STEERING COMMITTEE FOR CULTURE, HERITAGE AND LANDSCAPE (CDCPP)

CDCPP (2013) 24   Strasbourg, 22 May 2013

2nd meeting
Strasbourg, 27-29 May 2013

PRESENTATION OF THE CULTURAL POLICY REVIEW OF THE RUSSIAN FEDERATION

DOCUMENT FOR INFORMATION AND DECISION

Item 3.2 of the draft agenda

Draft decision

The Committee:
–   **welcomed** the conclusion of the Cultural Policy Review of the Russian Federation and congratulated the Russian Authorities and the joint team of Russian and independent experts on the achievement;
–   **expressed** its interest in learning about the follow-up given to the report at national level and invited the Russian Authorities to report back in this respect at the CDCPP's 2015 Plenary Session.

MINISTRY OF CULTURE
OF THE RUSSIAN FEDERATION

COUNCIL CONSEIL
OF EUROPE DE L'EUROPE

RUSSIAN INSTITUTE
FOR CULTURAL RESEARCH

CULTURAL POLICY IN THE RUSSIAN FEDERATION

REVIEW

2013

EXPERT PANEL:

MINISTRY OF CULTURE OF THE RUSSIAN FEDERATION:

   Kirill Razlogov
   Nina Kochelyaeva
   Tatiana Fedorova

MINISTRY OF CULTURE, PRINT, AND NATIONAL AFFAIRS OF THE MARI EL REPUBLIC:

   Galina Skalina

MINISTRY OF CULTURE OF OMSK OBLAST:

   Tatiana Smirnova

GOVERNMENT OF ULYANOVSK OBLAST:

   Tatiana Ivshina

COUNCIL OF EUROPE:

   Terry Sandell
   Philippe Kern

COUNCIL OF EUROPE COORDINATOR

   Kathrin Merkle

EDITORS AND CONTRIBUTORS

Editors:
   Kirill Razlogov (Russian Federation)
   Terry Sandell (United Kingdom)

Contributors:
   Tatiana Fedorova (Russian Federation)
   Tatiana Ivshina (Russian Federation)
   Philippe Kern (Belgium)
   Nina Kochelyaeva (Russian Federation)
   Kirill Razlogov (Russian Federation)
   Terry Sandell (United Kingdom)
   Tatiana Smirnova (Russian Federation)

CONTENTS

EXECUTIVE SUMMARY

The Review exercise had three important features:

- an innovatory approach with direct team-working by national and international experts to produce a single joint Review;
- examination of issues related to both national priorities/frameworks and the policies and needs at the level of the Russian Federation's regions;
- a wider socio-cultural perspective exploring the issue of sub-cultures, innovation, diversity, contemporary cultural production and 'consumption', the relationship of business and the private sector to culture and the potential role of cultural and creative industries in the context of the Russian Federation's national modernisation agenda.

Three regions were used as a focus:

- Mari-El Republic
- Omsk Oblast
- Ulyanovsk Oblast

They helped to provide an insight into potential national/regional cultural strategy directions using evidence-based analysis which also highlighted the very evident diversity of the Russian Federation's regions in terms of needs and capacities.

The starting point of the Review is that we are living in a period of revolutionary change. Two aspects of this are highlighted because of the implications they have for a contemporary understanding of culture and for the formulation of appropriate forward-looking cultural policy. The first area of revolutionary change revolves around information communications technologies (ICT) and digitalisation and what they have brought and are bringing, including the Internet. The second area is related to the dramatically increased levels of mobility and migration that have taken place in the past decade or so.

The Review argues that these changes are essentially global in nature and that while they may not necessarily always play out in the same way in the Russian Federation and in Europe, nevertheless the Russian Federation is not immune to, and indeed is a part of, these global processes. The Review therefore begins by looking at some of the global trends and at the general implications for cultural policy.

This is followed by consideration of the question of the new realities, current cultural trends and the traditional approaches to policy prevalent in the Russian Federation. In particular, it raises the problem of a static, narrow and essentially 19th century/Soviet concept of culture. It is argued that this concept and other traditional approaches are not helpful in the modernising, increasingly complex, and ever more diverse society emerging in the Russian Federation.

This theme is developed by suggesting a wider socio-cultural understanding of culture is required including recognition of the existence and importance of "sub-cultures: both in terms of the Council of Europe, UNESCO and similar commitments to preservation and promotion of cultural diversity and to addressing the challenges that an inescapable landscape of 'sub-cultures' presents for cultural policy formulation.

A concrete and illustrative example of 'sub-culture' aspirations and needs in the Russian Federation, and how these are emerging, focuses on 'Ethnofuturism', a response to the cultural and linguistic challenges facing the Finno-Ugric peoples, including the Mari, the titular nation in the Mari El Republic. The development of 'Ethnofuturism' (and other ethnic, faith and linguistic aspirational movements to preserve and promote their cultures) cannot be ignored at a national level

while policy recognition of legitimate demands for ethnic, religious and linguistic diversity needs to be fully accommodated within diversified regional policies. The ethnic mosaic of the Omsk Oblast provides another picture and a third regional perspective is provided though the example of the Ulyanovsk Oblast.

The relevance and potential importance of cultural policy to economic, regional and social development in the Russian Federation is the theme of the second half of the Review. The synergies and cultural benefits which could be found in the right kind of partnerships with business and the private sector, are explored. The role of the cultural and creative industries is viewed as of central importance in encouraging innovation within the cultural sector and more widely. Similarly, a key role in restoring and maintaining social cohesion can be played by cultural policy which actively preserves, promotes and respects diversity.

Developing these themes, the Review focuses again on the three regions which were used as the case studies for the Review – Mari El Republic, Omsk Oblast, and Ulyanovsk Oblast – in relation to those themes and in a regional policy perspective.

The evaluation process and the Review have identified seven broad strategic policy principles which, amongst other things, seem to be central to the Russian Federation making the most of its rich diversity, exploiting at an international level as well as internally its cultural and creative strengths and ensuring that culture effectively contributes to a wider national modernisation process and to economic, social and regional development agendas, including social cohesion.

	SEVEN OF THE MAIN THEMES AND DIRECTIONS OF THE REVIEW
1	A policy focus on the needs of the future versus policy generated and shaped by the past.
2	A wide socio-cultural understanding and definition of culture with cultural policy that reflects this versus a classical '19th century/Soviet' definition of culture focused exclusively on promotion of 'high culture', narrow areas of heritage and state-approved folk arts.
3	Culture as an integral part of social and economic development policies at national, regional and municipal levels versus cultural policy driven by institutional structures.
4	Cultural policy that actively contributes to the national modernisation agenda, building the capacity for innovation at all levels versus passive reinforcement of traditional institutional behaviours.
5	Support for cultural and creative industries as a cross-cutting initiative for promoting innovation and change at national, regional and municipal levels versus a traditional, structures-driven, hierarchical, top-down model as the only mechanism for change.
6	Within a national framework, promotion of appropriately diversified cultural policies and practices at regional level to address local strengths, challenges, needs and specificities versus unproductive, sometimes alienating, policies which do not take account of cultural, social and economic difference and diversity.
7	Development of a national model of diversified sources of funding to supplement state investment in culture versus inherited 'Soviet model' state-funding which is now past its 'sell-by date'.

ACKNOWLEDGMENTS

FOREWORD

This Review of the Cultural Policy in the Russian Federation was initiated within the Framework Programme for Cooperation in Culture and Culture Heritage between the Ministry of Culture of the Russian Federation and the Council of Europe Directorate of Culture and Cultural and Natural Heritage. This is the second time the Russian Federation has produced such an analysis in the context of the Council of Europe's 'Programme of National Cultural Policy Reviews'.

That Programme began in 1985 and its main aim was the systematic analysis of current national models of cultural policy in order to provide a basis for further improvement in state management of the cultural sphere of all the countries participating in the 'Programme'. The Russian Federation presented its Review in 1996 at the time when it joined the Council of Europe. The work on that report was the very beginning of the development of cooperation between the Russian Federation and the Council of Europe in the area of culture and cultural policy.

At that time, the accepted methodology of the Programme was the production of two reports, one by Russian experts and the Ministry of Culture of the Russian Federation and the second by a group of European experts. Since then the Council of Europe Programme of Cultural Policy Reviews has continued to evolve and the work on this Review has been something of a significant and symbolic watershed. The Russian Federation has become the first member-state of the Council of Europe to begin work on a 'new generation' of Reviews. Just as with the challenges presented in the 1980s to the pioneer countries (France and Sweden), the Russian Federation has had the challenge of developing a new phase of the Programme and exploring a potential 'new generation' model. Exploring and establishing new methodological principles and approaches that might be useful not only for this Review but also possibly for future ones has been a difficult but rewarding task.

One of the major differences in the approach to this particular Review, if compared with the first Russian Federation National Cultural Policy Review of 1996, is that it has been produced by national and European experts working together as one team to produce a single joint text. Working this way, its authors have tried on the one hand to integrate more broadly Russian experience and challenges into European and global trends of socio-cultural development, and on the other, to avoid any accusation of bias or insufficient information on the part of the foreign experts in any of the materials or comments they presented. With regard to content, a feature of this Review has been the attention given to themes and issues directly connected with the long-term development of culture and cultural policy in the Russian Federation as well as inclusion of the regional dimension in the description of cultural processes and practice.

If the national reports of the 'first generation' basically aimed to bring a new stimulus to the improvement of existing cultural policy, then the initiators and authors of this Review had a more ambitious aim – to focus on the issues which will define a cultural policy strategy orientated to the future. The authors of the current Review wanted to bring into focus the challenging character of the national cultural policy themes which were chosen for analysis and which, in their general view, were intended to stimulate discussion of culture and cultural development issues and the shaping of long-term models for the strategic management of culture.

For the work on the Review a group of international experts was assembled whose members had several working meetings in the Ministry of Culture of the Russian Federation and in the Council of Europe, and who also visited regions of the Russian Federation, the cultural policies of which were a part of the research and analysis. The experts consisted of Russian researchers, representatives of regional administrations and higher education establishments and also European cultural policy specialists. Out of their ideas, evaluations and proposals emerged this text, built on a combination of different views and approaches to theoretical, methodological and practical aspects related to the

Review as well as to their analysis of the processes taking place in the Russian Federation's cultural policy.

CULTURE POTENTIAL

INTRODUCTION

In the last two or three decades, the Russian Federation has passed through considerable change in the political, economic, social and humanitarian spheres, culture included. These transformations have not only changed the social and political structures of Russia and its economy – they have coincided with global changes in technology and communication which, in turn, has led to a new understanding of culture which is producing a need to re-evaluate the role of culture in Russia and in the world.

First, note should be made of the principal changes in understanding culture and cultural policy that took place at the turn of the last century. UNESCO and the Council of Europe are the international organisations that support development and spread of forward-thinking concepts and the establishment of international legal instruments to promote cultural policy advance. These organisations contribute to shaping global and macroregional standards in conceptualising the objectives and tasks of cultural policy, implement targeted programmes to support development in particular countries and regions, and highlight the importance of cultural diversity, cultural access provision, and participation in cultural life.

From this perspective, the definition of culture included in UNESCO's Mexico City 'Declaration on Cultural Policies' (1982), that culture in its broadest sense may be viewed as "the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group" can be used to shape strategic approaches to cultural policy, meaning that culture includes "not only the arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs."

These ideas are embodied in numerous documents including the political and official ones of the Russian Federation. First and most important, this has meant acceptance of the extended anthropological notion of culture that includes the broadest scope of lifestyles and ways of coexistence, creative activities and formation of value systems, worldviews and identities. Today a human being lives in a world in which cultural diversity is a most important feature; he or she constantly interacts with an increasing assembly of cultures and cultural communities. Every person or every participant of cultural 'inter-action' is not only a culture consumer but also a bearer of culture especially of course of the culture of those communities to which he or she belongs.

At the same time, there is a widespread perception that culture contributes to strengthening social ties among communities and thereby nurtures individual as well as collective self-esteem and ultimately well-being. Cultural activities have the ability to help to express and define specific cultures, while also developing strong and positive relationships between people from different backgrounds be it in the workplace, in schools, or within neighbourhoods.

While culture may be described as a set of attitudes, beliefs, customs, values and practices which are commonly shared by a group – where the 'group' is defined in terms of politics, geography, religion, ethnicity or some other characteristics – culture also qualifies as a sector of activity (the cultural sector) and a developmental resource.

At the governmental level, in the Russian Federation culture is also positioned as one of the main sources for human development in general but first and foremost for personal development. This vision was reflected, for example. In the 'Concept of the Long-Term Social and Economic Development of Russian Federation until 2020 (Strategy 2020)' adopted in 2008. It emphasises that transition to innovative development is to be linked to massive investment in human capital while development of human potential presupposes development of culture. The leading role of culture in developing personality is acknowledged and is based upon the following considerations:

- transition to an innovative type of development demands new professional abilities including achieving a contemporary level of intellectual and cultural development; this is only possible within a cultural milieu based on awareness of universal developmental objectives and a moral compass;

- personal growth generates an increasing need for cultural and creative self-expression and ability to make effective use of cultural goods, treasures, and values acquired by humanity;

- the demand that this generates, in its turn, stimulates the cultural market;

- the expansion so generated of culture and the leisure and entertainment markets requires new mechanisms for the cultural sector to regulate and keep the balance between the processes of cultural globalisation and localisation, provision of cultural access and commercialisation of culture and between the growth of cultural diversity and the strengthening of social cohesion.

In this context, the issue of re-articulating the objectives and tasks of state cultural policy in the Russian Federation together with revising traditional approaches to cultural policy development is essential to meet the challenges of the future. Overcoming the discrepancies between administrative and notional approaches may lead the way to a new general understanding of:

(i) what culture is today;

(ii) what the cultural sector is and how to define it;

(iii) how exactly culture inter-acts with other spheres of social life and influence them.

On the one hand, the existing discrepancies produce various administrative and academic responses to basic questions of cultural policy such as:

(i) which areas of public life are affected by cultural policy?

(ii) who are the policy-makers today?

(iii) what are the governance inputs that decision-makers can utilise to influence culture and cultural development?

(iv) what are the modern instruments of contemporary cultural policy?

On the other hand, these [discrepancies variations] raise the challenge of conceptualisation of a new cultural policy and ultimately a different notion of culture policy, which is aimed to overcome the discrepancies. The overall orientation of public policy towards innovative development continually poses new challenges for those responsible for decision-making in the cultural field and for those involved in research and analysis evaluating prospects and strategies for innovative developments orientated to the future.

Creating such cultural policy strategies presupposes addressing the following tasks:

- to analyse global and national contexts of cultural policy in an effort to define probable growth areas and particular fields where political input may be most efficient in supporting culture and cultural development;

- to demonstrate the contribution of culture and cultural policy in the achievement of the overall policy objectives for the development of the Russian Federation and to emphasise therefore the significance of cultural matters within national strategies and plans;

- to define 'synergetic zones' in cultural, social, economic, regional, international, and other governmental policies which may improve the efficiency of governmental inputs in the overall development of society in the Russian Federation.

The Russian Federation is faced today with the task of reaching some kind of social and cultural balance of meeting the personal development needs of each individual and heightening their sense of cultural identity, generating social stability and sustainable development. Therefore, it is axiomatic that how, and to what extent, cultural policies relate to people of different age groups, gender, ethnic backgrounds and so on needs to be analysed.

Another problem (indeed, no less relevant) is posed by the fact that 'the sphere of culture' as such and its infrastructures are undergoing important specific changes in the Russian Federation. In particular, state cultural institutions are decreasing in number and being subjected to transformation, independent (non-public) cultural institutions are emerging and the cultural and creative industries and new forms of cultural self-organization are evolving.

Therefore, it is of paramount importance to identify and evaluate the state-run (public) cultural policy potential which might be used for stimulating and promoting the updating of the institutional cultural infrastructure.

Finally, one should take into account that the Russian Federation is a multi-ethnic, multicultural and multiconfessional state where all and any activities are *apriori* carried out within a growing cultural diversity environment. The Russian Federation's political system defines the need to harmonize public cultural policy pursued at the federal level with cultural policies in the regions in order to generate synergetic effects. At the same time local cultural policies in the Russian Federation's regions might become a source of new political solutions, approaches and practices which can be

used by the federal level, bearing in mind the regions sometimes dramatically differ in terms of their inherited cultural traditions and in their goal-setting and priority-setting mechanisms. Therefore coordination of the cultural policy priorities at the federal level with those in Russia's regions is still a major issue that needs to be attended to.

In the course of the Review preparation, the following pilot regions were selected and proposed by the Ministry of Culture of the Russian Federation: Mari El Republic, Ulyanovsk Oblast and Omsk Oblast. The first two regions (one of them a so-called 'national republic') are parts of the Volga Federal District; Omsk Oblast falls within the Siberian Federal District sharing its southern borders with the Republic of Kazakhstan. If one takes into account 'ranking indicators of development' in different spheres of social life all of these three regions of the Russian Federation belong to a group of regions with medium performance ratings, and therefore may be considered as quite representative.

If attempting to focus on areas deemed promising for domestic culture and cultural sector development and to identify possible 'penetration points' for the country's cultural development as a whole, this calls for the addressing of key issues relevant to future long-term cultural development and in particular:

- contemporary trends and factors having global impact on culture and culture policies;

- the status of culture in the Russian Federation and provision for its development;

- the diversity of Russia's culture and issues of social cohesion including subcultural groups as important cultural actors;

- economic aspects of Russia's cultural development and cultural policy;

- specificity of cultural development in the regions, including the analysis of cultural infrastructure, the impact of new technologies and cultural sector development.

That "culture is an integral part of all aspects of our life"[1] is already understood in Russia in terms of policy and therefore the impact of cultural policy is far-reaching and far beyond the sphere usually and traditionally referred to as the 'cultural sector' in the Russian Federation. Cultural development providing access to cultural benefits and participation in cultural activities is relevant to quality of life improvement for each and everyone, to their professional competences and to their aptitude for creative, innovative activities. It is this which will eventually bring about the country's sustainable development, modernisation, economic growth and competitive power.

---

[1] See the 'Introductory Address' by the Russian President Vladimir Putin at the session of the Council for Culture and Arts, 25 September 2012.

CHAPTER 1.

CULTURE IN THE CHANGING WORLD

An attempt has been made in this chapter to suggest that we are living in a 'transforming world' driven by certain powerful global trends. An implicit assertion is made that this is having a profound impact on society globally and has major implications for culture and therefore for cultural policy. These trends largely determine the prospects for the development of culture in the Russian Federation. This chapter addresses the following issues:

- influence of technologies and communication technologies in particular on all aspects of human life;

- effects of migratory processes and global mobility, the issue of multiculturalism and increasing cultural diversity;

- new key determinants of the broader cultural context;

- influence of global trends on an overall change in the operating system of culture;

- modern European political trends in the cultural field;

- impact of globalisation on understanding the contemporary situation of national and regional cultures.

1.1 THE CHANGING WORLD – GLOBAL TRENDS

We live in a world that is changing around us. Perhaps the world has always been changing around us but there are periods when change is truly revolutionary. We are living in such an epoch. It differs, however, from some other revolutionary times as it would seem that ordinary people, globally, are eager to embrace the change.

In this Review, the issues of culture and cultural policy are not treated separately from the global milieu, but within its context, in the close and indissoluble relation to globalisation and against the wider background of challenges which are to be met not only by Russia but by the whole world. Many of them are linked to technological innovations and development of the knowledge society, to economic volatility and on-going reforms.

It is important to reflect on these changes as they have far-reaching implications for how we should see the world and specifically for future cultural policy. It is extremely sobering to recall that since the mid-1990s, for example, when the last Ministry of Culture-Council of Europe National Cultural Policy Review was undertaken, the Internet has had a dramatic impact on the lives of everyone reading this and on both culture and commerce in general, those fundamental pillars of any civilization.

The changes have included amongst other things the advent of near-instant communication by electronic mail, instant messaging, Voice over Internet Protocol (VoIP) "phone calls" and two-way and multiple interactive video calls. The World Wide Web is already an essential part of most people's lives in the developed world and is becoming so elsewhere. The way that the World Wide Web and the Internet are being used is also developing rapidly. Discussion forums, blogs, social

networking, online shopping sites, downloading of film and music and the availability of thousands of user-friendly 'apps' to personalize web use are already a main feature of the lives and lifestyles of the younger generation in advanced, modernized countries.

It has been estimated that in 1993, when the first Russian Government-Council of Europe National Cultural Review was being discussed, the Internet carried only 1% of the information flowing through two-way telecommunication. By 2000, four to five years after the Review, this figure had grown to 51%. By 2007 more than 97% of all telecommunicated information was carried over the Internet.

The statistical evidence for the impact of the Internet and the World Wide Web on society and on our daily lives – and their continuing exponential growth – is both impressive and staggering in its implications. A visit to a site like http://news.bbc.co.uk/2/hi/technology/8552415.stm vividly illustrates this even for those reluctant to recognize change. The whirling meters on this website show, by the second, the burgeoning number of Internet users in the world, the volume of emails sent, the number of blogs posted and the level of Google searches and cannot fail to convince even the most sceptical conservative that we are living in a world that is going through a radical transformation. That website, for example, shows that as that last sentence was being written there were 2,215,471,808 Internet users globally with so far today 395,966,921,580 emails sent and 842,760 blogs posted and this sentence is being written in the morning! The figure for Google searches is 4,227,500,925. By the time this sentence is written those figures will already be totally out of date and the global human yearning to search will have probably increased by a couple of million enquiries.

Connectivity and access are also contributing to this revolution through positive and radical developments. Not so long ago, ubiquitous 'prophets of gloom' throughout the world were predicting an age where the Internet would lead to individuals ensconced alone in rooms, stuck in front of their computers, living an isolated, socially impoverished 'virtual lifestyle' to the detriment of themselves, society and the future of the human race.

Since the launch in Finland of the first mobile phone with Internet connectivity in 1996 and since 2001 with the first introduction of mobile phone email services in America, mobile phones, and more recently 'smart phones' and 'tablets', are in fact leading to an opposite scenario to that of the 'prophets of gloom'. People are not at all confined to a room today but are increasingly connected to the Internet wherever they are. What is more, in an area of breath-taking growth, the biggest growth has been in use of the Internet for social networking and making human connections of a personal and professional nature. Technology may be revolutionary but perhaps human impulses, basic needs and values do not really change?

It is also relevant to note in this context of human needs and technology changes that in the past four to five years, in advanced countries where personal computers were already widely available, Internet access from mobile devices has already overtaken the use of traditional personal computers. Is it technology or human impulse which is leading the change? It is estimated that globally there are over 4 billion mobile phones, over a quarter of which are 'smart phones'. The way such phones are being used in Africa and Asia, for example, is particularly interesting and should be contributing to our view of the future.

Technological change is globally influencing the direction of culture and the nature of cultural products especially for the younger generations in Europe and the Russian Federation, and globally. We are, for example, living in a world where visual culture has become very much more important – the world of the four screens: cinema, TV, computer/tablets and mobile phones/gadgets.

How culture is 'consumed' is changing. While in certain countries the number of cinemas may have decreased (there are examples of this in some countries which used to be part of the Soviet Union), the downloading of feature films and the sale of DVDs and CDs has grown exponentially meaning that, by different means of delivery and new ways of experiencing culture, cinema/film culture has

dramatically more penetration than it has ever had. Some may regret such changes just as some people did when silent films gave way to sound.

The advent of digital TV is similarly revolutionizing global habits through the now widespread phenomenon of an unlimited number of channels, technically able to be seen almost anywhere and most of which can also be accessed by computer/tablet via the Internet.

For some of those of an older generation, the impact of the music video clips and video games 'culture', so important to young people, may pass unnoticed. Its influence, however, on cultural choice and preferences in the future will be considerable. Video games today are increasingly enjoyed by people of all ages and backgrounds and the video games 'industry' itself attracts some of the brightest creative and artistic talents. A 2011 report, based on objective professional research, found that video games in the UK have an audience of almost 33 million people (out of a population of about 56 million).[2] While much of the video games world is perhaps related to entertainment and popular culture, firstly there is also a serious cultural segment too, secondly the social impact if only in terms of how people are using their free time is significant and thirdly the merging of digital content and its reproduction in different formats means that developments related to video games production cannot be ignored.

A lot of modern trends are not constrained by national borders – they become regional or global. Migration and other forms of mobility are a good example. Migration and mobility are greatly increasing at all levels. Travel in general at a global level has become easier while specific developments such as the appearance in Europe, and now more widely, of low-cost airlines, is having a major impact and increasing directly the influences to which people are now exposed. In 2009 the World Health Organisation (WHO) estimated that up to 500,000 people (not tourists) are in flight at any one time while in 2010 tourist industry statistics reported that there were about 940,000,000 international tourist arrivals worldwide, a growth of almost 10% compared with the previous year.

How do we interpret such increasing mobility and "globalisation"? How do we measure and understand the impact it produces and expectations it raises? How culturally significant is it that sushi can be eaten in Berlin or Moscow as easily as it can be in Japan? Or that France for all its predisposed cultural "indifference" to America hosts Euro-Disney, whose visitor numbers are impressive even seen alongside wider visitor statistics for Paris? Mobility and globalization are everywhere directly and indirectly shaping personal choice, creating brands and influencing identity, all of which are of deeply cultural significance.

Change, new influences and the expansion of the world in which we live is of course not new. For example DNA studies now show how influential the advent of the bicycle was in certain rural areas of Europe in the early part of the twentieth century in terms of genetics. The bicycle enabled young men to find partners beyond walking distance of the village where they lived. Such relationships which ensued created new cultural meaning and changed, and often enriched in all senses, the villages from which the bicycle came and the village to which it travelled. Such developments in the 19th and 20th century may have not been as dramatic as 'globalisation' but they too led to the creation of new cultural identities replacing local identity with an identity which was wider and bigger.

The degree, to which migration nowadays is 'voluntary', is contentious but it can be distinguished from various types of forced migration which took place in the 19th and 20th centuries. Contemporary 'voluntary' migration, as one aspect of globalization, is particularly noticeable in the big urban centres of the developed world. On even a superficial visit to Paris, London, Berlin or Moscow anyone will be struck by the degree of internationalism to be found there even on the streets. London, as a former imperial hub, illustrates the extent and depth of present-day migration

---

[2] IAB Games Steering Group 'Gaming Britain' (2011)

and internationalism. Analysis of the 2010 birth statistics for London shows that almost 65% of the babies born in that year had at least one parent who was born abroad while a quarter of all mothers who gave birth in England and Wales in 2011 were born outside of the UK.

While there may be specific UK characteristics to these statistics, it is probable that they reflect also wider non-specific trends which are affecting, and will affect, other major 'world cities'. Urban diversity and internationalism have important implications for cultural policy and cultural provision everywhere, as well of course as for politics and issues related to social and economic inclusion.

The Russian Federation may sometimes appear to be a little outside of what seems to be the mainstream of international 'globalization' but such a perception is almost certainly misleading. While influential 19th century chiliastic and mystical theories on the special destiny of 'Russia' may still prove to have currency, the post-Soviet Russian Federation today faces challenges, many of which are by no means unique to it. Some of such challenges are absolutely central to culture and cultural development and in particular to the role culture will play politically, socially and in identity formation at local, regional and global levels.

While not seeming to follow the path of west European and American multiculturalism, the Russian Federation has, since the collapse of the Soviet Union, experienced significant cultural change including very significant immigration and emigration. The cultural change has included not only adjustment to ex-Soviet countries which are its new neighbours but adjustment to cultural forces internal to the Russian Federation's borders. This includes most obviously the north Caucasus but also other imprecisely negotiated cultural relationships with nationalities and ethnic minorities elsewhere whose view of the future cultural constellation of the Russian Federation may differ from an official view from the centre.

The issue of 'multiculturalism' 'is now hotly debated in some quarters in Europe and seemingly rejected by the central authorities in the Russian Federation. But 'multiculturalism' is an ill-defined term, even for example in the UK, France, the Netherlands or Germany, where it can be translated as everything from 'cultural relativism' to 'melting pot de-culturalisation'. Ironically, neither of these two poles would have been alien to early Bolshevik thinking in the Soviet Union and even if outcomes of any debate on the cultural and ethnic diversity of the Russian Federation may be quite different from what has developed in Western Europe, some of the principles on which the debate is based will be similar.

Migration in the Russian Federation is usually seen by researchers as consisting of two waves: the first in the decade following the collapse of the Soviet Union and the second what has been happening in the last decade. The latter is the most relevant in terms of considering whether or not what is happening in the Russian Federation is entirely and specifically 'Russian' or part of a wider 'globalisation' pattern.

On average there are currently about 300,000 legal immigrants each year moving to the Russian Federation, a significant flow, while the number of resident illegal immigrants from the ex-Soviet states has been estimated at about 4 million. In 2009, the Russian Migration Service believed that over ten million migrants, legal and illegal, had entered the country, suggesting that similarities with Europe may be greater than apparent differences, while in both cases explanations can be found as much in terms of globalization as in local specificities.

So what are the key new elements shaping the wider cultural context if it is accepted that we are living in a revolutionised and globalised world and that the Russian Federation, to a greater or lesser degree, is influenced by this or indeed is part of it?

It would seem that the key new elements include at least the following:

- new, unfettered means of communication
- pronounced, possibly unpredictable, globalizing influences

- mobility of all types, including choices related to location

- increased ability of individuals to determine their lifestyles and identities through choice facilitated and influenced by virtual access

- convergence of different types with important ramifications related to cultural production and 'consumption'

All of these elements have profound social, political and cultural implications.

New, unfettered means of communication

Aside from email communication for which an illustrative statistic has already been given above, a phenomenon of recent times has been the emergence of 'virtual communities' and 'communities of interest' unconstrained by national borders. The list of 'virtual communities' with more than 100 million active users continues to grow.

In March 2012, for example, Vkontakte had over 169 million users and Facebook had over 900 million active user accounts with almost 700,000 pieces of content being shared per minute. In August 2012, it was announced that Twitter had over 500,000,000 registered accounts. One source estimated that the Russian Federation was fourteenth (about 8 million user accounts) in the list of countries with the most Twitter accounts but was higher than this in terms of new accounts created between January and July 2012.

As a benchmark for how much national and international communication has changed it is worth remembering that at the beginning of the 1990s international phone calls out of the Russian Federation were not only expensive but still often had to be made through an operator or at a post office. Free teleconference calls via Skype or other systems now of course link people internationally and immediately for personal, professional and recreational purposes.

Pronounced, possibly unpredictable,
globalizing influences

Aspects of this have been mentioned above. Part of globalisation is also the reaction against it. The "clash of civilisations" and the rise of Islamic religious and cultural assertiveness has undoubtedly been one aspect of globalisation, a phenomenon that has affected similarly both the Russian Federation and Europe.

Mobility of all types, including choices
related to location

The impact of mobile devices and connectivity to the Internet has been covered above. Emigration is sometimes not given as much attention as immigration and the statistics present similar problems of interpretation, but according to official statistics of the Federal Migration Service, some 30,000 Russian citizens gave up their Russian citizenship by relinquishing their passports in 2011. Again, the question needs to be asked as to whether this is a specifically Russian phenomenon or is it in some way simply related to wider global trends? Similarly, how many young people from the Russian Federation provinces are moving to Moscow, St Petersburg and other major cities and to what extent is this a national problem or part of a global trend?

Increased ability of individuals to determine their lifestyles
and identities through choice facilitated
and influenced by virtual access

The phenomenon of increased choice in many areas, especially for young people, is leading to what could be described as an 'expectation economy' and a world in which people having multiple identities is not only common but increasingly a matter of personal choice. This is having a

profound influence on cultural identity where 'identity of interest' or 'identity of values' may be becoming more important than 'national identity'

Convergence of different types with important ramifications
related to cultural production and 'consumption'

Digitalisation has already changed fundamentally even our most traditional cultural institutions such as museums and libraries. It makes convergence and re-use relatively simple. It is making it possible for cultural 'consumers' to become also cultural 'creators'.

1.2 GLOBAL TRENDS AND CULTURAL POLICIES

The 20th century introduced important amendments to the general idea of culture. Collapse of colonial empires and cultural emancipation of countries and peoples at the global level brought about the use of the term 'culture' not in the Eurocentric singular of the noun but in the plural which was fixed in UNESCO documents. Cultures of nations, large and small, were proclaimed equal which became an explicit denial of the privileged 'first among equals' position enjoyed by European consciousness and its national variants.

Rapid spread of mass communications and popular arts, advent of screen culture (cinema, television, and video) radio and sound recording, computer and network technologies have caused drastic changes in the notion of the structure and functions of culture. Universal mass culture is viewed as a global starting point for its ability to knit people together through common melodies, texts, ideas, well known works of art wide spread throughout the globe, through cultural stereotypes and even institutions. A chain of fast food restaurants McDonald's may serve as an example of such institutions.

Regardless of conservatism inherent in cultural elites or traditional forms of creative process, the cultural community is well aware of the need to seek new possibilities: whether expressive, technological, organizational or social. The most revolutionary changes have been experienced by visual arts which were the first to explore virtual space and technological achievements thus presenting new never-before-seen forms of creative endeavour to the world. Internet has penetrated stage arts with a possibility of direct (virtual, though) on-line presence enabling anyone to witness new forms of the most spectacular shows. Museums exhibit their treasures on the World Wide Web immensely widening their number of visitors/users. Introduction of new technologies has brought about sweeping change to the work of educational institutions and libraries.

Revolutionary changes in the global context have been followed by drastic re-structuring in how culture performs as a system. However, world practice does not know of any state which has been able to give up providing support for culture. Cultural policies in the world's most developed countries are characterised by the following key trends:

- reconsideration of the scope and boundaries of the culture sector as an object of cultural policy: non-public (i.e. non state-run) organisations, both commercial and non-commercial ones, have come within the sphere of cultural policies pursued by the state. The widespread 'arms length principle' suggesting 'empowerment' is aimed at allocating governmental budget funds to independent organisations;

- development of systems for evaluating the social contribution and efficiency of cultural institutions and organizations and, in particular, formulation of determiners and performance indicators to evaluate how state funds are used and the criteria for their allocation;

- a changeover in approach to cultural heritage from purely preservation considerations to maximisation of access to it and optimisation of its uses to develop both economic and social potential. A complex of measures has been introduced with a view to updating our concept of the role of non-material cultural heritage;

- arrangement of provision (underlined in political terms) for promoting personal creative abilities; understanding culture as a means to intensify social cohesion and overcome various gaps, e.g. generational, geographical, cultural etc.

- enhancement of the input and increase of the contribution of creative professionals to shaping cultural policies and budget funding strategies in the sphere; development of public discussion on setting current and strategic priorities in cultural policies;

- uses of culture as an instrument of economic development (e.g. creative economy, image building, educational projects, urban regeneration etc.) and to foster social harmony (e.g. promotion of ideas such as of cultural diversity, multiculturalism, and cultural dialogue).

European Union policies, for example, have recently moved towards a more comprehensive understanding of culture, beyond the vision that culture policy is limited to heritage preservation and tourism. The most recent European policies in the field of culture, innovation and cohesion acknowledge the contribution of the culture and creative sectors:

- culture is considered as a tool to foster intercultural dialogue, creativity and international relations ('Agenda for Culture', 2007);

- a broader approach to innovation is proposed, including investment in design and the creative industries ('Innovation Union', 2010);

- culture is identified as a factor of 'attractiveness' in cities and regions while creative industries are considered the most effective means to make the link between creativity and innovation ('Regions Contributing to Smart Growth', 2010).

The EU Communication 'European Agenda for Culture in a Globalising World' adopted by the European Commission in 2007, clearly elaborated the main European goals in this field for the first time:

- foster intercultural dialogue to ensure that the EU's cultural diversity is understood, respected and promoted;

- promote culture as a catalyst for creativity in the framework of the Lisbon Strategy for growth and jobs and its follow-up 'EU 2020';

- promote culture as a vital element in the European Union's international relations.

As a follow-up to the 'European Agenda for Culture in a Globalising World' and to firmly harness the potential of culture as a catalyst for smart, sustainable and inclusive growth (i.e. Europe 2020's goal), the European Commission issued a strategy document showing the culture and creative sectors' potential for development (Green Paper on 'Unlocking the Potential of Cultural and Creative Industries' (2010)). The Green Paper states that cultural and creative companies offer real potential to achieve the EU 2020 Strategy by "boosting local economies in decline, contributing to the emergence of new economic activities, creating new and sustainable jobs and enhancing the attractiveness of European regions and cities."

The EU's DG Enterprise – the initiator of the Innovation Union policy initiative – has also set up for the first time a concrete and complementary action to show the importance of non-technological innovation. In 2012 it set up the European Creative Industry Alliance (ECIA[3]), a platform gathering

---

[3] See www.howtogrow.eu/ecia/

policy makers and regional authorities specialised in culture, creativity and innovation. ECIA members are to advise policy makers on the best ways to support culture and creative industries through policy measures notably creative clustering, access to finance and creative spill overs.

A recent report by the European Parliament (KEA, 2012)[4] shows how culture is at the heart of local and regional economic and social development policies. The careful selection of case studies documented in this report illustrates the pervasiveness of cultural investment, its contribution to territories' attractiveness and therefore the extent to which culture has been mainstreamed in public policies with a view to:

- develop creative entrepreneurship and talents

- incubate innovation and new business models ;

- encourage spill over effects between culture-based creativity and other sectors;

- revitalise cities' quarters and image.

Speaking of mechanisms for culture support (many and diverse as they are) is meant, first and foremost, public budget funds and also balance or allocation of 'efforts' spent by budgets and extra budgetary sources with a view to finance the sphere. For example, tax incentives are given priority in USA. The ensuing shortfall in budget revenues, however, exceeds overall governmental culture financing in many countries of the world. France or Germany resort to direct budget appropriations. UK has presented the world with the 'arm's length principle' and now 'Funds' for culture support are operating in a number of European countries.

Current legal provisions in a number of countries stipulate both: funding the sector (industry) through channels at the disposal of culture ministries as well as through tax revenues to the budget originating from gambling, liquor, lottery and other markets, deductions from selling blank disks, home video and audio equipment. Italy boasts of an unprecedented legal act which deducts 50% of the profit gained by savings banks which is diverted to regional funds for support of culture, education, research, and health care.

In an effort to improve their national cultural policies the majority of West European and North American countries are keeping to principles shared by them all, promoting the same transformation areas within the culture industry, but moving toward their goal at different rates. There are leaders in each and every area of activities and they present their best achievements to the world.

A number of countries are paving the way for world best practices to be nurtured on their native soils and to adapt such mechanisms to their own specificity. One way or another, discussions on issues concerned with national cultural policies have become part of current political discourse.

1.3 PROSPECTS AND CHALLENGES

Modern culture is defined by two complementary trends – integration and globalisation on the one hand, and growth of diversity and search for identity on the other. Integrating trends have led to the formation of a global mass culture, appealing for the entire population of the globe, regardless of gender, age and confession. At the same time, one can witness the opposite trend –the increasing variety and diversity of specific cultural communities.

We are living in a dynamic world of permanent change driven by new technologies and by other influential trends. These modern trends influence society overall, their implications are important for culture and cultural policies.

---

[4] Use of Structural Funds for Cultural Projects, DG for Internal Policies, European Parliament, July 2012.

Technological innovation has always brought some social change but rarely as fast or as profound as what is happening to us now in an increasingly globalised world. At this stage, it is difficult to see when this exponential growth will slow down or falter. Ever increasing amounts of data are being transmitted at higher and higher speeds over the Internet, which continues to grow, driven by ever greater amounts of useful online information and knowledge, commerce and business, cultural and entertainment products and social networking.

Immensely important though it is, and will continue to be, the Internet is however only one aspect of the revolution which the contemporary world has been experiencing. Other changes, e.g. the increasing importance of the 'visual' are also impacting on the very nature of culture and its context and on how culture is created, who creates it, how it is disseminated and how it is accessed.

The growing mobility and migrations become the essential social element of globalisation. How do we understand and take account of it in terms of national cultural policy and planning? While the different types of migration, immigration and emigration, have always been notoriously difficult to measure, increase in this type of mobility seems to be at a very high level over the past two decades.

It could of course be argued, not least in some of the remoter provincial areas of Europe or in the Russian Federation, that one can overstate the cultural impact of the changes mentioned above. In some respects such a view is reasonable but it totally ignores the influence and direct impact of globalisation and the fact that what happens in one place today is likely to happen everywhere else tomorrow. Also 'trends' are increasingly regional or global rather than confined within national borders.

The Russian Federation in reality has in the past twenty years gone through a period of migration, ethnic change and national cultural upheaval, every bit as dramatic and as turbulent as what has happened in western Europe or globally. While not always perceived as part of the international 'globalisation' process, migration to and from the Russian Federation, for example, has had a very significant impact.

It is obvious that global problems of culture and modern cultural policy cannot be reduced to a set of simple, which in the Russian Federation have usually been associated only with the 'cultural sector' in a traditional definition and the functioning of the state network of cultural institutions including theatres, museums, libraries, archives, educational and research institutions, as well as broadcasting, publishing and press.

Current trends characteristic of European political initiatives demonstrate the practical recognition of the relationship between culture, creativity, innovation, and social cohesion and the growing contribution of cultural and creative industries to economic growth. For example, it should be noted that the last economic crisis showed the relative sustainability of cultural industries, including in Russia. At the same time, European experience has shown that at a time of economic crisis, the state/government support for traditional cultural institutions was crucial to ensure their ability to function normally.

The question is whether what is happening, for example, in the Russian Federation regions, and which is one focus of this Review, is a specifically 'Russian' phenomenon or, more prosaically, simply a part of a wider 'global' narrative, which needs to be analysed and understood in that context, albeit with local glosses. One may suggest that however unique the Russian Federation may be, it is to a greater or lesser degree, already influenced by the global trends and this influence will increase. Therefore, it needs to be taken into account in any forward-thinking cultural policy discussion.

The globalisation of the world and of culture proper makes each country face the challenge of linking its national development tasks with developing broader approaches to understand contemporary processes and phenomena. Today, a new idea of culture, that was first formulated at the global level of UNESCO and the Council of Europe, has become appropriate for understanding

the challenges of contemporary culture and cultural policy in particular states and their regions, including the Russian Federation.

CHAPTER 2. THE MAIN TRENDS OF CULTURE DEVELOPMENT IN THE RUSSIAN FEDERATION

The sphere of culture in Russia is characterised by a certain tendency to 'delayed response' which increases as the unsolved problems amass, including those related to sector regulation. This characteristic of the cultural sphere is at odds with the country's general movement towards overall modernisation and innovation and prevents the potential benefits of culture to that agenda being used in a fully-fledged way. A closer review of the issues below would contribute to seeking ways and means for dealing with the 'backlog problems':

- the general cultural aspects of modern development tasks;

- culture's social significance and socially-oriented cultural policies;

- updating of the approaches and instruments available for cultural governance, and forms and sources of support for culture including as a means of achieving diversification;

- synergies between cultural policies and national and regional development strategies.

2.1 NEW REALITIES AND TRADITIONAL APPROACHES

Cultural challenges associated with the innovative development of society in the Russian Federation may be in broadest brush-strokes identified as follows:

- first, one can still observe a discrepancy between an accumulation of cultural changes in key areas of social and cultural life, on the one hand, and a lack of related awareness and reaction, on the other, that produce 'disorganised shifts' at both institutional and everyday levels. A culturally significant problem is declining motivation – both individual and public – for acquiring new knowledge and mastering new skills needed to live life to the full in the changing environment, improving the quality of life, and harmonization of cultural and informational milieu. Socially-oriented public cultural policies can provide for the adjustment of existing cultural resources and creation of new cultural resources to facilitate mastering of the required social and cultural technologies;

- another discrepancy is evident between an existing demand for a high quality of life characteristic of developed societies on the one hand, and on the other, the slow progress in the overall modernisation of the country which is a prerequisite for it. At this juncture, a culturally significant problem is the general and widespread habit to seek state support and assistance while making no special effort to create new or preserve existing public goods. A 'fixation' on financial ('material') aspects in cultural activities leaves other instruments of governance neglected, including those ensuring growth of financial resources for culture support.

Economic and even political measures alone are not able to meet the majority of the challenges in question. It is within the sphere of culture and at the level of mass consciousness that relevant incentives must be found which can augment Russia's potential for innovative development.

Although traditionalism is still widespread and habitual in the country, promoters (albeit they may be few) of modern global culture are active in practically all spheres of social life.

It is absolutely obvious that today's Russia tends more to values and patterns prevalent in developed western countries, i.e. those of post industrialism in the broader sense of the word, than to preservation of nonindustrial or preindustrial models in social relationships. Taking account of that situation there are two types of sociocultural challenge to be met at the level of public (state-run) cultural policies:

- firstly, modernization and innovation trends need to be strengthened consistently and far more actively. Otherwise, there is no room for either partnership or competition in the geopolitical context;

- secondly, there is a need for a programme of controllable sociocultural experiments and changes which would bring about the coexistence of innovative and traditional features of cultural development and conflict-free to the maximum extent possible.

One should emphasise that transformations of this kind cannot be implemented by means of purely economic leverage without relevant sociocultural instruments applied at the public level.

Initiatives launched by economists with a view to establish contemporary market relations in the country do not find massive support among the Russian Federation's population overall. The reason for the failure is that the experts do not take account of the different degrees of preparedness to accept such transformations on the part of diverse social groups. One might even conclude that in contrast to developed countries, social, demographic and, most importantly, cultural factors are not taken into account when state-run economic policies for the Russian Federation are being formulated. It is, however, members of the public, characterized by cultural differences, that are supposed to implement the decisions passed. Thus, economic decisions are approved and implemented regardless, for example, of the social benefit-cost balance.

Public cultural policies can be viewed as a special strategic management instrument. They can be organically linked to, and thereby contribute to, development tasks and goals, such as secure living conditions, poverty and crime prevention, improvement of the quality of life, well-being and health, encouraging social engagement, enhancement of social inclusion, alleviation of social tensions, development and strengthening of democracy, formation of civil society, competitive growth of the Russian economy, establishment of an information-oriented knowledge society and so on. In implementing such policies two basic guidelines should be followed:

- support provided for efficient current cultural forms and institutions (preservation/protection oriented model);

- organisation and dissemination of advanced models and favourable experiences indispensable for the country (innovation oriented model).

The Russian Federation's current cultural policy is based on a variety of ideas which include a national understanding of culture and its social function, traditions of 'governing' culture as a state-run sector, and consideration of global trends and experiences of other countries. Thus the Russian Federation State Programme 'Development of Culture and Tourism' for 2013–2020 stipulates as its major objective "realisation of culture's strategic role as the spiritual and moral ground for personality and state development, unity of Russia's society". Its priorities include improvement of the 'common cultural space' and the development of the unity of the Russian Federation's multi-ethnic and multicultural people.

2.2 PROBLEMS AND POSSIBLE SOLUTIONS

The Programme 'Development of Culture and Tourism' for 2013–2020 also lists unsettled issues within the cultural sector, such as:

- society is not aware of culture's strategic role and priorities within the framework of state-run (public) cultural policies;

- noticeable decline in the population's cultural and education level;

- significant number of historical and cultural monuments in a state of decay, damage and deterioration beyond repair (i.e. practically demolished);

- regional and municipal disparities in the availability of services provided by institutions of culture and tourism to the country's population;

- cultural entertainment is less accessible to villagers and inhabitants of smaller urban areas;

- extremely poor state of the majority of cultural institutions within the competence of municipal authorities;

- significant decrease in the number of cultural entertainment facilities and deterioration of their services in terms of range and quality;

- insufficient artistic level of home-grown motion picture products with low competitive potential on domestic and foreign markets;

- shortage of qualified personnel concerned, in particular, with repair and restoration of objects of cultural heritage, and of the holdings of libraries and museums;

- extremely low salary levels for employees in the field of culture and insufficient funding of creative teams;

- discrepancy between the degree of legal regulation in the sphere of culture and tourism and the significance of these spheres for sustainable development at the level of state and society;

- lack of a systematic approach to public-private partnership and patronage/sponsorship in spheres such as tourism and culture.

The list of problems above indicates a situation in which cultural potential is not well understood and not fully developed; exploitation (if any) of cultural potential is characterized by a traditional approach and inconsistency. Solutions to these problems have become the grounds for setting priorities within the State Programme which would help optimise overall activities and policies pursued by the state in the sphere of culture.

In addition there is an apparent discrepancy between the nature/supply of cultural information provided by institutional means (mass media, educational & cultural institutions), on the one hand, and what is really needed for social and cultural adaptation to changing conditions. The institutionalised media disseminate poor and badly organised data irrelevant to the contemporary cultural situation and its development prospects and this represents a real challenge.

The need for constructive synergetic effort to be made by the public at large, community groups and organizations, on the one hand, and the shortage or even absence of the mechanisms required for efficient interaction on the other hand, give rise to a certain discrepancy which is causing problems of sociocultural adaptation. This problem can be resolved if there is consistent implementation of efficient and well-organised cultural policies based on a participatory and multidimensional approach.

Alongside state guarantees and budgetary commitments it is necessary to elaborate some principal steps aimed at developing additional forms and sources of funding for cultural activities. The emphasis should be on 'additional funding' which should not involve a decrease in existing public (state) budgetary provision. Taking account of the practices of other countries, it seems quite appropriate to explore additional possibilities for raising funds and notably:

- *tax protectionism policy* – this well-known principle needs official support, especially in the context of unjustified cancellation of tax privileges in the cultural sector. The state establishes the rules of play for providing tax benefits for the various players related to the cultural sector, and, in particular, for creative professionals, for those collecting and preserving cultural heritage, for state-run and non-commercial cultural institutions and charity organisations. Giving up a part of its tax revenues, the state makes it possible for its citizens to choose whom to support and to what degree;

- *earmarked/hypothecated taxes* – the effectiveness of such measures has been well proven by the experience of both countries with transitional economies and those with mature market economies. There is a need to look at a possibility of introducing special taxes and/or purpose-oriented deductions aimed to fund culture. Deductions from revenues gained by national lotteries and the so called 'blank disk tax' introduced in most European countries are the examples.

- *utilisation of certain types of cultural heritage for new economic and cultural purposes.* The experience of other countries suggests that the state should focus on unique cultural heritage objects, those of global, national and inter-ethnic importance (in the case of the Russian Federation). The majority of historical and cultural monuments should become socially and economically productive where possible, including producing potential revenue streams which could be used for cultural funding. A certain step towards this objective has already been made. The 2002 Federal Law 'On Objects of Cultural Heritage (Historic and Cultural Monuments) of the Peoples of the Russian Federation' actually stipulated removal of a ban on disposal of most historic and cultural monuments. Cancellation of former constraints and a possibility to promote leasing relations in this sector could help to produce an important new source of funding for culture. Implementation of such measures, however, are stalled by the absence of a well-grounded proven methodology for assessing the economic value of such monuments;

- *establishment of self-governing funds for support of culture and cultural heritage* or the implementation of the 'arm's length principle' separates beneficiaries and funding institutions and develops competitiveness in the cultural sector;

- *counterpart funding principle* and its wider use become an important element of the state culture support system. This well-known and highly effective method of stimulating new sources of cultural financing consists of contributions on a shared basis (cost sharing contributions) from higher level budgetary funds with additional funds earmarked from lower level budgets or by the attraction of extra budgetary funds. This approach facilitates support for important and often entirely innovative initiatives outside of the traditional framework.

Where culture is still funded by the state on the basis of the so-called 'leftover principle' (i.e. funding left over after other budgets such as health, welfare, education etc. have been allocated) distortions arise. Traditional support and unproductive cultural activities continue, amongst other things, alienating the younger generation.

2.3 NEW INSTRUMENTS REGULATING THE CULTURAL SECTOR

On the threshold of the 21st century it has become evident that renunciation of ideological supervision and freedom of self-expression alone are not sufficient for supporting cultural development. In the Russian Federation, since the end of the 20th century heated discussions have been and are being held on the alternatives. Such discussions tend to lead to two approaches:

- significant enhancement of the state's role in the cultural sphere and, first and foremost, expanded budgetary funding for all types of cultural activities and relevant organizations;

- reduction in the number of organizations , institutions and monuments supported by the state and a change in their legal status, privatization included

Currently the state is still the major subject of cultural policies in the Russian Federation at the federal and regional levels.[5] The governmental executive authorities hold the key position in overall governance of the cultural sphere unaffected by the changes to "departmental boundaries" over the last 10 years. Since 2004, the systems and structures of the executive authorities (the cultural sphere included) have been transformed within a framework of administrative reform. Thus the federal authorities level has been restructured into three levels: political (ministries), control and monitoring (supervisory bodies) and administrative (agencies). The federal authority in charge of culture has undergone changes in terms of powers vested in it:

- in 2004 a unified Ministry of Culture and Mass Communications of the Russian Federation was established – publishing and mass media for the first time officially became part of the sphere of culture;

- in 2008 mass communications and publishing were removed from the Ministry's remit;

- in 2012 the Federal Agency for Tourism became part of the Ministry of Culture of the Russian Federation.

As for the executive authorities in the regions, their responsibilities vary and include, for example, youth policies, mass media, etc. The federal authorities define the 'rules of play' and the 'road map' which regional policies have to follow. The advisory Coordination Council on Culture of the Ministry of Culture of the Russian Federation is in charge of synergies in public governance of the sphere. The Federal Minister and executive heads in the regions are responsible for regulatory functions related to culture, cultural heritage and cinema and are the members of the Council.

Alongside the legislative and executive institutions there is a system of advisory bodies and community councils is operating with a view to ensure the interaction of state structures with wider circles of professionals and representatives of various communities. The Presidential Council for Culture and Arts was established as far back as 1996 with the aim of providing information to the President on the state of affairs in the sphere and to organize his involvement with representatives of the creative unions, organizations in the sphere, and creative intellectuals. The Council members participate in discussion of proposals on urgent issues in the sphere, in expert appraisal of projects and works nominated for Russian Federation State Awards in literature and arts as well as for Russian Federation State Awards for outstanding achievement in humanitarian activities.

The agenda of the Council session held in autumn of 2012 covered the urgent issues of cultural policies and notably support for creative initiatives, preservation, uses and popularisation of cultural and historical heritage, creative education for the young generation and improvements in international cultural cooperation practice. Pursuant to the Council's decisions the President, Government and relevant ministries were commissioned with certain tasks aimed at development of tourism as an industry, information resources on cultural heritage, support for guest performances and establishment of multisectoral cultural entertainment complexes.

The last decade has witnessed an ever-growing number of tenders organized for the purpose of allocating budgetary funds in the sphere of culture, establishment of various awards, creative competitions, festivals and promotion of grant financing for cultural projects. This trend proves that

---

[5] The Russian Federation State Programme 'Development of Culture and Tourism' for 2013-2020 presupposes continuation of the state's key position in cultural policies.

the state is striving to provide support for creative initiatives, to stimulate the younger generation, professionals and institutions in the sphere to take part in innovatory projects. In addition, the emphasis placed on such trends might lead them to focus on their competitiveness and effectiveness.

Over the last decade support for public-private partnership in the culture sphere has become a significant area of state cultural policies encouraging an increase in private investment and attraction of experts from the private sector. This trend, however, faces problems of a general nature (inappropriate legislation, lack of expertise in partnership management, different levels of regional preparedness to implement the relevant projects,[6] a low level of trust in the private sector etc.), on the one hand, as well as other problems specific to the social sphere.. What is of relevance here is the private sector's preparedness to forego profits, seen as its main priority, and to value the social and cultural aspects of the partnership. State/public-private partnerships seem especially promising in newly created industries, such as ecological tourism, which makes it possible to combine natural and cultural resources available in the territories with investments and experience in business practices

2.4 PROSPECTS AND CHALLENGES

A modern understanding of culture and cultural policies calls for a fundamental review of the position of the cultural sphere in society and recognition of its key importance for future social development. Without recognising the social significance of culture, any attempts to modernise the cultural sphere to combat its inertia will be unproductive.

Notwithstanding widespread information and communication technologies, a shortage, or even a lack of mechanisms for effective social interaction is still perceived in public life. Socially-oriented cultural policies might and should help in delivering targeted communication of information and fostering dialogue. Otherwise, this will be done through spontaneous development of social networking.

Practical experience has shown that policy documents on cultural issues do not bring beneficial effects. The reasons are that these documents are oriented to a 'narrower' vision of 'cultural sector boundaries' and therefore they deal with only financial or purely administrative measures. A focus on traditional indicators of cultural development neither brings positive results nor overcomes the inertia in the cultural sector.

In addition, effective socially-oriented cultural policies cannot be addressed to the public at large characterised by growing heterogeneity due to diverse strata and groups. Not fully taking account of a modern understanding of culture could lead to the Russian Federation falling behind forever in terms of innovation even compared to developing countries, not to mention vis-a-vis the developed ones. There is a danger that Russia might not participate positively in the globalisation processes which are determining the world's future.

---

[6] The rating is based on a complex assessment of the Russian Federation subjects' preparedness for cooperation with business on the basis of state-private partnership (SPP) and is as follows: Saint Petersburg ranks No. 1, Moscow No. 7; Ulyanovsk Oblast No. 17, Omsk Oblast No. 23, the Mari El Republic No. 44 (see *SPP Journal*, issue 1, 2013).

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 polices 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 'Kvatrtal' 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 expnditure. 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'[7];
- 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).[8]

---

[7] Davies, G., *The BBC and Public Value*, London, Social Market Foundation, 2004.

[8] 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).
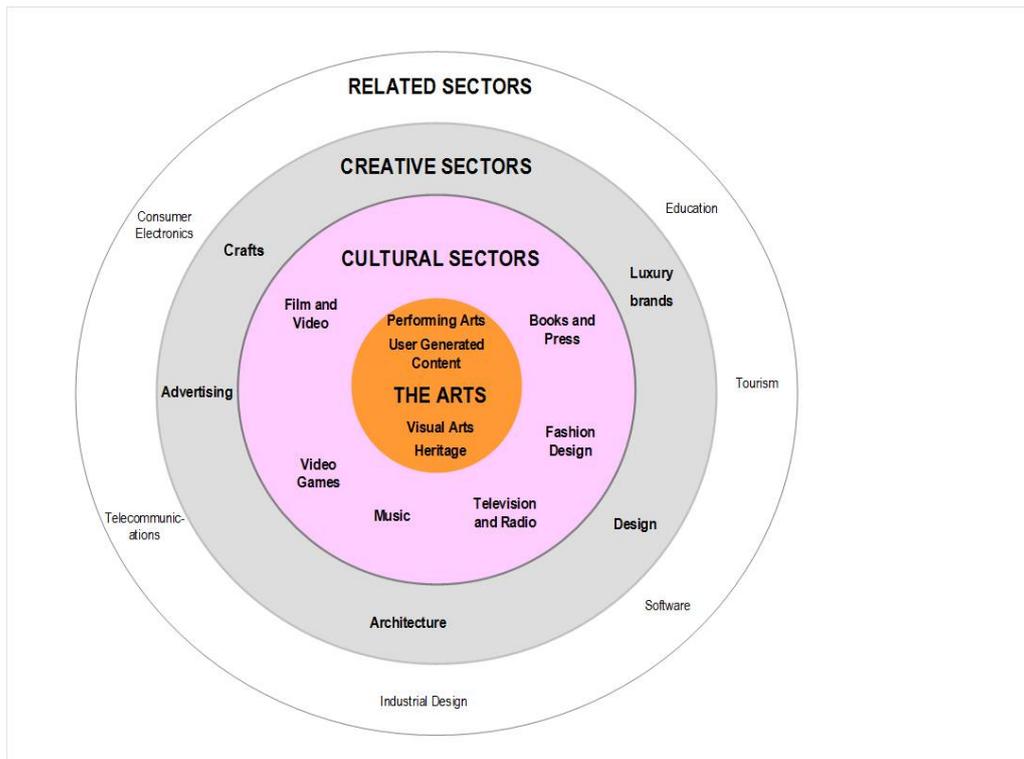
The cultural sector is largely based on production and dissemination of knowledge and information; it includes both new, most dynamic and highly capitalised hi-tech sectors, in particular – multi-media and Internet-technologies, and a traditional 'cultural sector'. According to Throsby (2001), cultural 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 ➔	The sector turned over more than **€654 billion** in 2003
	• Car manufacturing industry was € 271 billion in 2001.
	• ICT manufacturers was € 541 billion in 2003 (EU-15 figures)

VALUE ADDED TO EU GDP ➔	The sector contributed to **2.6% of EU GDP** in 2003
	● 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 ➔	The sector's growth in 1999-2003 was 12.3% higher than the growth of the general economy.

EMPLOYMENT ➔	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%).

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.[9] 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;
- 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;

---

[9] 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.

- 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 deceasing.

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 distribution[10] 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:
- 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;

---

[10] 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.

- 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 'ukrrupneniye' (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 'ukrepneniye' 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' (ekonomicheskiye 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-Sibirsky 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 'megalopolis' 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 subordinance – Yoshkar-Ola, Volzhsk, and Kozmodemyansk – and a town, Zvenigovo, of district subordinance.

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.[11] 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).

---

[11] 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 Affaires 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 Philarmonia;

- 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"[12].

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 Religion[13].

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..

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

---

[12] The expert in question is Galina Shkalina.

[13] 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.

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.[14]

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.

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

---

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

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 musuems 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', 'Przhevalsky 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 is 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.[15] The most dynamic sectors are arable farming, manufacturing industry and construction.

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

---

[15] 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.

Policy of Ulyanovsk Oblast.[16] In addition, there are cultural institutions which are the responsibility of other bodies.[17]

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.

---

[16] 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.

[17] 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'.[18] 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

---

[18] A 'model library' has a standardised and optimal set of resourses 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 Dimitrovgrad 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 Aliev, 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		43,876		30,078		38,410.5
				4		2			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		10,195		7,196		12,650.6
				68		79			74
Ulyanovsk Oblast	37.2	1,289.9	152,627.4		12,905		8,692		13,339.0
				57		64			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		15,070		10,404		16,708.2
				31		39			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 min	ii	iii	iv	v 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		0.578		0.502		0.734	
				1		**1**		**1**		**1**	
Volga Federal District	**27.7**	**44**									
Mari El Republic	22.6	42	very high	0.332		0.352		0.072		0.511	
				61		**57**		**77**		**61**	
Ulyanovsk Oblast	28.9	43	high	0.344		0.348		0.099		0.530	
				56		**61**		**70**		**51**	
Siberian Federal District	**24**	**43**									
Omsk Oblast	23.6	46	high	0.368		0.348		0.160		0.551	
				41		**38**		**48**		**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 AND CHALLENGES

Contemporary cultural policy, as other spheres of social governance, faces new problems and challenges. The main conclusion of the present report is that cultural policies in the Russian Federation and its regions have arrived at a turning point, where wider global efforts are met to bridge the gaps between quantitative (purely 'economic') and qualitative (human development) approaches to culture and between culture as a 'sector' and culture as a set of traditions, customs and beliefs, thereby accepting existence of cultural diversity not only at a global level but also at local and regional levels.

In this situation, any policy approaches are to be based on understanding culture in its broader, anthropological sense and accepting that the contemporary concept of culture extends beyond heritage, arts and letters to encompass a wider domain of lifestyles and ways of living together, of creative endeavours and value systems, of norms, identities, and mind-sets. The main challenge for cultural policy makers in the Russian Federation (as elsewhere) is to promote this global vision of culture and its importance not only to the research community but also specifically to governments, policy makers and society at large.

Recognising the fundamental value of culture in contemporary society also means understanding it as a basic resource for economic growth, innovation, and human development at all levels – local, regional, and national. The wealth and diversity of Russian culture provides the foundation for innovative development of the country. The multifaceted and creative potential of national culture should be widely used for strengthening cultural cohesion, transcultural links, trust and mutual understanding.

Identifying both the challenging and prospective areas for cultural policy implementation as they are seen by policy and decision makers on the one hand, and by experts and researchers on the other, establishing channels of communication between representatives of expert communities and public institutions in charge of cultural policies at different levels (local, regional, and national) helps to reinforce the effectiveness of policy measures.

The voices of those specialists who underline the vital importance of state support for culture as the foundation of social wellbeing for all groups in society are heard by the public in general, by policy and decision makers, and especially in times of global economic volatility. The challenge for the future is to find adequate ways of alternative financing of non-commercial cultural activities. Diversified sources have to be available to all kinds of institutions: public and private, commercial and non-commercial.

The importance given in the report to cultural and creative industries reflects their function as the link between culture and economy, a link, missing sometimes not only in Russia but also in other parts of the world. The challenge here is both national (the new legislation on culture has to support, not to prevent a creative economy) and regional – in the search for local roots for diverse, economically viable, creative initiatives.

Case studies of the Russian regions showed their diversity and the unifying role of national culture (even more than that of 'the vertical of power'). The challenge here is the necessity of cultural rebranding of each of them to promote tourism on the basis of their specific advantages, provided by their traditions (e.g. local natural religion in Mari El, Lenin and the Museum of the Soviet Period project in Ulyanovsk, the 'Third Russian Capital' of Kolchak and Dostoyevsky's exile in Omsk), present day transformations (use of abandoned industry building for museums and creative activities almost everywhere) and/or globalisation factors (e.g. the classical European monuments reproduced in the capital of Mari El).

The report has shown the importance of examining the relations between culture and business, beginning from public-private partnerships to promoting sponsorship and patronage of arts and culture. Some legal initiatives in this direction at the federal level are under way. The challenge here is to transfer developed models of practice to the regional and local levels all over the country.

In the course of the technological and communications 'permanent revolution', a choice of priorities for the state, public, and private support of artistic production and cultural practices will in all probability become a more and more important aspect of cultural policy in the changing media environment.

To evaluate the impact of particular cultural initiatives, projects, and practices on the social situation, specialised research and systematic surveys are to follow the present Review.

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 Maliy 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)

* * *

Актуальные проблемы культурной политики современной России : [сб.] / ред.-сост. Б. Ю. Сорочкин. М., 2008.

Астафьева, О. Н. Культурная политика: теоретическое понятие и управленческая деятельность : (лекции) // Культурологический журнал. 2010. № 2. Retrieved 12.03.2013 from http://www.cr-journal.ru/rus/journals/20.html&j_id=3; 2011. № 1 (3) from http://www.cr-journal.ru/rus/journals/38.html&j_id=5; 2011. № 2 (4) from http://www.cr-journal.ru/rus/journals/73.html&j_id=6

Глобальные трансформации: политика, экономика и культура : пер с англ. М., 2004.

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

Книжный рынок России: состояние, тенденции и перспективы развития / Федерал. агентство по печати и массовым коммуникациям. М., 2012. Retrieved 12.03.2013 from http://www.fapmc.ru/dms-static/8c75199c-437d-4bb6-ba24-e04e1229753d.pdf

Колчева, Э. М. Этнофутуризм как явление культуры : монография. Йошкар-Ола, 2008.

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

Модернизация и развитие человеческого потенциала : доклад о развитии человеческого потенциала в Российской Федерации за 2011 г. / под ред. А. А. Аузана, С. Н. Бобылева. М., 2011. Retrieved 12.03.2013 from http://www.undp.ru/documents/nhdr2011rus.pdf

Регионы России: цели, проблемы, достижения : доклад о развитии человеческого потенциала в Российской Федерации, 2006/2007 / под общ. ред. С. Н. Бобылева, А. Л. Александровой. М., 2007. Retrieved 12.03.2013 from http://www.undp.ru/nhdr2006_07rus/NHDR_Russia_2006-07rus.pdf (дата обращения: 12.03.2013).

Румянцев, М. В., Лаптева, М. А., Зеленцова, Е. В., Мельвиль, Е. Х., Андреева, С. В. Междисциплинарное исследование креативных индустрий и творческой экономики Красноярска // Культурологический журнал. 2012. № 1 (7). Retrieved 12.03.2013 from http://www.cr-journal.ru/rus/journals/110.html&j_id=9

Сборник информационно-аналитических материалов по результатам деятельности республиканских учреждений культуры, искусства, образования и предприятий отрасли печати Республики Марий Эл за 2011 год / М-во культуры, печати и по делам национальностей Республики Марий Эл. Йошкар-Ола, 2012. Retrieved 12.03.2013 from http://portal.mari.ru/mincult/DocLib12/121728032012.pdf

Смирнова, Т. Б. История формирования и тенденции этнического развития населения Омской области // Омская область на пороге тысячелетий: политика, экономика, культура. Омск, 2003. С. 128-144.

Смирнова, Т. Б. Омская область // Этнополитическая ситуация в России и сопредельных государствах в 2010 г. : ежегод. докл. Сети этнолог. мониторинга и раннего предупреждения конфликтов. М., 2011. С. 406-413.

Телевидение в России: состояние, тенденции и перспективы развития / Федерал. агентство по печати и массовым коммуникациям ; под общ. ред. Е. Л. Вартановой, В. П. Коломийца. М., 2012. Retrieved 12.03.2013 from http://www.fapmc.ru/dms-static/f0a4aca5-dd62-45f5-b395-f65b265e160b.pdf

Шкалина, Г. Е. Культура как средство формирования социальной сплоченности в условиях культурного разнообразия. Материалы к аналитическому обзору национальной культурной политики Российской Федерации. [Йошкар-Ола, 2012.] Рукопись.

* * *

Davies, G. (2004) *The BBC and Public Value*. L., Social Market Foundation.

European Commission, Directorate-General for Education and Culture (2006) *Economy of Culture in Europe*. Retrieved 12.03.2013 from http://www.keanet.eu/ecoculture/studynew.pdf

European Task Force on Culture and Development (1997). *In from the margins : a contribution to the debate on cultural development in Europe.* Strasbourg, Council of Europe Publishing.

Fedorova, T., Kochelyaeva, N. (2012). *Russia, Cultural Policy Profile*, in Compendium, Cultural Policies and Trenda in Europe. Retrieved 12.03.2013 from http://www.culturalpolicies.net/web/russia.php

Iglesias, M., Kern, Ph., Montalto, V. (2012). *Use of Structural Funds for Cultural Projects.* DG for Internal Policies, European Parliament. Retrieved 12.03.2013 from http://www.keanet.eu/docs/structuralfundsstudy.pdf

Perepeklkin, L., Razlogov, K., Razmustova, T. (2002). *Russian Federation, Cultural Policy and Cultural Diversity : National Report*, DGIV/CULT/POL/trans(2002)2. Strasbourg, Council of Europe, Cultural Policy and Action Department, (Transversal study in cultural policy and cultural diversity).

Perepelkin, L., Razlogov, K., Razmustova, T. (2002) *Cultural policy and cultural diversity, National Report*. DGIV/CULT /POL/trans(2002)2. Strasbourg, Council of Europe, Cultural Policy and Action Department.

United Nations Development Program (2007). *Russia's Regions: Goals, Challenges, Achievements :National Human Development Report, Russian Federation 2006/2007*. Moscow. Retrieved 12.03.2013 from
http://www.undp.ru/nhdr2006_07eng/NHDR_Russia_2006_07eng.pdf

United Nations Development Program (2011). *Modernization and Human Development*, National Human Development Report for the Russian Federation, Moscow. Retrieved 12.03.2013 from http://www.undp.ru/documents/nhdr2011eng.pdfp.138-139.табл2