveaux : l'échelon politique (ministères), l'échelon de contrôle et de suivi (organes de surveillance) et l'échelon administratif (agences). Les pouvoirs de l'autorité fédérale chargée de la culture ont également été modifiés :

- en 2004, un ministère unifié de la Culture et des Mass-médias de la Fédération de Russie a été créé : l'édition et les mass-médias ont ainsi été reconnus pour la première fois comme des éléments du domaine culturel ;

⁶ Le Programme national de la Fédération de Russie pour le développement de la culture et du tourisme 2013-2020 présuppose la poursuite du rôle clé de l'État en matière de politiques culturelles.

- en 2008, l'édition et les mass-médias ont été retirés des compétences du ministère ;
- en 2012, l'agence fédérale du tourisme a été intégrée au ministère de la Culture de la Fédération de Russie.

Les compétences des autorités exécutives des régions varient et incluent, par exemple, les politiques de jeunesse et les mass-médias. Les autorités fédérales définissent les « règles du jeu » et la « feuille de route » que doivent suivre les politiques régionales. Le Conseil de coordination de la culture, un organe consultatif du ministère de la Culture de la Fédération de Russie, est chargé de développer les synergies dans la gouvernance publique de la sphère culturelle. Le ministre fédéral et les dirigeants exécutifs des régions sont responsables des fonctions de régulation concernant la culture, le patrimoine culturel et le cinéma et sont membres du Conseil.

Il existe aussi parallèlement aux institutions législatives et exécutives un système d'organes consultatifs et de conseils locaux chargés d'assurer la communication entre les structures étatiques, les grandes organisations de professionnels et les représentants des diverses communautés. Le Conseil présidentiel pour la culture et les arts a été créé dès 1996 dans le but d'informer le président de la situation dans le domaine de la culture et d'organiser ses contacts avec les représentants des syndicats du secteur créatif, les organisations culturelles, les créateurs et les intellectuels. Les membres du Conseil participent à la discussion des propositions sur les questions culturelles urgentes et à l'expertise des projets et œuvres sélectionnés en vue des prix littéraires et artistiques décernés par l'État russe et des prix de la Fédération de Russie récompensant des activités exemplaires dans le domaine humanitaire.

L'ordre du jour de la session d'automne 2012 du Conseil a couvert les questions urgentes en matière de politiques culturelles, notamment le soutien des initiatives de création, la préservation, les formes d'utilisation et la popularisation du patrimoine culturel et historique, l'éducation créative de la jeune génération et l'amélioration des pratiques de coopération culturelle au niveau international. Conformément aux décisions du Conseil, le président, le gouvernement et les ministères concernés se sont vus confier certaines tâches visant à favoriser le développement du tourisme en tant que secteur d'activité, les ressources d'information sur le patrimoine culturel, ainsi que le soutien des spectacles invités et la création de complexes culturels et de divertissement plurisectoriels.

La dernière décennie a vu augmenter constamment le nombre d'appels d'offres pour l'allocation de fonds budgétaires dans le domaine de la culture, la création de divers prix, concours de création et festivals, et aussi pour promouvoir le financement par subvention de projets culturels. Cette évolution montre que l'État s'efforce de soutenir des initiatives de création et d'inciter la jeune génération, les professionnels et les institutions à participer à des projets innovants. En outre, cette tendance pourra les inciter à rechercher la compétitivité et l'efficacité.

Pendant la dernière décennie également, le soutien apporté aux partenariats public-privé dans le domaine de la culture est devenu un aspect important des politiques culturelles de l'État et a contribué à accroître l'investissement privé en attirant des acteurs spécialisés du secteur privé. Cette évolution, cependant, se heurte à des problèmes de nature générale (inadaptation de la législation, manque d'expertise dans la gestion des partenariats, différences de préparation des régions à la mise en œuvre des projets pertinents⁷, manque de

⁷ Les régions ont fait l'objet d'un classement sur la base d'un système complexe d'évaluation de l'aptitude des sujets de la Fédération de Russie à coopérer avec les entreprises dans le cadre de partenariats public-privé (PPP) : Saint-Pétersbourg y occupe la première place, Moscou est n° 7, l'oblast d'Oulianovsk n° 17, l'oblast d'Omsk n° 23 et la République de Mari-El n° 44 (voir *SPP Journal*, n° 1/2013).

confiance dans le secteur privé, par exemple), ainsi qu'à d'autres problèmes propres à la sphère sociale. L'aspect important ici est la volonté du secteur privé de renoncer à certains bénéfices, considérés comme sa priorité essentielle, au profit des aspects sociaux et culturels du partenariat. Les partenariats public/privé semblent particulièrement prometteurs dans les secteurs récemment créés, comme le tourisme écologique, qui permettent de combiner les ressources naturelles et culturelles existant localement avec des investissements et l'expérience des pratiques commerciales.

2.4 PERSPECTIVES ET DEFIS

Une compréhension moderne de la culture et des politiques culturelles exige un réexamen du statut de la sphère culturelle dans la société et la reconnaissance de son importance clé pour le développement social futur. En l'absence d'une reconnaissance du rôle social de la culture, toute tentative de moderniser la sphère culturelle afin de combattre son inertie sera vouée à l'échec.

Malgré la diffusion des technologies de l'information et de la communication, le manque ou même l'absence de moyens efficaces de communication sociale continue à se faire sentir dans la vie publique. Des politiques culturelles à orientation sociale pourraient et devraient contribuer à la communication d'informations ciblées et à favoriser le dialogue. Autrement, le développement spontané des réseaux sociaux y pourvoira.

L'expérience pratique a montré que les documents d'orientation sur les questions culturelles ne sont suivis d'aucun effet bénéfique. La raison en est que ces documents se fondent sur une conception trop étroite des limites du secteur culturel et traitent, par conséquent, uniquement de mesures financières ou purement administratives. Privilégier les critères traditionnels du développement culturel n'apporte aucun résultat positif et ne permet pas de surmonter l'inertie du secteur culturel.

D'autre part, pour être efficaces, les politiques culturelles à orientation sociale ne doivent pas s'adresser au public en général dont la stratification et l'hétérogénéité ne cessent de croître. Ne pas s'appuyer pleinement sur une compréhension moderne de la culture pourrait entraîner un retard durable de la Fédération de Russie en termes d'innovation, y compris par rapport aux pays en développement. Le danger existe que la Russie ne puisse participer de façon positive aux processus de mondialisation qui détermineront l'avenir du monde.

CHAPTER 3. TRANSCULTURALISM AS A FACTOR IN SOCIAL DEVELOPMENT

The sociocultural complexity of modern society is one of today's fundamental challenges. There exists a well developed language to understand diversity, including the concept of 'subcultures'. The role of such communities in social development is continuously evolving and in this context it is particularly appropriate to consider the issues below:

- evolution in understanding subcultures and processes of cultural differentiation, 'diffusion', and 'metamorphosis';
- cultural diversity and socially-oriented cultural policies, culture and social cohesion;
- differentiation of cultural policies and the grounds for such differentiation;
- regional phenomena related to cultural diversity including 'ethno futurism', ethnic communities and interaction between public authorities and particular social groups at the regional level;
- social adaptation and cultural policies.

3.1 SUBCULTURES IN A GLOBAL CONTEXT

The notion of 'subculture' has become widespread in sociology focusing on the specificity of various population groups as well as in ethnography and ethnology. Both the latter focus on everyday lives and the customs of countries and regions traditionally distant from European culture which established over a few centuries norms and standards which were came to be perceived as universal. Knowledge of Greek and Latin alongside with the catechism brought about a shared cultural milieu. Within that context all other 'subcultures' were a priori viewed as deficient.

The conception of a single cultural 'vertical' or norm and mandatory for all was to a certain degree in harmony with monotheism and further Christianity expansion. It called for an educated population to agree on certain common educational postulates, whether worldly or religious. From the 18th to the 20th centuries it was replaced by 'national cultures'. Regional, ethnic and demographic cultures locally or socially determined, were seen as 'subcultures' in contrast to the 'national cultures'. Thus a clear hierarchy arose in which cultures such as Afro-American culture in the USA or the local cultures of the German Laender, or for example, female culture, youth culture and 'third age' culture were perceived as subordinate, inferior, and lower in rank or as 'subcultures'.

The emergence of modern communications, including communications technology and global networking has brought about a real possibility for representatives of diverse cultural communities to locate each other regardless of their whereabouts. Professional groups, members of philatelic societies, fans of this or that 'star', adherents of certain sexual orientations now have the chance to develop a culture of their own.

In this respect, a theoretical question emerged: these cultures are sub-cultures relative to what? The second half of the 20th century witnessed the advent of global mass culture and the rest of cultural communities became subcultures as contrasted to it. The subcultures accounted for their own

limited number of adherents, their own values and ideas, which enter into intrinsic and sometimes contradictory interactions.

On the one hand, mass culture is influenced by new elements available in subcultures which are potentially capable of wide dissemination. This might vary from Latin American lambada to Italian and Chinese cuisine, Japanese video games and martial arts of the East and so on. These are obviously elements of various subcultures which at some point have become part of a wider public domain.

On the other hand, subcultures are prone to cutting themselves off from each other and from mass culture by establishing clear boundaries within which other priorities and ideas prevail. As a rule, subcultural groups immediately attach low value to works or products falling within the ambit of mass culture while a high value is attached their own very specific works (regardless of their artistic quality) which become sought after within the subcultural community.

The collapse of the Soviet Union, followed by a bipolarity crisis in terms of both politics and ideology, quite unexpectedly brought the interaction of subcultures to the fore in terms of new developments in society...

The idea of two existing cultures, 'Soviet' and 'western' (in fact, two subcultures) has increasingly been replaced by policy mechanisms developed in national cultures to reflect cultural pluralism, including political pluralism. The result has appeared to be two-fold.

On the one hand, in search of something to rely on people started to go back to their roots, i.e. to their historical and cultural traditions – seen as the core of their ethnical identity differentiating them from their neighbours and even leading to opposition to them. The uniqueness of subcultures can become a source of armed conflicts. Fundamental animosity between people can be shaped by interaction of subcultures which are often spread widely but not everywhere. This may be manifested in social conflict between representatives of different religions/confessions – such conflicts frequently occurred in the past. In modern times one can say that this theoretical issue turns itself into practical and political problems, including ones which should be key aspects of cultural policies.

On the other hand, increasing large-scale contemporary migration and mobility contributes to the growth of 'cultural diffusion' through scattered direct contacts between representatives of different subcultures. Consequently, coexistence of subcultures within the framework of certain specific regional or national communities has become a widespread phenomenon referred to as 'multiculturalism'. The term 'interculturalism' is used to describe the interactions of subcultures and usually encompasses forms of mutual influence and understanding among people with diverse outlooks, inclinations and historical and cultural traditions.

The term 'transculturalism' is becoming increasingly common in defining the human ability to simultaneously assimilate different cultural traditions in their integrity and to appropriate cultural experience in its diversity. This principle gives rise to specific cultural policies based on the principle of metamorphosis; it is metamorphosis, which becomes the main mechanism for survival and development of people, communities, nations and humanity at large under conditions where diverse cultures coexist.

The Russian Federation's experience in this respect is of unique and universal importance. Transculturalism has existed as a given in its territory over a few centuries. Ethnic diversity, contemporaneous coexistence of people in different cultural traditions and contexts may be viewed as a source of 'survival energy' ensuring the viability of its population along a chain of historical challenges and transformations.

Transculturalism as a global possibility for change calls for a reappraisal and re-evaluation of culture, a transfer of focus towards production of values and formation of views respecting comprehensively cultural diversity, intercultural dialogue and transcultural interaction as tools of

stability. The future is in both technological developments and development of aptitude and ability for social and cultural transformation.

3.2 SUBCULTURES IN THE CONTEXT OF CULTURAL POLICY

Comprehensive socially-oriented cultural policies can be successfully developed and implemented by the state, provided that such policies take full account of specificities, such as diversity in terms of age, income, religion/confessions, ethnicity, culture, history and place of residence. Culture is the sphere where uniqueness, specificity and distinctiveness can be used as both the basis for and source of social and economic development, innovation, improvement of social self-perception and sense of emotional and spiritual prosperity.

Cultural activities, as communication tools charged with subjectivity and emotion, have contributed to the expression of social life since the origin of mankind. Culture-based creativity plays a key role in generating social cohesion. Social cohesion can be defined as a set of shared norms and values for society, which also encompasses the diversity of people's different backgrounds and helps to ensure that those from different backgrounds have similar life opportunities.

What kind of cultural policy should a state pursue with a view to establishing a common cultural space? And what about subcultures? What is the way to unify subcultures within the shared cultural space? What are the requirements for facilitating interaction and coexistence? It is quite obvious that the cultural complexity characteristic of contemporary society requires diversification of cultural policies at different levels. Taking proper account of the characteristics of Russian society (in terms of space and territory), general considerations and approaches to define such policies might be based on the following principles:

- regard for regional and local specificity presupposing a search for solutions and resources to keep the required balance between the preservation and use of available sociocultural forms on the one hand, and innovation on the other;
- attention paid to the developmental disparity between territories and regions so as to identify their differing degrees of preparedness for social and cultural modernisation;
- consideration and use of sociocultural specifics within territories and regions so as to identify appropriate paths towards modernisation in various spheres, including culture.

Targeted and focused policies and programmes, flexible approaches and structures, possibilities to bring together diverse, albeit minor, actions within major projects - all of these factors would seem to be required in terms of both the management and content of the activity...

The Russian Federation State Programme 'Development of Culture and Tourism' for 2013–2020 states that state-run policies should support harmonious development, cooperation and cross-fertilization of the various ethnicities, cultures and confessions within the Russian Federation's unique social environment.

Such policies need to take account of the interests of various social groups, including the need to adapt to the changing conditions of Russian reality. Strengthening identity, boosting social self-esteem and overcoming a sense of exclusion from cultural life may be built on the acquisition of new cultural experiences, participation in communication, enjoying creative and developing forms of leisure and entertainment. Any general problems may be resolved through approaches and methods specifically oriented to various, for example, age groups - youth and children's subcultures, people of the 'third age' etc.

Access to cultural benefits and participation in culture (regardless of income, social status, place of residence, etc.), choice of possibilities, overcoming the current trend of 'sameness' (in respect of

cultural institutions or services rendered by them) can be seen as target areas for cultural policy objectives. Such a policy is aimed at the possibilities for creative self-fulfilment and personal development. Modernisation of the institutional infrastructure to respond to contemporary needs – technological progress, globalisation, migration, the increasing complexity of sociocultural interaction, the appearance of new cultural actors and the individualization of all forms of cultural activity – create the conditions for the development of socially relevant forms of cultural engagement, leisure and entertainment which are not limited to consumption only.

For example, for children, teenagers, and youth to acquire the necessary social and cultural experience for today's world, state-supported activities and institutions are obviously not adequate; many of them do not match up to contemporary realities and the needs of the young generation. Educational and cultural institutions must provide socially relevant knowledge and develop skills taking account of global trends. These skills include widening cultural competences, mastering the basics of intercultural communication, development of creative thinking and creative abilities and engagement in constructive social activities.

Immersion into modern communication processes, all-pervading presence of media and screens create the need for the development of a new visual and media culture, the ability to safely use the Internet and various gadgets, which in fact stimulate the younger generation's development, although often that they are considered harmful and even impede normal development.

While young people adapt to today's changes in a most efficient and effective way, the sweeping rate with which the changes occur creates the need for working adults also to start to need to adapt to sociocultural realities. Opportunities for this need to be created through the use of special approaches and activities suitable for working people. Traditional cultural institutions and also multipurpose cultural centres can be used as the bases for developing new educational programmes oriented towards interpretation and understanding of new sociocultural and artistic phenomena, processes, events, participation in modern information and communication practices, volunteer activities, charities etc.

The social dimension of cultural policy becomes especially evident when talking about disadvantaged or marginalized groups. Thus, policies targeted at disadvantaged sections of society should be focused on equal opportunities to access cultural benefits and participate in cultural life, inclusion into new communications and forms of creative activities as well as into socially beneficial activities. International experience has already identified a number of proven practices which facilitate the stimulation of social participation and the acquiring of socially essential competences and skills. Communication and information exchange organized around social mutual self-help, volunteer services, charities etc. facilitates the acquisition of new cultural experiences and improves social self-esteem and quality of life

Special attention is needed for the development and implementation of special programmes aimed at sociocultural rehabilitation of disabled and elderly persons which would first of all help to resolve personal problems of those who are not able to ensure their social protection independently on their own. Inclusive policy, social involvement and an obstacle-free environment are some of a number of generally recognised means of making life worth living for such groups of people.

The approaches mentioned above are part of a strategy of 'empowerment' that aims at giving marginalised citizens, ethnic minorities and disadvantaged groups possibilities to develop their resources and culture is a useful tool for resolving problems connected with that. Relevant cultural activities in this context include:

- fostering grass-roots initiatives aimed at achieving social and socio-economic empowerment (social cultural projects, establishment of ethnic cultural associations, amateur theatre or dance companies, volunteers launching a festival etc.);

- top-down projects initiated by administrations and institutions (for example local policies aimed at recycling brownfield sites to improve socio-economically an abandoned area).

Socially oriented cultural policies cannot be implemented without the cooperation of the institutions and structures specializing in education, youth policy, social security etc., without overcoming interdepartmental barriers and using accumulated experience. Therefore the balance between *supporting strategies* (preservation and development of current institutions) and *modernising strategies* (advancement/promotion of managerial, technological and cultural and communications) can be determined not only by the opportunities available but by taking into account the needs and attitudes of the target population groups. The carrying out of an audit of cultural resources which identifies potential ‘growth areas’ and synergetic opportunities is an essential prerequisite for the development of a flexible system of targeted sociocultural programmes.

Although these strategies do not have economic performance as a main purpose, they are beneficial to the economic environment as they:

- contribute to the development of territorial cohesion;
- support the strengthening of social integration and the building of an ‘inclusive Russian Federation’;
- promote the expression of cultural diversity.

Skills acquired in cultural participation are transferable to other fields of activity and contribute to increasing the ‘employability’ of their beneficiaries. They contribute to the strengthening of self-confidence of individuals and communities.

3.3 CASE STUDIES

ETHNOFUTURISM IN MARI-EL

Ethnofuturism is on the one hand a complex cultural phenomenon, relevant for many ethnic groups in the Russian Federation as well as in other countries, while at the same time still an unfinished socio- and ethno-cultural project. Ethnofuturism was born as a social and artistic movement in Estonia in the 1980s during the final phase of the Soviet Union. It was formed as an alternative to the globalising tendencies in culture, whereby ethnic cultures were being ‘de-ethnised’ and their identity destroyed, and at the same time as a trend connected with the revival of Estonian independence, the ideological basis of which was sought in ethnic identity.

The basis for the Ethno futurist Movement were Estonian folklore studies made in the second half of the 19th and early 20th centuries. Similar processes were connected to the emergence of Ethnofuturism among other Finno-Ugric peoples, now living in the Russian Federation - Mari, Mordovians, Udmurts etc.

The term ‘Ethnofuturism’ was coined in 1994 when in Tartu at an ‘Ethno futurist’ conference of young Finno-Ugric artists, writers and musicians, representatives of the Udmurts, Komi, Mari, Karelians, Livs, Erzya, Sami, Hungarians and Vyrustsev, adopted a manifesto ‘Ethnofuturism: A Way of Thinking and an Alternative for the Future.’ This document established a general consensus that “the best way to survive is a creative fusion of ancient Finno-Ugric ways of thinking and the state of the art possibilities presented by the information society.” The authors of the Manifesto considered the distinctive character of ethnic culture as the basis of identity and its greatest asset, seeing the main goal of the movement as aiming at the survival of their ‘ethnos’ in the future. After years of Soviet cultural assimilation, creative expression had fought its way free and was presented

to the world in the projects of young Finno-Ugric cultural practitioners – writers, poets, artists, and musicians.

The self-development and self-expression of each nation is an inalienable and valued principle of the Ethno futurist movement. The Ethno futurist Manifesto proclaims the kinship of the Finno-Ugric peoples living in the Russian Federation (and the former Soviet Union). Its authors point out that ethnic cultures are preserved mainly in rural areas, where original religion, live folk song, handicraft and native language in family communication are part of daily life. At the same time, a significant problem for the preservation and maintenance of ethnic culture is its absence or erosion of its components in an urban environment.

For example, in the Mari El Republic the indigenous population is predominantly rural now. Mari scholars, writers, artists and so on, are the first and only generation of intelligentsia (intellectuals). According to the Ethno futurists their children, who grow up in cities with an unfavourable moral and ethical environment for indigenous peoples, will not become bearers of ethnic traditions.

On the contrary, amongst the young generation a certain stereotype of mentality and behaviour has developed. Rejecting traditional ethno-cultural values, most of the young people change their orientation: many consider the ethnic identity of their parents a burden, and prefer to identify themselves with Russians (which also flows from a pragmatic assessment of the real-life circumstances). Many parents do not resist this, acknowledging that full integration into a Russian culture and language environment is a necessary condition for having a more successful career and avoiding moral and psychological problems. In contrast to that, knowledge of national traditions and the parental language and adherence to them does not play any positive role in real life.

In the opinion of representatives of Ethnofuturism, Mari, as well as other Finno-Ugric peoples of the Russian Federation do not have “strong and decisive socio-intellectual ethnic revival resources, i.e. a hereditary ethnically-orientated intelligentsia.” The carriers of the idea of national revival are only by a small part a middle-aged humanitarian intelligentsia and young creative rural people who are also not numerous.

The territorial expansion of technologically advanced cultures and their assimilation of traditional cultures is a significant factor influencing the erosion of ethnicity. For example, the Middle Volga cultural area was the most interesting place of interaction of the Finno-Ugric, Turkic and Slavic peoples for nearly one thousand years. Its geographical position predetermined constant cross-influences of various civilizations and interaction of different cultural traditions. Here, on the banks of major rivers the three nature zones come together – the taiga, mixed forests, and wooded steppe. Such a landscape that was ever attractive for people, offering them great opportunities in terms of choice of occupation and production, and thus better means of survival in case of any severe changes.

The first historical acquaintance of Mari, Turkic and Slavic peoples took place already in the 10th century on the periphery of Volga Bulgaria. Later on, when the Khanate of Kazan emerges out of the ashes of the Golden Horde, clashes between Tatars and Russians became a common occurrence on the Mari-inhabited territories. Political relations of the peoples were complicated and, in the opinion of followers of Ethnofuturism, “it is hard to imagine how the dialogue between Volga Finns (Mari and Mordovians) and Slavs would have developed, if Ivan the Terrible had not decided to conquer the Khanate of Kazan” which led to the settlement and finally domination of Russians in the areas originally occupied by other ethnic groups.

The authors of the Manifesto argue that development of technology and civilization has been an adverse factor for the Finno-Ugric peoples for a long while, including cities, with their hierarchical structures and rigid patterns of thinking. The Manifesto states that people with an individualistic way of thinking could not succeed in a world of states, wars and churches, and all attempts at adaptation to them only led to widespread stress, alcoholism and suicide.

However, Ethnofuturism initiators believe now, that the changing world is creating positive conditions for the revival of Finno-Ugric cultures. First of all, there is the ability to maintain and develop identity in the context of other cultures, which is promoted by the disappearance of the hierarchical structure in modern culture and the facilitating and co-existence on an equal basis of different cultures, their multiplicity and diversity. The new balance of power creates opportunities for creative rethinking and development of traditions. Moreover, the efforts of the international community at large and organizations such as UNESCO and the Council of Europe, have for many years focused on the development of opinions and ideas about the inherent value of each ethnic or cultural identity and the need to preserve and maintain the cultural diversity of the world. One of the important factors contributing to preservation and development of traditional ethnic cultures is the spread of environmental philosophy, which has been the basis of the ancient Finno-Ugric mentality and which has become increasingly important in a world of industrial disasters.

The authors of the Manifesto consider the Internet as one of the most important areas for development of the Ethno futurist movement extension, since there is no hierarchy and it is organized on a different principle. "The Net is not subject to any central control, it allows you to avoid manipulation and can serve any political, religious or commercial purposes. We are dealing with the first free operating structure that avoids centralization, the possibility of domination and ideological control," the Manifesto authors say. It is the Internet that will allow representatives of the Finno-Ugric peoples, on the one hand both to preserve a geographically dispersed way of life, and on the other to maintain contact with the outside world and use the opportunity to showcase their cultures.

The Ethno futurist movement, emerging in the Finno-Ugric world, quite quickly surmounted linguistic and ethnic boundaries and received support and promotion from members of other ethnic groups. This was facilitated by the universal principles implied in the Ethnofuturism concept and, first and foremost, a clearly formulated creative method developed within the framework of trends related to ethnic culture preservation and appealing to their own ethnic roots. It is also significant that the traditional art forms and practices are enriched by innovations through reconsideration of ethnic heritage, revival of fading traditions and positioning them in a new context and in new artistic forms. Also important is the fact that ethnicity is being revived not in a political form, but in artistic activities, bringing together artists of various genres. Finally, and most important is that the Ethno futurist movement means openness towards all ethnic cultures with their unique characteristics and creates an opportunity to recognise the uniqueness of every nation and every person. It is this openness, tolerance and commitment to the ideals of diversity and multiculturalism that make the fundamentals of Ethno futurist thinking universal and which define its value and ability to survive in the future

ETHNIC CULTURES IN OMSK OBLAST

Omsk Oblast, like Siberia as whole, is a complex region in ethnic terms. Representatives of almost all of the peoples living in the Russian Federation are dispersed in compact groups on its territory. The specificity of the regional situation is shaped by such factors as the complex, mosaic settlement pattern of those groups, the coexistence of traditional and 'new' subcultures opposing each other in their functions, a high degree of assimilation of traditional subcultures as well as a complex process of interaction between the state and ethnic communities.

The mosaic ethnic composition of the population of the region is accounted for by its history as it was formed in the process of colonization of Siberia. Before mass Russian colonization of the territory of the contemporary Omsk region started at the end of the 17th century, it had been inhabited by Turkic speaking peoples – the ancestors of today's Kazakhs and Tatars. At that time Siberian Tatars were already sedentary, while Kazakhs lived a nomadic and semi-nomadic lifestyle.

In the process of colonization representatives of other peoples arrived in this territory together with the Russians who were in an overwhelming majority. By the end of the 19th century the population of the Omsk region reached 470,000 people, then during the period of agrarian reform of 1906–1910 it increased more than twofold due to the migration of peasants from the European part of Russia and surpassed one million. It was then that Omsk became the most populated city in Siberia (today it is the second most populated city after Novosibirsk).

The ethnic pattern of the region was formed at the beginning of the 20th century. The Russians who accounted for about 70% of its population were dispersed all over its territory. In northern areas their rural settlements overlapped Tatar ones; besides this, there were compact settlements of Belarusians and Chuvashes who came there voluntarily as well as exiled Poles, Finns, Latvians and Estonians. As a result of the peasant colonisation of the southern areas, a lot of Russian, Ukrainian and German villages appeared on the nomadic routes which brought about sedentary settlement of the Kazakhs and creation of Kazakh villages (auls). During the Second World War Kalmyks and Germans were deported to the region; as a result the Germans stayed for many years and became the second (after the Russians) most numerous ethnic group until their mass emigration to Germany.

In the second half of the 20th century, the population of Omsk Oblast increased due to the migration of people of different ethnic origins who came to build industrial facilities and develop virgin land. Beginning from the 1990s immigrants from the republics of Central Asia and the Caucasus started arriving in the region, among whom were a lot of Russians fleeing to Russia after the collapse of the Soviet Union. There were also many representatives of titular nations of the former Soviet republics: Kazakhs, Uzbeks, Tajik, Kyrgyz, Armenians, and Azerbaijanis. At this time compact groups of Chinese appeared. Ethnic migration continues today, and in recent years a great number of internal migrants have appeared, mainly from the Northern Caucasus (Chechens, Ingush, and Dagestanis).

Research on today's situation in the Omsk region shows that there are borders not only between the local ethnic subcultures and the culture of the dominating Russian majority but also between 'traditional' and 'new' subcultures. In rural areas there are still places of compact settlement of ethnic groups traditional to the region: Kazakhs, Tatars, Ukrainians, Germans, Poles, Latvians, and Estonians. These subcultures survive due to the fact that they are based on traditional forms of employment activity (for the Belarusians it is potato farming, for the Germans – dairy farming and pig breeding, for the Kazakhs and Tatars – horse and sheep breeding etc.). In the remote areas hunting, fishing, herb and pine nut harvesting, berry picking and mushrooming prevail and typical of Siberia. Thanks to traditional economic practices, eating patterns, assignment of roles within a family and educational methods persist; ethnic traditions continue to be observed in the design and improvement of farms, the decorating of houses and interiors, and all of this sustains the traditional way of life.

'New' migrants who appeared in the region during the post-Soviet period live in cities and towns (mainly in Omsk) and form their own communities. Their characteristic features are a striving for integration and absorption into the receiving community, cooperation within the framework of ethnic business activities and cohesion on the basis of their origin and social status, creation of national cultural centres and active participation in the cultural life of the region. Those groups though small in number are well structured and organized, have a clear hierarchy and their members serve as a kind of bridge between Russia and the regions or countries from which they came and from which their compatriots continue to arrive and which can be seen as an example of transcultural interaction.

Economic specialization accounts for the fact that immigrants from the same region live in compact groups and form ethnic enclaves mainly on the outskirts of towns and around markets. Many of the new migrants, including young people from the former Soviet republics, do not speak Russian. The absence of efficient integration programmes results in the preservation of numerous local ethnic

subcultures in the urban environment, which are characterised by their own way of life: adherence to national food, a traditional manner of dressing and traditional entertainments and their own rules of conduct. The fact that a great number of migrants do not have Russian citizenship, temporarily live on the territory of the region and constantly come and go facilitates the continuation of such subcultures.

The traditional ethnic subcultures that do not need to 'win' for their place display other characteristics. Their main purpose is the preservation of their native language and of their traditional culture; representatives of such subcultures have specific ethno cultural needs, seek to meet them and develop cultural communication. The cultural identity of these people is based on the ethnic historical heritage, characterized by the use of a strategy of preservation of their cultural uniqueness, as opposed to a strategy of integration.

These tendencies are most discernible in those subcultures which are close to the dominating Russian culture, and for this reason are more exposed to natural assimilation. These subcultures are European by origin and Christian by religion whose bearers are Ukrainians, Byelorussians, Poles, Latvians, Estonians and Germans living in rural areas. The last decade has seen a sharp decrease both in the absolute number of members of those ethnic groups and in their share in the population, as a result, intermarriages prevail within those groups (from 60% up to 90% of the total number of marriages) and children choose the ethnic identity of the Russian majority. Thus, the leaders of such ethnic movements consider the revival and preservation of cultural heritage threatened with extinction as their constant and main task.

The Kazakh and Tatar ethnic subcultures, different from the Russian majority in their language, anthropology and religion have more stable bases and are not prone to assimilation. In recent years the modernization of those subcultures under the powerful influence of Tatarstan and Kazakhstan, as well as the strengthening of the position of Islam, has isolated them even more, setting their boundaries more clearly. This is particularly true of the Kazakhs whose cultural identity is influenced by the interstate nature of the relationship between Russia and Kazakhstan as well as by cross border cooperation programmes. Thus, a consulate of the Republic of Kazakhstan has been opened in Omsk and a Kazakh language and cultural centre is functioning at the Dostoevsky Omsk State University; Kazakh cultural centres are operating in all the regions of the Omsk Oblast where there are compact Kazakh settlements or in Kazakh villages (auls).

On the whole, the number of problems related to the status of ethnic languages has been constantly growing. They have practically disappeared from everyday life giving way to Russian as the language of communication. The ethnic languages are used only by elderly people while all the young people become Russian-speaking because they receive their education in Russian. If about ten years ago in the places of compact settlement of ethnic groups in the Omsk region there were more than 60 rural schools where the ethnic language was taught as the first language, today only a few of them remain. These are schools where the Tatar, Kazakh and German languages are taught but mainly as an optional school subject. That is why ethnic languages and various dialects are disappearing in the villages, while the towns now offer more possibilities of learning them. Language courses at the national cultural centres and Sunday schools where new textbooks and modern teaching methods are used are turning these non-formal educational structures into ethnic languages preservation centres.

Cultural centres and other organizations organised on an ethnic basis and created as an institutional element of the ethnic subcultures are set up in accordance with the federal laws 'On Public Associations' (1995), 'On Non-Commercial Organizations' (1996) and 'On National and Cultural Autonomy' (1996). There are both national and cultural 'autonomies' (at the local and regional level) and national public associations operating in the Omsk region which do not have the official status of 'autonomy'. The main thrust of their activities includes the celebration of national holidays, participation in cultural projects, maintaining of relations with similar institutes,

organisation of language courses and various presentations at regional and town events, etc. (mainly of national cuisine, folk singing and dancing).

Besides these institutionalized activities, ethnic subcultures have other, particularly everyday and festive activities. If one takes into account the ethnic cultural elements practised at home as well as the number of people identifying themselves with a specific subculture, ethnic subcultures are found much more widely than the activities, which are engaged in by ethnic elites or as a result of self-organisation. Today, however, the traditional activities are clearly being replaced by the 'product' of the ethnic elites which is more compatible with contemporary conditions. The spread of fundamentalism also presents a specific problem but in most cases ethnic cultures are becoming more sophisticated, secondary and global.

SOCIALLY TARGETED CULTURAL POLICY IN ULYANOVSK OBLAST

For the Volga region, the subcultural diversity of Ulyanovsk Oblast is quite typical. Policies targeted at various social groups to involve their representatives in all types of cultural activities are effectuated by different authorities, which do not always overcome existing inter-departmental lines of demarcation. Therefore, the interaction of authorities with different population groups – social, ethnic, generational etc. – is built on several strategic lines, the most important of which, along with the financing of the projects, are as follows:

- confidence-building between counterparties, in particular with representatives of youth subcultures;
- overcoming institutional barriers;
- enhancing the effectiveness of the use of existing cultural institutions;
- establishing new institutions.

The policy of Ulyanovsk Oblast aims to engage different social groups and subcultural communities in public cultural life and to form partnerships which can overcome social and cultural divides and differences.

At the regional level support for socially deprived groups including the elderly, disabled, low-income workers etc. is provided by the Ministry of Labour and Social Development. For example, in the city of Dimitrovgrad there is a social centre 'Doverie' which provides for both rehabilitation of disabled children and teenagers and social re-integration of the elderly. The specialised rehabilitation department organises remedial classes and activities using artistic methods to develop the cultural and social skills of children.

After retirement, elderly people, who make up a large proportion of the population today, often lose both their social status, the activities they were accustomed to be engaged in, and the possibilities of communication. For many of them, this change in the routine of life may have negative effects which produce a need for rehabilitation work. To bring this section of population into more or less stable communities, based for example on shared interests, the 'Sophia' U3A was established at the 'Doverie' Centre. Here they all become 'students', study, and produce diploma works, and so on.

The educational activities (becoming computer-literate, developing legal literacy, learning foreign language or psychology of interpersonal relations etc.) provide the foundation for more active participation in public life of the town; the involvement in dancing, theatre, musical or other artistic practices creates opportunities for participation in various festivals and competitions, including those held outside Ulyanovsk Oblast.

In December 2010, with the support of the Governor of Ulyanovsk Oblast the '50+ University for Active Longevity' in the city of Ulyanovsk was established as a specialised non-commercial educational institution. The University aims to improve the social well-being of elderly people, create an environment for communication, and support their being active. In January 2011, students of the '50+ University' started their studies in 15 departments of six faculties – those of Law, Information Technology, Local History, Culture and the Arts, Humanities, and Health; more than 300 people participated as students.

Besides that, for several years now that the Department of Culture and Leisure of the City of Ulyanovsk Administration, has been organising a 'Winter Academy of Arts', a special creative project which makes it possible for people, including pensioners, to attend for a month 'creative classes' held at twelve children's art schools and the municipal Children's Art School. In School No. 3 a veterans choir took place; in School No. 5, a club for pensioners met where master classes were held in singing, acting, and computer design.

Involvement of disabled people and other socially handicapped groups in cultural projects and classes is of special importance for ensuring their participation in cultural and public life. Ulyanovsk cultural life can boast of a unique ballroom dancing group of disabled wheel-chair users 'Vozrozhdenie' led by Vera Nikonova. Having participated in a few all-Russian competitions, they need support – social, material, technical, and moral which at the state level can only be fully provided through overcoming inter-departmental barriers.

Ulyanovsk Oblast was the first in Russia to sign an agreement with the Council of Europe providing for joint efforts aimed at enhancement of social cohesion. Progress towards world standards in creating an accessible environment for disabled people is viewed by the Oblast Government as a main task. 2013 has been announced as the 'Year of Equal Opportunities' in Ulyanovsk Oblast. Within this project framework, access, and equipment will be altered appropriately, not only in social welfare and educational institutions, but also in theatres, in the Philharmonic Concert Hall, in several libraries and 'houses of culture'. In addition, a specialised cinema hall for wheelchair users has been opened in Ulyanovsk, libraries have acquired new editions for visually impaired persons as well as equipment to render information services to disabled people via Internet. Special cultural events are planned to support the creative activities of such people, regardless of age or type of disability.

Until now the authorities' efforts aimed at social inclusion have not resolved many of the problems faced. First and foremost, it is worth mentioning insufficient communication between the parties to the process – disabled people on the one hand, and the authorities on the other. For the performing arts groups there is a lack of efficient management, communication breakdowns with community representatives due to their physical limitations, and thus they often are left out of the information flow. All of this complicates the seeking and securing of sponsorship help, limits the opportunities for creative growth, the sharing of experience and other social action. Besides this, there is a real need for public encouragement of those providing assistance to disabled people, raising the prestige of charitable activity, and creating the conditions for state/public-private partnerships in this sphere.

Work by the authorities on organising joint activity with youth subculture groups is arranged on one side by the Department of Youth Policy of the local Ministry of the Interior, by the Oblast Education Ministry, the Department of Culture and Leisure of the City of Ulyanovsk Administration and on the other by various foundations and structures, including the 'Ulyanovsk – Culture Capital' Foundation.

Cultural projects aimed at inclusion of youth into regional cultural environment and providing young people with their own platforms for creative activity and expression. The 'Letni Venets Festival' is held with a view to developing the cultural environment of the city of Ulyanovsk through involvement of various pressure groups, amateur associations, non-commercial associations, and the public as whole. Within the framework of this festival special attention is

focused on youth subculture representatives who are offered opportunities to perform at the festival sites. The ‘Ritmy Ulits Festival’ has been held for five years now so as to involve talented young people with no professional training in music in various types of musical creativity. The ‘Vesna na Zarechnoi Ulitse’ Programme is oriented towards attracting young people from the socially-deprived working class districts of Ulyanovsk to participation in cultural projects. Display of photographs made by town diggers is an example of cooperation between museums and independent groups – the photographic exhibition was hosted by the new Simbirsk Archaeology Museum which has been opened in the Lenin Museum Reserve.

The ‘Kvartal’, a business incubator, has become a special forum for ‘creative industries’ entrepreneurs, most of whom are young people. The ‘Kvartal’ was founded so as to create an informal and ‘unformatted’ space for the ‘creative industries’ entrepreneurial community, on the one hand, and to create the audience and demand for contemporary creative products, on the other. This creative business environment is located in the town conservation area and its first residents were supported by the Governor who proclaimed his readiness to support the establishment of such incubators throughout the region to put an end to the brain drain to the capital cities and beyond. Most of the ‘Kvartal’ people were only just starting their businesses, support for them was essential and the authorities were prepared to give it. In the ‘Kvartal’, premises are available on favourable lease terms and special training courses will be organized jointly by the Ulyanovsk Centre for Business Development and the Department for Small and Medium Business Development Programmes of Ulyanovsk Oblast. A café ‘Koshkina Pizhama’ (Cat’s Pyjamas) opened in ‘Kvartal’ has become one of its projects and is a retreat for creative young people to get together and relax.

According to opinion surveys, representatives of youth subcultures are quite open to various forms of cooperation, including those between themselves and representatives of official structures. In certain cases, creative projects launched by young people are of interest to a wider public and receive support from business quarters. Representatives of youth cultural movements, young creative professionals are themselves seeking possibilities to take part in public programmes and tenders to gain support and assistance for implementation of their ideas. They are quite active, full of ideas and able to widely use information resources and, above all, use social networks (mainly ‘VKontakte’).

For improved effectiveness in cooperation between state structures and young people a more comprehensive familiarity with the potential and possibilities of both sides and on both sides is needed. Mutual understanding is needed that active support is not only about funding –project implementation requires also spaces, sites, and information promotion. That is an indispensable issue to be understood and considered by both parties. Funding should be more flexible with small grants required in the first instance and so on. In general, what is of relevance here is diversification of cultural policies targeted at different population groups.

3.4 OBSERVATIONS AND CHALLENGES

The causes of sociocultural problems in today’s Russia are many and diverse and are not only financial/economic. Raising the effectiveness of socially-oriented public policies is possible if society is not seen as a uniform mass but as a complex, living, constantly changing organism that brings together diverse cultural communities and groups. Such groups and communities are characterized by different systems of values and interests, moreover, their configuration and mutual positioning are ever changing according to mechanisms of transculturalism.

Public cultural strategies should be developed through contemporary approaches based on research and analysis and first and foremost, on the actual interests and needs of the varying sociocultural strata and groups, differentiated according to their level of social well-being or otherwise, and according to factors such as age, ethnicity and gender, regional background (e.g. from depressed or

developed regions, north or south etc.) and place of abode (metropolis, city, town, small town, village etc.). Such an approach would allow the interests and demands of diverse cultural communities and social groups of the population to be taken into account e.g. the needs of rich and educated young people residing in major cities differ from those of rich and educated young residents of medium-sized and small towns, while poor, elderly, badly educated aging people in small towns and villages are faced with different problems and hence their demands also differ.

Therefore, the attempts to resolve such problems are diverse; they are made against various backgrounds, in a situation where coexisting subcultures will relate differently to changing outcomes. It is quite obvious today that one of the priorities should be to assist various sociocultural groups so that they could by means of culture adapt themselves to ever changing conditions of social life and develop their aptitude for transculturalism. If it is otherwise, public cultural policies will just reproduce variations and copies of what has happened in past decades which practice has shown to be of very limited effectiveness.

Today it seems obvious that culture can offer new approaches both in terms of tackling what are sometimes referred to as 'social problems' and for which current practice is inadequate. Policy areas in which culture has successfully helped in this respect include social cohesion, crime prevention, health and the fight against pollution, urban regeneration and creation of spaces for constructive social and cultural engagement.

Of key importance is open access with no restrictions whatsoever to national and world cultural values through development of electronic public libraries, through the online presence of museums and theatres and the acquisition of rights enabling the free posting on the Internet of outstanding films and stage performances. In other words, it is necessary to ensure mass audience access to high quality cultural products. This task must be fulfilled by not only involving existing cultural institutions but also the cultural industries and their creative self-expression which is a source of economic and cultural growth.

CHAPTER 4. THE ECONOMY, BUSINESS, AND CULTURE

In recent times, a new theory and concept has been elaborated of development based on recognition of creativity as the basis for a post-industrial economy. The ‘cultural sector’ or ‘sphere of culture’, the support of which was traditionally viewed as a source of expenditure for the state, in the last two decades has come to be seen as of key significance in social and economic development and therefore state expenditure is increasingly seen as investment rather than expenditure. The Russian Federation is on its way to appreciating this area of culture potential.

In this context the following issues need to be addressed:

- the sphere of culture and its idiosyncrasies;
- measuring the economic input of cultural and creative industries;
- the institutional structure of the sphere of culture and its internal linkages;
- priorities for state cultural policy concerning cultural and creative industries and the key position they can occupy in the system of translation of values and messages;
- support for culture through the organization of partnership between state and non-commercial organizations and business;
- the economic potential of cultural and creative industries and regional development.

4.1 THE CULTURAL SECTOR AND ECONOMIC GROWTH

In recent decades, culture acquired new functions thanks to the growing recognition that it is a factor of economic growth. Intensive industrial development is being replaced in many countries by an economy based on the unique resources of territories, including their cultural and creative potential. International experience provides evidence that without a target-oriented and active state policy the transition to such an economy is not feasible no matter what the cultural, educational and scientific potential a country has. Modern strategies of development are devised to promote serious economic competition in various areas and to find the appropriate resources.

It is becoming an imperative for industry to meet and to create new kinds of demand that are not based merely on the functionality of a product but are instead rooted in individual and collective aspiration. In this new paradigm, marketing and services are as important as production. This requires creative skills and thoughts as productivity gains at manufacturing level are no longer sufficient to establish a competitive advantage. Culture-based creativity is a powerful means of overturning norms and conventions with a view to standing out amid intense economic competition. Creative people and artists are the key actors because they develop ideas, metaphors and messages that help to drive social networking and experiences.

Digital technologies play an important role in this intangible economy as they provide new forms of social exchanges and contribute significantly to new expressions of creativity. Of course, cultural production (such as music, publishing and movies) makes new technology more relevant to consumers, enables the development of new markets and contributes to digital literacy. However

the successes of free and open-source software and services, such as Wikipedia, are also trends that prefigure an economy in which sharing and exchanging knowledge and skills is not principally based on securing financial gain. These new forms of exchanges give more importance to social ends and therefore culture-based creativity.

Art and culture (in particular music) is often the basis, on which social networking takes place (peer-to-peer file sharing); they can benefit public service delivery and innovation in a variety of ways:

- public service broadcasters are an example of this as long as they develop a reputation as ‘trusted media providers’⁸;
- participation in cultural activities can emphasise a feeling of belonging in society which also increases trust in the public realm and public services.

Culture can therefore help to bring certain public services closer to their constituents:

- some public services have pioneered new methods of collaborative feedback and decision making by means of integrating creative media innovations – online discussion fora, social networking sites and online petitions allow the public to interact more easily with public services;
- finally, some public services promote participation and involvement, often of marginalised groups – the development of community media and community arts, more generally, are good examples of this.

Russia cannot afford to miss those important economic and social developments that characterise modern societies.

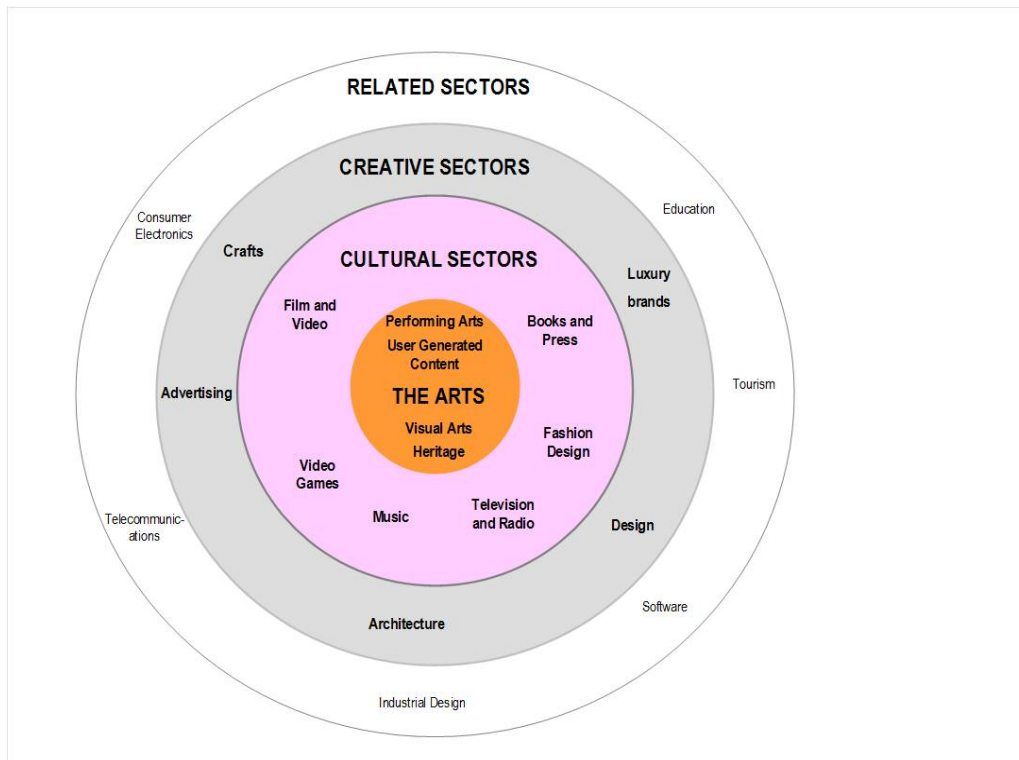
In terms of linkages between culture and economy, the tasks of development of creative sectors – ‘cultural’ and ‘creative’ industries, institutional reform of the sphere of culture and promotion of various forms of support for culture by business seem to be the priorities. The cultural sector, or the so-called cultural and creative sector, includes the core art, the cultural industries (publishing, music, audio-visual, film and videogames) and the creative industries (design, advertising and architecture).⁹

⁸ Davies, G., *The BBC and Public Value*, London, Social Market Foundation, 2004.

⁹ In the European Union, the following understanding of the ‘*cultural sector*’ gains grounds. It includes:

- industrial sectors producing cultural products aimed at mass reproduction, mass-dissemination and exports (for example, a book, a film, a sound recording). These are ‘cultural industries’ including film and video, video games, broadcasting, music, book and press publishing.
- non-industrial sectors producing non-reproducible goods and services aimed at being consumed on the spot (a concert, an art fair, an exhibition). These are the arts field (visual arts including paintings, sculpture, craft, photography; the arts and antique markets; performing arts including opera, orchestra, theatre, dance, circus; and heritage including museums, heritage sites, archaeological sites, libraries and archives).

In the ‘*creative sector*’, culture becomes a ‘creative’ input in the production of non-cultural goods. It includes activities such as design (fashion design, interior design, and product design), architecture, and advertising. Creativity is understood in the study as the use of cultural resources as an intermediate consumption in the production process of non-cultural sectors, and thereby as a source of innovation. See: *Economy of Culture in Europe: Study Prepared for the European Commission* (2006).



The cultural sector is largely based on production and dissemination of knowledge and information; it includes both new, most dynamic and highly capitalised hi-tech sectors, in particular – multi-media and Internet-technologies, and a traditional ‘cultural sector’. According to Throsby (2001), cultural sector’s activities share three main characteristics: they involve some form of creativity in their production; they are concerned with the generation and communication of symbolic means; their output potentially embodies at least some form of intellectual property.

The creative sectors of economy are based on ‘flexible specialisation’ targeting the mutable market niches and using contribution of small producers frequently grouped around large companies (e.g. around TV-channels). Small and specialised independent producers are often localised on one site forming creative crews. Development of the cultural sector helps address the employment issues, contributes to the economic growth of territories and improves their image, consequently enhancing the competitive advantage of the local economy.

In recent years, national strategies have shown considerable interest in integrating cultural and economic policies more closely. This is reflected in the links between trade and economic ministries on one hand and cultural ministries on the other hand in some countries (notably the Netherlands, Baltic countries, Denmark, Finland and Sweden). The contribution of the culture and creative industries to the EU economy is summarised in the graph below.

Economic Contribution of the Economy of Culture in Europe

TURNOVER	→	<p>The sector turned over more than €654 billion in 2003</p> <ul style="list-style-type: none"> • Car manufacturing industry was € 271 billion in 2001. • ICT manufacturers was € 541 billion in 2003 (EU-15 figures)
VALUE ADDED TO EU GDP	→	<p>The sector contributed to 2.6% of EU GDP in 2003</p> <ul style="list-style-type: none"> • Real estate activities accounted for 2.1% • The food, beverage and tobacco manufacturing sector accounted for 1.9% • The textile industry accounted for 0.5% • The chemicals, rubber and plastic products industry accounted for 2.3%
CONTRIBUTION TO EU GROWTH	→	<p>The sector's growth in 1999-2003 was 12.3% higher than the growth of the general economy.</p>
EMPLOYMENT	→	<p>In 2004 5.8 million people worked in the sector, equivalent to 3.1% of total employed population in EU25. Total employment in the EU decreased in 2002-2004, employment in the sector increased (+1.85%).</p>

To measure the input of culture to the economic growth special surveys are needed and to-day they are getting popular all over the world. For example, China has begun collecting data to measure the contribution of the culture and creative industries to the country's GDP. This statistical work is linked to the highest political authorities' desire to make China a creative economy.

An important trend of the state policy of the Russian Federation in the cultural sector is related to promotion of traditional cultural industries that have passed to commercial footing in the past decades. TV broadcasting, films and video, book publishing, etc. entered the market, and in some cases, the State acted as a customer, using capacities of these sectors for addressing its own priorities (social advertising, publishing of textbooks, creation of access to culture for socially vulnerable groups, etc.).

At the same time, traditional cultural institutions including theatres, museums, libraries, archives, concert organisations, etc. have mainly preserved their status of state- or municipality-owned. (This is quite natural, as in most cases traditional cultural institutions, e.g. an opera theatre cannot exist and nowhere exists on the principle of self-sufficiency.) However, in many cases the actual laws and other regulations did not allow the state-owned cultural institutions to develop commercial activities which could become an additional factor of their sustainability and development.

An important consequence of such policy was that organisations subsidised by the state failed to master the modern business and managerial culture which could make them more flexible and to approach new audiences, address social problems, attract creative forces and benefit from cooperation with other sectors – including the representatives of existing and successful cultural industries.

Thus, today the cultural sector includes, on the one hand, state-run and municipal organisations – largely ineffective and archaic, and, on the other hand, profit-making companies left to the mercy of the market and oriented towards mass demand, popular taste and needs. The state-run cultural organisations are in charge of socially important tasks (e.g. preservation and restoration of collections, provision of access, etc.) which undoubtedly require state support. However, when they

are faced with a need to produce they turn out to be inadequate as they are not part of the market, and cannot use market motivations, drives and tools.

It is for this reason that technologies of the modern management (marketing, fund raising, promotion, public relations development, etc.) cannot take root in the state-run cultural organisations. It makes itself felt in low attendance rates, lack of salient and challenging projects, in the inability to form high quality tourist products, etc. Moreover, the creative workforce either leaves for commercial sectors or realises its potential in the non-governmental non-profit sector.

The creative economy includes various enterprises:

- large commercial organisations, such as TV companies, publishing houses, sound recording firms, etc.;
- small and medium-sized creative entities – part and parcel of the creative economy – that are often grouped around large companies (e.g. around TV-channels) or linked to the tourist industry or clustered in urban conglomerates;
- non-state non-commercial entities that belong to the third sector and often combine powerful managerial and creative forces to implement innovative cultural projects financed by private sector;
- state and municipal cultural institutions – archives, theatres, libraries, concert organisations, etc. that have significant though not always sought-for resources.

Independent creative professionals (artists, actors, men of letters, designers, etc., including representatives of managerial professions) migrate between these sectors forming an agile creative milieu

The cultural product created in this milieu (a piece of art, event, heritage element, etc.) usually passes through several stages:

- creation of a piece of art by an artist (or choice of the heritage element);
- transformation of the piece of art (heritage element) into the subject of management, its encounter with the public in conditions formed by managers in cultural organisations (within the framework of the project);
- translation and replication of the cultural product in a modified form (mostly through modern technologies and methods) for a broader audience.

The Internet and mass media typically come into play at the final stage of promoting the created product while traditional cultural organisations participate in the second stage. Poor knowledge of management technologies, lack of stable links with creators and public broadcasters of the cultural product in many cases prevent involving traditional cultural institutions into the modern system of creative work and communication which in practice alienates them (and the heritage they preserve) from the live cultural process. Restoration of these ties is an important condition for the integral development of the cultural sector.

4.2 THE CULTURAL INDUSTRIES

Despite the rapidly growing role of the Internet and social networks, the key spheres of producing culturally important information for most people in the Russian Federation are radio and TV broadcasting, cinema, publishing, and the press. State policies in these sectors are targeted towards production and promotion of cultural products of high quality and social significance – programmes, films, etc., and provision of their variety. Though these sectors (except cinema) lay beyond the Russian Federation Ministry of Culture's remit, the implementation of these principles forms an integral part of cultural policy.

Creation of favourable conditions for development of an open media market determines the versatility of its players. Nevertheless, the state remains the biggest player in the market of electronic mass media and films market while remaining at the same time the regulator of the market. The formation of a common information space in the Russian Federation, development of broadcasting in the CIS and other countries, along with international TV-, radio-, and cinema exchange are performed with participation of the federal authorities and rational state support.

The number of digital cinemas (as well as electronic mass media) in the past ten years has grown considerably; use of digital copies of films, downloading or on-line viewing of films over the Internet and reading Internet publications has become widespread.¹⁰ Although, compared with developed economies, Russia has a smaller network of cinemas, multi-programme broadcasting and broadband service access to the Internet has developed at a rapid pace, mostly thanks to the regions. In the longer term distribution of cinema products and also of television and radio broadcasting is related to the use of digital technologies, which enables a rational use of the frequency resource in a context of the increasing volume of broadcasted TV and radio programmes.

State policy in the area of cinema and TV broadcasting is aimed at dealing with the following tasks:

- achieving the maximum population coverage for transmission of a package of films and TV programmes of social value at the federal and regional levels;
- transition to a new technical level of cinema services and broadcasting including replacement of the analogue system with digital TV broadcasting and availability of the digital equipment available for both cinemas and ordinary consumers;
- a quantitative and qualitative increase in specialised cultural, science-based, educational programmes including films, music, news, sports etc. meeting the needs of very varied audiences;
- dissemination of broadcasting to the population of the CIS and other foreign countries and development of international radio and TV exchanges to create a reputable image of the Russian Federation in other countries and integration of the Russian Federation into the global information space.

Since 2000, the state has subsidised production, distribution and replication of socially significant programmes in the sphere of electronic mass media from the federal budget through a tendering procedure. Developing a unified complex of e-media and communications is the most important prerequisite for implementation of state broadcasting policies. The TV and radio programmes distribution network, as distinct from the general communications network, needs to be focussed on delivery of audio-visual services.

The development of film distribution systems in the regions is one of the top priorities directions for state action. The past years saw successful growth of a network of digital cinema theatres that is providing cinema services in relatively small towns, which have no cinemas. In addition to technological aspects of TV signal dissemination, the task of providing digital cinema and TV broadcasting in the Russian Federation includes solving a whole range of problems related to electronic mass communications, including:

- the new quality and new functions of the Internet and TV (broadband access, digital broadcasting technologies, interactive services for mobile gadgets, multimedia systems etc.);
- diversity of content delivery and dissemination systems;
- preservation of socially valuable ‘packages’ and the necessity of keeping a balance between paid and open-access content;
- development of socially desirable principles concerning access to material and content of cultural value;

¹⁰ E.g. according to the data for 2011, various methods of alternative TV viewing, including downloading or on-line viewing of films and serials are used by 60% of Internet users; most popular these practices are among young people.

- improvement of the repertoire, programming and editorial policy of TV channels to increase the number of socially valuable films and programmes and to preserve and develop cultural diversity;
- preservation and development of broadcasting to foreign countries.

Cinema. In the Russian Federation, the period of stabilisation has been completed following the profound crisis of the 1990s which was related to the unpreparedness of the film industry to operate in market conditions. And since then all the segments of the sector have seen growth. At present the level of production of Russian films has reached that of the Soviet period while new cinemas are being built and existing ones upgraded with digital equipment.⁴ The growth of Russian film production on TV channels is mainly due to the expansion of serials and ‘soaps’, with the number of feature films and documentaries on TV decreasing.

The current sources of funding for the film industry are:

- state funding (allocations from the federal budget for cultural programmes and funding from the budgets of the Russian Federation’s regions for the maintenance of cinema networks, films purchase and organisation of film events);
- private investment in film production, building and renovation of cinemas, film distribution activity, sponsorship, and patronage;
- box-office income (ticket sales, video rentals and sales, Internet royalty payments, income from cinema services, income from sale of merchandised goods etc.);
- revenues from film booking and other services provided for film production;
- loans and credit for film production and related activity;
- various foreign funding sources (co-production financing arrangements with foreign companies; support from foreign foundations, public and other organisations which support cultural projects; financing from foreign financial institutions etc.).

State policy in the sphere of cinema production should be directed in the first instance at resolution of several basic tasks:

- stimulating the creative processes related to cinema;
- increase in the proportion of films of national production released for distribution¹¹ and shown on TV;
- upgrading technical facilities in the sector.

One of the main strategic directions of state film policy is a set of measures designed to increase the proportion of extra-budgetary resources for financing industry development, including the costs of film production. Measures taken to introduce elements of state regulation into normal market processes of film production and creation have not always been effective.

Fundamental to the provision of public funding support for feature films should be the following basic priorities:

- support for the creation of thought-provoking and ground-breaking films enriching the spiritual life of the Russian Federation’s society and developing national culture;
- widening the subject content of Russian films, encouraging the use of popular genre forms and the seeking of creative originality;
- a major focus on producing entertainment films for children and teenagers;
- encouraging an inflow of creative forces into the national film industry and establishing conditions for successful screen debuts.

The main factors defining the direction of state regulation in the sphere of film distribution are:

¹¹ In 2011, 308 films were released, of which 19% were produced in the Russian Federation. Russian films were watched by 16.2 % of cinemagoers and accounted for 16% of box office receipts.

- a need to protect Russian films in the audio-visual market in conditions of uncontrolled expansion of foreign productions;
- distributors' commercial lack of interest of distribution organisations in taking Russian films because of higher rights costs compared with those of foreign films;
- lack of financial resources for state distribution organisations to obtain the rights for and promote and distribute new domestic films.

Today state policy for film distribution is focused on achieving an increase in the number of national films reaching cinemas and screening rooms.

Discussions initiated at the top-level and taking account of rich foreign experience in provision of state support for national film industries is contributing to the search and elaboration of effective measures for the support of Russian cinema. In the long run, the latter should result in the creation of an appropriate programme for development of the national film industry and provision of access to national film productions for wider audiences.

Book publishing. Book publishing remains an important cultural industry, which, according to experts, is still suffering from the aftermath of the late 2000s crisis. However, the number of titles annually published exceeds 120,000, which enables the Russian Federation to maintain its status as one of the major book-publishing nation of the world. In 2011, there were about 6,000 book publishers in the country, of which 1,345 were actively operating. In parallel with book publishers, press publishers started to show a growing interest in book publishing and book selling, developing their own publishing programmes and distribution methods, which have proved to be quite successful. An important recent trend is the growth e-books and their distribution via Internet bookshops (belonging to publishing houses or independent) and e-libraries.

Publishing is mostly represented by small and medium-size firms, though there is a marked trend towards market concentration by powerful conglomerates (which are merging with or absorbing small and medium publishers) and who are setting the trends in the book industry. Currently a few dozen publishing houses dominate book publishing, distribution and sales, with a trend towards a decline in the number of titles and an increase in print runs. In 2011, twenty major publishers accounted for about 30% of titles and more than 60% of print run. Smaller publishers, especially in the regions, are engaged in publication of small editions, promotion young authors, and work to narrower, targeted audiences.

The share of Moscow-based publishers in the total number of book titles published in 2011 was over 56%, and of the total print run almost 85%. To-day in the regions over 2,500 book publishers operate and in terms of the number of publications the top ten regional publishers include primarily universities (8 in 2011). It should be also noted that in a situation of general decline in the volume of publications, academic and educational books remained almost at the same level with the number of titles even growing and explained by continuing state support. Such support generally comes in two forms: direct financing of particular educational or research projects and programmes and provision of special grants and indirect benefits.

For small, especially regional publishers, book distribution and breaking into the national market are real challenges. To address this issue, the Alliance of Independent Book Publishers and Distributors was set, many of whose members are involved in publishing intellectual literature. After the collapse of the Soviet book distribution system in the early 1990s, a new situation emerged with the bulk of books published never reaching bookshops in the regions and middle-sized and small towns. Most of the newly published books remained in the cities where they were published instead of being distributed across the country. In addition, the distribution patterns of central and regional publishers do not coincide: for the former the main channels are independent bookstores and distribution networks, for the latter – libraries and their own shops.

Becoming a full-fledged participant in the international book market is an important task for the Russian book publishing industry and to this end the state supports promotion of Russian books at international book fairs and exhibitions. Those events help create a positive image of Russia in the international arena, spark interest of foreign book publishers in contemporary Russian literature, increase interest in studying Russian, and support translations and publication of Russian books in other countries. Under the patronage of some federal ministries, the Institute for Literary Translation was set up in 2011 to support related activities and translators in Russia and abroad.

In general, the book-publishing is an industry ready for change. However, the low purchasing power of the public and waning interest in reading, especially among children, are the serious problems in terms of the future growth of the sector. According to polling surveys many publishers consider support by the regional authorities insufficient, they want the adoption of state programmes to support and develop book reading, and adoption of legislation related to e-books publishing and distribution to deal with new realities. According to experts, promotion of books and book reading requires new forms of cooperation with the public, e.g. transformation of publishers houses and bookshops into a special territory for culture, communication, and leisure activities.

The contribution of the cultural and creative industries to GDP and employment in the Russian Federation remains to be assessed. Considering Russia's cultural tradition, its strong level of cultural education and participation, it is likely that the economic contribution of the sector is considerable.

4.3 CULTURE AND BUSINESS PARTNERSHIPS

To establish a balance between support of 'high' culture and classical art, be it cultural heritage or contemporary professional arts, on the one hand, and those cultural forms and expressions that contribute to social and economic development and improve competitiveness of both the Russian Federation and its regions, on the other hand, is a relevant objective.

An important direction of the state policy in the Russian Federation is to promote culture support on behalf of the private sector that may be the crucial factor in survival and development of cultural organisations, particularly at the local level. Today there is a worldwide tendency to move from state budgeting to a mixed, multi-channel financing of culture which presupposes a combination of government subsidies, private sponsorships and patronage, and revenues of cultural organisations. To implement this model, there is a need of creating favourable conditions to encourage the private sector supporting culture.

Artistic and creative interventions lie at the core of culture's power to influence the development of new ideas. Artists and creative professionals embed different approaches in and understanding of reality that can trigger change, new perceptions, differentiation and, as a result, innovation.

Support for culture by the private sector is useful not only for the culture, but also for society and for the private sector itself, thus demonstrating its social engagement and responsibility. Such support may be disinterested (patronage), or it may involve certain indirect benefits for private enterprises (sponsorship). Indirect benefits for private sector include advertising, reputation improving, good image, enlarging the scope of the employees' and their creativity.

Of big importance is mass media coverage of the issues related to support of culture. Speaking about support to culture they usually recollect art patrons of pre-revolutionary Russia, such as Savva Morozov or the brothers Pavel and Sergei Tretyakov. As in other aspects of cultural policy, it is important to balance the nostalgic tone of this theme and dissemination of topical information about these practices in modern Russian cultural life.

Support for culture by small, medium and large businesses can go many ways. Its source might be enterprises, individuals or funds. It may be disinterested (patronage) or it may involve certain indirect benefits to private enterprises (sponsorship), provide direct transfer of funds, materials or equipment, services granted on a free of charge or concessional basis, as well as transmission of knowledge, skills and experience.

Whereas support for culture by the private sector is based on the principles of financial transparency and a clear allocation of responsibilities, it contributes to the emergence and development of positive relationships between economy sectors, creates additional opportunities to unlock the potential of culture and leads to the expansion of the cultural policy social base.

Support given to culture by private sector should be estimated only as an addition, not an alternative to the governmental supplies in the sphere of culture. Obligations of the state in the cultural field are the necessary condition for developing private sponsorship in this sphere. Even in the countries, where sponsorship traditions are well developed, the share of private investments rarely goes beyond 20-30%. Getting private support may be estimated as the additional high quality proof and may not lead to cuts in governmental subsidies.

Efficient support for culture on behalf of the private sector can only be provided on a voluntary basis. The state may suggest the models of cooperation between cultural organisations and companies; it can also promote favourable conditions for this cooperation and partnership. When elaborating specific measures to stimulate support of culture by representatives of the private sector, policy makers are to consider both the best practices and existing problems.

One of such problems is the irregularity in the support distribution. Positive examples can be currently found mainly within the activities of large Russian corporations that usually support large cultural institutions of national significance or cultural organisations based in the region of their presence. At the same time, support of small and medium-size cultural institutions by private sector is less developed. To overcome this inequality, compensatory measures may be taken to stimulate support systems and their weakest links.

The other problem is the extreme diversity of conditions and environments which is typical for Russia. It requires developing diverse models for business and culture partnerships with regard to cultural and economic characters of certain regions. New cultural 'trends' are often set within a limited territory (a town, a district) generated through the interaction of the different creative talents and resources concentrated in this territory. European Structural Funds (SFs) have proved to be essential to launch creativity policies and projects in Europe with cultural spending reaching more than € 7 billion for the years 2007–2013. For instance, Creative Berlin owes much to EU regional funding policy. It shows the recognition given by EU programmes to culture as a source of non-technological and social innovation.

Culture and innovation play a crucial role in helping regions attract investment, creative talent and tourism. Paradoxically, whereas we are living at a time where information technologies have abolished distance and time constraints, 'physical location' and the 'socialisation' factor remain decisive for economic success. The 'location market' is a reality. Cities and regions are competing to attract foreign direct investment and creative talents. In order to succeed they need to attach several new strings to their bows: diversified cultural offerings, quality of life and life style. Culture has become an important soft location factor.

Regions and cities – which hold the remit of important competences in the field of culture – have fully integrated (if not even inspired) the importance of cultural investment to generate innovation and sustainability.



Culture should be considered not (simply) as an industry sector but as a resource like the environment. As such, it can be carefully ‘mined’ to attain different policy objectives:

- improve social cohesion;
- increase knowledge;
- protect and promote heritage;
- develop the local economy.

At the urban level, the key political tasks related to the innovative creative sectors of small business include a search of: (i) sites for innovative playgrounds and regulative mechanisms for their use; (ii) potential investors and possibilities to attract credits for establishing creative enterprises. Creation of such centres based on existing cultural institutions and their assets seems rather promising. Another suitable option is provided by conversion of the old and abandoned industrial buildings in a hub for deployment of creative activities and cultural industries; this model has turned very popular of late but it is still far from the end of resources.

Implementation of pilot and experimental programmes and projects in the regions and towns (municipalities) is to be supported by policy and decision makers at all governmental levels. There are three types of urban dwellings which need direct state support to establish cultural and creative industries. These are:

large cities settled down to a course of de-industrialization and post-industrial development. The level of culture, education and science in such cities is high enough to promote sectors that may employ the cultural potential of such cities and produce significant social and cultural effects;

small and medium size towns of different type, for example historical towns or multi-profile industrial centres which need to develop the cultural sector, creative industries and tourism with the aim of diversifying their economy in general and producing new stimuli for economic growth (a) to overcome mass-scale structural unemployment, or (b) secure greater economic sustainability.

science towns which once were innovative centres of the Soviet type. They were founded as focal points for alignment of the fundamental science and Soviet sectorial corporations. Their population disposed of better education and a higher cultural level. Today these urban centres require a transition to the de-centralised model of production and governance, modernisation of cultural institutions, and support for creative economy sectors. Besides, those towns normally do miss the cultural element which is central for establishment of a full-fledged creative milieu.

The territorial dimension of creativity is reinforced by the nature of cultural products and works of art. At the core of a cultural product is its uniqueness, a combination of factors of production, tangible and intangible, that are very much dependent on the environment. On the other hand, in European countries including Russia there is a competitive race to attract talent and creators ('the creative class') to localised environments supporting the clustering of creativity and innovation skills. Russia is experiencing a talent and brain drain in sectors such as video games or audio-visual; young gifted professionals leave provincial cities and move to large urban centres (to the detriment of regions) or abroad where they are attracted by better working conditions and recognition.

Russia has yet to develop a strategy to make the most of its cultural resources. There is now ample evidence that properly channelled cultural investment has a critical impact on urban regeneration, a territory's attractiveness, tourism, entrepreneurship, economic development, social integration and innovation, contributing to the building of cohesion and competitiveness.

4.4 OBSERVATIONS AND CHALLENGES

Russia has enormous cultural and creative assets: a strong education system, creative enterprises, a dynamic and culturally rich society, a good level of digital technology literacy, strong public institutions, and a wealth of ideas, artists and creative talents. There is scope to develop Russian brands in fashion, tourism, media publishing, television, music, design, crafts and architecture.

It should be part of Russia's strategy to increase its economy's competitiveness in order to benefit from the shift to the knowledge and experience economy in the global arena. Russia should develop its competitive potential whilst maintaining the promise of a cohesive Russia, where values like equality and social integration are shared and promoted.

Development of creative industries in Russia as a state priority is a strategic course aimed at development of the post-industrial economy based on the use of creative assets. This approach suggests integration of currently dissociated state and non-state organisations which store, produce, replicate and broadcast creative products. Therefore, we must look at them as the elements of a single sector and establish a system of measures to promote their interaction, productive development and competitiveness both on domestic and global markets. From this perspective, the priority tasks include:

- development of the cultural sector in general and of particular cultural industries (broadcasting, cinema, publishing, libraries and other traditional cultural organisations);
- institutional reform of the cultural sector;
- support to culture on behalf of the private sector.

Traditional and independent non-profit cultural organisations form the basis for development of cultural entrepreneurship; together with universities and research centres, they are the inalienable element of the creative urban milieu. The measures to promote the creative economy include:

- public awareness campaigns aimed at highlighting the significance of cultural and creative industries for the national economy, their consolidation as a totality of technologically aligned sectors of economy;
- development of a flexible policy to support creative organisations, small and medium-sized in particular, use of new forms of financing including micro-crediting and venture financing, and creation of a system of benefits and allowances that will provide for successful development of creative start-ups;
- elaboration of legal proposals for improvement of intellectual property rights and related rights in the context of development of creative sectors of economy;

transformation of state-run cultural organisations and institutions to enable development of entrepreneurship therein and provide possibilities to dispose of revenues freely and in accordance with the statutory goals; promotion of projects initiated by cultural institutions and pooling resources of different sectors;

establishment of a system of support of partnership between business and culture, in particular, agencies, information and consulting services operating at the national and regional levels

promotion of cultural products on domestic markets and their export (preferential duties, information support, development of inter-regional and cross-border cultural exchanges and links, etc.).

At the regional and local levels, regional and local authorities are to design the policy of cultural and creative industries development in line with local 'idiosyncrasies'. Such work may be started in cities disposing of ready social and cultural settings, e.g. regional capitals and other important educational and cultural centres. It is at the regional level that focused support, for small creative companies in particular, may be provided most successfully in a form of special micro-crediting programmes, information and managerial assistance, etc.

In addition, at all levels of power, the benefits of current success in industrial development of particular cities is to be used both by public authorities and big businesses in concert not only in line with the social policy goals but also for development of culture and creative economy. This should serve a guarantee of sustainable economic growth in these municipalities.

CHAPTER 5. CULTURE AND CULTURAL POLICIES IN RUSSIA'S REGIONS

5.1 ADMINISTRATIVE AND CULTURAL CONTEXT

As a generalisation, it would not be inaccurate to describe Russia as sometimes a place of extremes, sometimes of excess, where things more often than not happen on a grand scale. This observation could certainly apply to the evolving structure of the Russian Federation since the collapse of Soviet Union. In a period of twenty years federalism in the Russian Federation has swung from the extreme centralism of the Soviet Union – which some would argue was probably an important contributory cause of its demise – to the highly decentralised state which emerged in the 1990s and in recent years the equally dramatic swing back to an almost unitary, extremely centralised territorial structure, a process which began in 2000 and is continuing till now.

Understanding how federalism has developed in the past twenty years, and tracking the on-going changes, is extremely important because these developments are of fundamental importance to policy development of any kind at national or regional level. This chapter of the Report is written particularly for those outside the Russian Federation whose knowledge of the country may not include an understanding of the territorial structures and the recent regional dynamics of the Russian Federation. It may be of interest to others in terms of an external view of an internal political and policy-related process.

The starting point is that looking at either national policy or regional policy or the interplay between them is impossible without taking fully into account the fundamental impact radical political and administrative changes related to central and regional structures and powers have had on any kind of policy development in the past twenty years in the Russian Federation.

In the case of cultural policy and cultural development, the impact has probably been greater than for some other policy areas. This is because contemporary cultural policy is often directly or indirectly concerned ultimately with group and individual values, national and personal expression, and issues of identity and recognition.

Significantly shifting relationships between the centre and the regions which has happened in the Russian Federation, is of critical importance to cultural policy and to any cultural development debate. Given also that culture and the arts are seen increasingly as a potentially important contributor to humanitarian issues, social cohesion, sustainable economic development, modernisation, legitimacy, well-being and democratisation, how they mesh into national and local territorial development must be a basic policy question.

With the demise of the Soviet Union, the Russian Federation authorities in the early post-Soviet years pursued a policy of 'transition', which tried to introduce simultaneously at a national level a market economy, democratisation and federalism. It was a policy that failed. In parallel with this, empowered regional governments and regional elites began 'local' transitions. These 'local' transitions often deviated from the national agenda to the extent of going in the opposite direction. As a result, the dynamic inter-relationship of federalisation, democratisation and local and regional politics have been of central importance since the early 1990s on the emerging nature and identity of the Russian Federation as a state and on the development of its post-Soviet space.

The past decade in contrast has seen a move away from the ‘parade of the sovereignties’ of the 1990s. President Putin describes the 1990s as a period when chaos and disintegration reigned. Since 2000, policy has been the assertion of a ‘vertical of power’ or ‘vertical of authority’ simply to preserve the territorial integrity of the state. This has involved in the past decade an active policy from the presidential centre with regard to continuing changes in relation to federalisation, democratisation, local and regional politics and centre-periphery relations. These changes, and the issues they raise, can best be put in perspective by first giving a brief descriptive overview of the Russian Federation's regions.

The Russian Federation consists of over eighty administrative units in an asymmetrical territorial structure which derives from early Soviet/Bolshevik policy where ethnicity and ethno genesis were key drivers – both for ideological and politically pragmatic reasons – in defining the territorial-administrative units. There are basically four types of unit: oblasts, krais, ethnically-defined ‘republics’, autonomous okrugs.

The ‘republics’ and the autonomous okrugs, are regions which are normally the historic homelands of important, ‘titular’ nationalities. The oblasts and krais are regions where the overwhelming majority of the population are now Slav, most identifying themselves as Russian. The ‘republics’ and autonomous okrugs to a much lesser degree were a weak copy of the most powerful nationalities which eventually became the fifteen constituent ‘Union Republics’ in the Soviet Union. These ‘Union Republics’, with the collapse of the Soviet Union, became independent countries. Like the old ‘Union Republics’, the Russian Federation's ‘republics’ and okrugs still enjoy certain superficial institutional, administrative and legal rights which give some semblance of limited local self-determination and, as importantly, offset the de facto political, economic and cultural control coming from the Moscow centre.

In this Report a main focus has been given to three of the over eighty federal units. Two are oblasts (Ulyanovsk and Omsk) and one is a republic (Mari El).

In the 1990s, during the Yeltsin years some of the ethnic republics and autonomous okrugs used the institutional, administrative and legal rights inherited from the Soviet period to obtain varying degrees of autonomy from the weakened Moscow centre. The degree of autonomy achieved was in some cases considerable. The case of Tartarstan is a good example. The striving for autonomy at this time was also the background to the two Chechen wars.

According to the 2010 census, ethnic Russians make up 81% of the total population with six other ethnic groups having a population of over 1 million – Tatars (3.9%), Ukrainians (1.4%), Bashkirs (1.1%), Chuvashes (1%), Chechens (1%) and Armenians (0.9%). Some one hundred and sixty different ethnic groups and indigenous peoples live within the Russian Federation's borders.

What President Putin inherited in 2000 in terms of the Russian Federation was a system of extreme economic, ethnic, and territorial asymmetries. In terms of the economic anomalies, one major issue was, and is, the disparity between regions. The 2007 UNDP Report ‘Russia's Regions: Goals, Challenges, and Achievements’ describes Moscow and oil-producing Tyumen as being at the same economic level as the Czech Republic, with St Petersburg and Tartarstan approximately at the level of Bulgaria but with regions like Ingushetia and Tuva equating with Mongolia and Guatemala.

About the same time, the Ministry of Regional Development found that the industrial production of the top ten regions was almost forty times greater than the bottom ten. There has been some evidence to suggest that these extreme differences in economic development and performance have, if anything, been becoming greater not less. Whatever the detail may be, the fact is that in the Russian Federation the difference between the richest and poorest regions is greater than that found in any other developed country.

If the economic anomalies within the Russian Federation are great, the ethnic complexities are no less challenging. This most obviously and immediately manifests itself in what has been happening

in the North Caucasus where disintegration of the state is clearly an issue. While there may be special factors at play in the North Caucasus, there are less dramatic but equally real challenges elsewhere both within territorial units, for example in Tartarstan, and across territorial units, for example in the increasing national consciousness and assertiveness of the Finno-Ugric ethnic groups. This increasing self-awareness and self-actualisation, a process which is taking place throughout the Russian Federation and is not only triggered by ethnic and identity politics, is generating new expectations and cultural and other demands.

The challenge presented by territorial asymmetries and local and different degrees of regional autonomy has been the area where most action has been focussed as part of the policy to reassert central control, the 'vertical of power'. Dealing with the territorial asymmetries has so far come through two main policies. The first, in 2000 was 'command and control' measures directly related to 'vertical of power' issues. The second was the policy of 'ukrupneniye' (amalgamation of certain regions).

The 'command and control' measures have included dividing the country into seven new federal districts (federalnye okruga) which were expanded to eight in 2010 with the creation of a North Caucasus Federal District separate from the Southern Federal District.

Each 'federal district' is headed by a centrally appointed Plenipotentiary Representative (polpred) of the President. The 'polpredy' are an integral part of the Presidential Administration apparatus. A major objective of creating the federal districts and the appointment of 'polpredy' was to bring everything back into constitutional line after the 1990s 'parade of the sovereignties' and to ensure that regional legislation conformed to the federal requirements of the centre and did not contradict national legislation. In this respect the 'polpred'/presidential plenipotentiary is responsible for monitoring the governors and 'presidents' and the regional legislatures. Linked to the policy of creating the federal districts, the President acquired the right to dissolve regional parliaments and dismiss regional governments if they disobeyed federal law.

The seven new districts (now eight) did not replace the old regional structures but were in addition to them or rather superimposed on them. They were also established by presidential decree rather than as part of any comprehensive constitutional or similar legislative change.

The second policy, 'ukrupneniye' (amalgamation/merging of certain regions) is seeing changes of regional borders to form enlarged political-territorial units and reducing the number of federal territorial units. Certain smaller territories are being merged into a neighbouring larger region, ostensibly for economic development reasons.

Official policy argues that 'ukrupnenie' is intended to reduce the serious social and economic regional disparities by harnessing poor regions to wealthier adjacent regions. Critics, especially those from national ethnic minorities who are affected, argue that 'ukrupnenie' is as much part of a central authority nationality and Russification policy as it is of regional economic development policy.

Since 2005 five mergers under the 'ukrupneniye' policy have been implemented. This has so far reduced the number of Russia's regions to 83. More mergers are planned for the future although any local objections are seemingly being addressed through it being a referendum issue. The reduction in the number of regional territorial units to 83 is still a long way yet from a target of 40 or 50 which has sometimes been floated by some politicians and analysts.

Returning to the creation of the seven (now eight) new federal districts in 2000, this opened the way for other related changes to move power and authority back to the centre. Certain regional powers in some spheres were reduced or simply removed. These included tax collection, the collection of statistical data and certain juridical responsibilities, all of which are now carried out by regional branches of federal agencies (e.g. territorial representatives of national ministries). These regional

branches of federal agencies work under the supervision of the ‘polpred’/presidential plenipotentiary.

These changes have led to a dramatic increase in the number of federal officials in the regions with official figures suggesting an increase in their number, for example, of almost 60% between 2001 and 2006. In 2006, there were just over 600,000 regionally-based federal officials compared with about 200,000 local regional officials.

The eight Federal Districts (federalnye okruga), with their 2010 census population numbers are:

Central Federal District (652,800 sq km; population 38,438,600, covering 18 regional units) with Moscow as its centre

Southern Federal District (418,500 sq km; population 13,856,700, covering 6 regional units) with Rostov-on-Don as its centre

Northwestern Federal District (1,677,900 sq km; population 13,583,800 covering 11 regional units) with Saint Petersburg as its centre

Far Eastern Federal District (6,215,900 sq km; population 6,291,900 covering 9 regional units) with Khabarovsk as its centre

Siberian Federal District (5,114,800 sq km; population 19,254,300 covering 12 regional units) with Novosibirsk as its centre

Urals Federal District (1,788,900 sq km; population 12,082,700 covering 6 regional units) with Yekaterinburg as its centre

Volga Federal District (1,038,000 sq km; population 29,900,400 covering 14 regional units) with Nizhny Novgorod as its centre

North Caucasian Federal District (170,700 sq km; population 9,496,800 covering 7 regional units) with Pyatigorsk as its centre

One view is that during the Yeltsin era federal agencies, for example in the justice system, were sometimes ‘hijacked’ by local regional governments and administrations. One of the roles of the ‘polpredy’/presidential plenipotentiaries has been to prevent such agencies from falling under the influence of powerful local elites with vested interests. There is even a system of rotation of federal employees in the regions to avoid their becoming dependent on local leaders.

There is, perhaps understandably, difficulty for an external observer in assessing to what extent regional scenarios in the Russian Federation are flowing from (a) an agreed policy (b) from the relevant, responsible institutions (c) from personalised central leadership (d) from individual – in some cases, maverick – local leadership or (e) from the presence or absence of local community, ethnic or religious power. Or of course what the mix of these various ingredients is in determining what happens in the regions if they all have an influence. Such a question dubiously supposes that the pattern of combination of such determining forces is the same throughout the regions of the Russian Federation which is almost certainly not the case.

Whatever the situation regarding the mix of ‘ingredients’ mentioned above, the parameters set by the centre, unquestionably set the context even in those regions where trying to circumvent them is common. There is no question that the ‘vertical of power’ principle has clearly set the direction for regional policy in the last decade.

The extent to which the federal districts were part of a wider strategy of consolidation of power by the centre is perhaps clearly most demonstrated by the fact that the ‘federal districts’ coincide closely with the Ministry of Interior forces’ military regions and with the Ministry of Defence’s internal regions. This structure of course gives the ‘polpredy’/presidential plenipotentiaries direct access to military and security command structures when or if needed and unambiguously further reinforces the ‘vertical of power’ principle.

Another measure establishing the ‘vertical of power’ came in 2004 when President Putin cancelled elections for regional governors and ‘republic presidents’. In 2000, a law had already been passed which gave him the power to dismiss governors. The election of governors and ‘presidents’ was replaced with a system where such positions were filled by direct presidential appointment. This meant that governors were now accountable entirely to the Kremlin rather than to constituents. Following the presidential elections of 2012, based on a promise made before those elections, a move to elected governors is again taking place.

Justification for the centralisation policy since 2000 was given clearly in President Putin's Annual Address to the Nation in February 2008. He was similarly unambiguous in his defence of the policy of ‘ukrupneniye’.

From 2000, it can be seen that there has been a clear policy of strengthening central ‘command and control’ structures while at the same time weakening the power of the governor/‘president’ role. The reduction in the powers of the governors/‘presidents’ included removing them in 2000 from the Federation Council, the upper chamber of the Russian parliament which meant they could no longer block any unwelcome (from their perspective) federal policies with regard to the regions.

Contrary to what might have been expected, however, the regional governors/‘presidents’ still today wield considerable power because although dual power structures are now in place in the federal districts, the federal government institutions seem not to have absorbed the powers lost by governors/‘presidents’. The governors/‘presidents’, it should be noted, are often strong individuals whose interest in their region, whatever the motivation, is real and immediate.

As is mentioned elsewhere in this Report, the phenomenon of the strong and motivated governor/‘president’ is a key factor in terms of policy development and policy implementation. One can see that while the powers of governors/‘presidents’ have apparently been seriously curbed since 2000, the ability of the governors to act powerfully or independently is quite simply determined by their strength within their region.

Another factor relevant to federalism and the centre-regions relationship which has developed as a significant factor in recent years, has been the growth of the United Russia party (Yedinaya Rossiya). With total presidential backing, it dominates both federal and regional political activity. By 2008, all the regional legislatures had United Russia majorities and, albeit with ‘encouragement’ from the centre, almost all governors had become members of this party.

The centrally driven development of United Russia into a dominating ruling party is however not without its anomalies. In Chechnya, it has been claimed that more votes than the number of registered voters were cast for United Russia there, so ‘popular’ was it in the region. The Republics of Tatarstan, Bashkortostan and Mordovia polled 78%, 71% and 91% respectively for United Russia whilst in ‘pure’ Russian regions such as Yaroslavl and Kostroma, United Russia's share of the vote was just 29% and 30% respectively. United Russia is a party which finds itself in the unenviable position of having to appeal to ethnically non-Russian Republics on whose support it is now much more dependent, and to ethnic Russian nationalism. President Putin’s open letter to the newspaper ‘Nezavisimaya Gazeta’ on Russia’s inter-ethnic relations was particularly interesting in this respect, seemingly signalling a reversal of many of the earlier centralist policies towards the ethnic regions, whilst declaring the ethnic Russian people the glue which holds the Russian Federation together.

It would seem that the so far partial return of a system where the governors/‘presidents’ are again to be elected will increase their local power. While the new law concerning the direct election of governors was signed after the presidential elections of 2012, several new governors were pragmatically appointed, to avoid the election process before it came into force. About twenty governors – just under a quarter of the total – were replaced in 2012 in this way and because of such appointments, only four of the eleven gubernatorial elections due in 2012, will have taken place (Amur, Belgorod, Novgorod and Bryansk regions). The new presidentially-appointed, unelected

governors will be in place for five years before they have to stand for election. Some of these appointments may have reflected continuing concern from the centre about the danger of governors' 'divided loyalties' in some regions.

While what is described above describes the main features of regional structures, policies and powers, there are other elements too. For example, in addition to oblasts, 'republics', krais and okrugs and different from the eight 'federal districts', for economic and statistical purposes the Russian Federation's eighty-three regions are also grouped into twelve 'economic regions' (ekonomicheskiiye raiony). These economic regions and parts of them sharing common economic characteristics are in turn grouped into economic zones and macro zones. The principles on which these economic regions and zones are defined include common economic and social goals and participation in development programmes, similar economic conditions and potential, similar climate, ecological, and geological attributes, similar standards related to new construction, similar customs regulations and approximately similar living standards. Thus the three regions which have been a main focus of this Report are in the Volga economic region (Povolozhskii raion) i.e. Ulyanovsk; in the Volga-Vyatka region (Volgograd-Vyatsky raion) i.e. Mari El; and in the Western Siberian Region (Zapadno-Sibirskiy raion) i.e. Omsk.

For those not directly familiar with the Russian Federation, a helpful analytical description of the regions which identifies four categories is:

- post-industrial 'megapolis' which accounts for a fifth of the population
- small 'Soviet' industrial cities where a quarter of the population lives
- villages with about two-fifths of the population
- the ethnic republics in the North Caucasus and South Siberia with under a tenth of the population

Having described the territorial structures of the Russian Federation, having looked at what has been happening in terms of centralisation-decentralisation-centralisation in the past twenty years and having set out policies since 2000, important questions emerge. Certain realities and issues – some of them almost philosophical – still need to be addressed before the practical implications of current federalism realities can be incorporated into cultural policy, or even cultural policy thinking, at either the federal or regional level.

It is at this point where Russian domestic perspectives and foreign external perspectives may seriously diverge but where there can be a potential dialectic value if there is a shared goal of developing relevant fresh cultural policy thinking which can be applied both narrowly, and more widely in the future which is based on difficult realities and the understanding of traditional behaviour patterns which have impeded areas of positive modernisation.

The realities in the Russian Federation cannot exclude the geographical and spatial element, including distances, time zones and the fact that historically there has often been an absence of natural boundaries. This has in some respects facilitated territorial expansion but has not necessarily been conducive to effective management of the space acquired. It could be argued that the historical inability to master, or manage effectively, acquired space has led inevitably to short-term policies focussed on 'territorial control' by the centre rather than encouragement of organic regional development which produces growth and solutions to local problems as part of a natural human process.

The central political dilemma is that on the one hand the Russian Federation is a classic example of a centralised 'national-security state', as was the Soviet Union, while on the other hand there is now an apparent - greater or lesser - desire for development and modernisation of that state.

The problem is the total focus on territory as territory. The ubiquitous word 'пространство' (prostranstvo – 'space'), in the way that it is used in certain areas of contemporary Russian political

discourse, probably cannot be translated into English. While there is no question that it has meaning, the nature of the discourse is that пространство/prostranstvo is, to take a frivolous and negative analogy, some kind of empty bottle which must be filled, be it with water, milk, juice, beer or wine. There is a strong sense that the focus is entirely on the empty bottle and that it must be filled, and in reality what it is filled with is much less important than the fact that it is filled. To continue the analogy perhaps even more frivolously and negatively the obvious question arises to an outsider as to whether the focus should be more on the contents that one wants to go into the bottle – water, milk, juice, beer or wine or whatever. It is perhaps a philosophical question of what is more important ‘пространство/prostranstvo’ or content?

Development and modernisation can only be delivered throughout an entity as immense as the Russian Federation through decentralisation and through regional leadership working to cultural, social and economic strengths to meet local needs and aspirations. These local needs and aspirations may be value-driven – ethnically, religiously, culturally, politically, spiritually, intellectually, economically or atavistically and be content-focussed. Those who hold such values may not identify with the predominantly territorially or spatially defined ambitions and values of the centre and of the majority population, even though these may be a pertinent factor.

Russia has traditionally been dramatically successful in acquiring territory (prostranstvo) and at ‘assimilation’. This is still true notwithstanding the territorial losses that came with the collapse of the Soviet Union and population decline. There is an on-going fairly serious decline in the population statistics for all the nationalities of the Russian Federation outside of the North Caucasus. A few examples suffice. Between 2002 and 2010 the number of ethnic Germans in the Russian Federation declined by 200,000. In the same period the number of ethnic Ukrainians declined by a million. It should be noted that ethnic Russians, while growing as a percentage of the total population (e.g. by 3% in Siberia), also declined very significantly in number and in this case by four million.

Of course, ‘assimilation’ and increase in the percentage of people identifying themselves as ethnic Russians will in part be accounted for by natural factors such as children of mixed marriages being registered as Russian but the issue of population decline and assimilation is a central one. In the ethnic and local dynamics of many of the regions such as Mari El, active assimilatory policies marginalising local languages, religion and cultural traditions, while welcomed by many ethnic Russians as an assertion or defence of their dominance, are increasingly politicising and radicalising members of non-Russian groups and leading various minority groups to cooperate in new ways. This development has the potential to become a serious challenge for the central authorities and to the status quo and has major implications for local cultural policy and central cultural policy related to ethnic groups and territories in the Russian Federation.

5.2 CULTURAL POLICIES IN THE REGIONS

MARI EL REPUBLIC

The Mari El Republic is one of the 83 regions or as they are termed in Russian, ‘subjects’, of the Russian Federation. It is situated in the east of the European part of the Russian Federation and is a part of the Volga Federal District. The Republic shares internal borders with Kirov Oblast and Nizhny Novgorod Oblast, the Republic of Tatarstan and the Chuvash Republic. The area of the Mari El Republic ranks 72nd (23,400 sq. km) in size amongst the regions of the Russian Federation. The city of Yoshkar-Ola is the Republic’s main city.

Administrative structure. The Mari El Republic has three cities of republican subordination – Yoshkar-Ola, Volzhsk, and Kozmodemyansk – and a town, Zvenigovo, of district subordination.

There are 14 municipalities, 15 urban and 1,616 rural localities. About one third of the Republic's population lives in its main city, Yoshkar-Ola (population 248,800 in 2010).

Population. The population is slowly declining and as of 1 January 2012 was 692,500 meaning that more people are migrating out than are moving in (see Table 1, part 5.3). However, the share of urban population is growing and has reached 63.8%. Russians live mainly in the cities, the Mari mostly in the rural areas. .

Ethnic Composition of the Mari El Republic

(source: 2010 Census)

Ethnic groups	Size (thousand)	% nationality
Russians	313,947	47.4
Mari	290,863	43.9
Tatars	38,357	5.8
Chuvash	6,025	0.9
Ukrainians	3,601	0.5
Udmurt	1,932	0.3
Armenians	1,003	0.15

Economic development. The Mari El Republic is a subsidised economy. In 2010, the gross regional product equalled 68.8 billion RUR; as to the average per capita income, the Republic ranks 79th (see Table 2, part 5.3). The average per capita income grows and in 2011 it reached 11.1 thousand RUR which was almost two times lower than the national average; however the growth rate to 2010 was 109.3% (equalled the national one, see Table 3, part 5.3).

The basic economic indicators for the Mari El Republic show that its economy is not strong and receives subsidies from the federal centre. In 2010, the gross regional product was 68.8 billion RUR and in terms of average per capita income, the Republic ranked 79th (see Table 2, part 5.3). In 2011 the average per capita income grew 9.3%. This was almost the national average but the regional per capita average income was 11,100 RUR which was half the national average (see also Table 3, part 5.3).

In 2011, the minimum subsistence level in the Republic was 5,333 RUR (110% growth to 2010) compared with a national figure of 6,287 RUR. The same year the average regional monthly salary was 14,100 RUR.¹² The trend in household consumer spending is that, the share spent on food and communications is decreasing while spending on leisure and cultural activities is growing (see Table 4, part 5.3).

¹² In 2011, the average monthly salary in the cultural sector was 7,517 RUR.

CULTURAL INFRASTRUCTURE

The Mari El Republic's cultural infrastructure was basically created in Soviet times and continues to develop in the present. The main governing body in the cultural field is the Ministry of Culture, Press, and Nationalities Affairs of the Mari El Republic. It consists of departments for organising cultural activities; economic development; interethnic and interconfessional relations; conservation, use, and protection of cultural heritage; and press and media. The Minister of Culture is also the Deputy Chair of the Mari El Government.

Development and implementation of state cultural policy including policies related to arts, film, inter-ethnic and inter-confessional relations, heritage, media and communications, publishing and printing, books and periodicals distribution are the core activities of the Ministry. Its strategic goals include:

- ensuring the public's right of access to cultural treasures;
- ensuring freedom of creativity and the right of citizens to participate in cultural life;
- creating conditions for improvement of quality of life.

Priorities for the Ministry include improvement of basic legislation related to its spheres of responsibility, development of theatre and concert activity, preservation and use of historical and cultural monuments, upgrading the professional skills of those working in the cultural sector, computerisation and technological improvements and development of cooperation with other state and public organisations, which in general corresponds to the priorities of the federal Ministry of Culture.

For the period of 2012–2014, the share of cultural expenditure in the consolidated budget of the Mari El Republic is planned to be at the level of about 7%. A common way of funding the culture sphere and cultural projects in the Republic is through regional strategic funding programmes targeted at support and development of specific cultural sub-sectors... The most important one is the 'Culture of the Mari El Republic Strategic Programme for the period of 2009–2013' (a regional version of the federal 'Culture of Russia' Programme). There are also programmes targeted, for example at support of creative projects in the area of ethno-cultural development and related public activities, preservation and establishment of cultural heritage, mass media growth, etc.

Special attention is given to preservation and organisation of cultural heritage which was reflected in the regional structural programme 'Cultural Heritage of the Mari El Republic for 2009-2013' which has a budget of 183.4 million RUR. Strategically important and almost unique in the Russian Federation is the regional strategic programme 'Preservation of Intangible Cultural Heritage of the Peoples Living in the Mari El Republic for 2011–2013'. The funds allocated in 2011 to this programme were 99.98 million RUR directed at compiling a register of the intangible cultural heritage of peoples living in the Mari El Republic to identify the intangible cultural heritage and carry out related research.

The strategic programme 'Development of Mass Media and Book Publishing in the Mari El Republic 2009–2013' is intended to create the conditions for their development to meet current socio-economic priorities, and also promotion of a positive image of the Mari El Republic by means of a targeted strategic information policy.

Growing income revenues generated by the cultural institutions provide another source of funding for the cultural infrastructure in the Republic. In 2011, the highest income was generated by performing arts companies (60.2% of the total income revenues of the sector), cultural houses (16.4%), educational institutions (11.7%), museums (10.5%) and libraries (1.2%). In total, the cultural institutions revenues accounted for 15.7% of the budget allocated to them. During 2011, there were incremental increases in salary levels in the cultural sector to reduce staff turnover and increase productivity caused by low pay. In that year it increased by about 40% on average but

remained low if compared to the regional average salary (7,000 RUR compared with average regional monthly salaries of 14,000 RUR).

**Cultural Institutions in the Mari El Republic
within the Republican Ministry's Remit**
(source: Passport of Cultural Life, 2010)

Type	Number
Theatres and concert organisations	7
Public libraries	322
Museums	29
Culture houses and clubs	364
Entertainment parks	3
Educational establishments including	48
children's music and art schools	46
vocational education institutions (colleges)	2
Cultural centres for specific nationalities	3

The Ministry of Culture of the Mari El Republic is responsible for:

- 5 theatres of republic status: the Mari National Drama Theatre, the Mari State Opera and Ballet Theatre, the Academic Russian Drama Theatre, the Republic Puppet Theatre and the Mountain Mari Drama Theatre;
- 4 libraries of republic status: including the National Library and the Library for the Blind;
- 2 museums of republic status: the National Museum of the Mari El Republic and the Republic Museum of Fine Arts;
- Mari El State Philharmonia;
- Mari El Republic Film Fund.

The Ministry is also responsible for the Yoshkar-Ola Kremlin and the Centre for the Protection and Use of Historical and Cultural Monuments, two colleges (the Yoshkar-Ola Arts College and the Mari El Republic College of Culture and the Arts) and some specialised art schools plus three Republic Centres for National Cultures – Mari, Russian, and Tatar, and the Republic Centre for Folk Crafts and Cultural Activities.

Under the Ministry are seven state-run printing and publishing enterprises, including the ‘Mari Book’ publishing house, the offices of twelve state periodicals (of which 9 newspapers and magazines are published in the Mari language), the offices of nineteen municipal newspapers and the ‘Mari El Radio’ station.

The most numerous cultural institutions are those operating and managed by the municipalities which provide services at the grassroots level. Private/commercial cultural institutions practically do not exist except in the cinema sphere and which is the most market responsive and demand-sensitive cultural area. There are three private cinemas, all in Yoshkar-Ola.

Theatres. Mari El can be described as a theatre-loving region as it ranks fifth in the Russian Federation for theatre attendance (see Table 9, part 5.3) with attendance at performances ranging from 58% to 76% of capacity. The repertoire includes classical opera and ballet performances and plays in Russian and Mari. However, five of the six theatres are located in Yoshkar-Ola and only one outside, in the town of Kozmodemyansk (in the Gornomari district). As a result the theatres tour of schools and so on, and for example, when touring, the Mari National Drama Theatre repertoire is mainly aimed at the Mari people. Charitable performances are organised for example for the elderly on the Day of the Elderly. There is also a young theatre group ‘Big Association of Theatre Lovers’ that performs contemporary drama addressing younger audiences and socially-relevant issues.

Libraries. The library network is more evenly spread and in 2010, there were 314 public libraries under the Ministry of Culture of which 252 were located in rural areas. In terms of library usage, Mari El is one of the Russian Federation’s leading regions. Each year however the number of libraries decreases especially in rural areas. Since 2004, about 30 libraries have closed in the Republic. In 2010, on average public libraries had 122 new acquisitions per 1,000 of the population (the UNESCO and IFLA standards recommend 250; see also Table 7, part 5.3). It would seem that new acquisitions are mostly received by the larger urban libraries while the rural libraries are less well provided. According to data for 2010, only 20 libraries had an Internet connection and only 14 had e-mail but this situation has been changing.

In 2011, four central libraries in Yoshkar-Ola (the National Library, the Republican Youth Library, the Republican Children’s Library and the Republican Library for the Blind) provided services to 489,000 thousand users (less than 10% of the Republic’s population), and the number of visits was 362,000. These libraries provide focal points for important events and competitions. However, these central republican libraries do not seem to have any outreach programmes or activities to compensate for the unequal access to cultural provision which exists in the region.

Museums. There are 31 museums in Mari El, of which 7 are the responsibility of the republic authorities and 24 belong to the municipalities. Fourteen museums are located in towns and seventeen in rural areas. Of these 31 museums five are fine arts museums, 21 are dedicated to local history and five are memorial museums. Overall, state and municipal museums collections consist of 249,000 thousand items with about 40% of the main holdings on permanent display and another 15% used annually in temporary displays. Most museum visitors are local residents (98%) and more than half of them are children under the age of 14 as local history is included in school curricula which involves mandatory museum excursions.

Culture Houses. The territorial gap in provision of cultural services is partly filled by the cultural houses or clubs and in the past years, six centres and houses of ‘folk creativity’ were established. There are more than eight hundred clubs and interest groups with a membership of about 14,000 people. Their main focus is traditional arts and crafts and leisure activities. The number of clubs however is declining from year to year.

Reviewing the cultural infrastructure of Mari El in general two trends are evident. On the one hand, better funding and wider engagement with audiences – theatregoers, readers, etc. is happening in the capital, Yoshkar-Ola. On the other hand, cultural provision in the other municipalities and rural areas is quite evidently insufficiently funded and cultural institutions may be dying as a result. It is perhaps appropriate to draw the attention of the authorities to positive examples of regional cultural development programmes in the Russian Federation, such as that in Perm Krai, which have tackled such issues within a progressive cultural strategy making use of contemporary developments and possibilities.

In contemporary conditions and in multi-ethnic and multicultural environments, cultural institutions still working in traditional ‘Soviet-style’ ways, can no longer afford to ignore taking into account the composition of audiences (age, cultural ethnicity, gender, social background etc.). They need to be reviewed and reorganised to address the real needs of a multi-ethnic, multicultural society.

The network of traditional public cultural institutions, particularly libraries, educational institutions and the clubs, will remain as the base for providing the public with free (or inexpensive) cultural services. Such services should primarily target children and young people, and also the elderly. Private sector provision of cultural services are developing in the area of entertainment and leisure as the appearance of dance studios in Yoshkar-Ola shows. Lack of funding in past years for clubs and cultural houses in the towns and in rural areas meant that they started to look for opportunities to develop paid services in their traditional areas of activity and also widen what they offered.

The increased demand for paid cultural services and facilities in the towns (especially in Yoshkar-Ola) has created the conditions for the development of a more diversified, commercially-oriented cultural offer. However, the nature of the balance of commercial and non-commercial components within the cultural sector in the Russian Federation context still needs special consideration and study.

Unfortunately a lack of relevant statistical data and indicators and also of clearly-articulated goals for cultural policy in the region, do not provide a sufficient base to identify and measure the social impact of the cultural environment and its social effects. A decline in the Mari El population (see Table 1, part 5.3) through migration to other regions could however be seen as an unidentified indicator of lack of effectiveness of the cultural sector to be attractive enough to keep people in the region.

In general, it can be said that in Mari El the network of state cultural institutions has maintained its traditional functions (educational and social) and its dominating position. This is particularly evident in the measures taken, for example, to foster a healthy life-style among young people, promoting Mari cultural heritage etc. This network of cultural institutions plays a clear role in the development of the cultural environment of the region but is not a sphere in which modernisation and innovation quickly develop.

The maintenance of the network is made possible by permanent state support from the republic’s authorities who give particular priority to building works, reconstruction and provision of up-to-date equipment to the main cultural institutions – those theatres and museums that are under the direct jurisdiction of the region’s authorities. A significant role in the development of the cultural environment is being played by urban development and construction in Yoshkar-Ola which is fundamentally changing the face of the Republic’s capital with visual and symbolic references to famous examples of European and Russian architecture and other cultural references.

CULTURE, CULTURAL DIVERSITY AND SOCIAL COHESION

Culture today can be considered among the most important tools for promoting social cohesion. The Mari El Republic as a multi-ethnic and multicultural entity and as a priority necessitates the promotion of social cohesion. Properly treated culture plays an important role in the development of

identity and feelings of belonging, the overcoming of social inequality, the struggle against exclusion, and also the integration of migrants.

Article 6 of the law ‘On Culture of the Mari El Republic’ declares that there is recognition of the equality of all cultures and that there are equal cultural rights and freedoms for all nationalities and ethnic groups living on its territory. The Republic’s government promotes equality in the preservation and development of all cultures, and protects and strengthens the integrity of Mari culture through legislative regulation of the Republic’s cultural policy and through state programmes preserving and promoting culture.

The Mari El Ministry of Culture is implementing six regional structural programmes aimed at creating a single cultural space in the Republic. These are ‘Preservation of the Intangible Cultural Heritage of the Peoples of Mari El and Development of Cultural and Recreational Activities in the Mari El Republic’ (2009–2013), ‘Development of Mass Media and Book Publishing in the Mari El Republic’ (2009–2013), ‘Cultural Heritage of the Mari El Republic’ (2009–13), ‘Ethnic and Cultural Development in the Mari El Republic’ (2009–2013), and ‘Culture of the Mari El Republic’ (2009–2013).

An expert opinion describing the state of Mari people today includes the following proposition. “The Mari people are dramatically suffering over the fate of their language and culture in the modern world. The values inherent in their traditional culture are too complicated to be included in the universe of contemporary post-industrial society. ...A feeling of losing their roots escalates as they face ecological disasters. Perplexed by irresolvable problems of modernity, it is particularly acute for them because their experience of urban life is limited to one or two generations while the majority of Maris remain in villages and live according to the traditional laws and customs of their community. Today a person of traditional consciousness is confused and put off his/her stride under the pressure of modernisation processes. The natural reaction to an increasingly complex and hostile situation is to go back to an old and familiar world. It seems that only in this way can he/she and the community preserve their national traditions and values”¹³.

One should note that in post-perestroika years the general situation changed making possible various cultural practices, enhancing cultural values and allowing a sense of traditional belonging. The adoption of the law ‘On freedom of Conscience and Religious Associations’ (1997) was of particular importance for Mari people as it had provided for the open practice of the Mari Traditional Religion¹⁴.

In 2012, there were 129 religious organisations officially registered in the Republic including Russian Orthodox (83), Old Believers (3), Muslim (18), Mari traditional religion (5) and Protestant (15) entities. The largest are the Mari diocese of the Russian Orthodox Church, the Central Religious Organisation of Mari Traditional Religion and the Regional Spiritual Directorate of Muslims in Mari El. Under the Head of the Mari El Republic, the Council for Relations with Religious Associations provides relevant research, analysis, information and policy recommendations, keeps him informed of the religious situation in the Republic and where different religious organisations stand on domestic and international, issues, on progress in maintaining interconfessional dialogue and in general on relations between the representatives of the religious groups and about cooperation between the various interested parties..

¹³ The expert in question is Galina Shkalina.

¹⁴ Maris are united by traditional religion. Their religion is based mainly on oral tradition handed down from generation to generation and is characterised by a deep veneration of Nature. They recognise a single God, they gather in sacred groves to perform rituals. At present, Mari religious traditions are gradually being combined with adoption of Orthodox Christianity in a noticeably syncretic way. It has not been possible to describe here in detail Mari Traditional Religion and its importance. For more information see http://en.wikipedia.org/wiki/Mari_Traditional_Religion.

Preservation of and support for cultural diversity in the Republic is underpinned by legislation. This first and foremost concerns language policy. The state agencies of the Mari El Republic take necessary efforts to preserve and maintain religious tolerance and to establish legal frameworks to support other diversity manifestations including use of languages. The 1995 law ‘On the Languages in the Mari El Republic’ reinforced language equality, treated languages as a national asset and a part of historical and cultural heritage, and provided state protection for them. The state languages in the Republic are Russian and Mari in both its variants) but it is emphasised that this does not prejudice or diminish the rights of other nationalities. Russian-Mari bilingualism is accepted as a norm and recommended in all the ‘places of compact ethnic dwelling’. In 2010, legislation was introduced to make it compulsory to publish socially important information in both state languages.

Both state languages are studied at school but to radically varying degrees and other languages are also taught in places of ‘compact dwelling’ of other ethnic groups. However there are 36 places of ‘compact Tatar dwelling’ and only 19 schools where Tatar is taught. Development of interethnic relations is one of the priorities of cultural policy in Mari El. The long-term strategic programme ‘Ethnic and Cultural Development of the Mari El Republic 2009–2013’ aimed to prevent any ethnic conflicts, meet ethnic and cultural requirements of the nationalities and provide equal rights and access to cultural goods.

There are several ethnic cultural and social organisations in the Republic. The ‘Mari Ushem’ is the largest uniting people concerned with preservation and development of the Mari, their welfare and the social prosperity of Mari El. ‘Mari Ushem’ strives to activate public life and grassroots initiatives for implementation of democratic reforms linked to the interests of the indigenous population and other vulnerable groups. ‘Mari Ushem’ stands for comprehensive development of all peoples in the Republic and to develop social cohesion, preservation and development of Mari traditions and of cultural links with the Mari living outside of the Mari El Republic and with Finno-Ugric peoples of the Russian Federation and Europe. ‘Mari Ushem’ also supports all the creative unions, public entities and cultural organisations aimed at development of professional arts and promotion of national opera, ballet, music comedy, symphonic music, TV-films and other cultural productions.

The movement is quite widespread among intellectuals of the Republic (see part 3.3), it may be viewed as a cultural manifestation of ethnic revival. This ‘ethnic and cultural renaissance’ is regarded by Ethno futurists as an indication of the overall cultural revival and a cultural return to cultural fundamentals. Many people locally feel a need to explore “the lost spiritual treasures in the mytho-poetic tradition. The task is to re-shape symbolic the polysemy of the adaptational cultural ethics and translate it into the language of contemporary world structuring. Thus, Ethno futurism may be regarded as, to quote Oleg Genisartsky, a “project-oriented union of ethnic identity, contemporary art and socio-cultural avant-garde”.

The volunteer movement is also making headway in Mari El. About 20 voluntary organisations operate there, including the children and teenager union ‘Young Force’, a branch of the ‘Young Guard’ of the United Russia’ organisation and so on. In Yoshkar-Ola, the ‘Mirror’, a creative organisation for children and young people specialises in theatre techniques for rehabilitation of the disabled. Voluntary ecological movements are also active and special summer schools and camps are organised to involve new volunteers.

CULTURAL AND CREATIVE INDUSTRIES

In the Mari El Republic, culture industries have not developed which seemingly could be partly explained by the underdeveloped market and low consumer interest in their products (as in other regions of Russia). For example, in the field of fashion, the prestige of owning foreign goods or Moscow/St Petersburg brands dominates (in Yoshkar-Ola, there is a branch of the Muscovite ‘Kira Plastinina’s Style Studio’ for example). However, there are local companies that offer services in

interior design and artistic ironwork. The business incubator of the Mari El Republic offers educational courses in landscape design etc. Most of this kind of organisation and enterprise are concentrated in Yoshkar-Ola.

The way state categorisation and collection of data is organised today does not define the cultural and creative industries as a particular economic sector and so this ‘sector’ and its activity does not exist as a defined sector (e.g., state statistical reviews use inappropriate and old-fashioned categorisation of activities).

Organisationally, certain types of enterprises that may be regarded as representing cultural industries remain linked to state cultural institutions and often act within or through them. The Art Boutique, selling works of applied art, or Gallery, operate within public institutions, mostly museums. Another feature of the existing cultural industries can be specified as their low level of specialisation. According to the ‘MariMedia’ website (which provides general information on the Mari El Republic and a directory of its enterprises and organisations), of the three recording studios in Yoshkar-Ola that posted any information about themselves, in addition to their main services, one studio offers musical training and another leases concert equipment and hosts musical evenings.

According to the ‘General Monitoring of Small and Medium-Sized Businesses in the Mari El Republic’ for the year 2010, there were 33 organisations (i.e. legal entities) and 53 individual entrepreneurs active in ‘entertainment, recreation, culture, and sports’. Film, newspaper publishing and broadcasting were in the hands organisations (respectively 3, 5 and 7) rather than individual entrepreneurs. In the field of software development, photography and the arts, the individual entrepreneurs were more numerous (respectively 18, 56 and 3). Representatives of the ‘old’ cultural industries – printing and publishing, graphic design, advertising, and photography – make up the largest occupational groups.

The Ministry of Culture policies are first and foremost determined by the fact that ‘traditional’ cultural industries (publishing, press, and media) are within its remit. The Ministry controls Mari El Radio’ (an autonomous organisation) and state enterprises such as ‘Mari El’, ‘Kugarnya’, and ‘Yamdelij’ newspapers; the Mari Book Publishing House, and the ‘Mari Magazine’. The Ministry also coordinates the activities of 19 periodicals of both republican, municipal, and urban district levels. The Mari El Republic ranks ninth nationally for the number of newspapers issued per thousand people (see table 6, part 5.3). The apparent result of joint governance/control for the cultural and the mass media sectors (which are managed separately at the federal level) is a broader representation of cultural content in printed and e-media and special support for its dissemination with the use of the ICTs.

The state-sponsored ‘Mari El Radio’ station is very active and broadcasts live 13 hours per day. In 2011, 90% of this broadcasting was carried out in Mari languages and 10% in the Tatar language. In addition, this institution is also engaged in holding concerts and Mari discotheques, e-publishing of Mari folk music records (on CDs and DVDs), creation and use of databases and information resources, including the Internet, software development and advertising. Within the framework of the project ‘Computer Technologies for Ethnic Minorities: the Creation of New Resources for the Development of the Mari Language’, an on-line dictionary of the Mari languages has been established (<http://marlamuter.ru/>) to facilitate their use for working on computer and in the Internet.

The Ministry of Culture of Mari El traditionally co-operates with private businesses in the field of support and promotion of regional ethnic cultures. In 2006, the Ministry provided support to the ‘Mari-Records Production Centre’ which organised a presentation of a Finno-Ugric Techno-musical project which took place in the framework of an international event that took place in Yoshkar-Ola. Currently, the Ministry continues to provide, for example, informational assistance to Mari pop projects.

In the Mari El Republic, the e-media provide a rich cultural content which is due to the policy of promoting both traditional Mari culture and mass culture, pop music, and other cultural products. The web portal of the Ministry of Culture presents TV channels and programmes with cultural content related to Mari El and broadcast by the all-Russian TV channels ‘Russia’ and ‘Kultura’. Regional radio broadcasting is dominated by musical stations which are represented both by the republican branches of the national radio stations (e.g. ‘Retro-FM in Yoshkar-Ola’, ‘Europe Plus in Yoshkar-Ola’, ‘Russian Radio in Yoshkar-Ola’) and local stations.

In the state cultural institutions, digitisation has developed into an activity of major importance in libraries which both use the Russian national library electronic resources and produce their own. The greatest attention is given to establishing resources related to regional history, ethnic traditional cultures, Mari languages, local history studies and so on which are regarded as a unique national treasure. Nonetheless, the general use of digital technologies remains at a relatively low level in the Republic (the region ranked sixty-first in the ‘Readiness of the Russia’s Regions for the Information Society Index’ – see Table 5, part 5.3). One reason for this could be low exploitation of digital technologies in the state-run and municipal cultural institutions.

CHALLENGES AND PROSPECTS

The high quality of Internet technology use characteristic for the region could make further extensive penetration of the Internet more efficient. Today it is already clear that developed www/Internet technology has introduced Mari culture into the global Finno-Ugric cultural universe Networks and communications which previously connected ‘peripheral cultures’ with the ‘centre’ and provincial and cultural institutions with the central and national ones, also channel today movement in the ‘opposite’ direction and connect unique and diverse local cultures to global communities. With migratory movement increasing, the possibility to ‘recharge’ identity for those who change places of residence becomes also very important.

Cultural and creative industries that are developing in Russia almost everywhere do not yet receive adequate attention and recognition in the field of cultural policy. Perhaps a minor Russian region, cultural policy of which already embraces mass media and consequently supports a greater ‘cultural’ use of ICTs, may offer innovative approaches to assessing the contribution of creators and creative industries in the development of the territory, as well as effective forms of their state support.

In the Mari El Republic, as opposed to industrialised and urbanised regions, the cultural industries (combined with the penetration of ICT) seem promising for the development of rural areas. The continued existence of rural settlements and the traditional ways of life and cultures of indigenous people and favourable environmental conditions make the countryside attractive for tourism and for eco- and agro-tourism in particular. Modern technologies assisting the tourist industry, support for crafts and traditional or unique local production can contribute to innovatory approaches to rural development which will also support preservation of the intangible cultural heritage in Mari El and its integration in the global context.

OMSK OBLAST

Omsk Oblast is located in south-western Siberia in the Siberian Federal District. It borders with Tyumen Oblast in the north-west, Novosibirsk Oblast and Tomsk Oblast in the east and in the south it borders the Republic of Kazakhstan. In territorial terms, Omsk Oblast (141,140 sq. km) ranks nationally as the 28th largest region and has the city of Omsk as its administrative centre.

Omsk Oblast is one of the ‘subjects’ (regions) of the Russian Federation with the Omsk Oblast Statute providing its juridical base. Its contemporary cultural character is the result of over three

centuries of development, starting in 1716 when Omsk became one of the main administrative centres of Siberia. At different times, the Omsk Oblast of today was part of Tobolsk Province, the Steppe Territories Region and the Siberian Region and its present territorial boundaries were established in 1944.

Administrative structure. Omsk Oblast includes one urban conurbation and 32 municipalities, including the Azov German National District established in 1992. There are 1,477 villages, 21 industrial townships and six urban centres of which Omsk is the biggest. The city of Omsk ranks nationally seventh in terms of population (1,154,000) and is one of the few Russian cities with a population of over a million. The other cities in the oblast are Tara (founded in 1594 and the oldest in the region, i.e. 122 years before Omsk), Isil'kul', Nazyvaevsk, Tyukalinsk, and Kalachinsk.

Population. The population as of 1 January 2012 was 1,974,000 with an urban population of 1,413,000 mainly living in Omsk. The population of the region is in slow decline (in 1989 its population was 2,140,000). Omsk has kept its million-plus status (achieved in 1975) but only through absorption several times of suburbs which were formerly rural areas (see Table 1, part 5.3).

The population of Omsk Oblast is ethnically very diverse which is the result of both historical development and contemporary migration processes (see part 3.3).

Ethnic Composition of Omsk Oblast (2010 Census)

Ethnic groups	size (thousand)	% of those indicating nationality
Russians	1 648	85.8
Kazakh	78.3	4.1
Ukrainians	51.8	2.7
Germans	50.1	2.6
Tatars	41.9	2.2
Armenians	7.3	0.38
Belarusians	6.1	0.32
Azeri	4.3	0.21
Chuvash	3.0	0.16
Uzbeks	2.8	0.14

The ethnic composition also includes: Poles (2,200), Estonians (2,000), Roma (2,000), Jews (1,700), Kyrgyz (1,600), Latvians (1,400), Moldovians (1,200), Mordvins (1,200), Tajiks (1,200), Georgians (1,100) and other less numerous groups.

Lack of development, including in the cultural sphere, especially compared to Russia's capitals, has led to people leaving for Moscow and St. Petersburg and also for Novosibirsk and less often for Sochi, Krasnodar, and Yekaterinburg. There is an inward flow of migrants, but the vast majority of those who now come to Omsk Oblast are foreign migrants (i.e. foreign workers). Of course, labour

migration to Omsk is not on the scale of Moscow but the general trends are the same. As in other regions, among migrants there are many Uzbeks, Tajiks, people from the Caucasus and Chinese.

Economic development. The main economic indicators for the regions show Omsk Oblast ranking between 30th and 40th nationally (see Table 2, part 5.3). In 2010, the gross regional product continued to grow and was 371.2 billion RUR (187,500 RUR per capita). In the same year, the average per capita income was 15,200 RUR with the average monthly salary 16,700 RUR.¹⁵

In the last decade, the main general trend of the region's development has been a slowdown in growth, though according to some indicators, in the areas of agricultural and food production and construction, the oblast is one of the leaders. At the same time some indicators – employment levels, depreciation of fixed assets, the condition of the roads – are very poor and the long-term negative balance of inter-regional migration (see Table 1, part 5.3) may be regarded as an indicator of a lowering of the quality of life in Omsk Oblast, especially if compared with other regions.

One of the main reasons for a lowering of the quality of life has been the re-registration in Moscow and St Petersburg in the not-too-distant past of the oblast's largest enterprises, in particular, Sibneft (now – Gazpromneft) and, as a result, sharp decreases in the region's tax revenues and budget. In the cultural field, for many years the indicators reveal an average performance which at a popular level is summed up as "it could be worse", "no worse than elsewhere" or "we also have this..."

CULTURAL INFRASTRUCTURE

In general, the infrastructure of the cultural sector in Omsk Oblast today basically comes from Soviet times. Administration of state cultural policy is the responsibility of the Ministry of Culture of Omsk Oblast. It is responsible for implementing state cultural policies in culture, the arts, film, library and museum affairs, arts and music education and those related to inter-ethnic and inter-confessional matters. The Ministry also co-ordinates other state agencies' activities in these fields.

In May 2012 the latest changes in the structure of the Ministry and its leadership were introduced. The structure of the Ministry includes three divisions: preservation, use, promotion and state protection of objects of cultural heritage; budget and finance (including financial audit control); and legal matters and personnel. Besides this, there are five departments: restoration and renovation work; nationalities policy and religion; cultural and leisure activity; analysis and forecasting; arts and cooperation with the 'creative unions'.

The 'Concept for Development of Culture in Omsk Oblast until 2014' sets out five priorities as follows:

- provision for increased quality of and wider access to cultural goods and services;
 - development of the intangible cultural heritage of the peoples living in Omsk Oblast and of amateur artistic creativity;
 - preservation and promotion of tangible cultural heritage;
 - introduction of new technologies and development of cultural information resources;
- provision of personnel for the cultural sector.

The Concept is being implemented through the long-term, sectorial structural programmes of Omsk Oblast, for example aimed at improvement of state management and financing of the cultural sector, of professional development in the sector, of libraries and library services and of preservation and promotion of tangible cultural heritage and so on.

¹⁵ In 2010, the average monthly salary in the cultural sector was 8,692 RUR, in 2011 relatively 10,374 RUR.

The oblast Ministry also actively cooperates with the professional ‘creative unions’ including the regional branches of the Writers’ Union of Russia and the Union of Russian Writers of the Russian Federation, the Union of Journalists, the Union of Photographers of Russia and others. The Ministry supports publishing projects of these organisations, their special evenings, presentations and professional competitions.

The Ministry also works for wider partnerships and public dialogue, for public promotion of the region’s cultural events and its historical and cultural heritage through, for example, the annual ‘Omsk Culture’ exhibition and in the context of exhibition projects involving Omsk artists and designers. Traditionally, all the state-run regional institution and many municipal ones participate in this annual event where the organisers draw the public’s attention to new cultural projects in the oblast and emphasise the role of culture in creating cohesion and countering destructive social tendencies.

**Cultural Institutions in Omsk Oblast
within the Ministry of Culture Responsibilities**
(data from the *Passport of Cultural Life*, 2011)

Type	Number
Theatres	10
Concert organisations and companies	6
Circus	1
Museums, art galleries	42
Public libraries	828
Culture houses and clubs	1,104
Cinemas and screening halls	118
Entertainment parks	5
Zoo	1
Educational institutions	78

Theatres. Omsk Oblast is one of the ‘theatre-loving’ regions of Russia, ranking third in terms of the number of theatre-goers (see Table 9, part 5.3). There are seven state and several municipal theatres in Omsk Oblast. The Academic Drama Theatre founded in 1874 is the oldest in the city and in 2011 the theatre received the prestigious national Feodor Volkov Award for its contribution to theatrical development in Russia. It has also received numerous awards for participation in various competitions including the national ‘Golden Mask’ awards.

The ‘Harlequin’ Omsk State Puppet Theatre attracts the biggest audiences and has a reputation for not being afraid to experiment. Its repertoire is for both children and adults. Recently it was

rehoused in a reconstructed building which is recognised as being one of best puppet theatre facilities in the country.

In Omsk, another theatre, founded in 1937, the ‘Young Spectators Theatre’ is very popular with teenagers and works closely with schools and tours to rural areas.

Apart from traditional festivals and tours, since 2004 the Omsk Musical Theatre, with the support of the Omsk Governor, organises a programme ‘Theatre for the Villages’ taking performances to rural areas.

The ‘Fifth Theatre’ is a new generation company created in the 1990s. It is famous for its unique repertoire which has included a lot of new themes, plays, theatre directors, actors, etc. The ‘Paradise’ Omsk State Drama Theatre has a similar history. It was also created in the 1990s with the support of the city administration. The Omsk State Northern Drama Theatre is located in Tara, in the north of Omsk Oblast. It was founded in 2002 and its company consists of Omsk graduates and it is also involved in educational work.

There are municipal theatres in Omsk Oblast including the Lyceum Drama Theatre which was established in 1994, on the basis of theatre classes at School No. 66. Other municipal theatres include Lyubov Ermolayeva’s Drama Theatre Studio, the ‘Skazka’ Municipal Puppet Theatre in Kalachinsk and the Alexander Goncharuk’s Theatre Studio. The Actors’ House in Omsk which is run by the regional branch of the national Union of Theatre Workers of Russia supports the professional theatre community and promotes theatre in general, helps retired theatre workers and actors and maintains contacts with Russian and foreign theatres.

Omsk Philharmonic was established in 1940 and organises annually more than 1,000 events in two recently refurbished halls. Tickets often sell very quickly. It is the umbrella organisation for the Omsk Academic Symphony Orchestra, the Omsk Russian Choir, the Omsk Chamber Orchestra, the Omsk Brass Band, the Omsk Folk Ensemble, a Male Voice Quartet and the ‘Solnyshko’ Children's Choreographic Studio etc. Omsk Philharmonia also organises a number of festivals and competitions (Siberian, national and international).

Museums. The number of visitors to museums has almost doubled in the past twenty years (see Table 8, section 5.3). There are eight museums with regional status and 29 museums are found in rural areas. The biggest category of museum relates to local history of which there are 33.

The largest Omsk museums are the Local History Museum and the Vrubel Museum of Fine Arts. The latter is one of the oldest museums in Siberia and is almost ninety years old. It possesses unique collections (including panels by Mikhail Vrubel, a native of Omsk, a collection of works by Alexei Yavlensky, watercolours by Hirasava, gold from the Scythian-Sarmatian period, Faberge pieces, jewelry etc.). The Museum participates in national projects, cooperates with Russian and foreign museums and carries out research and publishing work.

The Omsk Local History Museum – one of the largest museums in Siberia – has inherited collections which were created some 120 years ago and which belonged to the West Siberian Branch of the Russian Geographical Society. The museum contains more than 170 thousand exhibits. It carries out research, publishes a review, actively presents projects on the Internet, organises a variety of different exhibitions, and most importantly, engages in educational work and actively works with children.

Apart from these two largest museums, extensive and interesting collections can be found in the Dostoevsky Omsk State Literature Museum, the Art of Omsk Museum, the Kondraty Belov's Museum, the Liberov-Centre Museum, the Military Glory of Omsk Residents Museum Complex, and the Museum of Education. Many state structures and enterprises have their own museums, for example there is a Museum of Police History, a theatre museum, university and school museums and a private Brick Museum.

There are also some galleries including Artists' House, 'Kvadrat', 'Bosch', 'Perspektiva', 'Przhevsky Horse' and others) and exhibition complexes (e.g. 'Intersib' and 'Kontinent').

In the city centre there is the Omsk Fortress Historical and Cultural Complex which is an interactive, open-air museum. It has become a favourite place of relaxation for the Omsk public and a venue for various public events. The historic city centre including Lyubinsky Avenue, the palace of the governor general, Kolchak's residence, the Nikolsky Cossack cathedral and so on can also be considered as an architectural assembly of historical monuments.

Cinemas. Cinema and film screening have gone through great changes. Some of the cinemas from the ~Soviet period no longer function as cinemas but those that survived have been fully refurbished. In Omsk several big cinema-concert hall complexes and cultural-leisure centres have been built with screening facilities. They include 'Galactica' (the former 'Rodina' cinema), 'Babylon', 'Atrium', 'Crystal', the Mayakovsky cinema, 'Kontinent', 'Irtysh', 'Atmosfera', and 'Kinovideotsentr'.

In Omsk only two state cinemas remain with commercial screening of films firmly established. 'Kontinent', for example, a shopping centre complex and the biggest in the city, has on its third floor, a nine-screen multiplex cinema.

Clubs. The fate of the 'palaces of culture' constructed in Soviet period in each district of the city by every more or less large Soviet enterprise has been complicated. During the past twenty years some of them have changed the profile of their activity, while others have been forced to rent out their premises. It was particularly negative in the Omsk suburbs which have experienced as a result a shortage of cultural facilities.

Commercial organisations are active in the entertainment market and totally dominate nightlife. For example, there are more than 40 nightclubs in Omsk and the most popular include in their offering pop and rock music concerts and performances of various types etc. Official statistics and data gathering categorise these enterprises as public eating places i.e. with no connection the cultural sector.

In general the private/commercial cultural sector in the region is developing in two directions: in retailing and in the leisure-entertainment market. Private firms are operating in practically all spheres of culture: sales of books and other printed matter, commercial air broadcasting, touring and concert organisation activity, gallery and exhibition activity and so on. But in terms of its share the commercial component in culture seems to be considerably less than that of state activity although there has been no study to substantiate this impression.

Cultural education and training. A public system of culture and arts education and training was established in the Soviet period. It is focused on children and teenagers and provides for equal opportunities and fair access to cultural activities and participation. In the system of general education there is a tradition of formal organisation of visits to theatres, museums, exhibitions etc. There are discounted rates for schoolchildren at museums and theatres and in state-run cultural institutions reductions are also available for tertiary level students.

Out-of-school arts education is mostly provided by the network of municipal children's arts schools and music schools where the fees are almost symbolic. There are 19 arts schools and 3 specialised arts schools in Omsk. In addition there are private facilities for children where such training and teaching is much more expensive. A deeply-rooted belief in the importance of sport, playing the piano or studying foreign languages for schoolchildren persists among parents and sustains the existing demand.

Outside the formal education system, younger people socialise within virtual networks which establish their own life-styles and cultural environment. After graduation, young people are less

influenced by culturally unifying standards of the formal system. Involvement in the formal system seems to return later, for example after retirement as the elderly often join public organisations, including those of war and labour veterans, whose activities have a strong cultural component e.g. support of amateur artistic activity as a part of their general welfare provisions. It is quite obvious cultural policies should pay more attention to cultural provision as people of the ‘third age’ make up more than a quarter of the population of the region. Many of them are active and eager to participate in public and cultural life and contribute to public well-being.

It is difficult to estimate to what extent how effective existing cultural provision delivered by the system is and whether it is meeting current demands as reliable indicators have yet to be developed. One can say that in quantitative terms provision exists for children, especially schoolchildren but after that there seems to be a sharp decrease in cultural participation in what is provided by the system. By contrast the growth of ‘subcultures’ – from fans of TV-series to a variety of other culturally-based communities – clearly evident. Existing provision does provide opportunities, for example, for those who want a specialised arts education.

CULTURE, CULTURAL DIVERSITY AND SOCIAL COHESION

Omsk Oblast is ethnically and culturally diverse. More than 85.8% of the population in Omsk Oblast are Russian. The overwhelming majority of representatives of other nationalities (Kazakhs, Tatars, Ukrainians, Germans, Poles, Belarusians etc.) have been living in the region’s historical territory for a long time and without any problem. There may be some exceptions in relation to the Kazakhs, but not fundamentally serious. The share of recent migrants has not exceeded 2%; therefore the ethnic element of the population has not reached high levels to create tension as exists, for example, in Stavropol or Krasnodar districts. In Omsk Oblast as yet there is also no significant competition for workplaces between migrants and the local population. In line with the regional authorities’ policy interethnic relations are publicly discussed only in a context of harmony with ethnicity understood as the basic element of cultural diversity

The role of culture in creating social cohesion is usually looked at in several ways. First, it develops a sense of identity – for this region it would be regional and cultural-historical. Second, as part of a struggle against inequality and exclusion and third in relation to the integration of migrants. All of these are aimed at preservation of stability and prevention of social, political and interethnic conflicts. Cultural policy to develop regional identity to bring the people of Omsk and Siberia together has not been of great significance. Of course it is happening and there has been some good experience of this but in the fight against inequality and, even more, integration of migrants, no steps have been taken, nor any action programme or goal-oriented policy developed. This is connected, in our opinion, with three factors:

- first, there is no federal programme and to develop such a programme at the level of regional funding and resources is problematic;
- second, the level of inter-ethnic tension in the region is considered to be low and below average;

thirdly, the prevalence of conservative practices in the management of the region.

Thus, in the region there were no significant conditions to prompt discussion of the problem neither of social cohesion in general, nor of the role of culture in particular.

The ethno cultural diversity sphere is quite well developed, and in particular, in the region, there is a developed network of public organisations set up along ethno cultural lines. In Omsk Oblast there are about 50 officially registered ethno cultural associations representing the nationalities, including three registered as regional bodies and seventeen locally registered. In addition to these organisations, in places of concentrated settlement of ethnic groups, associations and centres of national culture are set up under the aegis of local municipal cultural institutions. The Germans

have been the most active with centres of German culture (community centres) created in Omsk and in sixteen municipal areas.

There are more than 50 similar centres now, some of them having the legal status of state institutions of culture. At present there are 32 centres of Russian (Slavic) traditional culture, 4 Ukrainian, 8 Kazakh, 2 Latvian, 1 Tatar and 1 Armenian operating in the oblast (in municipal areas and rural settlements). The structure of these national cultural centres reflects the ethnic composition of the population of Omsk Oblast and their main activities are celebrating national holidays, participation in cultural projects in the region, communication with other national centres, providing language courses, and presentation of their national cultures (mainly cuisine and traditional music and dance) at various events.

Most of the national cultural associations operate out of the regional state cultural institution 'The House of Friendship' which was established in 1997 and which provides methodological guidance. The purpose of this new structure, novel for those times, was to create the conditions to preserve the historical and cultural heritage of the different nationalities in the Omsk Irtysh region.

The region has quite considerable experience in holding events aimed at strengthening regional identity and promoting respect and friendly relations between the different nationalities. One of the widespread practices in the region it is worth mentioning are the festivals of national culture. The 'Soul of Russia' regional festival of Russian culture held since 1992 was one of the first. In framework of this festival there are 'culture months' held in various parts of the region which usually close with a collective celebration in the Omsk Philharmonic Concert Hall. In addition, an exhibition of arts and crafts is held, as well as folk festivities. On a smaller scale than the 'Soul of Russia' festival, but also quite lively, are the festival of traditional Russian culture 'Egory Horobry' (held since 2001) and the 'Pokrovsk Fair' celebration of traditional crafts (held since 2004). All these activities are based on Russian traditional culture, but with the accent on the Siberian character of this culture.

As many nationalities participated historically in the colonisation of Siberia, a significant number of these activities have a multinational character. Though Russians have always represented the vast majority of the settlers for ideological reasons (the frontiers of empire had to be colonised by Orthodox Christians), in recent times it is common to emphasize the international nature of the colonisation and of the Soviet period of development of Siberia (also for ideological reasons). Traditionally there is a large number of different activities and events (festivals, days of national cultures, competitions etc.), where all national cultural associations and collectives of the region take part. The most significant example is the regional festival of national cultures 'Unification'.

The 'Unification' festival has been organised annually by 'The House of Friendship' beginning since 1998 with participation of the performing arts groups of the various nationalities, solo singers, vocalists, musicians playing national folk instruments, crafts practitioners, artists, photographers and so on. The aim of the festival are to support revival, preservation and development of local national crafts in the Omsk Oblast and to increase the artistic level of performers, to stimulate the creation of new performance groups, to share the experience of the national cultural communities and associations, to develop cultural cooperation and enhancement of interethnic relations in the region. In 2000, the festival of national cultures 'Unification' took place in the form of a chain of ten-day festivals including Belarusian, Ukrainian, Russian, the Russian Federation German, Tatar-Bashkir, Kazakh etc. in which performance groups from Omsk Oblast, other regions of the Russian Federation and CIS countries participated, as well as groups from Germany, Israel and China. In the following year the festival took place in a more complex format with 'Miscellanies' of the national cultures of the people of the Omsk Oblast - Turkic, Slavic, countries of Western Europe and the Baltic, countries of the Caucasus, Near and Far East.

Since 2002, the festival functions on a biennial basis, with a special feature of the 5th and 6th Festivals being celebration of traditional holidays in places where the people of one particular

nationality were concentrated. The programme of the 7th Festival included exhibitions of national crafts, photographs and books, seminars, practical sessions and creative workshops to increase the professional level of amateur groups, concerts, competitions, cycles of activity devoted to memorable and significant dates, customary and traditional national holidays. Within the 8th 'Unification' festival were organised the third International Neighbouring Territories Festival of the Russian Federation and the Republic of Kazakhstan 'Yes, There Will Be Sincere and Honest Friendship', the sixth Interregional Festival of Cossack Culture 'Heritage', a Festival of Polish Culture, the twelfth regional children's spring Easter festival of culture of the Russian Federation's Germans (including the seventh regional competition for young artists 'You Are In My Heart, My Little Homeland - Spring Motifs'), the twelfth regional exhibition of arts and crafts ('Easter Souvenir'), the seventh regional children's singing competition 'Maiglockchen – the Lily of the Valley', the seventh regional festival of culture of Russian Federation Germans 'The Phoenix', the eleventh regional pop-song competition 'Weihnachtsstern – the Christmas Star', the fourth regional festival of Ukrainian national folk culture 'Hearing Ukrainian Musical Themes in the Soul', the third regional competition of Tatar song 'Yana Joldiz – the New Star' and the third regional competition 'Zhas Darin – Young Talents' (in Kazakh language).

The House of Friendship holds events for such Slav holidays as Christmas, Shrovetide ('Maslenitsa'), Easter, Trinity Sunday the, Ivan Kupala festival, Obzhinki, for the Turkic holidays of Navruz, Meyrama, Sabantui, for German ones of Harvest Festivals.. Popular with people are events celebrating Ligo, Ligo-Yukhanus, Dews ha-Shangs, Purim, the Hanukkah, Vardavar, also put on by the House of Friendship. In the region there are cultural practices facilitating social cohesion which are not a part of official policy. For example, when Kazakh auls (villages) celebrate Sabantui, they invite all their friends and neighbours, irrespective of nationality. Or, for example, in the village of Tsvetnopolye where many Estonians live (though they are not the majority, earlier it was a German-Estonian village, now because of the emigration of the Germans it is multi-ethnic), the holiday for the village as a whole for many years has been Yanov Day.

The Centre of Slavic Traditions and the Department of Russian Traditional Culture of the State Centre of Folklore of the Ministry of Culture of Omsk Oblast are the initiators of the organisation of folklore festivals. So, the 'Big Siberian Round-Dances', the popularity of which has been growing, have been organised regularly since 2004 as part of a common Trinity Sunday holiday in Omsk, Bolsherechye and Muromtsevo. The Siberian Cultural Centre has been organising 'Maslenitsa' (Shrovetide Pancake Week) celebrations in different regions of the area since 2005. Very often within various events, fairs are arranged, for example, during such events as 'The Festival of the North', 'The Queen of Sports', 'The Singing Field', 'Agro-Omsk', the 'Military Equipment, Technologies and Weapons' exhibition and the regional exhibition 'Omsk Culture'.

Since 2004, 'The Singing Field' festival has taken place annually on Russian National Day. It includes public festivities in the central square of the city and a concert at the Dynamo stadium where all the municipalities are represented in the performance.

Perhaps the most popular annual events held in Omsk do not have any ethnic character. This includes Victory Day which, apart from main events in the central square and in Victory Park, involves other public festivities and a ceremonial salute which everyone really comes to see. It also includes Omsk Day which is celebrated on the first Sunday of August and the Siberian international marathon, held since 1990 on the first Saturday of August, on the eve of Omsk Day. This combination of a marathon with Omsk Day is successful as the status of this sports celebration is very high (the Omsk marathon was the first in Russia to receive bronze status of the International Association of Track and Field Athletics) and many important sports and senior officials attend, including guests from many other Russian cities, foreign participants (including Ethiopians, Nigerians and other runners of nationalities still exotic for Siberia), and therefore the regional authorities pay very great attention to its preparation and organize it on a very high level.

It is necessary to point out generally that sports holidays and events play a great role in contributing to social cohesion. Significant achievements by Omsk athletes in rhythmic gymnastics, boxing and hockey create not only a certain sense of pride, but also create subcultures of enthusiastic supporters.

The situation concerning the diasporas of so-called 'new migrants' (i.e. from the former Central Asian and Caucasian Republics of the Soviet Union, and the Chinese) is difficult and has not been the subject of serious study. The national cultural centres are a sphere which can be controlled but are only a 'top of an iceberg', for according to expert estimates no more than 10 % of the members of a particular nationality participate in them. What is actually happening in the Diasporas and what processes are developing there, is a subject that has not been studied deeply. These communities are often quite closed which represents an obvious threat for stable development. It is obvious that in this sphere special research is necessary.

For a long time, the region of Omsk has been a cultural centre for people who were indigenous or for those who have long resided here, for example, Kazakhs, Tatars, Ukrainians, Poles, Latvians, Estonians, Finns, Belarusians and Jews.

Public cultural institutions such as the 'Second Division of the Siberian Cossack Army', the Ukrainian Centre for Slavic Traditions 'Siry Klin', the 'Historical and Cultural Centre of Siberian Cossacks' and the local independent Belarusian institute 'Belorussians of Omsk' are doing a lot of work studying, preserving and promoting national culture. Based on the successful work of these organisations there are people who are using field data that has been collected during expeditions in the Omsk region. For example, the ethnic folk ensemble 'Ermak' of the Cossack Cultural Centre has in this way been reviving the best traditions of domestic Cossack singing. Rich musical and ethnographic material found by the group was converted into song books and recordings which are not only popular among the folk communities of Omsk, but also far beyond the region.

The position of the German centres, especially in comparison with other national centers, is the most favourable as they have both Russian and German governmental support. Special support programmes, connected with decisions by the intergovernmental Russian-German Commission (created in 1992 and which meets annually) on support for the ethno-cultural heritage of the Russian Germans, as one of 'repressed nations' (as defined by the Russian Federal Law of 1994) and obligations related to rehabilitation were accepted by both the Russian and German sides. The biggest group of Russian Germans lives in Omsk Oblast, about 50,000 people, mainly a result of deportation of Germans to Siberia in 1941–1942. Also about 50,000 Germans live in Altai where, as well as in Omsk Oblast, a German national area was created 20 years ago. In Omsk Oblast, apart from the German National Area and 53 centres of German culture, there are 11 local national and cultural autonomies/communities, 4 public organisations (the regional youth organisation of Russian Germans, the children's centre of German culture 'Hoffnung', the Union of Germans of Siberia and the German cultural society 'Soglasiye').

Religious matters in the Omsk region, as well as in the Russian Federation in general are complex and dynamic. According to official figures there are 248 religious organisations registered in Omsk Oblast. Of these, 115 belong to a diocese of the Russian Orthodox Church, 44 are Islamic associations, 61 are Protestant religious organisations, 9 organisations are Catholic and 2 are Greek-Catholic churches and one organisation for each of the following: New Apostolic, Armenian Apostolic, Mennonites, Jehovah's Witnesses, Buddhists and Hari Krishnas.

The largest religious organisation is the Omsk-Tarskaya Diocese of the Russian Orthodox Church. It accounts for about half of the registered religious groups. It includes 77 parishes, 3 monasteries, one religious school and one missionary centre.

A notable phenomenon in religious life is Islam to which is a considerable proportion of the Turkic population in the region adhere. Religious associations of Muslims are found in areas densely populated by Kazakhs and Tatars in Omsk, in Tarsky, New Warsaw, Nazyvayevsky, Ust-Ishimsky,

Muromtsevsky, Taurian, Isilkulsky, Pavlograd, Moskalensky and Tevrizsky districts. In addition, Omsk is one of the major Islamic centres in the Russian Federation as the Omsk Mosque, which was opened in 1997, is the largest one in the Eastern Urals and the ‘Spiritual Administration of Muslims in Siberia’ is also based in Omsk. There are also organisations operating in parallel which are the part of the ‘Spiritual Management of Muslims of Asiatic Russia’ with tension in the relationship between these two structures.

Omsk is also the Asian centre for the Evangelical Lutheran Church (ELC). Omsk hosts the headquarters of the ELC for the Urals, Siberia and the Far East. In the Omsk region there is a rather large number of communities of Baptists. In recent years communities representing new religious movements of the most diverse variety have appeared. Their activities are a cause for concern of the leaders of all confessions considered to be ‘traditional’. But these communities are too small to represent any serious threat to the stability of inter-confessional relationships. In general, if we talk about conflict situations, they arise more often not between confessions, but within them. This applies particularly to the Muslims and Baptists, as there is an apparent struggle for leadership between groups within these two communities.

The following figures provide evidence of systematic and complex implementation of programmes and projects of ethnic cultures development: according to the programme *State Support for National Cultures* from 2000 to 2011 17 thousand actions were held, more than 1500 creative collectives, 1113 soloists from 32 municipal regions of Omsk Oblast and the city of Omsk, 16 regions of the Russian Federation, 7 areas of Kazakhstan participated; Germany, Israel, China, Latvia, Poland, Uzbekistan, Ukraine. It should be noted that creation of the House of Friendship is a real long-term project of regional Administration which is also being supported financially.

Thus, the situation in the field of inter-ethnic and inter-religious relationships is rather stable in Omsk Oblast. Certainly, there are important issues connected with absorption of migrants, including matters related to crime, illegal migration, ethnic businesses, growth of extremism etc. but in general the social situation in these areas can be characterised as neutral.

The numerical predominance of the Russian population and traditionally benevolent relations between people who have been living in the region for a long time, a relatively small number of new migrants compared to other regions and an absence of serious conflict – these are the reasons why inter-ethnic and inter-confessional problems are far from taking first place in the list of priorities. People are more worried by the problems of employment and family which, for most people, are not connected with ethnic or religious factors.

In 2011, the ‘Concept of State Nationalities Policy in Omsk Oblast’ was adopted to define the main directions of ethnic policy. It is proposed, on the basis of the Concept, to develop laws governing interethnic relations. A weak spot of cultural policy in this area is insufficient consultation. In 2009, for example, it was decided to establish a ‘Nationalities Village’ in Omsk – a public park with ethnically-based features. The park is to be located in a densely populated area lacking any cultural institutions or recreational facilities (except for shopping malls). The decision on construction of such a complex was important but there was no public discussion of the project except for meetings with the representatives of national and cultural autonomies.

CULTURAL AND CREATIVE INDUSTRIES

Entrepreneurial activity in the region’s cultural sector could be described as average. It is natural that the greatest activity exists in new areas of culture where the state is not occupying the ‘commanding heights’ (e.g. the leisure industry, the Internet and retailing). Traditional cultural industries receive project-based state support as do traditional folk crafts. Apart from the problems in the cultural sphere, development of creative production has been impeded by problems that are in general affecting small and medium-sized businesses. In addition, a significant part of the cultural

and creative industry enterprises in Omsk are Moscow business affiliates, subsidiaries or investment ventures.

Nevertheless, one can note sufficient activity of companies in the regional advertising market (e.g. 83 advertising agencies, 23 firms manufacturing souvenirs and promotional products, 21 firms offering PR services – in all, 200 businesses in the sphere of advertising). In terms of publishing, there are more than 20 private businesses that are active. Design, especially interior design stimulates production of related materials and there are in Omsk more than 160 firms working in the area of renovation. More than 100 firms are offering web-design services and provision of video services is widespread. In Omsk there are more than 20 picture restorers and 2 restoration workshops.

The index of Internet use in Omsk Oblast is high and in the rating of regions in terms of readiness for the ‘Information Society’, the region comes 38th (see Table 5, section 5.3). In the sphere of state culture, new information technologies have primarily developed in the libraries sector and the Pushkin State Regional Research Library is the leader, boasting almost the full range of state-of-the-art technological facilities. Other areas are developing slower in this respect.

With regard to cultural information, news websites and especially social networks, are very active. For example, there is no specific advertising for the tours of rock groups and rock performers, but all their concerts are actively discussed in these networks before and after they happen. Omsk has its own rock traditions (though not so strong as in St. Petersburg or Yekaterinburg), but nevertheless, Egor Letov and his group ‘Civil Defence’ and some other groups have created a special following and subculture which is located in clubs (e.g. ‘Hangar’, the Rock Club and the recently closed ‘Che Guevara’) and in rehearsal spaces and is supported by fans who are businessmen. The most popular information site is www.zaotdih.ru.

For the development of the cultural industries in Omsk and the oblast there are sufficient resources. The region has a severe shortage of cultural events, the cultural infrastructure is insufficiently developed and cultural provision is geographically distorted – the suburbs of Omsk and some rural areas are acutely culturally deprived in terms of provision. There are industrial areas and housing estates in Omsk in need of regeneration but the link with culture and cultural development is not made. Celebration of the 300th anniversary of Omsk, for example, includes cultural actions, but they are not connected with any regeneration strategy or development of culture industries, but are traditional, festivals and the building of a ‘house of creativity’ and a library.

In this situation it is evident that it is in principle difficult for a ‘creative class’ without special support to break into and participate in the regional economy, particularly in such a region as Omsk, where priority is given to highly profitable industries such as oil refining, traditional industrial production, construction and so on. Besides, the low prestige of cultural creativity (strongly connected with low salaries within the sphere) and the relatively low profitability of many cultural industries mean that they are marginalised from traditional business investment and interests. The statement that it is not necessary to help talents because the real talent will emerge by itself may perhaps have been relevant in the Soviet Union where there were systems of upward adjustment and social levelling, but not now.

It should be noted that for a proper analysis of the cultural industries there is not a lot of information available and it needs special research. Nevertheless, one can state that conditions for the development of cultural industries in Russia (and, consequently in Omsk Oblast), are not favourable. There are no privileged tax arrangements, no preferential arrangements related to the renting of premises, no crediting facilities, and no modernisation programmes. In other words, no special programs were created for the development of the cultural and creative industries, although their creation could be a powerful cross-cutting project, and cultural development should have the same (if not a greater) priority as a national project, as the ‘Health’ and ‘Education’ have.

Concrete examples of enterprise activity (if we don't call a cultural industry everything that is done for money) are the cultural and leisure centers (the 'Continent', 'Atrium' etc.) art cafe ('House of Actor'), show restaurants ('The Mill'), galleries, clubs, concert activity (organisation of tours), trading books, objects of art, etc. Development of ethnic crafts also exists on a project basis.

CHALLENGES AND PROSPECTS

The particular characteristics of Omsk Oblast's cultural development have been determined by the region's history, its socio-economic situation, its demographics and the policies of the authorities. Today in the region all the conditions exist for future cultural development. The key is in the necessary way to use the human potential and cultural resources – heritage, educational institutions, management experience, contemporary technologies and the emerging cultural industries and not only for the sake of the 'cultural sphere' itself. It is essential to tackle general social and economic problems facing the region, and in particular using the example of successful experience of policy in the ethnocultural sphere. One of the risks for the future is undoubtedly the absence of a strategy of development in changing, indeed in extremely fast changing, circumstances.

The fundamental achievements of culture in Omsk can be found on the authorities' official websites and in official publications. Problems of cultural policy and how to resolve them are less well covered, therefore it is essential to point out certain approaches to their resolution, albeit to problems that are of a systemic nature:

- excessive centralisation and a need to close the gap in cultural opportunity between the Omsk and other parts of the region;
- low coverage of the population by cultural programmes;
- low level of considerable part of cultural programmes;
- social and age gaps;
- regional isolation;
- absence of distinct ideology, education, cultural education among youth.

It is evident that even with existing funding levels in the sphere of culture sphere, diversification is possible. Besides that, 'cultural promotion' and wider use of regional channels for offering information about culture and effective advertising of events are necessary. The main thing is the extensive public discussion of all projects and changes in the cultural life.

In many respects, the situation in the cultural sphere in Omsk Oblast is similar to the situation in the country as a whole because centralisation of all spheres of life in the Russian Federation grows. Cultural policy in the region does not basically differ from cultural policy in the other regions of the Russian Federation. There is a problem of growing social inequality and for a significant part of the population limited provision and limited access to cultural opportunities. Increasing differences in society, which are on-going and even intensifying, can be considered one of the real threats to social stability. In such a situation, the immediate relevance of culture in to social cohesion issues is obvious.

ULYANOVSK OBLAST

Ulyanovsk Oblast is one of the eighty-three federal regions/'subject' of the Russian Federation and is part of the Volga Federal District. It borders Samara Oblast in the east, Saratov Oblast in the south, Penza Oblast and the Republic of Mordovia in the west and the Chuvash Republic and the

Republic of Tatarstan in the north. The Oblast is the 59th largest territory among the subjects of the Russian Federation (37,200 sq. km) and its administrative centre is the city of Ulyanovsk.

Administrative structure. Ulyanovsk Oblast includes 3 urban areas (Russian ‘okrug’), and 21 municipal districts; on its territory are 31 urban and 112 rural settlements. Of the six important towns the largest and the only one that is growing in size is Ulyanovsk. It was founded in 1648 and has 637,200 residents. The city occupies 19th place in terms of population size of Russian cities. The other towns are Dimitrovgrad, Inza, Barysh, Novoulyanovsk and Sengilei.

Population. The population of the region is 1,382,800 with 74% of the population urban (2013). The number of people living in the region is slowly but steadily declining (see Table 1, part 5.3), amongst other things because of migration to other regions. The ethnic composition of the region is diverse as a result both of the history of the Volga region and modern migration processes.

Ethnic Composition of Ulyanovsk Oblast (2010 Census)

Ethnic groups	size (thousand)	% of those indicating nationality
Russians	901.3	73.58
Tatars	149.9	12.24
Chuvash	95.0	7.75
Mordvins	39.0	3.18
Ukrainians	51.8	0.86
Azeri	4.6	0.37
Armenians	4.6	0.37
Roma	3.3	0.26
Belarusians	2.6	0.22
Germans	1.9	0.15

Russians, Tatars, Chuvash and Mordvins are considered to be the indigenous population of the region.

Economic development. Ulyanovsk Oblast receives subsidies from the federal centre i.e. has a subsidized economy (see Table 2, part 5.3). In 2011, its steadily growing gross regional product was 2,234 billion RUR with average per capita income 14,300 RUR, the average monthly salary was 15,000 RUR.¹⁶ The most dynamic sectors are arable farming, manufacturing industry and construction.

¹⁶ In January 2013, the average monthly salary in the cultural sector was the lowest – 10,442 RUR or 62% of the average monthly salary in the region.

CULTURAL INFRASTRUCTURE

The cultural infrastructure in Ulyanovsk Oblast was basically established in Soviet times with the main features preserved until now. The regional state-run institutions of culture, arts, cinema, and culture and arts education, as well as archives, are supervised by the Ministry of Arts and Cultural Policy of Ulyanovsk Oblast.¹⁷ In addition, there are cultural institutions which are the responsibility of other bodies.¹⁸

The Government of Ulyanovsk Oblast gives high priority to development of the cultural sector as a way to improve the general socio-economic situation, quality of life and 'investment attractiveness' of the region. Major cultural projects are supported by the Governor of the Oblast and the main aspect of state support for culture is its constantly increasing funding, a large proportion of which is goes to support of the cultural infrastructure.

Despite the 2009 economic crisis the culture budget, including all its components, has significantly increased, including through receipt of federal funding and funding from special structural programmes. While in 2007 the consolidated budget of the cultural sector was 778 million RUR, by 2011 this figure had practically doubled to 1,597 million RUR (growth to 2010 was 35.8%). The percentage share of the budget for culture in the consolidated budget of Ulyanovsk Oblast has also grown in recent years, reaching 4.7 % by 2011.

¹⁷ The competence of the Ministry includes development of regional cultural policy and normative regulations; law enforcement functions in the sphere of culture, art, cinema, archives; education in the area of culture and arts; monitoring of compliance with regulations related to archives and responsibility for the condition of the national state-owned museum holdings.

¹⁸ Thus, of 1,090 libraries of the region, only 574 belong to the sphere of culture; 489 come under education, 21 libraries are departmental and 6 libraries are run by trade unions.

The budget for the cultural sector in Ulyanovsk Oblast, RUR m

	2009	2010	2011	2011 budget vs 2010, %
Consolidated budget of cultural sector	1,092	1,175.9	1,597.2	135.8
% of the consolidated budget of the region,	3	4	4.7	
Incl.:				
Regional budget	369.2	405.0	671.9	165.8
Municipal budget	722.8	770.9	925.3	120.0
Earned income from activities				
Regional institutions	32	55	71.8	130.5
Municipal institutions	42.7	44.2	47.5	107.5
Funding from regional structural programmes of the sector	1.2	6.2	76.9	1,240
Federal budget funds	19.2	45.1	67.2	149

Thus, a particular feature of the cultural sector in Ulyanovsk Oblast is that over several years it has been financed on the ‘surplus’ principle which enabled the accumulation of resources which were used for implementation of large-scale projects at national and international level.

Development of the state grants system in the cultural field in Ulyanovsk Oblast has a long tradition. When Governor Sergei Morozov and his team came to power in 2005, they launched regular competitions for social and cultural projects aimed at supporting youth initiatives, the cultural sector, education and nationalities policy. In addition to this, in 2011, for the first time, a unique regional grants competition was announced for participants from the whole of the Russian Federation.

An important role in implementation of innovative projects in the region is played by the project ‘Ulyanovsk – Capital of Culture’ and its associated foundation. This huge project aimed to develop a new cultural policy which on the one hand would address the overarching task of modernisation of the cultural infrastructure and on the other hand would have a wide impact on people’s quality of life and change attitudes to culture. The objective of this project is not ‘culture for culture’s sake’, rather it is so that culture can become a ‘driving force’ of the regional economy.

The ‘Ulyanovsk – Capital of Culture’ project enables the region to involve a lot of partners in implementation of cultural projects and to create a new cultural environment, in particular through more dynamic use of the existing cultural infrastructure. Several large-scale international festivals and forums were held within the project. A specific feature of these events is that they are accompanied by a varied cultural programme including cultural events of national importance targeted at the public of Ulyanovsk and the region. Thus, in 2011 in the framework of the international congress ‘Culture as a Resource for Modernisation’, the Russian premiere of

Alexander Sokurov's film 'Faust' took place, the film having just won the main prize of the International Film Festival in Venice.

The cultural infrastructure of Ulyanovsk Oblast mostly consists of traditional institutions.

**Cultural Institutions in Ulyanovsk Oblast
within the Ministry of Culture Responsibilities**
(data from the *Passport of Cultural Life*, 2011)

Type	Number
Theatres	4
Philharmonia	1
Circus	1
Museums, art galleries	54
Public libraries	571
Culture houses and clubs	550
Film theatres and screening facilities	69
Entertainment parks	7
Educational establishments	62

Theatres and Philharmonia. Ulyanovsk Oblast has three theatres which are the responsibility of the regional authorities — Goncharov Drama Theatre, Youth Theatre, and Leontyeva Puppet Theatre, and one municipal theatre – Ostrovsky Dimitrovgrad Drama Theatre. In addition, there are the independent 'Enfant Terrible' Theatre Studio and 'Catwalk' theatre, a private puppet theatre 'Ladushki', and about 30 amateur theatre studios. By 2011, all state theatres of the region had their legal status changed from 'state' to 'autonomous' cultural institutions which enables them to extend their financial independence. As a result of this, the number of performances increased, the repertoire changed more often and theatre attendance grew by 4.7%. (See also Table 9, part 5.3)

Ulyanovsk Philharmonia has also changed its status to being an 'autonomous' institution. It consists of the Governor's Ulyanovsk State Academic Symphony Orchestra, the Ulyanovsk Russian Folk Orchestra and the 'Derzhava' Ulyanovsk State Brass Band. A new concept, turning the Philharmonia into a 'House of Music', is the basis for its modernisation and activities which are aimed at developing and creating for the public a context in which to familiarise themselves with music and musical culture of all genres and styles. The Philharmonia is engaged in concert activities, organises tours, music shows, performances of classical and light music and it also invites prominent Russian and foreign performers and conductors. As a result, its audiences have also started to increase.

Museums. Of the museums in Ulyanovsk Oblast, one has national status (the Lenin Museum Reserve) and three museums are the responsibility of the regional authorities (the local history and

fine arts museums, and the Lenin Memorial). There are 8 municipal and 34 specialised museums belonging to various bodies and in addition, 2 private museums and 200 school ones. The majority of museums deal with local history or cultural themes (45) and three museums commemorate important people.

Museum collection acquisitions are a result of research expeditions and excavations, purchases and gifts and in 2011 there were over two thousand such acquisitions. The increase of exhibition spaces, creation of new displays and organisation of exhibitions is leading to the growth of visitor rates which are the highest in the Volga Federal District – 328 visitors per 1,000 population (see Table 8, part 5.3). These high statistics are due to audience development activities and to the inclusion of regional museums in tourist itineraries with regional tourism operators having eleven museums in their itineraries, national operators including four museums and foreign tour operators including two museums. The national programme of patriotic education is in its second year and involves compulsory visits by schoolchildren to museums.

Libraries. Despite the crisis of the end of the first decade of the 21st century, the performance indicators related to library services have improved. In early 2011, a national inventory of libraries was carried out and data on 1,090 libraries in Ulyanovsk Oblast are now published on the website of the National Library Statistics Monitoring Unit. The library network is being developed in the direction of creation of ‘model libraries’.¹⁹ Since 2006, fifteen such libraries have been established in the oblast which represents 3% of the total number. Yet another development is the creation in libraries of centres of legal information accessible by the public.

In 2011, library services were provided for 40% of the population which is consistent with the average national ratio. The number of registered library readers increased by 0.2% which however does not alter the significant general decline of library users (see Table 7, part 5.3). In 2011, there were 9,224,727 books in Ulyanovsk Oblast public libraries and in the same year the level of book acquisitions for library collections was 20% higher than in 2010. Acquisitions consist of books, periodicals, e-publications, maps, discs, etc. including publications supported within the regional book publishing programme. The latter is focused on publishing works on local history and culture and literary works by Ulyanovsk Oblast authors. Nevertheless, the level of new book provision remains rather low. The average annual number of new acquisitions per 1,000 population is 135 (250 is recommended according to UNESCO and IFLA standards) and varies between municipalities e.g. in Dimitrovgrad the figure is 58 and in Sura district – 391.

Clubs. Ulyanovsk Oblast has 3,762 clubs and interest groups of various types (on average 7 such groups sharing one set of premises). Their number and the number of participants are slowly declining. Half of such clubs and interest groups involve children under 14; 67% consist of amateur folk groups totalling more than 30,000 participants and who make up 62% of the total number of club participants. Decline in these activities is attributed to the low-level of the technical facilities of the clubs and their premises (e.g. lack of heating and depreciation of instruments, equipment, costumes and equipment that can reach nearly 70%).

In 2012 this issue was addressed by the regional structural funds programme ‘Culture in Ulyanovsk Oblast for 2012–2016’, with funding earmarked for reconstruction and repair of buildings, renovation of lightning, sound and stage equipment, purchase of musical instruments and special furniture for municipal children’s art schools, purchase of special equipment for municipal archives, purchase of special-purpose vehicles for mobile provision of services to the public and computer equipment for municipal institutions of culture. In addition, to encourage the activity of rural culture organisations and based on their results for 2012 it was decided to rank them and grant subsidies for development to the best. Computerisation of district and rural houses of culture remains at a low

¹⁹ A ‘model library’ has a standardised and optimal set of resources and equipment adequate for providing public library services of quality.

level – only 21% of all clubs are connected to the Internet. This issue will be addressed through the regional structural funds programme ‘Development of the Information Society’ and through similar municipal structural programmes.

Despite the increased number of events organised in clubs, the attendance of club-based cultural activities declines. This trend is typical primarily for rural communities and is caused by demographic changes (ageing of rural population) and lack of skilled instructors. Only 29% of the staff of the region’s clubs has higher or intermediate specialised education, in rural areas the figure is only 18%.

Educational institutions. In Ulyanovsk Oblast there are 87 regional and municipal institutions providing ‘out-of-school’ education. As compared with 2000, the out-of-classroom learning coverage has practically doubled and currently 80% of schoolchildren are engaged in ‘out-of-school’ artistic and technical creativity, physical culture and sports, tourism, local history, ecology and other activities.

Out-of-school activities are developed in ten areas. The most popular activities are in the areas of arts and culture (30%), sport and physical culture (28%), technical-based activities including sports (8.4%), and ecology (8%)

In January 2011 the regional Palace of Creativity for Children and Young People was completely renovated. It is a resource centre which is a base from which to launch new socially relevant regional and national projects and to extend support to vocationally-oriented schools related to employment in high demand in the Ulyanovsk area and a variety of other activities.

A new trend in ‘out-of-school’ activities was the opening of ‘filial classes’ of the regional children’s arts schools. In 2011 a filial class for gifted children was opened in the Plastov Karsun Arts School and in 2012 this initiative was continued. This work helps find gifted children in the region and enables them to receive a high quality education in localities in accordance with special learning programs.

Human resources. Staffing problems are quite acute, largely due to low salary levels. Poor quality of life and lack of state support for housing result in a drain of young specialists from the cultural sector.

In total over 7,000 people are employed in the cultural sector, 71% of them are women, 32.6% have higher and 67.3% secondary education; 10% of the employees are under 30 years old and 26% are above 55. The results of forecasting staffing requirements until 2016 show that the region’s cultural institutions are particularly in need of teachers (vocal, folk musical instruments, choral disciplines, piano, accordion, percussion, brass etc.) and musicians (violinists, viola players, double-bass players, saxophonists, trombone players, percussionists, balalaika players, accordionists etc.). The oblast will also need librarians, actors and art directors. Municipal institutions suffer from a shortage of librarians, artists and cultural managers.

The issue of the training of specialists for the sector is quite pressing, as the number of students in secondary vocational colleges of culture is declining. In general the secondary and higher training institutions of the sector teach about 1,500 students who could go into the sector. About 89% of graduates continue their training or start working in this sphere.

The main HR providers for the cultural sector are the Ulyanovsk College of Culture, the Dimitrograd Music College, the Ulyanovsk Music College (secondary professional education) and also a faculty of culture and arts in Ulyanovsk State University. Ulyanovsk Oblast has the capacity and institutional resources to deliver continuous arts and cultural education from children’s art school up to university level. New specialities are being offered for design and art using distant learning opportunities.

For existing staff, for young specialists and also for students of Ulyanovsk colleges in this field, within the framework of the programme ‘Ulyanovsk – Capital of Culture’ the following educational events are held on a regular basis:

- seminars and public lectures for young cultural managers (including with the support of UNESCO, the Goethe Cultural Centre etc.);
- seminars and master classes for museum staff, theatre and modern art professionals; discussions on cultural policy with participation of Russian and foreign specialists etc.;
- internships in cities – including in European capitals of culture, international cultural centres and in organisations in France, Belgium, Germany, Italy, Finland etc.

The Government of Ulyanovsk Oblast takes serious measures to attract and retain human resources in the sphere of culture in the rural areas using a system of state support measures – fringe benefits, allowances and incentives. For example the regional law ‘On Measures of Social Support to Rural Teaching Staff in the Ulyanovsk Oblast’ established a monthly payment for compensation of housing and utility costs to specialists working and residing in rural areas. 930 teachers in children’s arts schools working and residing in rural areas receive guaranteed cash subsidies for purchase of publications and 214 receive housing and utilities incentive benefits.

The law of Ulyanovsk Oblast ‘On Measures of Support for Artists and Performers in Ulyanovsk Oblast’ established an honours award for ‘Long-standing Exceptional Artistic Contribution’ which carries a monthly salary supplement. The region also has a Governor of Ulyanovsk award ‘For Achievements in Culture’ (established in 2007 and worth 15,000 RUR) and the Goncharov Literature Award (established in 2006 and worth 50,000 RUR).

Support for cultural infrastructure, development of its HR potential and improvement of the material base of cultural institutions are the priorities of cultural policy. Codification of these priorities is one of the main achievements of the year 2011. Modernisation of the sphere of culture in rural areas remains one of the most pertinent issues.

Due to accumulated investment in the sector, large-scale restoration works in regional and municipal cultural institutions were started. In 2011 they were financed from the regional structural funds programme ‘The Main Directions of State Support for Traditional Folk Culture for 2009–2011’. The resources for modernisation of the sphere of culture – opening of ‘model libraries’, centres of legal information and restoration of monuments of history and culture – also came from the federal budget.

In 2011 to address the challenges of the sector a comprehensive strategic funding programme ‘Culture in Ulyanovsk Oblast for 2012–2016’ was adopted. A special part of the programme – ‘Modernisation of Culture of Municipalities of Ulyanovsk Oblast as a Resource for Regional Development’ aimed to overcome the total backwardness of the sector and destruction of the cultural environment in rural areas.

A really effective instrument for promotion of innovation in culture and for support of infrastructural development are competitive grants organised in the region. Organisation of a ‘Contemporary Russian Culture in Ulyanovsk Oblast’ competition (2011) was an important strategic step aimed to address a set of cultural and political challenges. On the one hand, this was fully consistent with the concept of the programme ‘Ulyanovsk – Capital of Culture’ based on principles of competitiveness and promotion of cultural exchanges and links. On the other hand, it was in line with the general ideology of the ‘metropolis principle’, of concentration in one place and at one time of the best models of operation and activity, representative (and, therefore, relevant) in relation to the region, whose capital it claims to be.

In 2011 two important funding programmes became available. They were the national ‘Contemporary Culture of Russia in the Ulyanovsk Oblast’ and the regional programme for

municipal cultural projects ‘Municipal Territories in Partnership with ‘Ulyanovsk – Capital of Culture’. The total funds allocated for the grants was 34 million RUR, the co-financing of the projects totalled 20 million RUR. The supervisory board included representatives of Moscow, Nizhny Novgorod, Baku (Republic of Azerbaijan), Minsk (Republic of Belarus), Ulyanovsk and Ulyanovsk Oblast.

Sixteen projects-winners of the national competition were awarded 2 million RUR each, (they were from Ulyanovsk, Cheboksary, Izhevsk, Nizhny Novgorod, Samara and Moscow). Twelve projects-winners from municipalities of Ulyanovsk Oblast received from 250 to 500 thousand RUR each. The projects were implemented jointly with regional public and cultural organisations, business and local self-government. Seventy events were organised within this framework and attended by 45,000 people.

The winners were presented in Ulyanovsk festivals, contests and exhibitions and came from the whole of Russia. These included the ‘Kartonsk’ project; an innovative theatrical production with participation of a French stage director; a festival of contemporary art ‘A Street as a Museum, a Museum as a Street’; ‘Theatrical Atomgrad’, a theatre festival of towns in which there are nuclear energy and related facilities; and other projects. Apart from demonstrating a host of cultural projects that can be called innovative, the contest enriched the cultural life of the region. The Ulyanovsk Oblast public experienced a ‘big city’ choice of what to see and where to go.

Organisation of special events is a traditional way of using the existing cultural infrastructure of culture and for promotion of participation in culture. In 2011 the number of such official events increased by 1.2%, of which the most part were discos and dancing parties (35.5%). In terms of the level of involvement of the public in cultural events Ulyanovsk Oblast has the highest performance indicators in the Volga Federal District: cultural-entertainment and educational events in the sphere of culture are attended by every second resident of the region at least twice a year with paid ticketed events attended by every second resident of the region at least once a year. Special efforts are taken to publicise the cultural events of the region through the mass media of the Russian Federation, the CIS countries and Europe, and a special agreement was signed between the Government of Ulyanovsk Oblast and the news agencies ITAR-TASS and RIA Novosti for this purpose.

CULTURE, CULTURAL DIVERSITY AND SOCIAL COHESION

Ulyanovsk Oblast is an ethnically diverse and multi-confessional region with up to a hundred different nationalities. Also, there are more than 250 religious organisations operating. Mainly they are Orthodox (119 organisations) and Islamic (110 organisations). There are also traditional and non-traditional religious organisations.

Despite the fact that the oblast is multi-ethnic and multi-confessional, there are no serious religious-based disputes. This positive result has been achieved mainly due to effective cooperation between the authorities, national-ethnic associations and religious confessions. Thus for its part the Government of Ulyanovsk Oblast strictly observes the basic principles of such relations: rule of law, ‘glasnost’, equal rights and civil liberties and support for all constructive initiatives from civil society. This work in recent years follows the general principles of the federal level:

- supporting inter-communal peace and harmony within the region;
- preventing religious, ethnic and political extremism;
- creating the most favourable conditions for development of national-ethnic cultures;
- adoption at the regional level of the concept document on implementation of state policy related to ethnic nationalities;
- involving representatives of the main religious faiths in supporting inter-ethnic peace and harmony.

In Ulyanovsk Oblast there are six ‘national-cultural autonomies’ (Tatar, Chuvash, Mordvin, Jewish, German and Ingush) and about ten national public organisations (including Armenian, Azeri, Ukrainian, Vietnamese, Uzbek, Tajik, Slav and Russian). All national-cultural autonomies have print media published in their national languages.

In 1992 in Ulyanovsk there was created the ‘House of Friendship of Peoples’ which later became a state cultural institution the ‘Centre for the Revival and Development of National Cultures’. In 2008 this institution became a branch of the state-run ‘Centre of Folk Cultures of Ulyanovsk Oblast’ where, in two buildings, alongside staff of the Centre, the national cultural autonomies, associations and nationalities have their newspaper editorial offices.

To achieve the set goals various means are used including organisation of cultural events involving national-ethnic associations. Traditional ethnic holidays play an important role as instruments of cultural policy related to the nationalities:

- in 2009 Ulyanovsk Oblast became a venue for the national holiday ‘Sabantui’ supported by the Ministry of Culture of the Russian Federation, the Government of the Republic of Tatarstan and the World Congress of Tatars (an organisation that represents over 60 regions of the Russian Federation and 12 foreign countries);
- in 2011 Ulyanovsk Oblast hosted the ‘Day of Culture of the Chuvash Republic’ and the Chuvash ethnic feast ‘Akatui’ with international participation. The main goal of the event – popularisation of traditional Chuvash culture. The holiday was attended by Chuvash people and by representatives of other ethnic groups living in the region;
- in 2012 a festival ‘Shumbrat, Mordovia!’ was held, dedicated to Mordvin culture;
- an outstanding event in the area of inter-ethnic relations was the first international festival of Jewish culture ‘On the Wings of a Dream’ (2011). The public could get acquainted with the main characteristics of Jewish culture and three Russian public associations held their congresses within the framework of this. The festival featured a Jewish-German seminar ‘Activity of Ethnic Cultural Youth Organisations: Leadership and Fundraising’; a round-table discussion ‘The Second World War: Historical Memory and Attempts to Revise History’; a seminar ‘Project Activity in the Area of Harmonisation of Ethnic Relations and Prevention of Xenophobia’; and a round-table discussion ‘Development of International Cooperation and Partnership with Compatriots as an Area of Activity for Youth Organisations of Russian Germans and Jews’.

An important event of the year 2011 was also the Congress of Peoples of the Russian Federation ‘The Russian World and the Unity of the Peoples of the Russian Federation’ that was held jointly with the Russian national organisation ‘Assembly of the Peoples of the Russian Federation’. This event was a moment of unity for representatives of all nationalities of the region. It was also attended by leading experts and specialists in this sphere.

In November 2011 Ulyanovsk hosted the second national Russian forum ‘Multinational Russia’. Among the forum participants there were representatives of 80 nationalities from 48 regions of the Russian Federation. The Federal Ministry of Youth Policy, Sports and Tourism and the Public Chamber of the Russian Federation were among the organisers of the event.

To discuss current issues in this area two consultative bodies were set up: The Council of Nationalities under the Governor of Ulyanovsk Oblast (2006) and the Council for Organisation of Preventive and Mentoring Work to Stop Extremism and Nationalism among Young People (2009). The sessions of the Councils are open forums for discussion of issues with the authorities of Ulyanovsk Oblast, the law enforcement bodies, public associations and mass media.

In 2011 a key document was adopted in the region that defined a strategy for the relationship with ethnic communities – the ‘Concept for Implementing State Nationalities Policy in Ulyanovsk

Oblast'. This followed the 'Comprehensive Plan for Harmonisation of Inter-ethnic Relations' in the region which was implemented in 2008–2011.

Since 2009 in Ulyanovsk there is a project being developed to create a 'Nationalities Village' cultural complex which will be an open-air ethnographic museum. The main goal of this project is to create a united national and cultural space in the region, promoting ideas of mutual respect and understanding between various ethnic groups. There are nine ethnic spaces planned on the territory of the complex, each mirroring the cultural diversity of the region.

The year 2009 saw the start of a regional initiative 'From the Language of War – to the Language of Peace!' and the painting over of racist graffiti on walls. Youngsters of different nationalities took part in this uniting action. In 2011 another new regional initiative was started – 'Days of Tolerance in Ulyanovsk Oblast'. Events take place in all municipal institutions in the region quarterly to combat ethnic-political and religious extremism.

Despite this broad-based work on implementing nationalities policy in the region, there are some problems in the sphere of inter-ethnic relations, among which the main ones are:

- social tensions related to the emergence of ethnically-identifiable commercial activities. There is a noticeable trend of immigrants, adapting to local conditions, setting up what is known as an 'ethnic business' which is often in the form of an individual business which can be very profitable. This fact creates envy amongst local people and is often the cause of conflicts of different kinds. However, regular monitoring of inter-ethnic relations in the municipalities of Ulyanovsk Oblast justifies the view that the conflicts in question are more of a prosaic nature than racial. When such conflicts appear, negotiations are usually held with the conflicting parties and ways are found to satisfy both sides. Also, the Ulyanovsk Oblast authorities liaise with law-enforcement agencies which helps to strengthen measures to protect public order and the safe conduct of business;
- a need for cultural adaptation of the immigrants. Recently a number of changes were made to immigration legislation aimed to ease the terms for staying in Russia for the residents of former Soviet republics. This increased immigration to the Russian Federation from the 'Near Abroad' countries, including by entire families. Settlement of immigrants in the region is accompanied by a clash of cultures between the locals and the newcomers. This can become a cause of inter-ethnic conflicts. To solve this problem involvement of staff from the Federal Immigration Service in Ulyanovsk Oblast was sought. Also an important measure has been creating so-called 'national cultural corners' i.e. monuments, parks, squares etc. which are common shared spaces while being a tribute of respect to the great personalities of various cultures. Examples include monuments to Ho Chi Minh, the Vietnamese leader; to Guy Dmitrievich Guy, Soviet military commander of Armenian origin; to Haydar Aliiev, the third President of Azerbaijan; a 'Menorah' sculpture composition; a monument to a famous medieval Volga Bulgar poet Qol Ghali; a park named after Ivan Yakovlev, a famous Chuvash enlightener; a portrait sculpture of the Mordvin sculptor Stepan Erzia and so on. Creation of such monuments leads to improvement of nearby areas through the participation of local and national representatives of the national diasporas;
- the issue of ethnic-oriented mass media. Due to requests from members of the Tatar and Chuvash public in 1989, Tatar and Chuvash broadcasting was set up on local regional radio and television. Their 45-minute long programmes were broadcast daily. But in April 2006 the directors of VGTRK (All-Russia State Television and Radio Broadcasting Company) stopped broadcasting in national languages because it was not licensed. Given the social and political importance of these programmes the regional authorities decided to resume them on another local channel. At present, the Tatar programme 'Chishme' and the Chuvash programme 'Etker' are broadcast via the 'RenTV-Reporter' channel once a week for 20

minutes. They are financed from the regional budget. This decision has partly eased the tension related to broadcasting programme in national languages, but it is a half measure – there is a need for this to be resolved at state level with the involvement of the national federal TV-channel.

The main challenges in the area of state-confessional relations include support and development of a stable inter-confessional dialogue in the region; development of state-confessional relations; and the spiritual and moral education of the people of Ulyanovsk Oblast. These challenges are addressed via organisation of events with participation of representatives of all traditional confessions of the region. Since 2008 an inter-regional research and practice conference has been held on the theme of ‘Religious Trends in Contemporary Russia: Challenges of Our Time as Assessed by the Religions’ aimed at prevention of socially negative developments and to mitigation the negative outcomes of the activity of destructive religious and nationalistic organisations.

In 2011 a Public Assembly of Ulyanovsk Oblast was held and attended by representatives of all traditional confessions of the region. Since 2006 for liaison with the religions organisations of Ulyanovsk Oblast a special Council under the Governor of Ulyanovsk Oblast has been created.

In Ulyanovsk Oblast there are joint projects developed with the Ministry of Education which include ‘Bringing Up Patriots’ which is already involving more than 15,000 schoolchildren, parents and teachers. Part of this project involves visits to museums during school time and lessons and study in the region’s museums and following a specially-created programme. The next project is a ‘Schoolchild’s Cultural Diary’ where during a year a child should visit as many cultural institutions as possible and he/she then gets bonus marks in his/her ‘Cultural Diary’. As a prize, the child receives a special family pass to visit all cultural institutions.

The most widespread project in the sphere of culture involving volunteers and which has already become a social movement is called ‘Start with Yourself!’ It is a voluntary movement for restoring historical buildings, memorials of history and culture and conservation areas. This project involves 1,150 people including volunteers from the Volga Federal District and consists of 800 independent individual projects. In 2011 a logical development was an international work camp ‘Viva, Maina!’ located near the historical settlement of Staraya Maina. UNESCO experts from the Netherlands and participants of expeditions from Hungary, Moldavia and Turkey took part in this project together with students of the People’s Friendship University of Russia from Brazil, Venezuela, Cape Verde, Latvia, Nigeria, Palestine, Peru, Tanzania and Ecuador.

For the first time, in the framework of the Youth Innovation Forum of the Volga Federal District held in Ulyanovsk, there was the first regional ‘start-up school’ – ‘Territory of Ideas’. One hundred and fifty promising young people aged 18–30 were chosen from 240 applicants and came with their projects and ideas. Winners and finalists of the ‘start-up school’ received financial incentives of up to 100,000 RUR. Winners of the competition of the Youth Innovation Forum also took part in a national exhibition of scientific and technical creativity HTTM–2011 in Moscow and were awarded a medal ‘For Success in Scientific and Technical Creativity and Scientific Research Work’.

The creative project ‘Street Rhythms’ has been held in the region since 2006. At the beginning of the year regional selection contests are held for all who wish to participate; then master-classes are held with selected participants to help their personal development and to prepare a gala-show final project. The final gala-show of 2011 was dedicated to the fifth anniversary of the project. In the same year the regional stage of the national competition for the best public art project was held in Ulyanovsk. Varvara Kashkarova, the winner of this competition, was given the opportunity of a scholarship in Berlin and support for the creation of her new project from the Goethe Institute in Moscow.

Since 2009 in Ulyanovsk the regional section of the ‘National Society of Young Entrepreneurs’ has been operating. At present this community consists of more than a hundred young entrepreneurs. In November 2011 for the first time in the region a training forum ‘Business Territory’ was held for

young entrepreneurs and with participation of Alexander Kravtsov (the owner of the brand 'Expedition' and the chief manager of 'Ruyan-Gorod') and business-trainer Vladimir Tarkhanov.

In 2011 at the initiative of Ulyanovsk Oblast and with the help of the Ministry of Sports, Tourism and Youth Policy of the Russian Federation and the Committee for Youth Affairs of the State Duma of the Russian Federation, the national competition 'Student Family' was announced. The regional phase of the competition in Ulyanovsk Oblast was held in November 2011. Eight student families took part. First place was taken by the Artsibashev family who were presented with a certificate and a prize of 100,000 RUR. The family took part in the final phase of the national competition 'Student Family' in June 2012 in Ulyanovsk.

To support the activity of public organisations a regional competition to support youth projects and initiatives is held every year. In 2011, 118 applications were received from non-commercial organisations in Ulyanovsk Oblast. The expert council selected 33 winning projects. The total amount of support for these projects in 2011 was 4.4 million RUR.

The basic task in the sphere of cooperation with non-commercial organisations has been defined in the federal law of 2010 'On Changes to Legislation of the Russian Federation Related to Support of Socially-oriented Non-commercial Organisations'. This was implemented in Ulyanovsk Oblast in two stages:

- regional legislation was amended in August 2011, that established the principle of the possibility of providing state property without payment to socially-oriented non-commercial organisations;
- in December 2011 more regional legislation was amended related to the maintenance of a register of socially-oriented non-commercial organisations receiving support from the executive authorities of Ulyanovsk Oblast.

Not insignificant examples of cooperation with non-commercial organisations can be found. In April 2011 the Support Centre for Non-commercial Organisations which is affiliated to the Public Chamber of Ulyanovsk Oblast was created. The purpose of the Centre is to support the viability and creation of favourable conditions for development of the non-commercial sector in the region through provision of various services. The main activities of the Centre include:

- providing information and consulting services on issues related to the activity of the non-commercial sector;
- seminars and training on relevant themes;
- research and methodological support;
- organizing training attachments and venues for exchange of experience events;
- providing venues and technical equipment related to the organising and execution of events of social significance.

Staff of the Centre monitor Internet resources which are of interest and provide important information for non-commercial organisations of the region e.g. information about competitions, grants, events, seminars and training opportunities. This information is e-mailed to non-commercial organisations of the region on a regular basis. From July to December 2011 the Support Centre provided 347 consultations to members of the non-commercial sector.

To increase the number of organisations taking part in open competitions in Ulyanovsk Oblast and to improve the level of applications the Centre also conducts seminars on social project management in the context of preparing organisations to apply for national open competitions for non-commercial non-governmental organisations. In 2010, 49 of such organisations made applications to the federal competition. Five of them were successful with total funding of 3,233,396 RUR. In 2011 the number of applications increased to 53. Eight were funded to the sum of 7,124,736 RUR.

To systematise work with non-commercial organisations a database has been set up in cooperation with the Public Chamber of Ulyanovsk Oblast. It includes 1,359 organisations registered in the region with the following categories: children and youth associations; boards of trustees; sports and tourism; protection of the rights and interests of families, mothers and children; culture and arts; Orthodox Christian and religious organisations; Education; associations of war veterans and the military and protection of their rights and interests; support for civil initiatives, charitable activity and defence of human rights; prevention of social diseases and health care; support of the elderly and disabled; professional interest groups and associations; business development and entrepreneurship; foundations; ecology. Full information including data on the head of the organisation, their activity areas and contact information has been collected for about 222 organisations. This work continues, the database is being developed and can be found on the website of the Public Chamber of Ulyanovsk Oblast.

In line with federal trends in the sphere of cooperation with non-commercial organisations, at the regional level, a regional structural programme ‘Development of Civil Society Institutes and Support of Socially-oriented Non-commercial Organisations’ was adopted for 2012–2014. To implement the events connected with this programme 5 million RUR of the Ulyanovsk Oblast budget was allocated. These funds will be spent to provide subsidies for socially-oriented non-commercial organisations for performing statutory activities, for holding of a Civil Forum and for organisation of events in various areas involving non-commercial organisations.

Large-scale work on creating a regulatory framework for providing premises without payment to non-commercial organisations was started in 2011. For this purpose a list of state property available to be transferred to organisations was made and the transfer procedure, performed on a competitive basis, was developed.

A clear element of cultural policy direction today is the Government of Ulyanovsk Oblast support for ‘creative unions’ as one type of professional artistic organisations. In 2011, the Ulyanovsk regional branch of the Union of Artists of Russia celebrated its 75th anniversary. The establishment of the Plastov International Visual Arts Award in 2010 has provided a serious creative stimulus and become an important cultural event. In 2011 the award was worth one million RUR which in 2012 had grown to ten million RUR. In 2013 the award will be twenty-five million RUR thanks to involvement of commercial sponsors.

Also in 2011, the regional writers’ association celebrated its sixtieth anniversary and in October, 2011 the writers were given their own premises – the ‘House of Literature’ which is supposed to become the forum for support and promotion of young writers and of reading culture in general. This work continues and a translation centre is being opened with the help of the Rudomino All-Russian Foreign Literature Library.

CULTURAL AND CREATIVE INDUSTRIES

Through the regional structural programme ‘Development of Libraries in Ulyanovsk Oblast for 2008–2012’ new technologies related to the cultural sphere began to be actively introduced. In the first place it concerned municipal and public libraries. The main aspects of this informational and computerisation activity included digitisation of the rare book collections of the regional research library; creation of model rural libraries and electronic reading halls in public libraries of the region; acquisition of talking books for the special library for the blind; purchase of special equipment enabling visually-impaired people to work and use PCs; the opening of legal information centres in district libraries; and acquisition of e-books and e-databases etc.

As far as the actual introduction of digital technologies is concerned, the following areas of activity are examples:

- practically all the plays of the current repertoire of the Goncharov Drama Theatre were filmed with digital cameras, thus creating video archives of the theatre’s performances. On-

line filming and internet broadcasting of performances has taken place. This was possible thanks to the sponsorship and partnership of one of the commercial companies of the region;

- after a powerful scanner had been bought for the State Archives of Ulyanovsk Oblast, long-term work started on digitalisation of unique archive documents in order to have backup copies;
- a joint project with Ulyanovsk State Technological University on the creation of information and education centres in district libraries, as a result of which users of municipal libraries have been granted access not only to Internet and electronic reading halls but also access to all the electronic resources of the Technological University.

Both commercial and non-commercial culture (public, municipal) are found in the region, albeit the commercial culture sector is limited to a number of particular areas:

- film screening – there are 12 private cinemas in the region;
- arts industries: in September 2011 a festival of arts industries ‘Creative City’ was held in the region. Ulyanovsk Oblast was represented by about 30 enterprises, private entrepreneurs and craftsmen working in this sphere. These were essentially picture framing studios, leather, glass, metal and fabric workshops, puppet makers, pottery, stone-carving and weaving enterprises etc. The partner in organising and holding the festival was the Russian Association of Art Industries;
- clubs (night, youth). Club culture is represented by 4 enterprises of this type in the city of Ulyanovsk and by 3 in the town of Dimitrovgrad;
- craftsmanship. The Chamber of Crafts was set up in Ulyanovsk Oblast incorporating more than 130 craftspeople and about 20 enterprises in the area of decorative applied arts and craftsmanship. The main form of cooperation is organisation of interregional exhibition fairs (twice a year).
- popular entertainment. About 20 enterprises and private entrepreneurs are engaged in the organisation of concerts and special events. Among the major ones are the limited liability companies ‘Promo’, ‘Feast’, and others. Today such structures compete with state-run culture institutions in obtaining government contracts for managing corporate and public special events. Four private entrepreneurs supply lighting and sound equipment (laser, stage and other technical equipment) for public cultural and sport events. Those entrepreneurs have no competitors from the public and municipal sectors.

Book publishing and mass media. Since 2006 the Council for Book Publishing and the regional programme for book publishing have been operating successfully in Ulyanovsk Oblast. Over the past 5 years the Council published more than 100 titles – 120 thousand books in total. In general, development of book publishing in the region shows an upward trend. To implement the Government of Ulyanovsk Oblast regulation of 2006, ‘On State Support of Book Publishing in Ulyanovsk Oblast’ the regional budget allocated 1.5 million RUR and published 10 authors. In 2007 the budget allocations were doubled: 3 million RUR: 2 million RUR for local history books and books by Ulyanovsk authors and 1 million RUR for publication of books by national minority authors (35 titles). In 2008 the budget allocated 4.2 million RUR for publication of 32 titles.

In 2009–2010 regional book publishing was focused on books dedicated to patriotic education and the 65th anniversary of victory in the Great Patriotic War. A multi-volume work ‘Soldiers of the Labor Front’ was published with more than 6 million RUR allocated from the regional budget. In 2011, 3 million RUR were allocated for book publishing. Poetry collections and a commemorative book ‘Soldiers of the Motherland’ were published. In general, this book publishing activity has greatly increased libraries’ new acquisitions. In 2011 alone the books published under this book publishing programme accounted for 20% of the total number of new acquisitions.

In 2012 the Government of Ulyanovsk Oblast through actions initiated by the Governor planned to allocate more than 20 million RUR for book publishing. The book publishing policy of 2012 took on a new direction: the Council for Book Publishing created specialised sections for

commemorative and military-patriotic literature, books on art, research and fiction. These sections involve non-commercial cultural organisations including the regional branch of the Union of Artists of Russia, the non-commercial Karamzin Foundation, and the Centre for Patriotic Education. In 2012 book publishing activity was planned in the following areas: priority was given to research and literature connected with the 200th anniversary of Ivan Goncharov. Next in priority was fiction by local authors chosen through a competitive selection process. The third priority was state contracts with cultural institutions, colleges and prominent researchers for publication of specialised literature related to priority areas of state policy. Non-commercial organisations were to receive one-off yearly grants for publishing activity.

Television broadcasting in Ulyanovsk Oblast is provided by one state-owned company (a branch of the National State Television and Radio Broadcasting Company (VGTRK) 'Rossiya', the State Television and Radio Broadcasting Company 'Volga', by the private Television and Radio Broadcasting Company 'Reporter', by the privately and state-owned television company 'Pervyi Molodezhny' (which broadcasts over the Internet and on the digital channel 'Dozhd'), by seven municipal television companies (the private companies Dimitrovgrad-TV, 'Radishchevo-KTV', 'Barysh-TV' and 'Staraya Kulatka-KTV' the municipally-owned companies in Nikolaevka and Novospasskoe and a state-owned company in the town of Inza).

The development of cultural industries and attraction of investment to the cultural sector actively started in 2011 within the framework of the 'Ulyanovsk – Capital of Culture' programme. Over one year a concept and project were developed for a cultural business-incubator 'Schtoltz House' in the city. The presentation of the project idea took place within the framework of the international congress 'Culture as a Resource for Modernisation', at the Governor's Council on Culture, and at the Investment Council of the Ulyanovsk Oblast Government. 'Schtoltz House' opened in September 2012. Plans have been drawn up for creation of 'Communication Hub' modern cultural centres in Ulyanovsk and Dimitrovgrad, for an experimentation centre the 'Da Vinci Centre', for the 'Kolobok' Estate and for the film studio 'Volga-kino'.

CHALLENGES AND PROSPECTS

The Government of Ulyanovsk Oblast takes a pro-active approach to the development of the sphere of culture. Nevertheless, the initiatives and appeals of state authorities to specialists and staff working in the sphere do not always receive an appropriate response which shows that there is a need to develop a system of improved communication, feed-back and dialogue and also to create mechanisms for finding ways to resolve problems in the cultural sector. That said, routine work and the problems of the traditional cultural institutions limit the capacity of staff to respond flexibly to new opportunities and emerging demands.

In this context, the regional structural programmes, for example, have become an important mechanism for implementation of a cultural strategy for the development of society. The reinforcing of the cultural strategy on a sound legal basis is also important for the effective performance of all its subjects. Therefore, today it is necessary not only to bring the region's legislation into line with federal legislation but also modernise the legal base for cultural development in the region. In this respect it is relevant to note the absence of a framework law on culture and cultural policy for the Ulyanovsk Oblast. It is evident that the time is ripe for development of proposals for introduction of changes in the region's legislation related to investment regulations and with regard to support of projects in the sphere of culture and other areas.

Today one can say that large-scale cultural projects like 'Ulyanovsk – Capital of Culture' can have a systemic impact, and already have had, on the overall health of the sphere of culture in the region. Support of cultural and creative industries in the region opens up additional opportunities for this.

5.3 COMPARATIVE TABLES

1. POPULATION. MIGRATION PROCESSES IN 2010

Source: Federal State Statistic Service. Regions of Russia:
Social and Economic Indicators, 2011.

http://www.gks.ru/bgd/regl/b11_14p/Main.htm

	Total population, as of 01.01.2011, thousands	Urban population, %	Natural increase rate (per thousand population)	Migration gain rate (per thou. persons)	Inward migration, % of the total number		Outward migration, % of the total number	
					from other Russian regions	from abroad	to other Russian regions	abroad
Russian Federation	142,914.1	73.7	-1.7	13	41.6	9.1	45	1.7
Mariel Republic	695.4	63.1	-2.5	-23	29.5	4.4	42.4	0.9
Ulyanovsk Oblast	1,289.9	73.5	-5.2	-24	47.4	12.2	67	1.2
Omsk Oblast	1,976.3	71.5	-0.7	-13	25.5	11.1	37.5	6.4

2. BASIC SOCIAL AND ECONOMIC INDICATORS, 2010

Source: Federal State Statistic Service. Regions of Russia:
Social and Economic Indicators, 2011.
http://www.gks.ru/bgd/regl/b11_14p/Main.htm

	Area, sq. km (thousand)	Population as of 01.01.2011 (thousands)	Gross regional product in 2009 (million RUR) Ranking (1-83) among the 'subjects' of the RF	Average monthly per capita money income, RUR Ranking (1-83) among the 'subjects' of the RF	Average monthly per capita consumer spending, RUR	Accrued average monthly nominal wages of employees, RUR Ranking (1-83) among the 'subjects' of the RF
Russian Federation	17,098.2	142,914.1	32,072,552	18,881	13,200	20,952.2
The city of Moscow	1.1	11,551.9	7,157,536.8 4	43,876 2	30,078	38,410.5 5
Volga Federal District	1,037	29,880.4	4,919,923.6	15,697	11,227	15,613.6
Mari El Republic	23.4	695.4	68,768 68	10,195 79	7,196	12,650.6 74
Ulyanovsk Oblast	37.2	1,289.9	152,627.4 57	12,905 64	8,692	13,339.0 66
Siberian Federal District	5,145	19,249.8	3,390,224.3	14,892	10,079	18,657.6
Omsk Oblast	141.1	1,976.3	336,191.2 31	15,070 39	10,404	16,708.2 39

3. INCOME DISTRIBUTION

(Comparison of the top 20% and bottom 20% of the population and the three middle groups (each also 20% of the population))

Source: Federal State Statistic Service
http://www.gks.ru/bgd/regl/b11_14p/IssWWW.exe/Stg/d01/05-08.htm

	Share of income of particular groups within the totality of population income, %					Funds index, times	Gini coefficient
	i	ii	iii	iv	v		
	min				max		
Russian Federation	5.2	9.8	14.8	22.5	47.7	16.5	0.421
The city of Moscow	3.7	7.6	12.5	21	55.2	28.2	0.505
Mari El Republic	5.9	10.7	15.6	22.8	45	13	0.387
Ulyanovsk Oblast	5.7	10.5	15.5	22.8	45.5	13.6	0.394
Omsk Oblast	5.4	10.2	15.2	22.7	46.5	14.9	0.406

4. STRUCTURE OF HOUSEHOLD CONSUMER SPENDINGS (%)

Source: Federal State Statistic Service
http://www.gks.ru/bgd/regl/b11_14p/IssWWW.exe/Stg/d01/05-15.htm

	Alimentary goods, non-alcoholic-drinks		Communications		Leisure time and cultural events		Education		Hotels, cafés, restaurants	
	2005	2010	2005	2010	2005	2010	2005	2010	2005	2010
Russian Federation	33.2	29.6	3.7	3.8	7.1	6.8	1.8	1.3	2.9	3.4
The city of Moscow	28.6	21	2.9	3.8	10.2	10	2.1	1.1	5.1	5.3
Volga Federal District	34	30.8	3.5	3.5	6.0	5.4	2	1.7	3.4	3.0
Mari El Republic	40.2	33	4.3	3.6	5.4	5.9	1.6	1.3	1.6	1.6
Ulyanovsk Oblast	37.3	33.2	4	3.8	5.1	4.2	2.4	2.1	3.7	1.4
Siberian Federal District	31.1	31	3.9	4	6.5	5.6	2	1.2	2.1	2.9
Omsk Oblast	37.9	35.5	4	3.7	5.5	5.6	2.7	1.1	2	1.4

5. INTERNET PENETRATION AND ICT USE

	Organisations with web sites in 2010, % *	Monthly Internet-audiences, %**	Index of the Internet use intensity**	Readiness of the regions for the Information Society Index *** Ranking (1-82) among the 'subjects' of the RF	ICT use for development Index*** Ranking (1-82) among the 'subjects' of the RF	ICT in the cultural sector*** Ranking (1-82) among the 'subjects' of the RF	ICT use in households and by population*** Ranking (1-82) among the 'subjects' of the RF
Russian Federation	28.5	48					
The city of Moscow	72.1	68	very high	0.627 1	0.578 1	0.502 1	0.734 1
Volga Federal District	27.7	44					
Mari El Republic	22.6	42	very high	0.332 61	0.352 57	0.072 77	0.511 61
Ulyanovsk Oblast	28.9	43	high	0.344 56	0.348 61	0.099 70	0.530 51
Siberian Federal District	24	43					
Omsk Oblast	23.6	46	high	0.368 41	0.348 38	0.160 48	0.551 38

* Source: Federal State Statistic Service. Regions of Russia: Social and Economic Indicators, 2011. http://www.gks.ru/bgd/regl/b11_14p/IssWWW.exe/Stg/d02/20-02.htm .

** According to the Public Opinion Foundation (FOM) research 'The Internet in the Regions'. The assessment was based on results of the survey conducted in May-June 2011 by MegaFOM in the 79 regions of the Russian Federation. The total sample size was 56,900 people. See: <http://fom.ru/blogs/10119> . The 'Index of the Internet Use Intensity' was calculated on the basis of the MegaFOM survey of September 2010 in 68 regions of the Russian Federation. The index is calculated as the normal average of the different types of Internet activity among the monthly audience. Each type of activity was given its own weighting which reflected the specificity of its use for a daily Internet audience. i.e., a type of activity which was more likely linked to higher Internet activity, had more weight.

*** The composite 'Readiness of the Russia's Regions for the Information Society Index' is calculated on the basis of indicators characteristic of development factors of an information society (human capital, economic environment and ICT-infrastructure), as well as ICT use in six areas (state and municipal administration, education, health, business, culture, households). Source: <http://eregion.ru/reiting-regionov?ind=true> .

According to data provided by the FOM, in 2011, the monthly Internet audience in Russia increased by 17% (54.5 million, 47% of the adult population).

6. NEWSPAPERS PUBLISHED PER 1,000 POPULATION

Source: Federal State Statistic Service. Regions of Russia:
Social and Economic Indicators, 2011.
http://www.gks.ru/bgd/regl/b11_14p/IssWWW.exe/Stg/d01/08-05.htm

	1990	2000	2005	2010	national ranking, 2010
Russian Federation	1,119	742	1,238	1,501	
The city of Moscow	13,382	5,797	6,804	5,907	1
Volga Federal District	370	479	1,103	1,453	
Mari El Republic	358	672	1,231	1,730	9
Ulyanovsk Oblast	261	486	691	667	41
Siberian Federal District	330	288	478	643	
Omsk Oblast	305	294	714	858	28

7. PUBLIC LIBRARIES

Source: Federal State Statistic Service. Regions of Russia:
Social and Economic Indicators, 2011.
http://www.gks.ru/bgd/regl/b11_14p/IssWWW.exe/Stg/d01/08-04.htm

	Library holdings per 1,000 population (end of the year; copies)					Number of users, (thousands)	
	1990	2000	2005	2010	National rating (2010)	2000	2010
Russian Federation	7,787	7,017	6,843	6,457		59,645	55,971
The city of Moscow	5,586	8,496	8,255	7,451	34	3,019	3,583
Volga Federal District	8,286	7,396	7,149	6,843		14,582	13,365
Mari El Republic	9,965	8,856	8,848	8,236	23	417	385
Ulyanovsk Oblast	8,230	7,320	7,374	7,307	36	653	526
Siberian Federal District	7,761	6,576	6,412	6,453		8,299	8,093
Omsk Oblast	8,702	7,654	7,496	7,471	32	918	929

8. NUMBER OF MUSEUM VISITS PER 1,000 POPULATION

Source: Federal State Statistic Service. Regions of Russia:
Social and Economic Indicators, 2011.
http://www.gks.ru/bgd/regl/b11_14p/IssWWW.exe/Stg/d01/08-02.htm

	1990	2000	2005	2010	national ranking, 2010
Russian Federation	973	499	528	567	
The city of Moscow	5,437	1,212	1,060	989	6
Volga Federal District	314	266	280	332	
Mari El Republic	328	356	411	554	19
Ulyanovsk Oblast	786	510	436	568	18
Siberian Federal District	262	347	360	374	
Omsk Oblast	258	416	454	423	34

9. NUMBER OF THEATRE-GOERS PER 1,000 POPULATION

Source: Federal State Statistic Service. Regions of Russia:
Social and Economic Indicators, 2011.
http://www.gks.ru/bgd/regl/b11_14p/IssWWW.exe/Stg/d01/08-01.htm

	1990	2000	2005	2010	national ranking, 2010
Russian Federation	376	210	196	217	
The city of Moscow	1,215	611	485	525	1
Volga Federal District	359	206	188	210	
Mari El Republic	711	339	269	302	5
Ulyanovsk Oblast	240	142	115	159	44
Siberian Federal District	311	209	200	239	
Omsk Oblast	372	325	331	360	3

CONCLUSIONS ET ENJEUX

Les politiques culturelles sont aujourd'hui confrontées, comme d'autres sphères de la gouvernance sociale, à de nouveaux problèmes et de nouveaux défis. La conclusion principale de ce rapport est que les politiques culturelles de la Fédération de Russie et de ses régions se trouvent à un tournant et que des efforts globaux sont nécessaires pour combler l'écart entre les approches quantitatives (purement « économiques ») et qualitatives (développement humain) de la culture et entre l'idée de la culture comme « secteur » ou comme ensemble de traditions, de coutumes et de croyances, en acceptant ainsi l'existence de la diversité culturelle non seulement au niveau mondial mais aussi au niveau local et régional.

Dans ce contexte, toute approche des politiques doit s'appuyer sur une idée plus large, anthropologique, de la culture en reconnaissant que la culture ne se limite pas actuellement au patrimoine, aux arts et aux lettres mais englobe un domaine plus large incluant des styles de vie et des manières d'être collectives, des projets créatifs et des systèmes de valeurs, des normes, des identités et des états d'esprit. L'enjeu principal qui se pose aux responsables de l'élaboration des politiques culturelles en Fédération de Russie (et ailleurs) est de promouvoir cette vision globale de la culture et son importance non seulement auprès des chercheurs mais aussi spécifiquement des autorités publiques, des décideurs et de l'ensemble de la société.

Reconnaître l'importance fondamentale de la culture dans la société contemporaine exige aussi de la comprendre comme une ressource essentielle aux fins de la croissance économique, de l'innovation et du développement humain à tous les niveaux : local, régional et national. La richesse et la diversité de la culture russe fournissent une base pour le développement innovant du pays. Le potentiel créatif de la culture nationale, avec ses multiples facettes, devrait être largement mis à profit pour renforcer la cohésion culturelle, les liens transculturels, la confiance et la compréhension mutuelle.

Identifier à la fois les défis et les domaines prometteurs de mise en œuvre des politiques culturelles, telles que perçus par les responsables de l'élaboration des politiques et les décideurs, d'une part, les experts et les chercheurs, d'autre part, et établir des canaux de communication entre représentants des communautés d'experts et des institutions publiques chargées des politiques culturelles à différents niveaux (local, régional et national) aiderait à renforcer l'efficacité des mesures publiques.

Les experts qui soulignent le rôle essentiel du soutien de la culture par l'État, en tant que base du bien-être social de tous les groupes au sein de la société, réussissent à se faire entendre du grand public, des responsables de l'élaboration des politiques et des décideurs, surtout en période d'incertitude économique mondiale. L'enjeu pour l'avenir est de trouver d'autres moyens adaptés de financement des activités culturelles non commerciales. Les différents types d'institutions devraient avoir accès à des sources diversifiées de financement : publiques et privées, commerciales et non commerciales.

L'importance accordée dans ce rapport aux industries culturelles et de création tient à leur fonction de lien entre la culture et l'économie, lien qui manque parfois, pas seulement en Russie mais aussi dans d'autres régions du monde. L'enjeu ici est à la fois national (la nouvelle législation culturelle doit soutenir, non empêcher le développement de l'économie de la création) et régional : trouver un enracinement local pour des initiatives de création diverses et économiquement viables.

Les études de cas consacrées aux régions russes montrent leur diversité et le rôle unificateur de la culture nationale (plus encore que la « verticale du pouvoir »). L'enjeu ici est la nécessité de redonner à chacune d'elles une nouvelle identité culturelle afin de promouvoir le tourisme en s'appuyant sur les atouts spécifiques liés à leurs traditions (par exemple, les pratiques religieuses traditionnelles dans la République de Mari-El, Lénine et le Musée de l'époque soviétique à

Oulianovsk, la « troisième capitale russe » de Koltchak et l'exil de Dostoïevski à Omsk), aux transformations actuelles (utilisation de bâtiments industriels abandonnés pour créer des musées et accueillir des activités de création) et/ou à la mondialisation (par exemple, la reproduction de monuments classiques européens dans la capitale de la République de Mari-El).

Ce rapport a montré combien il importe de réfléchir aux relations entre culture et entreprises, d'abord sous la forme de partenariats public-privé puis par la promotion du sponsoring et du patronage artistique et culturel. Certaines initiatives législatives sont en cours en ce sens au niveau fédéral. L'enjeu ici est de transférer les modèles de pratique existants jusqu'à l'échelon régional et local dans tout le pays.

Dans le contexte de la « révolution permanente » de la technologie et de la communication, la définition de priorités pour le soutien étatique, public et privé de la production artistique et des pratiques culturelles deviendra très certainement un aspect de plus en plus important des politiques culturelles dans un environnement médiatique qui évolue.

Pour évaluer l'impact d'initiatives, de pratiques et de projets culturels particuliers sur la situation sociale, des études spécialisées et des enquêtes systématiques devraient faire suite au présent Examen.

APPENDIX

BASIC DOCUMENTS AND PUBLICATIONS

LEGAL ACTS OF THE RUSSIAN FEDERATION

Constitution of the Russian Federation (1993)

* * *

The Russian Federation Law ‘On Languages of the Peoples of the Russian Federation’ (№ 1807-I, 1991)

The Russian Federation Law ‘On Mass Media’ (№ 2124-1, 1991)

‘Basic Law of the Russian Federation on Culture’ (№ 3612-1, 1992).

Federal Law ‘On Libraries’ (№ 78-FL, 1994)

Federal Law ‘On Architectural Activities in the Russian Federation’ (№ 169-FL, 1995)

Federal Law ‘On the Museum Collection of the Russian Federation and on Museums in the Russian Federation’ (№ 54-FL, 1996)

Federal Law ‘On National-Culture Autonomy’ (№ 74-FL, 1996)

Federal Law ‘On the State Support for Cinematography in the Russian Federation’ (№ 126-FL, 1996)

Federal Law ‘On Folk Arts and Crafts’ ((№ 7-FL, 1999)

Federal Law ‘On General Principles of Organisation of Legislative (Representative) and Executive Bodies of State Power of the Constituent Entities of the Russian Federation’ (№ 184-FL, 1999)

Federal Law ‘On Objects of Cultural Heritage (On Monuments of History and Culture) of the Peoples of the Russian Federation’ (№ 73-FL, 2002)

Federal Law ‘On General Principles of Organisation of Local Self-Government in the Russian Federation’ (№ 131-FL, 2003)

Federal Law ‘On Archive Affairs in the Russian Federation’ (№ 125-FL, 2004)

Federal Law ‘On the State Language of the Russian Federation’ (№53-FL, 2005)

Federal Law ‘On Placing Orders for Goods, Works, and Services Delivery for State and Municipal Requirements’ (№ 94-FL, 2005)

‘Civil Code of the Russian Federation’, Part Four, Section VII, Rights to Results of Intellectual Activity and Means of Individualisation (2008)

Federal Law ‘On Introduction of Improvements into Particular Legal Acts of the Russian Federation in View of Advancing the Legal Status of the State (Municipal) Institutions’ (№ 83-FL, 2011)

* * *

The Main Directions of the State Policy for Development of the Cultural Sector in the Russian Federation until 2015 (№ MF-P44-2462, 2006)

Strategy of the Youth Policy in the Russian Federation (№ 1760-r, 2006)

Concept of the Long-term Social and Economic Development of the Russian Federation until 2020 (№ 1662-r, 2008)

Strategy of Innovative Development of the Russian Federation until 2020 (№ 2227-r, 2011)

State Programme of the Russian Federation 'Development of Culture and Tourism' for the period of 2013-2020 (№ 2567-r, 2012)

Strategy of the State National [Ethnic] Policy of the Russian Federation until 2025 (Presidential Decree № 1666, 2012)

Federal Target Programme 'Culture of Russia' (2012-2018) (№ 209-r, 2012)

LEGAL ACTS OF THE RUSSIAN FEDERATION REGIONS INVOLVED IN THE PREPARATION OF THE NATIONAL REVIEW

Law of the Mariy El Republic 'On Culture' (№ 85-III, 1994)

Law of the Mariy El Republic 'On Preservation of Cultural Heritage (Monuments of History and Culture) of the Mariy El Republic'

Law of Ulyanovsk Oblast 'On State Support of National Cultural Autonomies in Ulyanovsk Oblast' (№5-30, 2010)

Law of Omsk Oblast 'On youth Policy on the Territory of Omsk Oblast'

Law of Omsk Oblast 'On Objects of Cultural Heritage (Monuments of History and Culture) on the Territory of Omsk Oblast'

Law of Omsk Oblast 'On Folks Arts and Crafts in Omsk Oblast'

Law of Omsk Oblast 'On Archival Affairs in Omsk Oblast'

Law of Omsk Oblast 'On the Regional Target Programme of the Omsk Oblast Preparing and Conducting the Celebration of 300 Years Jubilee of the City of Omsk in 2008-2016'

Regional Target Programme 'Culture in Ulyanovsk Oblast' for 2012-2016

Regional Target Programme 'General Directions of Governmental Supplies for Traditional Culture on the Territory of Ulyanovsk Oblast' for 2009-2011

Republican Target Programme 'Cultural Heritage of the Mariy El Republic' for 2004-2008.

Republican Target Programme 'Governmental Support and Developing Mass Media and Book Publishing Activities in the Mariy El Republic' in 2006-2009'

Republican Target Programme 'Developing Ethno-Cultural and International Relationships in the Mariy El Republic' (2004-2008)

Republican Target Programme 'Preservation of Intangible Cultural Heritage of the Peoples of the Mariy El Republic and Developing Cultural Entertainment Activity' for 2008-2010

Regional Target Programme for Omsk Oblast 'Preparing and Conducting the Celebration of 300 Years Jubilee of the City of Omsk in 2008-2016'

COUNCIL OF EUROPE

European Cultural Convention (1954)

Opatija Declaration (2003)

Faro Declaration on the Council of Europe's Strategy for Developing Intercultural Dialogue (2005)

Baku Declaration for the Promotion of Intercultural Dialogue (2008)

UNITED NATIONS

Universal Declaration of Human Rights (1948)

Declaration of the Principles of International Cultural Cooperation (1966)

International Covenant on Economic, Social and Cultural Rights (1976)

UNESCO

Convention for the Protection of World Cultural and Natural Heritage (1972)

Mexico City Declaration on Cultural Policies (1982)

The Universal Declaration on Cultural Diversity (2001)

Convention for the Safeguarding of the Intangible Cultural Heritage (2003)

Convention on the Protection and Promotion of Cultural Expressions (2005)

* * *

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Десять лет, которые потрясли культуру: очерки культурной жизни России на рубеже веков. М., 2002.

Долгин, А. Экономика символического обмена. М., 2006.

Интернет в России: состояние, тенденции и перспективы развития : отчет о выполнении науч.-исслед. работы / Науч.-исслед. центр управления, экономики и информатики. М., 2011. Retrieved 12.03.2013 from <http://www.fapmc.ru/dms-static/d6ef5234-dd5c-4a9f-85d5-b2d6d8d555b4.pdf>

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Культурная политика России: история и современность : два взгляда на одну проблему / М-во культуры РФ, Рос. ин-т культурологии. М., 1998.

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