

**COUNTRY PROFILE**

**RUSSIAN FEDERATION**

**Last profile update: February 2013**

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It is based on official and non-official sources addressing current cultural policy issues.

The opinions expressed in this profile are those of the author and are not official statements of the government or of the Compendium editors.

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# RUSSIAN FEDERATION<sup>1</sup>

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## 1. Historical perspective: cultural policies and instruments

In the 1990s the issue of historical significance in the cultural field in Russia was a transition from the Soviet model of cultural policy to a new one.

Cultural policy in the Soviet Union was part of the "Marxist-Leninist" ideological policy of the Communist Party that also broadly used education and enlightenment for party purposes. This system was basically formed in the 1920s and the 1930s. In the 1940s, it evolved and emphasised the strengthening of historical identities. This system remained mostly unchanged until the late 1980s, despite several superficial alterations. Its basic components included:

- creation of a broad network of state cultural institutions with a strong educational component;
- formation of a strict, centralised administration and ideological control system;
- enactment of corresponding regulations; and
- support for classical or high culture that was perceived as loyal or neutral in content.

Priority was given to those cultural instruments with the greatest potential to disseminate information: radio, film, the press and, from the 1960s onwards, emphasis was placed more and more on television. The main task of a system of so-called "creative unions", covering the main art forms, was to control the artistic community and intelligentsia and organise their professional activities according to the needs of the Communist Party.

In 1953, the Ministry of Culture of the Soviet Union, and then those of each of the Soviet Republics, was established. The result was closed bureaucratic machinery for the administration of culture, which corresponded to the general system of government. Despite this system, national cultural life was multifarious and diverse because mass involvement in officially organised cultural activities was one of the political goals. As soon as control slackened, latent tendencies became visible. In the late 1950s and early 1960s, Khrushchev's reforms and the so-called "thaw" raised aspirations for liberalism, including in cultural life. However, the change that followed was Brezhnev's "zastoi" - with its slogan of creating a new identity – "the Soviet People".

In the mid-1980s, Gorbachev initiated real changes, decreasing ideological pressure on the mass media and administrative control over cultural and educational institutions. The intelligentsia, artists, and cultural workers became the most ardent supporters of "perestroika". In 1990, the *Law on the Press and other Mass Media* eliminated state censorship, thus proclaiming abolition of ideological control. By the early 1990s, the state had also curtailed its involvement in regulating cultural matters. As the economic and political crisis culminated, the state lost interest in cultural issues... and the Soviet Union collapsed.

In December 1991, the Russian Federation (RF) was established as a new independent state; the rule of the Communist Party was banished; the Soviets of People's Deputies were re-named *Dumas* (as in the twilight of the tsarist Russian Empire); but the complex federal structure of the former RSFSR (Russian Socialist Federative Soviet Republic) was maintained. A period of radical transformation in the political, social and economic systems began and recently it was described as "a decade that shocked culture" (see reference in chapter 9.1).

At first, the main goal of federal cultural policy was to guarantee freedom of expression, to preserve cultural heritage and the network of state cultural institutions. In June 1993, the government of the Russian Federation approved these goals and they formed the basis of the *Federal Programme for the Development and Preservation of Culture and the Arts, 1993-1995*. The state was also inclined to curtail its engagement in the cultural field,

hoping for self-supporting activities of cultural institutions, market regulations and sponsorship. The latter was only to develop in Russia in the 1990s, when financial problems were deeply felt across the complete cultural landscape. The task to renew the total legal base of the culture sector emerged.

In the mid-1990s, the work undertaken to elaborate the National Cultural Policies Report helped to compare Russian priorities with those developed on the European level. The Federal Programme of cultural development for 1997-99 articulated social and political goals directed more towards development than preservation, but due to the ongoing political and economic crisis, those goals, especially that of development, have not been achieved. However, cultural life diversified, changing preferences and consumption patterns.

Public debates were focused on the contradiction between the high social status of culture and the under-funding of the cultural sector. The budget for culture was reduced several times and, therefore, was limited to salaries of those working in cultural institutions; that made the fight for resources the first priority. 1999 was the first year that the state cultural budget was achieved, which indicated a turn towards stability. However, public reverence for culture and the arts, particularly for high culture and artistic quality, diminished drastically. It was substituted by mass culture and entertainment, regarded primarily as commercial activities.

On the eve of the 21st century, it was widely acknowledged that withdrawal of ideological control and providing freedom of expression was not enough to support cultural development. Public discussions on cultural policies were centred on two opposite poles: expanding state support for cultural productions and for all types of cultural institutions that carried out important socio-cultural functions or shortening the list of institutions, monuments, etc. supported by the state and changing their legal status, including privatisation.

Since 2003, the Federal Government, in the spirit of better transparency and more effective budget spending:

- re-distributed responsibilities between the three administrative levels by passing more tasks to the regional and local ones;
- introduced performance budgeting, and enlarged competitive distribution of budget funds;
- created new juridical forms for NCOs (non-commercial organisations) to stimulate institutional restructuring of the culture sector (changing the status of the former state cultural, training and research institutions); and
- fostered development of state-private partnerships, desettatisation, and privatisation in the socio-cultural sector, including restitutions to religious organisations.

In 2004, the Russian Government system was re-organised within the framework of administrative reform. The federal executive bodies were arranged in three levels: political (ministry), controlling (supervising service), and administrative (agency).

The aim of better governance of the culture sector involved addressing its scope and related responsibilities. As regards the responsibilities, at different times the federal culture Ministry was also in charge of tourism or mass media; at the regional level, the agencies responsible for culture may be also in charge of youth policies, mass media, tourism, ethnic affairs, etc. On the other hand, the administrative reform mentioned above has re-distributed responsibilities between the levels of governance. The management of cultural institutions' networks was passed to the regional and municipal (local) levels and thus their funding was made dependent upon related budgets.

## 2. General objectives and principles of cultural policy

### 2.1 Main features of the current cultural policy model

According to the *Basic Law on Culture (1992)*, state cultural policy (or state policy in the field of cultural development) means both *principles and norms* that the state follows in its actions to preserve, develop and disseminate culture and *state activities* in the field.

During the past decade, cultural policy priorities shifted from state administration of cultural institutions and funding, mainly heritage preservation, to more diverse principles of managing cultural affairs. Accordingly, the cultural policy model evolves from being centralised and based on state governance to a more complex and commercialised one. New cultural policy-makers emerged, including local self-governments, private actors; the cultural economy and cultural management became more sophisticated.

The measures of general political and administrative character deeply affect the cultural sector because the state remains the main cultural policy player. Decentralisation of responsibilities, an increase in cultural responsibilities of regional and local policy-makers, support for desettisation of cultural institutions and heritage objects, together with the development of contemporary arts, media culture, cultural industries and entertainment, which are almost independent from state cultural policies, make the cultural landscape more diverse and uneven.

At the regional level, attempts were made to introduce an innovative cultural policy model oriented towards higher competitiveness of cultural institutions, wider access and participation in cultural life (e.g. see the Perm Krai profile). However, opinions divided and the change of the Perm Krai Governor (2012) was followed by winding down innovative projects and practices. Nevertheless, grant giving and competing for financial support are becoming more and more important for cultural policy making.

### 2.2 National definition of culture

The national understanding of culture is based on a high esteem for its fundamental social and ethical role. This idea was shaped by the Russian intelligentsia, accepted as a topos in the mass consciousness and introduced into political discourse. For the secular democratic state of culturally diverse Russia, the main role of culture is widely understood as providing a basis for the spiritual and moral orientations, for symbolic social cohesion and formation of national ideas, and as a foundation of nation integrity.

However, there is no definition of culture in the *Basic Law on Culture (1992)* as *Article 3*, concerned with definitions, includes notions of cultural values, goods, and activities, of cultural heritage and assets, of cultural policy and creative workers, but omits "culture". An attempt was made to introduce a wider "anthropological" definition of "culture" in the draft *Law on Culture in the Russian Federation (2010)* that would be closer to that introduced by UNESCO, but it was not successful.

Recently, at all official levels, culture and cultural heritage are addressed as the whole system of values that underpins national identity, influences all sectors of society and is stated as a source of pride and patriotism. In mass consciousness, culture is also understood as a *public* good and *public* (read state) responsibility; it also includes the mass media as a means of dissemination. The idea to taking cultural institutions and monuments from state administration and placing them in private hands does not meet wider understanding from the public or from culture professionals. Those attitudes are rooted in still low estimations of non-governmental institutions and private initiatives.

## 2.3 Cultural policy objectives

Cultural policy aims to exercise the constitutional rights of Russia's citizens (see chapter 5.1.1). Discussions that followed the National and European experts' reports on cultural policy in Russia (see chapter 9.1), and its presentation to the Culture Committee of the Council of Europe (1996), favoured the *development scenario*, which was in accordance with the ideas and principles set out in the documents of the Council of Europe and UNESCO. Since then, the aims of cultural policy, as formulated in official documents, emphasise the importance of classical culture and national cultural traditions, creativity and protection activities, access to culture and artistic education.

In 2008, the *Concept of the Long-term Social and Economic Development of the Russian Federation (2008-2020)* or "Strategy 2020" was presented by the Minister of Economic Development. It states development and realisation of both personal and social cultural potential as the main cultural policy objective within the general transition to the innovative economy and describes its principal directions as follows:

- to provide for equal access to cultural goods and services, to cultural and artistic education for Russian citizens;
- to assert quality and accessibility of cultural services;
- to safeguard and promote the cultural heritage of Russia's peoples;
- to use cultural potential for promotion of the positive image of Russia abroad; and
- to improve administrative, economic, and juridical mechanisms in the cultural sector.

The governmental "Strategy 2020" links innovation to massive investment in human capital needed and relatively to the general development of education, science, and culture. It also proposes milestones and related indicators for the increase in the use of cultural institutions and in the quality of related facilities to modernise a network of state cultural institutions and to provide general and equal access to cultural goods and services.

The *Culture of Russia (2012-2018)* Federal Target Programme, which accumulates funding for the most important activities within routine culture management, states its targets as follows:

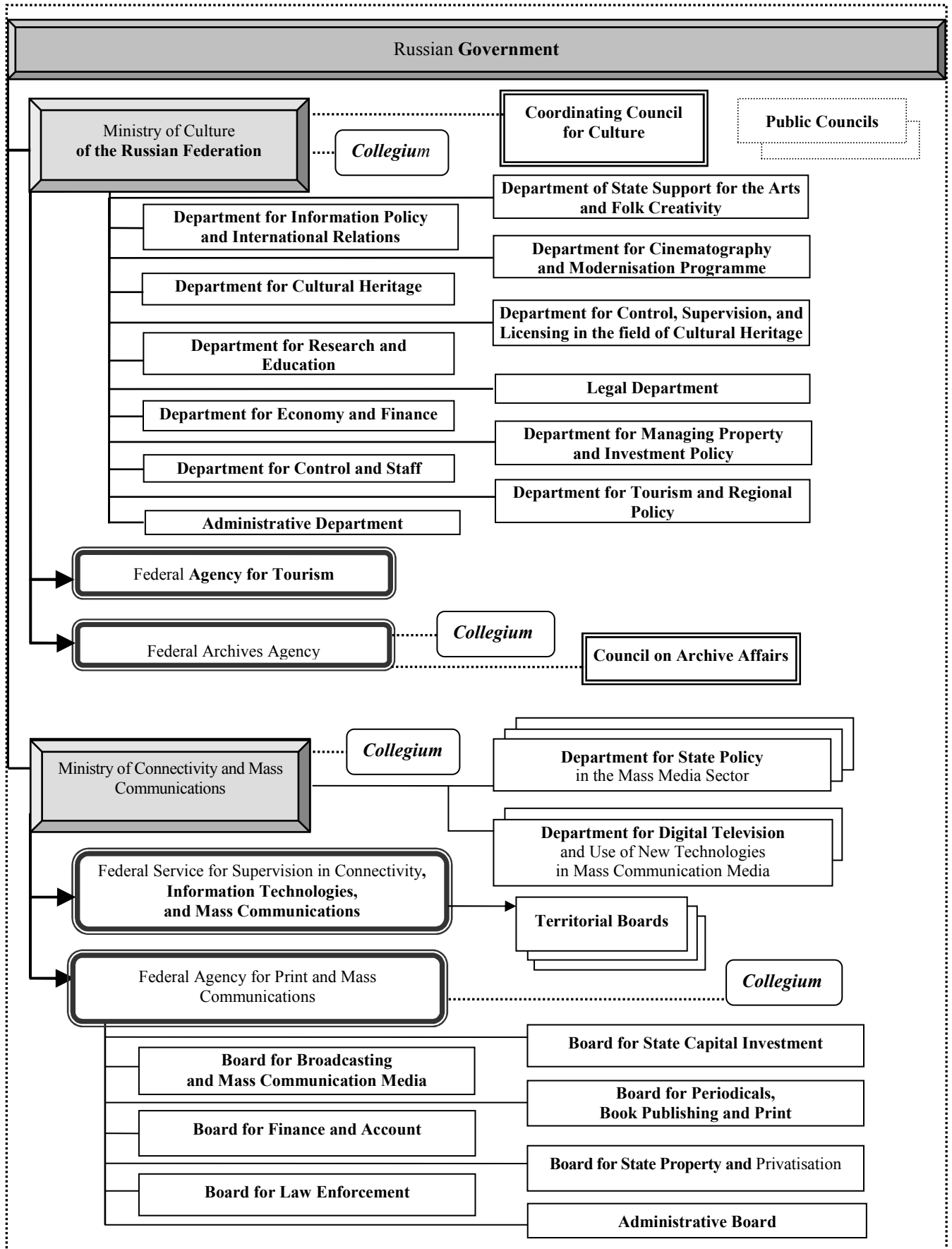
- preservation of Russian cultural identity and providing equal access to cultural goods and possibilities for personal cultural and spiritual development;
- providing for the quality and diversity of services within the culture and arts sector; modernisation of cultural institutions;
- informatisation of the sector;
- modernisation of arts education and training culture professionals with due regard to preservation of the Russian school and contemporary challenges;
- preservation and promotion of cultural heritage of the peoples of Russia; and
- creation of Russia's positive image for the world community.

The new *State Programme of the Russian Federation on Development of Culture and Tourism for the period of 2013-2020* is under discussion. It states its main goal as follows: to implement the strategic role of culture as the spiritual and moral foundation for development of an individual and the state, for the integrity of Russian society. The three tasks are to be fulfilled to achieve this goal, which are as follows:

- preservation of cultural and historical heritage, provisions for access to cultural goods and participation in cultural life, actualisation of the national creative and innovative potential;
- increase in quality and accessibility of tourist services of both domestic and foreign tourism, development of tourism as an efficient tool for promotion of national cultural and natural heritage and its exposure; and
- provisions for sustainable development of culture and the arts sector.

### 3. Competences, decision-making and administration

#### 3.1 Organisational structure (organigram)



### 3.2 Overall description of the system

The state is still the main actor in cultural policies in Russia, while executive authorities maintain their key role in the cultural governance structures. The *President of the Russian Federation*, as the Head of State, appoints the Minister of Culture of the Russian Federation and formulates principles and priorities of national policies in addresses to the Parliament.

He has an advisory body called the *Council on Culture and the Arts of the Russian President*, established in 1996. Its members are appointed by the Russian President and include prominent cultural administrators, artists and representatives of artists' unions. The Council is to inform the head of the state on cultural and artistic affairs, to provide for interaction with the creative community and cultural organisations, and to assist in the elaboration of the state policy in culture and the arts. The Council also proposes nominees for state awards in literature and the arts, and in humane activities; in 2012, it was also authorised as the Trustee Council for the state TV channel "Kultura". The Council's session of 2012 was dedicated to the issues of contemporary cultural policy, support for innovative initiatives, preservation and use of cultural and historical heritage, prospects for humane and creative development of the younger generations, and advance in the international cultural co-operation. The four inter-governmental commissions were established by the Council, namely for cultural policies, education, heritage, and international co-operation.

The **State Duma** and the **Council of Federation** constitute the **Federal Assembly of the Russian Federation** (legislature) that influences federal cultural policy by:

- elaborating and passing federal legislation, both general (on the market economy, labour, social welfare, etc.) and specific to cultural sector; and
- adopting the federal budget drafted by the government, including allocations for culture.

There is an advisory Council for State Cultural Policies of the Chairman of the Federal Assembly, designed for analysing policy issues and prospects for its development, together with proposing amendments to legislation on the preservation of the cultures of the peoples in the Russian Federation, on levelling cultural development of different territories and on supporting maecenat activities and sponsorship.

The State Duma members, in co-operation with the Ministry, lobby interests and needs of the cultural sector, its professionals and institutions. There are special Committees for culture, for ethnic relations and for information policy, where laws are prepared for parliamentary discussion. Recently, the working group of the Committee for Culture proposed a "Road Map" for cultural policies, which is to use state-private partnerships to resolve existing problems of the sector's modernisation. In the summer of 2012, the Culture Council was established by the President of the State Duma; the Council aims to support elaboration of legislation in the cultural field.

The **Ministry of Culture of the Russian Federation** is to provide regulations, to manage state property and to deliver state services concerned with culture, arts, cultural heritage, film, archives, authors' rights and neighbouring rights, and tourism. The Ministry is commissioned to submit draft legal acts for the cultural sector to the government, to put forward a sector proposal for the federal budget, to keep national Registers, Codes and Catalogues, and to analyse juridical practices and the efficiency of cultural policies. It is also responsible for the implementation of the *Culture of Russia (2012–2018)* Federal Target Programme.

In 2012, the Federal Service for Legal Supervision of Cultural Heritage Preservation was abolished and its functions in heritage protection, supervision of library, archive, and



museum collections, control over export, import and circulation of cultural goods, and protection of authors' rights and neighbouring rights have passed to the culture Ministry. The same year, the Ministry was charged with responsibilities in the field of tourism and the **Federal Agency for Tourism** was passed to Ministry of Culture of the Russian Federation. The Agency is to manage state property and deliver state services in the field, to keep the Register of domestic tourist companies and promote tourist products in domestic and foreign markets, to develop state programmes in the field and support small and medium enterprises.

The *Coordinating Council for Culture and Arts* is a consultative body presided by the culture Minister and provides matching actions of executive authorities at both federal and regional levels. The Council unites federal and regional decision-makers of the cultural sector. Besides, there is the *Public Council* of the Ministry, which is an advisory body for discussion and expertise on issues that appear on the agenda. The current discussion is dedicated to optimising a structure and activities of the five research institutions that operate under the culture Ministry.

The **Federal Archives Agency** under the Ministry of Culture provides related state services based on the archive collections and responds to requests of citizens. It is in charge of maintaining national Archives and publication of documents; it keeps a State Register of unique archive items; supervises disclosures and deals with acquisitions. The Federal Agency directly supervises Federal Archives and the bulk of its finance is spent on technical provisions for preservation of its collections (rooms, facilities, copying, etc.). The Council on Archive Affairs of the Federal Service co-ordinates the functioning of the related federal and regional agencies.

In 2008, the **Federal Agency for Print and Mass Communications (FAPMC)** was withdrawn from the culture Ministry and placed under the **Ministry of Connectivity and Mass Communications**. The latter shapes state policies in the fields of information and communication, mass media, print, and personal data processing. The FAPMC is in charge of publishing, press, printing, and all types of media. The Federal Agency is responsible for organising e-media audience measurements, for analysing print media circulation, for reviewing sector developments, for providing the statutory deposit of printed materials and supporting socially important productions. The FAPMC manages collections of national audiovisual (films excluded) and broadcasting productions. It also collaborates with powerful organisations of broadcasters, publishers, and other media actors.

The **Federal Service for Supervision in Connectivity and Mass Communications** acts under the same Ministry and implements state protection and control in the fields of mass media (e-media included), information technologies and personal data. It licenses broadcasting and audiovisual productions, keeps the national media and related licensing Registers, provides frequency ranging services and give permission on disseminating foreign print media in Russia.

The **Ministry for Regional Development** was established in 2004 and acquired responsibility for social and cultural issues in the units of the Russian Federation. It is in charge of implementing state policies concerned with national (read inter-ethnic) relations, territorial development, and cross-border co-operation. Its Department for Inter-ethnic Relations supervises issues of ethnic cultural development, inter-ethnic and inter-confessional relations, and Kazak (a particular ethnic and cultural group) affairs. The department provides support for research and sociological reviews on ethnic interactions, for conferences, festivals and forums concerned with ethnic cultures, cultural dialogue and tolerance, for related mass media including e.g. establishment of a special web portal in the languages of the peoples of the Russian Federation.

The Russian Federation incorporates 83 administrative and territorial units (some of which are based on ethnicity), with different political status: Republics, Krai (Provinces), Oblasts (Regions), Autonomous Oblasts, Autonomous Districts and the cities of Moscow and St. Petersburg. Since 2000, these units are additionally clustered into 7 Federal Districts that on occasion provide a framework for bigger cultural projects, e.g. the Competition in Culture and Arts within the Central Federal District. The state structures in the regions generally mirror federal ones and are of primary importance for regional cultural governance. Regional cultural policies differ a lot as regards priorities and resources. The heads of regional cultural administrations are members of the *Coordinating Council for Culture* presided by the culture Minister. This Council joins federal and regional decision-makers to improve and develop the national policy-making process.

In 2005, the **Public Chamber of the Russian Federation** was established to fill the gap between government, local self-governments, public associations, etc. and to involve them in the decision-making process. Its work is organised within specialised Committees and Commissions, some of which concern cultural matters, namely cultural policies, communication, freedom of speech, cultural and spiritual heritage, inter-ethnic relations, etc. The most effective instruments of its influence are the ability to intervene directly in conflict situations and to advise when developing legislation. Public Chambers were also established in the regions.

### 3.3 Inter-ministerial or intergovernmental co-operation

Intergovernmental co-operation is among the basic principles of state governance. According to its statutes, the Ministry of Culture of the Russian Federation is to act directly or via its territorial units, in co-operation with the other federal bodies, regional and municipal authorities. Its interaction e.g. with the Ministry of Education and Science of the Russian Federation is determined by the tasks of elaborating policies and regulations in the field of arts education as the mass educational institutions are within the responsibilities of the latter.

Inter-ministerial co-operation in culture is also a result of an overlap of functions and institutions. For example, the **Ministry of Finance** sets budget regulations and delivers funding, thus defining the forms and extent of state support to culture and the mass media, while the Federal Customs Service regulates trans-border circulation of cultural goods. Many Ministries have also preserved their own networks of cultural institutions (e.g. clubs, museums, libraries, orchestras, theatres, etc.), while the **Ministry of Education and Science** manages the art education network for children and youth.

The Federal Target Programmes (FTPs), including those for sector, regional or ethnic cultural development, are budget instruments helping to organise inter-sector activities and some of them include a cultural component. The Ministry of Culture is a state commissioner-coordinator of the *Culture of Russia (2012-2018)* Federal Target Programme, which was elaborated by the culture Ministry and its Agencies and by the Federal Agency for Print and Mass Communications. The culture Ministry also participates in other FTPs including those for *Development of Kaliningrad Region until 2014*, *Social and Economic Development of the Far East and Transbaikalia until 2013*, etc.

### 3.4 International cultural co-operation

#### 3.4.1 Overview of main structures and trends

A breakthrough in international cultural co-operation in the 1990 has resulted from opening the borders of Russia for travel and exchange and from intensifying cultural links at all the governmental levels. In 1996, the *National Report on Cultural Policies in the Russian Federation* celebrated the Russian Federation's membership of the Council of Europe. It also marked a period of commitment to international agreements and conventions in the cultural field that reinforced development of the legal background for cultural affairs. In 2001, the Minister of Foreign Affairs (MFA) adopted the first MFA concept for promotion of cultural links abroad, which conceptualised international cultural co-operation as an instrument for advancing foreign policy.

In 2008, the Russian President announced the new national *Concept of Foreign Policy*. It prioritised support for the Russian language and promoting cultures of Russia's peoples, which contributed to the cultural and civilisational diversity of the world. Development of bilateral and multilateral cultural co-operation within the Commonwealth of Independent States (CIS) was stated as the first priority. The new foreign policy Concept also named the European Union as one of Russia's main partners and establishing a common European space for education, science and culture as the main concern. In 2010, the Russian President adopted the *Principle Directions of the Russian Federation Policy in the Field of International Cultural and Humanitarian Co-Operation* supplementary to the foreign policy Concept. The document states the importance of cultural diplomacy and Russian cultural influence abroad. The Presidential Decree of May 2012 put forward a task "to widen Russia's cultural presence abroad, reinforce the position of the Russian language in the world, and develop a network of Russian Centres of Science and Culture."

Since 2004, emphasis has been placed on introducing the cultural component in international relations. The culture component is included in Russian co-operation within the regional organisations, namely the *Council of Europe*, the *Shanghai Co-operation Organisation*, the *Arctic Council*, the *Barents Euro-Arctic Council*, and in the treaties on international co-operation in the Baltic, Black Sea and Caspian regions.

Cultural co-operation is generally based on bilateral and multilateral agreements while larger scale activities are primarily held as traditional and symmetric *Years of Culture*, both in Russia and related European or Asian countries. In 2013, the *Year of Russian Culture* will be held in Greece. The mass media addressing foreign audiences are charged with transmitting a "positive image" of Russia and presenting Russian culture and arts as well as cultural and artistic events that accompany important diplomatic and international actions.

In 1999, the Russian Federation and the Republic of Belarus signed the treaty on establishment of the Union State. The cultural development and provisions for equality in preserving and promoting ethnic, cultural, and language identity were placed within the joint responsibility of the Union State and its members. The Declaration on the 10th anniversary of the Union State (2009) includes provisions for development of a joint humane space.

#### 3.4.2 Public actors and cultural diplomacy

The **Russian President** determines foreign policies as the head of state and initiates international cultural actions assisted by the *Directorate for Interregional and Cultural Relations with Foreign Countries* within the Presidential Executive Office. The **Federal Council** provides for the legal background of international co-operation and for carrying out related agreements. Its members work in the Commissions for inter-parliamentary co-operation.

The **Ministry of Foreign Affairs (MFA)** elaborates general strategies, carries out diplomatic activities, providing a framework for development of international cultural co-operation, represents Russia in the international organisations (UNESCO, Council of Europe, etc), and coordinates external relations of other federal Ministries. The MFA and its institutions abroad take part in national cultural programmes, supports development of the *Alliance of Civilisations* established under the UN aegis, promotion of inter-religious dialogue, activities of the "Rusky Mir" Foundation, etc.

In 2002, the **Russian Centre for International Scientific and Cultural Co-operation** was placed under the MFA. The Centre managed the institutional network in foreign countries, which offered general information and training courses in the Russian language, and promoted Russia's literature and culture abroad. Its representatives also supported links between Russian and foreign NGOs, supported the Russian-speaking communities abroad, offered Russian scholarships and organised education programmes in Russia for foreign students. etc. In 2008, the Centre was included in the newly established **Federal Agency for CIS Affairs, Compatriots Living Abroad and International Humanitarian Cooperation (Rossotrudnichestvo)** under the MFA; cultural interaction within the CIS is among the main concerns of the Agency. In 2012, the head of the Agency proposed to develop and reinforce the Agency managing the offices and Russian Science and Culture Centres abroad as an instrument of "soft power".

The **Ministry of Culture** negotiates and realises bilateral inter-ministerial agreements on cultural co-operation, discusses restitution issues, adopts plans of cultural collaboration, "exports" Russian culture and arts, manages international cultural events in Russia, organises cultural exchanges and supports Russian participation in international artistic competitions, festivals, forums, exhibitions, stages, etc. The Minister is a permanent member of conferences of culture Ministers within the Barents Euro-Arctic and Baltic Regions, and presides over the Council for Cultural Co-operation of the CIS Member States.

The **Ministry for Regional Development** collaborates with international organisations in such fields as development of ethnic cultures, languages, folk arts and identity preservation and supervises regional and cross-border cultural co-operation. In 2009–2010, the Ministry together with the Council of Europe called for applications within the Council of Europe / European Commission / Ministry for Regional Development joint Programme on "Ethnic Minorities in Russia – development of languages, cultures, mass media, and civil society". The Ministry also organises activities within the Second International Decade of the World's Indigenous People in the Russian Federation. Representatives of the Ministry take part in the *Lithuania-Poland-Russia Cross-Border Cooperation Programme 2007-2013*, which is conducted within the framework of the Lithuania-Poland-Kaliningrad Region of the Russian Federation Neighbourhood Programme.

### 3.4.3 European / international actors and programmes

Within UNESCO co-operation, emphasis is placed on the "Information for All" programme, developing information technologies in culture, library services and e-culture in general. Within that programme, the Ministry of Culture supported dissemination of UNESCO and UN documents on shaping the information and knowledge based society in Russia. UNESCO's General Conference (2009) adopted the resolution proposed by the Russian Federation on cultural objects that were displaced during the Second World War and supported the Russian initiative on establishing, under the aegis of UNESCO, the Regional Museum Centre for reinforcing potential in museum affairs.

Joining the UNESCO Conventions and other agreements, together with discussions on the related norms and issues, introduces wider understanding of modern cultural processes.

However, Russia is not a member of the latest cultural conventions and the Ministry of Culture is preparing for ratification of the *Conventions on the Protection and Promotion of the Diversity of Cultural Expressions*, the *Convention on the Protection of Underwater Cultural Heritage*, and the *Convention for Safeguarding of the Intangible Cultural Heritage*.

That is also true for the Council of Europe documents, some of which are going through preparatory works for ratification by the Russian Federation (e.g. see chapter 5.1.9). The Russian Federation has signed and ratified the *Granada Convention on Architectural Heritage*; the Ministry of Culture is doing groundwork for ratification of the signed *European Convention on the Protection of the Archaeological Heritage* (1992). Russia – EU cultural cooperation is based on the road maps for development of the Four Common Spaces including the Culture Road-Map (2005) that states its objectives as follows:

- to promote a structured approach to cultural cooperation between the enlarged EU and Russia;
- to foster creativity and mobility of artists;
- to develop inter-cultural dialogue, knowledge of the history and cultural heritage of the peoples of Europe, and public access to culture;
- to strengthen and enhance the European identity on the basis of common values, cultural and linguistic diversity "in Europe without dividing lines"; and
- to develop cooperation between the cultural industries in order to increase both their cultural and economic impact.

The Framework Programme for Co-operation in Culture and Cultural Heritage between the Ministry of Culture and the Council of Europe Directorate of Culture and Cultural and Natural Heritage (2009–2011) aims to strengthen and develop cultural and heritage policies and activities. The main strands of the Framework Programme include a Review of National Cultural Policy and participation in the present Compendium project, Russia joining the European Heritage Network (HEREIN) and the "Intercultural Cities" Joint Action of the Council of Europe and the European Commission, the Regional Programme for the Yaroslavl Region considered as a model project, etc.

At the regional level, the Northern dimension is very productive. The Russian Federation dynamically participates in cultural activities within the Barents Region. Since 1993, effective links and modern patterns of regional co-operation were developed in the Karelia Republic, Murmansk and Archangel Oblasts and Nenets Autonomous District. In January 2006, the first meeting of the culture Ministers within the Arctic Council was held in Khanty-Mansiisk concerned with preserving traditional cultures of the indigenous peoples. Practical steps were taken in establishing the "Electronic Memory of the Arctic" which is a type of open e-library concerned with regional history, culture, science and research.

A high priority was also given to the 1st International Finno-Ugric Festival (2007) opened by the Finnish, Hungarian and Russian heads of state in the city of Saransk and to the 5th World Finno-Ugric Congresses (2008) held in Russia. Since then, international cooperation within the Finno-Ugric cultural projects is very popular, especially in the regions where representatives of those peoples live.

Development of bilateral and multilateral cultural co-operation within the Commonwealth of Independent States (CIS) remains a priority and there are specialised institutional structures. In 2006, the Council for Humane Co-operation and the related Intergovernmental Foundation for Educational, Scientific and Cultural Cooperation (IFESCO) were established to provide for multilateral projects in the fields of culture, education, science, etc. Since 2008, IFESCO and UNESCO co-operate on the development of cultural projects. These include the 1st (2009) and the 2nd (2012) Regional

Conferences of the Commonwealth of Independent States (CIS) with participation of international experts on *Cultural Policy and Policy for Culture* held in Yerevan (Armenia, see <http://www.policyforculture.org/>), a project on *Arts Education in the CIS Countries: Development of Creative Potential in the 21st Century* (2010), etc.

#### 3.4.4 Direct professional co-operation

Direct co-operation of culture professionals is supported by the state and includes stages, exchange of exhibitions and collections, participation in conferences and international projects, festivals, competitions, and other cultural events. A long-term music and performing arts project is the annual "Slavyanski Bazaar in Vitebsk" International Festival initiated by the Union State of Russia and Belarus (<http://festival.vitebsk.by/en/index.html>) as a co-production.

The best theatre companies and orchestras are involved in cultural events abroad, organised via the Ministry of Culture, while many artists act independently taking all the risks or approach private tour agencies. The Russian Government lobbies for the removal of visa barriers for Russian artists and cultural workers in Europe to facilitate their international mobility but this has not yet been successful.

Within the CIS, direct cooperation also develops under the umbrella professional unions, e.g. the **Confederation of Filmmakers' Unions** bring together those of the CIS and the Baltic States (<http://www.kinoconfederacia.ru/index.php>). The **International Confederation of Visual Artists' Unions** (see <http://confederation-art.ru/en/>) pull together Unions from Azerbaijan, Armenia, Belarus, Georgia, Kazakhstan, Kyrgyzstan, Moldova, Russia, Tajikistan, Turkmenistan, Uzbekistan, Ukraine, Kiev, Moscow and St. Petersburg; it also has bilateral agreements with unions from Latvia, Lithuania, and Estonia. The Confederation aims at preservation of a joint space in visual arts and interpersonal relations between artists.

Since 2006, once a year the Intergovernmental Foundation for Educational, Scientific and Cultural Cooperation (IFESCCO) holds the **CIS Forums of Artistic and Scientific Intelligentsia** promoting direct collaboration of artists and intellectuals within the former Soviet space. The 7th Forum (Ashgabat, 2012) dealt with the strategy of developing humane co-operation challenging progress in all other spheres of co-operation. IFESCCO also initiated the organisation of the **CIS Youth Symphony Orchestra** (see <http://youth-orchestra.su>) which performed in Moscow and tours around the CIS countries.

#### 3.4.5 Cross-border intercultural dialogue and co-operation

Cross-border cultural projects were initiated by the "richer" regions in the early 1990s, when "desetatisation" of international co-operation expanded and trans-frontier events flourished. For Russian regions, they were of particular value because of a critical financial deficit in the cultural sector, thus providing them with the resources for e.g. emergency heritage preservation. The Nordic countries, in particular, placed an emphasis on developing special relations with neighbouring territories, e.g. helping to restore wooden architectural monuments in the Archangel Region.

Almost all the border regions have concluded bilateral agreements with neighbouring foreign territories, and organise tourist activities and cultural exchanges. In 2001, the national *Concept of Cross-border Co-operation* was adopted, which *inter alia* presupposes:

- preservation of architectural and cultural heritage while implementing investment projects;

- direct partnerships of educational institutions in the study of languages and cultures of neighbouring peoples; and
- promotion of tourism, joint use of culture and arts heritage, and publishing of tourist guides.

In 2002, 2008, and 2012 Russia ratified the *European Framework Convention on Cross-Border Cooperation among territorial communities or authorities* and its Protocols; cross-border cultural dialogue has become a national priority and falls within the competence of the Ministry for Regional Development. During the Russia – EU summit of 2009, five agreements on cross-border co-operation were signed including the European Neighbourhood and Partnership Instrument "Kolarctic Programme" (see <http://www.kolarcticenpi.info/en>), which has direct collaboration of people in culture and arts as one of its priorities.

In July 2007, the Ministry for Culture and Mass Communications held a particular meeting concerned with the issues of cross-border dialogue and needs to develop feasible cultural infrastructure in the border regions of Russia. Urgent actions to improve funding for cultural institutions and heritage objects were proposed, together with the statutory introduction of a cultural dimension in the Federal Target Programmes of economic and social development in border territories.

Cross-border folk festivals within particular language or culture areas is an accepted form of regional cooperation, e.g. the *Altargana* festival showcasing the Buryat culture, arts, literature, film, and sports and supported by the Ministry for Regional Development. The festival was first organised in 2002 and takes place on a biannual basis with the support of the federal administration and the government, the parliament and the Ministry of Culture and Mass Communications of the Buryat Republic. It aims at intensifying cross-border cooperation and attracting Russian and foreign tourists; it was held in Mongolia in 2010 and in 2012 in Russia again.

#### **3.4.6 Other relevant issues**

Support for the Russian speaking communities abroad and grant giving for preservation of their cultural identity recently gained a new impetus. Russian is the fourth language of the world according to the number of speakers, and related activities are supported both at the federal and regional levels. In 2007, to promote its study and use, the Russian President set up the "Russky Mir" Foundation. Since then, the Foundation has established units in many countries, implements projects and gives grants in support of the Russian language and culture, the Russian language mass media and informational resources.

The Russian diaspora abroad (estimated at 35 million) is regarded as a partner in fostering the Russian language and culture worldwide. A special *Governmental Commission on Affairs of Compatriots Abroad* supports cultural identity and knowledge of Russian among the compatriots. Each year, the *World Conference of Compatriots Living Abroad* and once in three years, the *World Congresses of Compatriots* are held in Russia to strengthen mutual links and to discuss the current situation and possible improvements in Russian legislation on related state policies.

In 2009, the private Prokhorov's Fund, in co-operation with the Fund of the First Russian President B. Yeltsin, initiated the international *TRANSCRIPT Project* in order to support the translation of Russian fiction into foreign languages. The Yeltsin Foundation awards the best literary translations from Russian into English, French, Italian, German, and Spanish.

## 4. Current issues in cultural policy development and debate

### 4.1 Main cultural policy issues and priorities

In the 1990s, cultural policies were much less influential in the field than the general budget policy or the economic situation overall. On the eve of the new century, cultural policies became more articulated and developed between the opposite poles of preserving traditional state patronage over the network of state budgeted cultural institutions and transition to the diversified model of financing, supporting and promoting culture. Yet the cultural sector, overall, was regarded as the least "politically" important. That is why the crucial issue for developing the cultural sector remains its explicit and persuasive representation as the strategic resource for general social, economic and technological progress.

Cultural policy practical priorities are linked to general development trends and include:

- technological and e-advance within the cultural sector;
- reformation of the publicly funded network of cultural institutions and reduction of their numbers; and
- decrease of the state culture budget and development of a variety of partnerships.

At the end of 2007, a critical view of cultural policies was presented in the Report *Culture and the Future of Russia: New Insights*, submitted by the **Public Chamber Commission on Culture Development**. The authors criticised the actual "state ideology" of supporting culture as a burdensome duty of the "maecenas state" and stressed a need for more adequate understanding of it as a strategic development resource. In 2008, after parliamentary and presidential elections, the government promised to almost double the public cultural budget in three years. The state cultural expenditure for 2008–2010 was adjusted upwards; however, in 2009 the first budget cuts were made because of the global economic crisis.

In summer 2009, the anti-crisis governmental Programme was adopted which put stress on institutional reforms targeted at development of human and cultural capitals. The Programme did not presuppose additional funding but guaranteed existing allowances for those visiting cultural institutions, preservation of the volume of support to creative unions and to its retired members in particular. The Ministry of Culture of the Russian Federation also submitted a list of possible measures to support the cultural sector in crisis, which included tax exemptions for budget-funded cultural institutions, additional subsidies for regional cultural budgets to invest in restoration and repair works and to boost cultural workers' salaries by 30%. However, these proposals were turned down by the government.

In 2010–2012, the general situation was re-established but the budget of the Ministry of Culture of the Russian Federation was reduced. At the beginning of 2012, culture was among the debates before the presidential elections, and a special emphasis was put on the need to adjust salaries for culture professionals and other low paid workers of budget funded institutions.

The Presidential *Decree on the Measures for Implementation of the State Social Policies* issued after the inauguration (7 May 2012), in order to preserve and develop Russian culture has prioritised the following cultural issues:

- growth of salaries in the sector;
- establishment of multi-functional cultural centres in small towns;
- development of the e- and Internet resources of cultural institutions including virtual museums;



- provision of free Internet access to national films and theatre performances of renowned directors;
- enlargement of state budget allocation for bursaries and grants in culture and the arts;
- establishment of the "travelling collections" in the greatest national museums for their exhibiting in small and medium-sized towns and general development of exhibition projects; and
- wider involvement of gifted children in artistic competitions and events.

The new Russian government criticised the running of the culture sector, which was estimated as a sector that needs "optimisation" and better management. The draft *State Programme of the Russian Federation on Development of Culture and Tourism for the period of 2013-2020*, which is under discussion, presupposes a gradual increase in funding for cultural events and activities and development of state-private partnerships.

## 4.2 Specific policy issues and recent debates

### 4.2.1 Conceptual issues of policies for the arts

The general objectives of the state arts policies are aimed at citizens achieving full cultural rights stated in the Constitution, namely freedom of creativity and the right to participate in cultural life. Overall, the Ministry planned to allocate, for "development of the national creative potential", about 30% of its budget in 2010, 36% in 2011, and 51% in 2012 (relatively 32 730.4, 34 081.3 and 29 877.0 million RUB).

To develop theatre and music arts, the Ministry of Culture of the Russian Federation acts according to the lines as follows:

- expanding social partnerships and state protectionism;
- combining state warranties and contract financing of the state social commissions;
- developing technical facilities and equipment of the arts institutions including restoration and repair works;
- supporting contemporary arts;
- sustaining artistic competitions, festivals, conferences, meetings, etc. of the all-Russian and international levels;
- grant-giving to outstanding companies, institutions, artists, beginners, young talents, etc.

The Ministry of Culture finances new theatre performances and concert programmes, commissions and buys art works, supports domestic and foreign touring of music and theatre companies, participation in competitions, exhibitions and festivals in Russia and abroad.

The subdivision for the *Arts* in the draft *State Programme of the Russian Federation on Development of Culture and Tourism for the period of 2013-2020* sets the aim to ensure the right of Russian citizens to participate in cultural life and will provide for:

- preservation and development of performing arts, support to contemporary visual arts;
- preservation and development of cinematography;
- preservation and development of traditional folk culture and intangible heritage of the peoples of the Russian;
- support for creative initiatives of the population, creative unions, renowned artists, cultural workers, and institutions; and
- organisation of events dedicated to important events of Russian culture and development of cultural cooperation.

The last decade, the government turned to support contemporary innovative arts, even those shocking traditional tastes. A good example is provided by the Biennale of Modern Art in Moscow (<http://3rd.moscowbiennale.ru/en/>). The support for these activities was stated in the presidential address to the Parliament (2009); that same year, the Ministry of Culture adopted a plan for organising the first national state museum of contemporary arts in Moscow. However, public antagonism towards the contemporary visual arts emerged during the exhibition of British artists Jake and Dinos Chapman at St. Petersburg's State Hermitage Museum. The city's prosecutors claimed to have received complaints about the display, which "insulted visitors' religious feelings".

#### 4.2.2 Heritage issues and policies

The goal of "preservation and higher accessibility of cultural heritage objects" correlates to the constitutional right and was included in the governmental list of priorities for 2009-2012. Heritage policies traditionally deal with movable (museums, archives and library collections) and immovable items. In 2010–2012, the actual budget of the Ministry of Culture of the Russian Federation intended for the "preservation of cultural and historical heritage" made up relatively 24, 29 and 31% of the total, but was to be gradually diminished from 18 028.5 million RUB in 2010 to 16 262.4 million in 2012. The subdivision on *Heritage* in the draft *State Programme of the Russian Federation on Development of Culture and Tourism for the period 2013-2020* aims to preserve cultural and historical heritage and to widen access to cultural values and information. The related tasks are as follows:

- to provide for protection and use of the cultural heritage objects;
- to improve accessibility and quality of library services;
- to improve accessibility and quality of museum services; and
- to ensure preservation, acquisition, and use of archive collections.

In the 1990s, the immovable heritage became a matter of a contest between the Ministry of Culture and more powerful state agencies or regional governments. Together with the unsettled responsibility issues, immovable heritage suffered massive historic and cultural losses (2.5 thousand preserved objects during the past decade), which one can easily witness e.g. in the historical centre of Moscow and other cities. On the other hand, by the end of 2010, the project of constructing the Gazprom City Tower almost in the historical centre of St. Petersburg, which became a matter of the bitter public conflict because it could destroy the panorama of the city, was rejected thus exemplifying the opposite trend.

In 2010, there were about 143 400 immovable heritage objects under state protection (of which 36 500 were archaeological monuments). There is a special Agency for the Management and Use of Cultural and Historical Monuments under the Ministry of Culture of the Russian Federation that tackles related property issues and supervises the protection and use of state owned immovable monuments. The general administrative reform changed the existing division of responsibilities between governmental levels and regions that gained more rights including the establishment of their own inventories of heritage monuments to be preserved. In 2006, e.g. the Yamalo-Nenets Duma adopted a regional *Law on Culture*, which introduced special articles on the preservation of cultural heritage of the Nordic indigenous peoples.

Privatisation of immovable heritage, namely historical buildings and attached land, began in the 1990s. In many cases, land was (and will remain) the most attractive part of the built heritage in privatisation, especially in the cities. The second privatisation wave began in 2002, the idea of which was to use privatisation as a means to prevent the ruination of the built heritage and to restore it using private money. It was based on the new legal foundation and a sound secondary regulation was needed to guarantee proper preservation

of heritage items by new owners and to provide public access. On 1 January 2008, an official moratorium on the privatisation of "cultural and historic monuments" was cancelled but there was no noticeable interest among potential buyers because of the encumbrances. Recently, in order to stimulate privatisation, the culture Minister proposed the rental leasing of the ruined monuments on very advantageous terms in order to promote their restoration and maintenance.

The major actions in the field of restoration works are linked to particular events, e.g. to thousandth anniversaries of the cities of Kazan and Yaroslavl or to the "particularly valuable" heritage objects: huge investment in renovation of the Bolshoi, the Hermitage, the State Film Fund of the Russian Federation (Gosfilmofond), etc. (see chapter 6.1). Restoration of the built heritage given back to the church is presented in the budget under a separate entry. The recent increase in the volume of restoration works has uncovered the problem of renovations as a type of preservation activities: the former restoration system seems almost ruined and a lack of qualified staff and poor quality of the works are obvious all posing a task of re-establishing related educational and organisational frameworks.

In the 1990s, a search for balanced interrelations between religious organisations and cultural institutions became an important issue at all levels of cultural policy making. For example in 1999, the famous sacred icon and monument of the 12th-century Byzantine art - the Theotokos of Vladimir - was placed in the 17th century church-museum of St. Nicholas in Tolmachi, by the Tretyakov Gallery in Moscow. Some items belonging to the Orthodox Church were included in the Museum Fund of the Russian Federation; in 2008, the Ministry of Culture gave several objects of the 16th – 19th centuries to the Orthodox Church for religious use from the Kremlin Museums. In spite of the opposing views of heritage professionals, in 2011, the *Law on Transfer of Property of Religious Intent Owned by the State or Municipality to Religious Organisations* passed through the parliament (see chapter 5.3.3) and in 2012, the culture Ministry organised special research on complex technical, economic, and organisational aspects of the preservation of heritage objects managed by religious organisations to provide for solutions to practical problems that have emerged.

#### 4.2.3 Cultural / creative industries: policies and programmes

According to the pre-economic crisis expert estimates, market-oriented culture industries were to grow in number and return rates. However, cultural industries, in a way, do not exist as a particular productive field and are treated within the secondary or tertiary production sector. Accordingly, comprehensive state regulations are provided for traditional cultural industries (mass media or film) and the anti-crisis governmental support was offered only to TV broadcasting. However, rather insignificant shrinkage has proved their comparative sustainability during the crisis while solvent demand remains the most important issue.

The Ministry of Culture is not influential within the sector, which is beyond cultural policy-making. The innovative approach to development of cultural industries was shaped within international projects, e.g. that of the **Cultural Policy Institute** and the Council of Europe, since they actively participate in international exchanges. In the end of the 1990s, the **Centre for Development of Creative Industries** was established in St. Petersburg to help non-commercial entrepreneurship in public cultural institutions "at the border of culture and business" and to provide related training, consultation and expertise. In the 2000s, the first "creative clusters" were established in former industrial centres of Russia's capitals, namely the "Winzavod" Moscow Centre for Contemporary Art (<http://www.winzavod.ru/eng/>), the ARTPLAY Design Centre (<http://www.artplay.ru/>) and Loft Project ETAGI in St. Petersburg (<http://www.loftprojectetagi.ru/en/>). Regions also

become more and more interested in such projects that need to be based on the rather unusual co-operation of economy and cultural state agencies.

Cultural industries' development is also supported by related educational initiatives, e.g. the "Strelka" Institute of Media, Architecture, and Design in Moscow is an international project launched in 2009 to train a new generation of professionals and to acquaint the wider public with contemporary creative projects (see <http://www.strelka.com/?lang=en>). As the experts believe, there is a need for desettlement of cultural institutions, for authors' rights legislation to be more open to fair use, for diminishing piracy, for seed funding, and tax shelters to make cultural industries' development more efficient. Research on cultural industries undertaken in the city of Krasnoyarsk in 2011 has shown that low demand, the absence of artistic milieu and elites, professional management and events, understanding from the city authorities and financial support are the main obstacles for the creative industries development in the regions.

#### 4.2.4 Cultural diversity and inclusion policies

Cultural diversity is an historic element of Russia, where one can find all world religions and almost every type of religious belief, several different language families and very different natural surroundings. In the 1990s, Russia survived a so-called ethnic and religious revival that re-established values and beliefs neglected or even restrained in the USSR and re-enforced ethnicity as a basis for cultural identity. Labour immigration began in the 1990s, which makes the cultural landscape even more diverse and produces new influential Diasporas, e.g. the Chinese in the Far East of Russia.

According to the Census of 2010, 80.9% of the population has stated that they are ethnic Russians; however, it also indicates that about 26 million belong to 180 other ethnic groups. As the result, diversity is understood first and foremost as ethnicity, that is why cultural matters are often placed in an "ethnographic" sense and linked to regional specifics. The main political document in the field is the *Concept of the State National (read ethnic) Policy* (1996) which is currently being revised. According to the proposals of the Public Chamber (2007), this concept should be based on the contemporary notion of cultural diversity and human rights, thus modernising foundations of identity. The same year, the **Ministry for Regional Development** submitted a draft Concept stating the preservation and development of ethnic cultural diversity as a political goal.

The forms of state support to ethnic cultural groups are varied, e.g. there is a **Council on Kazak Affairs** under the Russian President and in 2009, a permanent commission on the organisation of state support for development of Kazak culture, for their artistic groups and children's creativity (folk dance, singing, crafts, etc.) was established. The Federal Target Programmes (FTPs) serve as another instrument of support to ethnic cultural communities and presuppose funding of folk arts and crafts. In 2009, implementation of the FTP for *Socioeconomic and Ethnic Cultural Development of Russia's Germans for 2008-2012* included supporting the study of the German language, organisation of exhibitions, festivals and Days of German Culture in the regions of Russia, financing the «*Sibirische Zeitung plus*» newspaper (Novosibirsk), etc. In 2009, the governmental *Sustainable Development Concept for the Indigenous Peoples of the North, Siberia and the Far East of the Russian Federation* was adopted to shape related strategies until 2025.

In 2007, there were about 2 300 organisations of an ethnic cultural character including 662 National Cultural Autonomies (NCA), in 2010 the number of the latter equalled 827. The NCAs and other types of ethnic cultural associations including the *Roma Culture Centre of the North Caucasus* or the all-Russia public movement named the *Association of Ugro-Finns of Russia* receive direct state support for ethnic cultural development. The most popular activities organised by NCAs are amateur performing arts, establishment of

libraries and audio archives in mother tongues, and language courses. Conversely, there are no explicit cultural policies towards new minorities, e.g. towards legal or illegal labour migrants except minimal linguistic integration; the latter are not entitled to any social support or regulation.

Traditional folk cultures and creativity receive state support at all administrative levels and remain very popular among amateur artists in both urban and rural areas. At the federal level, major celebrations are held, including the 300th anniversary of Khakassia (2007) and the 450th anniversary of Udmurtia (2008) joining the Russian state, which are widely reported in the mass media and comprise important cultural modules.

#### 4.2.5 Language issues and policies

Russia's population speaks languages that represent several language families. Russian is the official language all over the Russian Federation; Republics within the RF (Karelia excluded) enjoy their right to establish their own state languages (so-called "title" languages, e.g. Ingush in the Ingush Republic; see chapter 5.1.9).

Russian remains the basic means of communication and underpins the common cultural space throughout the country: according to the Census of 2010, 99.4% of the population use Russian. In many regions, Russian language courses are provided for *gastarbeitern* arriving from the former Soviet Republics. In 2009, the national Cyrillic domain zone .PФ was established, which experts believe could replace the .RU zone within Russia in 5 years.

The *Russian Language* Federal Target Programme (2011-2015) was designed to support, preserve and disseminate Russian language usage, including among compatriots living abroad. Its tasks are as follows:

- to provide for the use of Russian as the state language of the Russian Federation;
- to support Russian as the language of inter-ethnic communication;
- to develop Russian as the means of economic, humane, and juridical integration within the CIS; and
- to meet language and cultural needs of compatriots living abroad.

2007 was declared the Year of the Russian Language, when different agencies - namely the culture, education, and foreign Ministries - collaborated in organising related events in Russia and abroad. Many events were held to stimulate involvement in language learning and use as a means of intercultural communication. The "Russky Mir" Foundation was established the same year to promote the Russian language as a national treasure and a part of Russian and world culture, to support programmes of studying Russian both at home and abroad.

There are more than 150 living and legitimate languages and dialects, ethnic and local ones that in most cases are very different from Russian, but which use the Cyrillic alphabet. Mostly at the regional level, languages of indigenous peoples and ethnic minorities receive state financial support as the languages of education, publishing and media. However, actual support is not enough to create a viable industry. The lack of pedagogical personnel with good minority language training skills, together with the e.g. preserved nomadic way of life of the Nordic indigenous peoples, produce general difficulties in teaching mother tongues, which is leading to their decline.

In 2001, Russia signed the *European Charter for Regional or Minority Languages*, implementation of which was placed within the responsibility of the **Ministry for Regional Development**. The possibilities of the Charter's ratification are to be assessed within the joint Programme of the Council of Europe, European Commission and the Ministry on "Ethnic Minorities in Russia – development of languages, cultures, mass media, and civil society" (2009–2010).

#### 4.2.6 Media pluralism and content diversity

According to data published by the **Federal Agency for Print and Mass Communications**, on 1 January 2006, there were 66 931 registered media companies, of which 14 290 specialised in e-media and 1 816 acted in the "RuNet" (Russian language section of the Internet), the latter becoming the main information source for the younger generation. At the beginning of 2010, there were 20 free-to-air TV channels including the specialised "Kultura" channel and 230 other channels, of which 50 (including music and ethnic ones) were free of charge. State broadcasting remains the backbone of the e-media system.

The **State Russian Television and Radio Broadcasting Company (VGTRK)**, which has more than 90 regional branches and covers almost all of Russia, belongs to the state; the share of the state agencies in the "First Channel" public company equals 51%. There are broadcasting companies belonging to regional authorities, which were recently proposed for desettatisation by the Russian President. Music radio stations make up the bulk of commercial radio, while information stations often belong to the huge broadcasting companies.

Provisions for media pluralism are among the direction of state cultural policy. Notwithstanding the general decrease of direct media funding, the federal budget provides for:

- production of cultural programmes that e.g. foster cultural diversity and tolerance, represent ethnic cultures, etc.;
- publishing of cultural, educational, scientific, reference and fictional works via grants; supporting book culture and reading;
- particular broadcasting channels with cultural content (e.g. TV and radio channels "Kultura" or "Orpheus" classical music radio station) or targeted audiences (e.g. the "Bibigon" TV channel for children); and
- digitalisation and preservation of national audiovisual archives as a part of cultural heritage.

One of the main priorities outlined in the *Broadcasting Development Concept in Russia for 2006-2015* is to increase the number of national programmes reaching the mass population. It also emphasises:

- the need for additional resources to translate programmes targeted for ethnic, religious, and language minorities; and
- the importance of establishing national public television and non-governmental channels for particular socio-cultural groups (e.g. for children).

Broadcasting uses mainly the Russian language, and experts point to the decrease of local content in regional broadcasting programmes, which are being replaced by national productions. This trend is also supported by the economic situation, which is particularly difficult for smaller or medium players. Altogether, domestic contents make up about 80% of the programmes translated and 74% of broadcasting volume.

Current policy issues such as freedom of speech and censorship, anti-trust measures, the high fees for delivering periodicals by post and VAT rates, language and content diversity of the regional press are discussed within the Commission for Communications, Information Policies, and Freedom of Speech in Mass Media of the **Public Chamber**. Although there are broad discussions on the need for introducing censorship of violence and malice, which became common on TV, a VCIOM sociological survey of 2008 revealed 58 % of those who support this type of control and whose number is decreasing (relatively 76% in 2004). The Public Chamber also proposed to develop a state grant system and professional competitions for media productions with ethnic cultural content and in the languages of the peoples of Russia.



#### 4.2.7 Intercultural dialogue: actors, strategies, programmes

Providing for intercultural dialogue is an implicit and traditional part of cultural and social policy in Russia as a culturally diverse country, while Soviet concepts of "interethnic relations" or "peoples' friendships" are common substitutes for "dialogue". Most widespread forms are conferences, festivals, exhibitions, inter-regional exchanges, etc. Relatively new inter-religious dialogue has emerged and involving all the confessions became a very sensitive issue.

The Ministry for Regional Development is responsible for regulating both inter-ethnic (inter-cultural) dialogue and co-operation between the state administration and National Cultural Autonomies or religious communities. Practical work is organised at the regional level where special programmes are implemented. Routine cultural interaction of public organisations with strong ethnic, religious or parochial roots are mainly organised by the regional and local authorities. The "Friendship Houses" serve as focal points for actors and activities, many of which belong to the "folk" cultural movement. In large cities, teaching tolerance also became an instrument of promoting dialogue.

#### 4.2.8 Social cohesion and cultural policies

Until recently, public opinion surveys or governmental programmes did not explicitly create a link between cultural policy and social cohesion, which remained an issue mainly of research. However, there are "hot spots" that could be influenced by targeted cultural policies, e.g. splashes in negative attitudes to ethnic migration from the former Soviet Republics, North Caucasus, etc. In 2009, the Minister of Culture of the Russian Federation proposed to foster inter-ministerial activities to support social cohesion and to elaborate special cultural policy measures supporting tolerance, expanding inter-ethnic communication, and challenging xenophobia.

Surveys of a general nature have revealed a decrease in feelings of trust and a devaluation of co-operation, reciprocity principles and mutual respect in modern Russia. Comparative VCIOM (see chapter 9.1) research into interpersonal trust (2005) discovered that it is lower in Russia than in the EU (45% compared to 54% of those who always or often trust people, and 23% compared to 11% of those who almost never trust). The wider public does not place full reliance on rich people, especially if they are given strong positions in cultural matters. A sociological survey that followed the culture Minister's proposal to involve maecenats in museum management (2008) revealed that 42% of respondents are wary of the possibility of plundering public property (see <http://old.wciom.ru/arkhiv/tematicheskii-arkhiv/item/single/10414.html>).

Almost all current surveys demonstrate a belief in the direct correlation between high culture and social ethics and show aspirations to state support and promotion of cultural institutions and values as a means to strengthen moral values. These results can be understood as a symptom of the general social need for active support for moral values and practical cultural programmes facilitating social cohesion, particularly in view of strained inter-ethnic relations.

Establishing relations of tolerance became the objective of many regional programmes including the *Tolerance* Programme implemented in St. Petersburg. This programme aimed at harmonisation of inter-cultural, inter-ethnic, and inter-religious relations for the period of 2011-2015 was developed as a follow-up to the earlier "Tolerance" programme and targeted to build up and strengthen a tolerant environment in St. Petersburg based on the values of a multi-ethnic Russian society, all-Russian civil identity, and a St. Petersburg social and cultural self-identification (see: <http://eng.spbtolerance.ru/>). It also presupposes support for successful social integration and cultural-linguistic adaptation of migrants. Its goals are to be achieved by:

- building a culture of tolerance through the system of education;
- interreligious communication and assistance to intercultural communication;
- promotion of tolerance values in the media community of St. Petersburg; and
- establishing an "intolerant" attitude to xenophobic and racist ideas among the youth.

#### 4.2.9 Employment policies for the cultural sector

In 2009, there were about 818 thousand full-time employees working in arts and culture institutions under the Ministry of Culture (there were 840 thousand in 2004 and 800 thousand in 2006). The cultural sector is characterised by a lack of qualified personnel, of the younger employees entering the field, as well as by the sector brain drain. The problem is that these workers receive the lowest salaries compared to all other professions in the public sector. The regional situation is uneven in general and critical in rural areas; the federal and regional institutions' average salaries differ a lot, in 2006 they equalled relatively 11 497 and 5 368 RUB; in 2009, relatively 21 522 and 10 034 RUB. Moreover, the work of cultural sector employees was not stable and about a quarter of them changed jobs each year.

**Table 1: Salary in RUB and EUR, 2000-2009**

Year	Minimum level of subsistence for working population	General average in RUB (EUR*)	Institutions under the Ministry of Culture			
			Average	Women	Federal employees	Regional and local employees
2000	1 320	2 223 (85.5)	1 050	937	1 812	978
2004	2 602	6 832 (181)	3 656	3 403	7 539	3 307
2006	3 714	10 633 (306)	5 886	5 498	11 497	5 368
2007	3 422	13 593 (532)	7 388	6 863	14 234	6 776
2008	3 847	17 226 (416)	9 524	-	17 704	8 787
2009	4 593	17 200 (392)	10 994	-	21 522	10 034

Source: Number of workers and salaries in institutions and organisations of the Ministry of Culture of the RF, Moscow, 2002-2010.

To increase wages in the public cultural sector, in 2008 a new sector specific salary calculation was introduced which was to boost wages by 30%. There were also examples of effective initiatives to attract cultural workers to rural areas by providing the younger workers with additional support. Nonetheless, this was not enough to solve the old problem and in 2012 the Presidential Decree stated an increase of salaries in the sector (see chapter 4.1). This decision has not been backed up by any additional funding yet and is being implemented by job cuts. The staff of the Russian National Library in St. Petersburg was cut by 270 workers.

However, there is still a need for skilled workers trained in new technologies and capable of functioning in the new economic situation. Many of those working in the cultural field are elderly and trained in the old welfare state socialist system. Attracting cultural workers and training cultural managers and administrators remains a fundamental challenge, also for the education system.



#### 4.2.10 Gender equality and cultural policies

Gender equality is not identified as a policy issue at the governmental level. However, the cultural sector is mainly feminised as is the case with other low-income sectors (teaching, medicine, social work).

**Table 2: The share of working women by sector, in %, 1980-2007**

	1980	1990	2000	2002	2004	2006	2007
<b>Total</b>	<b>51</b>	<b>51</b>	<b>48</b>	<b>49</b>	<b>49</b>	<b>49</b>	<b>49.6-</b>
Culture and arts	70	71	69	73	69*	74**	74**
Education	78	79	80	79	81	81	80.4

Source: Gosudarstvenny komitet RF po statistike: *Trud i zanyatost' v Rossii, 2007*. Ofits. izd. (State Committee of the RF for Statistics: *Labour and Employment in Russia, 2007*. Moscow, 2007). Moskva, 2007, p. 73; Gosudarstvenny komitet RF po statistike: *Rossiyskiy statisticheskiy yezhegodnik, 2007*. Ofits. izd. (State Committee of the RF for Statistics: *Russian Statistical Yearbook, 2007, Official editions*. Moscow, 2007). Moskva, 2007.

\* Within the Ministry of Culture organisations this indicator equalled 73%.

\*\* Within the Ministry of Culture organisations.

In the public sector, for many years, salaries and remuneration in culture and the arts have been the lowest. In 1999, there were 554 000 and in 2007, 603 553 women employed within the system of the culture Ministry. In 2004, the average "female" salary in the sector (3 791 RUB) was lower than the corresponding "male" salary (5 505 RUB) (see Table 1), and this trend correlates to the common employment situation. Overall, the state apparatus is also feminised. Although, in 2007 women made up 70.8% of civil servants at the federal and 72.1% at the regional level, decision-makers were principally male (about 80% of the "higher" and "chief" administrative staff at the federal level).

At the same time, higher professional education in culture and the arts is still very popular among women: in 1998/1999 over 53% of the total student body and 66% of the student body in arts and film was female. In 2005/2006, related figures rose slightly to 57% and 74% respectively. In 2007/2008, women made up 71% of students at secondary specialised schools and 74% of the student body in the arts and film higher schools, while they made up relatively 50 and 57% of the total student body.

#### 4.2.11 New technologies and digitalisation in the arts and culture

Computerisation, digitalisation, development of new media, growth of the Russian Internet section (RuNet) and streaming revolutionise the culture and media sectors. They are intended to change the cultural landscape and practices, to improve delivery of cultural goods and services and to even cultural access around the country. The IT technologies are to add on cultural infrastructure and are believed to be crucial for "normal" cultural development in small towns and villages of such a big country as Russia.

The goals of "building an information society" in Russia are commonly proclaimed among those responsible for general information policies, though the existing infrastructure is not sufficient and relatively expensive for users. However, in 2012, VCIOM estimated the Internet penetration at 55% of the population, which means that 45% never use it. During the year 2011-2012, the share of low-income Internet users grew 9%, of retired people – 16%, of low-educated users – 7%. To overcome language barriers, registration in the Cyrillic domain .RU started in November 2009 but was not in fact popular.

The *E-Russia* Federal Target Programme (2002-2010) aimed at telecommunications development of state governance and provision of access to public information systems, including connecting cultural institutions to the web. Among the cultural institutions, research units and museums are most involved in digitalisation; the latter are engaged in developing national networks and electronic projects (<http://www.museum.ru>). The major

libraries and archives produce online catalogues supported by the *E-Russia* programme. 1 billion RUB in the 2011 culture budget is intended for establishment of national e-libraries including digitalisation of contemporary literary and scientific publications.

The media have already put value on the Internet and younger audiences and are gradually migrating to the WWW. The state funded "Orpheus" radio station, which broadcasts classical music started streaming in 2007 to increase audiences and especially to address the younger generation (<http://www.muzcentrum.ru/orfeus/live/>). On the contrary, the TV *Rain* Chanel, which was launched in the Internet, joined the cable and satellite broadcasting. Streaming services are replacing loading while the market for licensed music and film remains lifeless. Books are among the goods leading the daily visits of related sites and in number of orders made. In 2008, the market of on-line games grew 80%; its turnover was estimated at USD 300 million in 2009.

### 4.3 Other relevant issues and debates

In 2012, the tourist sector was placed within the responsibilities of the Russian culture Ministry (see chapter 3.2). The related Federal Target Programme on *Development of Domestic and Foreign Tourism* (2011-2018) aims at development of the internal tourist market and high quality services. There is also a subdivision on *Tourism* in the draft *State Programme of the Russian Federation on Development of Culture and Tourism for the period of 2013-2020*.

The involvement of the Russian Orthodox Church and other religious organisations in cultural matters is intensifying and their influence and participation in public debates on modern Russian culture is growing. On the one hand, some practical tensions emerge with regard to the questions of maintaining, preserving, safeguarding and using cultural monuments and artistic objects, which were recently given back to the religious communities. On the other, the Patriarch Council for Culture was established in 2010 to organise dialogue and interaction with the state cultural institutions, Artists' Unions, and public organisations of cultural workers.

## 5. Main legal provisions in the cultural field

### 5.1 General legislation

#### 5.1.1 Constitution

According to the *Constitution of the Russian Federation* (1993), "The Russian Federation – Russia, is a democratic, federal, legal state with a republican form of government", where rights and freedoms of the individual are proclaimed to be of the highest value. The following Articles are particularly relevant:

- *Article 26* establishes the right to use mother tongue languages and the freedom to choose the language of communication, education, learning and creativity;
- *Article 29* guarantees freedom of thought and speech, of legal search, production and dissemination of information including mass information, and bans censorship;
- *Article 44* guarantees freedom of creativity, cultural access, rights to participate in cultural life and to use cultural institutions, and protects intellectual property. It also claims the preservation of historic and cultural heritage and monuments as a civil duty;
- *Article 68* establishes Russian as a state language all over the national territory and gives to Republics within Russia the right to establish their own official languages to be used together with Russian; and
- the Russian Federation also guarantees the rights of indigenous peoples according to norms and principles of international law (*Article 69*).

#### 5.1.2 Division of the jurisdiction

The breakdown of cultural competence in the Russian Federation is generally determined in the *Constitution* as follows.

- basic federal policies and programming of social, cultural and ethnic development and regulations for intellectual property are within the competence of the Russian Federation; and
- specially preserved natural territories, monuments of culture and history, general issues of education, training, science and culture, protection of the environment and traditional ways of life for ethnic groups are within the joint competence of the Russian Federation and its units.

According to the federal law *On General Principles of Regional Governance and Local Self-Government* (2003), cultural competences of regional and local authorities were re-distributed and stated in the *Basic Law on Culture* as follows.

- to guarantee cultural rights and liberties in the cultural field, and to determine principles of national cultural policy;
- to adopt federal laws and other regulations;
- to develop federal cultural programmes;
- to allocate funds for culture in the federal budget;
- to co-ordinate foreign policy in cultural co-operation, including the import and export of objects of cultural value;
- to maintain the national statistical system and background information on the cultural sector;
- to set standards and policies for professional education, employment, social welfare, a minimum rate of remuneration and royalties in the cultural sector; and
- to preserve historical and cultural monuments of federal importance and those of particular value.

At the regional level, the institutions and heritage of regional status are managed and:

- library services are provided and funded;
- folk arts and crafts and the National Cultural Autonomies and their activities are supported; and
- the study of national languages and other disciplines concerned with ethnic and cultural issues are promoted.

Local level includes:

- providing for library and other cultural services;
- supporting leisure activities and local cultural institutions; and
- preserving local monuments and cultural heritage.

The redistribution of responsibilities changed the situation of local cultural institutions and related state policies. At first, the related legislative base was poor, funds uncertain, all threatening the right to cultural access. In these circumstances, the Ministry of Culture had to search for the means to establish supervision over implementation of the state cultural policies in the regions. Since then, the regions have developed their own legislation on culture to establish related regional policies and provide for exercising responsibilities in the cultural field. However, at the local level, cultural responsibilities remain too heavy in many cases.

### 5.1.3 Allocation of public funds

In the early 1990s, the *Basic Law on Culture* determined the level of state funding for culture – that is 2% of the federal budget and 6% of regional ones (media not included), which exemplified a welfare state illusion and has never been enforced (see chapter 6.1); in 2004, the related article was deleted from the Law. Financial obligations of the state in the cultural field are stated in the *Civil and Budget Codes*: public funding is provided to the institutions established by the government (*Article 120 and 161*).

There are three budget levels in cultural funding, while financial responsibilities of each are set by the *Law on Regional Governance* and the *Law on Local Self-government* (2003) and the *Budget Code*. At the federal level, current spending is actually determined by the *Laws on the Federal Budget* and by the Federal Target Programmes related to culture. At the regional and municipal levels, the new laws changed the former division of resources in related budgets, thus putting public cultural funding in jeopardy (see chapter 6.2.2).

New juridical forms including endowments were introduced in the late 2000s for culture support and promotion of state-private partnerships, non-commercial partnerships and others. However, the draft *Law on Maecenats and Maecenat Activities* has been under discussion for several years without any result. The situation will hopefully be improved by the new *Law on Culture in the Russian Federation* that is to include special entries on partnerships, charities and maecenat activities within the cultural sector.

In 2009, the *Concept of Supporting Development of Charitable Activities and Volunteering in the Russian Federation* was adopted by the government, which named those actions important for cultural, artistic, and educational development. The Plan of the Concept implementation for 2009 and 2010 supposes elaboration of related amendments in legislation. In 2010, the *Law on Introduction of Improvements into Particular Legal Acts of the Russian Federation on Support of the Socially Oriented Non-Commercial Organisations* provided economic advantages for such organisations.

#### 5.1.4 Social security frameworks

There are no specific advantages for artists as far as social security is concerned, who are the subjects of general legal acts concerned with social welfare, unemployment, pensions, etc. As during the Socialist past, most of the artists are still employed by state institutions or receive state commissions.

The newly gained freedom of "liberal" professions partly deprived them of the former security provided within the powerful Artists' Unions. Today the latter have become a special type of professional organisation providing for associating and social protection. In the early 2000s, fruitless efforts were made to produce a special legal framework for artists by adopting the *Law on Creative Workers in Literature and Arts and on their Creative Unions*, which has twice passed through the Parliament and has been twice declined by the President. The Artists' Unions have the right to establish their own labour exchange and Funds to support retired or unemployed members.

Efforts have been made to support artists in their old age, from individual life-long Presidential grants for prominent artists or stipends from regional governments to special supporting schemes for members of artists' unions (see chapter 8.1).

#### 5.1.5 Tax laws

Overall, the *Taxation Code (1998-2000)* has eliminated almost all deductions on principal, which is regarded as contradictory to the very core policies of cultural support. In that sense, it does not support cultural production, nor does it encourage investment or support from the private sector. The *Main Directions of Taxation Policies in the Russian Federation for 2008-2010* do not stimulate state-private partnerships in the cultural sector.

Tax shelters for cultural actors are not numerous. The *Taxation Code* exempts from taxation repair and restoration works within the renovation of cultural and historical monuments, maintenance of cultural objects and free charitable transfer of goods, works, or services. In 2010, a new statement came into force, which exempts from VAT culturally valuable objects imported by the state or municipal museums, libraries, and archives whether bought with public money or gifted. There is a list of tax-exempt national or foreign grants and cultural, literary, artistic, and mass media awards, which are approved by the government.

According the *Law on Formation and Use of Endowment by Non-commercial Organisations* (2006), endowment assets are exempt from VAT, and their use and income are profit tax exempt. However, these benefits concern beneficiaries and do not stimulate benefactors.

Tax shelters for cultural actors are not numerous. The *Taxation Code* presupposes tax exemption for construction, buildings and premises that belong to artists or folk craftsmen as a property, specially equipped and used as workshops, as well as for parts of the building that are used for private exhibitions, libraries, galleries, museums, etc. that are open to the public. In the *Taxation Code*, there are special professional deductions for materials and expendable supplies used by artists and writers who receive author's fees.

#### 5.1.6 Labour laws

Employment is regulated by the general *Labour Code*, including the minimum wage, for those working in the "public sector", although it does not regulate freelance work or self-employed workers. However, the bulk of cultural workers and artists are somehow employed in state institutions, or are members of creative unions (which is equal to employment under the terms of paid membership fees).

The *Labour Code* allows for fixed term employment contracts, which are convenient for directors of theatre or music companies; however, cultural and art workers prefer and insist on indefinite term employment agreements. Some of the *Labour Code* clauses regulate participation of children in cultural work and use of art works, as well as artists' work at night, on holidays and festival days.

In 1993, special legal provisions were made for outstanding creative workers employed in the state institutions and gave directors the power to determine their salary without limitations. In 1994, and in 1996, special *Federal Government Acts* established a minimum rate of remuneration for filmmakers, artists, writers and others. Creative workers employed in state funded institutions and those working in the mass media receive salaries, honoraria and fees.

### 5.1.7 Copyright provisions

Generally, copyright is regarded as a particular form of intellectual property. The copyright system developed in the 1990s was nearer to the *droit d'auteur* tradition. The system was harmonised with European and international regulations especially in matters concerned with new technologies in the arts, in communication and dissemination. Russia became a signatory to the Geneva (of 1952, 1971), Rome (1961) and Berne Conventions. In June 2008, Russia also joined the WIPO Copyright Treaty agreement.

Joining the WTO put forward restrictions in legislation and its applications against piracy. However, sentences pronounced in the courts for violations of intellectual property rights before 2008 were mainly suspended, which could not stop criminality.

New and stricter regulations were introduced on 1 January 2008 in the Fourth Part of the *Civil Code* that replaced all the previous legal acts on authors' rights and widened legal responsibility for violations. The regime of collective managing of author's rights and neighbouring rights was also tightened. Though the *Code* presupposes free use of works for cultural needs, some of its statements misbalanced the rights of authors (rights reinforced) and fair use.

Author's rights are applied to works of science, literature and art, regardless of their purpose, quality and means of expression, both to published and unpublished works in any form, including derivative works (translations, music arrangements, etc.). The Law protects the work in its entirety, its parts and fragments, title and characters; the editor and producer became subjects of author's rights. Novellas of the *Civil Code IV* have tightened punishment for copyright violations and widened its protection by introducing publisher's neighbouring rights and artist's rights on performance. The list of authors protected by the Law was also extended to collaborators on collective works: scriptwriters, film directors, etc. In April 2008, the *Governmental Act* introduced author's fees for public resale of their works.

### 5.1.8 Data protection laws

The *Law on Personal Data Protection (2006)* and the *Law on Information, Informatisation and Protection of Information (2006)* were adopted following the ratification (2005) of the related Council of Europe Conventions and introduced obligatory protection of personal data disposed of by all the institutions. These laws concern cultural institutions as well but are not extended to archival stocks; since 2010 they are fully enforced. The Fourth Part of the *Civil Code* (2008) also introduced regulations for the use of personal images.

### 5.1.9 Language laws

The Constitution states equality of all languages (see chapter 5.1.1); language discrimination is forbidden. The Constitution clauses are detailed in the special *Law on*

*Languages of the Peoples of the Russian Federation* (1991), amended in 1998, and in the *Law on the State Language of the Russian Federation* (2005), which emphasises the special role of the Russian language as the means of national communication, and protects and regulates changing its literary norms.

Each Republic-Member of the Russian Federation (except Karelia) uses its right to establish its own state language. Those languages are to be used in official paper work and public spaces as equal to Russian. For example, in the Mari El Republic, the Law on the Languages of the Mari El Republic states publication of important information in the two languages – Mari and Russian. However, changing the graphics (alphabet) may be approved only by a federal law.

The *Law on the Rights of Indigenous Peoples* (1999) supports the use of related languages. The Law declares support for the use of all the other languages: minorities, whatever their number or administrative affiliation, are entitled to use their mother tongue in everyday life, in official documents of local importance, in the mass media (press, regional radio and television, etc.) and literature.

In 2001, the Russian Federation signed the *European Charter for Regional or Minority Languages* and since then its clauses are discussed within the special inter-ministerial working group. The decision-makers acknowledge that ratification will introduce important modifications to the systems of Law, education, justice, administration and mass media. Some are troubled by the implications and see the ratification as undermining tolerance and even the unity of Russia by abating the Russian language.

#### **5.1.10 Other areas of general legislation**

For many cultural institutions, the *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*, which is in force from 1 January 2011 is crucial. It aimed to foster the self-dependence of the state and municipal institutions as they were to acquire more freedom both in management and the search for extra funding. The government believed that the status of an "autonomous" organisation would be very attractive for cultural institutions; however, experts expect that many (theatres, museums, etc.) will not adapt to the new situation.

The *Law on Placement of Orders on Goods and Services Delivery for State and Municipal Requirements*, which introduced tendering into all the activities of state funded institutions including artistic and creative ones, is also very important for cultural institutions. From 1 January 2011, e-tendering is the main method of the order placement. In the cultural sector, it has negative effects because e.g. in the bidding on production of the scenery for the new theatre performance the lowest price is to be the crucial factor, which means that in fact the artistic quality has to give way to the minimal cost notwithstanding other features of the winning proposal.

The *Law on Transfer of Property of Religious Intent Owned by State or Municipality to Religious Organisations* elaborated by the economic development Ministry and adopted in November 2010 was publicly debated and strongly criticised by culture professionals. The Law presupposes a simple transfer procedure of built heritage objects including those particularly valuable. Related discussions have reviled terminological lacunas in the actual legislation overall and the need to introduce juridical notions of e.g. "kremlin" (citadel) or "museum-reserve" and to define their status more exactly.

## 5.2 Legislation on culture

In 2000, legislation on culture was defined as a separate legal branch. Nevertheless, it was widely debated whether the overall legal system should be based on general laws (namely *Land, Labour, Taxation, Customs Codes*, etc.) or sector specific legislation, such as the cultural sector. The former approach now prevails, with provisions for future amendments. Thus, a number of general regulations and laws (which mention "particularities" regarding artists' legal status) established the legal and normative basis for the entire cultural field. In the 1990s, international conventions were adopted and other regulations filled in the blind spots and improved the federal legislation. Division of jurisdiction (see chapter 5.1.2) produces a two level regulation system for the cultural sector, in which federal legal statements can serve as a framework or be interpreted as recommendations.

The Ministry of Culture has the competence to draft related laws; it also produces secondary legislation and plans to introduce a system of cultural standards. Since the 1990s, all the members of the Russian Federation develop their own cultural legislation as well, which sometimes differs from federal legislation. This situation produces a problem of harmonisation with federal laws and of developing regional legislation on culture with priorities given to local issues. All this results in an uneven cultural situation within territories (correlating to differences in economic development). Implementation practices remain poor in general and criticism of good laws and bad juridical practices is common.

At the federal level, most legal acts were adopted in the 1990s and became inconsistent with the fast pace at which Russia's society is changing. The second reason for legal improvements was the general administrative reform, which is why discussion of new laws and novellas (new legal statements) became routine. For example, the *Basic Law of the Russian Federation on Culture* (1992) was produced as a sort of "cultural constitution" on human and cultural rights and liberties, and the rights of ethnic groups and minorities in the cultural sphere. It determines the state's responsibilities with regard to culture and arts and sets out cultural policy principles. By 2012, out of its 62 Articles, 24 were improved and 9 revoked. In 2013, the Law was amended by the special article on the annual *State Report on the State of Culture in the Russian Federation* to be submitted by the Russian Government to the Federal Assembly and for public discussion. The Report is to present objective, accurate, analytical information on culture and main trends of its development.

In 2010, a draft version of the new *Law on Culture in the Russian Federation* was elaborated to introduce i.a. a new and wider understanding of culture, which was close to that use by UNESCO. Public and parliamentary debates on the draft have demonstrated that the "sectorial" understanding of culture remains; the draft was laid aside though a need for the new law on culture is acknowledged.

The juridical status of cultural institutions evolves towards "desetatization" while diversifying organisational forms in the cultural sector is seen within its strategic development. In 2006, the *Law on Autonomous Organisations* was adopted within the budget restructuring process to stimulate cultural institutions leaving the "state harbour". The *Law on the Introduction of Improvements into Particular Legal Acts of the Russian Federation to Advance the Legal Status of State (Municipal) Institutions* (2010) has the same goal and presupposes division of cultural institutions into fiscal and budgetary institutions, the latter having wider financial self-governance. Special stimuli were also introduced by the *Law on the Introduction of Improvements into Particular Legal Acts of the Russian Federation on the Support of Socially Oriented Non-Commercial Organisations* (2010). The *Law on Formation and Use of Endowments by Non-Commercial Organisations*, accepted in 2006, provided a legal basis for funding NGOs, however a real introduction of such new practices requires time.



In the early 2000s, efforts were made to produce a special legal framework for artists. A *Law on Creative Workers in Literature and Arts and on their Creative Unions* has twice passed through the Parliament and has been twice declined by the President, as it was perceived to provide privileges and exemptions from existing laws. The following three laws regulate the status of creative unions and other public organisations of artists based on their professional activities within the particular art sector:

- *Law on Public Associations (1995)*;
- *Law on Non-Commercial Organisations (1996)*; and
- *Law on Professional Unions, their Rights and Guarantees for their Activities (1996)*.

In addition, there are acts of a more general character that have yet to be mentioned, e.g. the *Law on Advertising (2006)*, which regulates the field more strictly, puts limitations on advertising in the mass media and particularly on TV. The Law forbids interrupting programmes for children, religious and educational translations for advertising and insists on the copyright holder's consent on interrupting films or theatricals; it also limits the use of cultural institutions and heritage objects in advertising. In 2007, amendments to the Law lowered advertising time from 12 to 8 minutes per hour.

## 5.3 Sector specific legislation

### 5.3.1 Visual and applied arts

General laws regulate designers' and visual artists' activities; special acts adjust restitution of art works, payment of authors' fees, sales of art works by authors and their acquisition. There are special professional deductions for materials and expendable supplies used by artists or writers who receive authors' fees or reimbursements for creation, performance or other use of artistic or literary work in the *Taxation Code*. Conflicts of interests in relations of artists and their Unions with authorities concerning their rights to keep their studios or exposition halls are sometimes very strong and regulated based on special juridical acts at ministerial, regional or local level.

In the 1990s, special governmental acts were produced on state protection and support for folk crafts as a form of cultural industry. In 1999, the *Law on Folk Arts and Crafts* was adopted in support of their development within the market economy.

### 5.3.2 Performing arts and music

Theatre workers were most successful in lobbying for their professional and social interests and were first to receive support from the Ministry of Culture based on special governmental acts, e.g. the *Act on State Support for Theatre Art in the Russian Federation (1999)*. It introduced *Theatre Statutes* and special statements on funding of state and municipal theatres. Theatre professionals, for many years, lobbied for the special Law on state support for theatres but were unsuccessful. The administration believes that theatres can be self-supporting and it was expected that the *Law on Autonomous Organisations* would be firstly applied to theatres and performing companies, giving them more independence in allocation of income. In 2008, the State Duma dismissed the draft of the *Law on Touring and Concerts in the Music Business*.

In 2009, amendments concerning artistic works were introduced into the *Law on Placement of Orders on Goods and Services Delivery for State and Municipal Requirements*; however tendering remained obligatory for scenery and costume productions, which are considered a type of business activity. In 2010, special Parliament hearings were devoted to legal regulations needed for theatres and theatre workers again raised the issue of a special law for the theatre. As the result, it was proposed to elaborate a

concept of theatre sector development until 2020 that could serve as a basis for drafting the law.

### 5.3.3 Cultural heritage

The legal notion of heritage does not include *intangible* heritage; its normative basis still includes several articles of the Soviet *Law on Preservation and Use of Monuments of History and Culture* (1978). It is established by the following laws:

- *Law on Export and Import of Objects of Cultural Value* (1993);
- *Law on the Museum Collection of the Russian Federation and on Museums in the Russian Federation* (1996);
- *Law on Cultural Values Displaced to the USSR as a Result of the Second World War and Remaining on the Territory of the Russian Federation* (1998);
- *Law on Objects of Cultural Heritage (On Monuments of History and Culture) of the Peoples of the Russian Federation* (2002); and
- *Law on Archive Affairs in the Russian Federation* (2004).

The *State Code of Particularly Valuable Objects of Cultural Heritage of the Peoples of the Russian Federation* lists the first priority heritage objects. It includes museums, libraries, archives, theatres, higher school institutions, etc. in order to protect them from financial cuts and privatisation. The *Law on Displaced Cultural Objects* (1998) is used as a basis for laws on particular restitutions, e.g. of the books of the Sárospatak Calvinist College (2006), and of the Marienkirche stained glass to Germany. There are additional acts that regulate licensing, restoration, the antiquarian trade and other matters of heritage aimed at preservation and recording.

The *Law of 2002 on Culture Monuments* treats immovable objects and pertinent paintings, sculptures, decorative arts objects, etc. as a heritage unit and determines related responsibilities of the state and local authorities, funding, preservation, use and protection of heritage items. It also regulates state registration rules, the status of different types of heritage including reserves and historical settlements, and terms of the leasing agreements. Article 48 establishes the rules of owning, using, and disposing of heritage units that can be a federal, municipal, private property or a property of the Region or another type of property.

The Law includes special clauses for privatising or for the already privatised objects of cultural heritage, together with the related rights and responsibilities of the proprietors. Its clauses on privatisation were suspended until 1 January 2008 as the secondary legislation needed for a planned transition to other types of property was not developed yet. The Law was praised for its content, but was ineffective until 2006, because of the gaps in related secondary legislation. It gave impetus to active discussions and even fears among the heritage workers' community, which is *not* keen to privatise heritage.

In 2010, the issue of owing heritage objects was put at the core of public discussions related to adoption of the *Law on Transfer of Property of Religious Intent Owned by the State or Municipality to Religious Organisations*. The experts doubt the preparedness of religious organisation representatives to properly maintain such objects and to fulfil the constitutional cultural right of public access to cultural heritage. (see also chapter 4.2.2)

In October 2004, land legislation was improved in order to give churches and monasteries a possibility to privatise their land or to use it without any charge. In 2006, mandatory "open lists" were introduced for all those practicing archaeological excavations and punishment for non-submission of discovered archaeological items to the Museum Collection of the Russian Federation.

### 5.3.4 Literature and libraries

The *Law on Libraries (1994)* and the *Law on Statutory Deposit of Documents (1994)*, the latter also concerned with audiovisual products, were adopted in times of severe crisis in cultural institutions and a weakness of legal enforcements. Their main task was to provide for public access and preservation of public libraries as socially important institutions. However, the latter was ignored for almost a decade by some publishers; all these resulted in gaps in national library collections of that time.

An updated version of the is under elaboration. Its most important novellas are to be concerned with Internet resources preservation and e-libraries. The restrictions in the copyright legislation introduced in 2008 by the Fourth Part of the *Civil Code* stated the immunity of literary works and jeopardised the issues of producing copies of documents for readers and use of digitalised books. In 2009, the novellas of the *Law on Libraries* introduced the notions of the "library collection", "national library collection", and "book monument" that filled in the blind spots in the legal protection of this type of heritage. The priority of preservation over access for the "book monument" was stated.

### 5.3.5 Architecture and spatial planning

Legal acts in the field were established in the 1990s including the following laws:

- *Law on Architectural Activities in the Russian Federation (1995)*;
- *Law on Specially Preserved Natural Territories (1995)*;
- *City Planning and Construction Code (1998)*; and
- *Law on Environment Preservation (2002)*.

The laws concerned with natural reserves and other preserved items are aimed i.a. at protecting cultural and natural milieu from distortions and ruin. The *Law on Architectural Activities in the Russian Federation* regulates relations within professional activities in order to provide for secure and favourable milieu, support for the development of architectural art, and protection of the built heritage, historical monuments and natural landscapes.

The issues concerned with preservation of historical landscapes, regulation of protective zones and regimes of preserved territories are dealt with in the *Land Code*, to which all of the city planning documentation in the cultural heritage preservation offices must adhere. Renovation and restoration works for immovable heritage objects are placed on the list of licensed activities. Recently, the land property issues became of principal importance for preservation activities, however many cultural institutions have not properly documented their land rights.

In 2009, the *Governmental Act* introduced special subsidies from the federal budget to the **Russian Academy of Architecture and Construction** intended to support fundamental research, provision of state-commissioned services to Russia citizens, and to invest in development of proper research, and productive and social infrastructure.

### 5.3.6 Film, video and photography

The *Law on State Support for Cinematography in the Russian Federation* was adopted in 1996. It gave temporary advantages to the film industry (tax and custom duty exemption, for example) that were never fully implemented. However, it did provide about 80% of non-budget financing. Tax incentives for private investors expired in 2001 and were substituted with public funding.

State funding is provided for films that obtain National Film status, which means that all its materials and statutory copies are submitted to the **State Film Fund of the Russian**

**Federation.** A dissemination license is provided after giving a copy to the state depository; however, services provided by cinema theatres are not included in the list of cultural ones. The statutory deposit is also given to the **Sate Fund of Television and Radio Programmes, Russian State Film and Photo Archives,** and the **Russian State Audio Archives.** Amendments to the Law, adopted in February 2006, eliminate the requirement for the Ministry of Culture to keep the *State Register of Cinematographic Organisations.*

In 2001, two *Presidential Decrees* were issued in order to restructure film production and film distribution through turning film studios and other related enterprises into joint stock companies. An important issue for the sector is that remuneration for production and distribution is regulated by special governmental acts, which underpin the key financial role of film producers.

General laws concerned with production and commercial activities regulate audiovisual productions, including those dealing with issues of public morality, control over the dissemination of pornographic material, etc. Specific legislation in the field firstly regulates legal production, licensing (of audiovisual material and phonograms, computer programmes and DB introduced in 2008), dissemination and screening. These measures are aimed at fighting piracy and at protection of the market against illegal production, which is in high demand due to lower prices, however they still remain ineffective.

### 5.3.7 Mass media

The *Law on the Mass Media*, adopted in 1991 and recently amended has confirmed the freedom of obtaining, producing and disseminating information; of establishing, owning, using, and disposing of mass media; banished censorship and prohibited misusing the freedom of mass information (*Article 1, 3, 4*). However, provisions for implementation of these freedoms were not very clear while mechanisms to enforce its goals were few. In spite of that, the Law is believed to be an important step towards implementation of civil rights for information and speech. The Civic Chamber Report of 2006 evaluated the *Law on the Mass Media* as a liberal achievement and insisted on its proper enforcement. In 1995, a special *Law on State Support for Media and Book Publishing* and a *Law on Economic Support for Regional (Municipal) Newspapers* were adopted.

In the 2000s, juridical practice in the field developed and the trial of media or journalists became a more usual means for settling conflicts, including numerous claims of defamation. The professional community insists on further development of legal regulations in the field including reformation of state owned media into public or private organisations and lobbies for adoption of a *Law on Guarantees of Economic Independence of the Mass Media.* Journalists also criticise the *Anti-extremism Law* for too broad an interpretation of its basic notion that could be extended to critical publications. Self-regulation in a charter form is becoming more important in the field though a professional concern among broadcasters, publishers and journalists with a public mission grows slowly.

The new draft of the *Law on Mass Media* elaborated by the Russian Journalists' Union and published in 2008, became an important professional event. The draft aims to clarify principle definitions, and to adjust its clauses to realities of the media market. The new Law will be harmonised with the Civil and other Codes and the anti-extremist legislation. It will improve protection of journalists' rights, will specify economic regulations within the mass media sector, will reinforce independent public regulators, will settle the issues of licensing in view of changing to digital formats, and will match national broadcasting practices to the norms of support for public broadcasting stated in the document of the CE and UNESCO.

### 5.3.8 Other areas of relevant legislation

The so called "ethnic-national policy" has been a matter of legal regulation since the 1990s. The *Law on National Cultural Autonomy* (1996) provides the legal basis for the Diaspora's cultural self-organisation and gives special opportunities to preserve cultural heritage and develop cultural activities for all ethnic groups, especially those not having territorial-administrative units. Special chapters of the Law deal with the right to preserve, develop, and use a native language, including preservation and development of ethnic cultures. According to the Law, the National Cultural Autonomy (NCA) is a particular type of public organisation that can be established by an ethnic group. It can be a local, regional or all-Russia level organisation and their socially important projects can receive state funding. An NCA also has the right to establish educational institutions and to produce textbooks and other training materials. The main criticism of the Law is concerned with its unclear and vague clauses, together with uncertainty over governmental obligations.

There is also a system of regulations protecting indigenous peoples' rights. These are the *Law on the Rights Guaranteed for Indigenous Peoples* (1999); the *Law on General Principles of Organising Communes among the Indigenous Peoples of the North, Siberia and of the Far East of the RF* (2000); and the *Law on the Territories of Traditional Land Use among the Indigenous Peoples of the North, Siberia and of the Far East of the RF* (2000), which protect their cultures, languages, way of life and environment.

## 6. Financing of culture

### 6.1 Short overview

In the 1990s, public cultural expenditure in Russia totally depended on the general state of the national economy: in 1997, state financing for culture reached only 12% of the official culture budget, which deprived many cultural projects of all financing and reduced most budgets to below the minimum level. In 1999, state financing for culture was fully allocated for the first time, though the level of approved cultural funding never correlated with the statements in the *Basic Law on Culture* (namely 2% of the federal budget and 6% of regional ones, with media not included). Persistent inflation also contributed to under funding of culture and arts in real terms. In the early 2000s, the federal budget allocations for culture (media excluded) were kept at the level of about 0.6%, while culture's share of regional budgets was uneven but generally about 2%.

General discussions on cultural policies resulted in two opposite proposals, namely to expand / increase the state support for cultural productions and institutions and to shorten the list of institutions, monuments, activities, etc. supported by the state. However, the *Concept of long-term social and economic development (2008–2020)* adopted in 2008 previews the general increase in budgeting culture, cinematography and mass media from 0.7% GDP in 2007 to 1.5% GDP in 2020.

A search for efficiency remains among the key issues in cultural funding debates and since 2004, a new model of funding - namely performance budgeting - was introduced within the general administrative reform. Another innovation proposed was a gradual transition from institutional to normative per capita funding for state and municipal services, which could be extended to the cultural sector.

Federal Target Programmes (FTPs) serve particular financial instruments to accumulate funding for special needs or activities. The "*Culture of Russia*" FTP for the years 2006–2010 initially cost 64.1 billion RUB; 85% of this funding (54.3 billion RUB) was to derive from the federal budget, while capital investment made up 73% of that share. Renovation of the Bolshoi Theatre, the Russian State Library, and the Moscow Conservatory, together with the Mariinsky and Alexandrinsky Theatres in St. Petersburg (five particularly valuable heritage institutes, of the 300 included in the FTP), accounted for 63% of the budgetary share in the capital investment.

A system of state grant-giving serves another relatively new financial instrument and swiftly develops (see chapter 8.1.2); it is used to support the most prominent cultural institutions, higher schools, companies, orchestras, etc and their activities. In 2006, the total of the state grants given by the federal administration was 1 857 million RUB and its share is to grow. The data on the general input of the non-state actors in financing the cultural sector are not available.

Private spending on culture evolved at the same pace as the general economic situation; it diminished by 1998 and has since gradually increased as the economy improved (see chapter 5.1.3). In May 2006, the government introduced a new method of calculating a minimal set of consumer goods that includes spending on cinema, theatre and museum tickets, which make up 5% of total expenditure on services.

## 6.2 Public cultural expenditure

### 6.2.1 Aggregated indicators

The estimated average public cultural expenditure (mass media excluded) *per capita* was at RUB 115 (EUR 4.4) in 2000 and at RUB 705 (EUR 20.3) in 2006 (relatively 0.23% and 0.37% of the per capita GDP).

In 2006, the per capita maximum was reached in the Chukotka Autonomous District (7 905 RUB) and the minimum in the Dagestan Republic (214 RUB). According to expert estimations, in 58 out of the 89 "units" of the Russian Federation, cultural expenditure *per capita* was below the national average. One of the budget policy targets is to even the situation around the country. Generally, state funding allocations are determined according to the institutional principle, while the per capita indicator is not fully convincing when the irregular character of territories (area, number and density of population, climatic zoning, etc.) is taken into account.

**Table 3: National budget spending in 2003-2008, billion RUB**

	2003	2004	2007	2008
<b>Total</b>	3 964.9	4 669.7	11 378.6	13 991.8
Culture, cinematography, mass media (%)	82.9 (2%)	97.8 (2%)	246.2 (2%)	310.6 (2%)

Source: Gosudarstvenny komitet RF po statistike: *Rossiyskiy statisticheskiy yezhegodnik, 2009*. (State Committee of the RF for Statistics: *Russian Statistical Yearbook, 2009*, Moscow, 2010). Moskva, 2010, p. 576, 578.

### 6.2.2 Public cultural expenditure broken down by level of government

There are three budget levels in cultural funding: federal (central), regional, and local (municipal), providing means for related cultural institutions and activities (see Table 4). New inter-budget relations (see chapter 5.1.3) made co-funding practices more sophisticated and thus problematic for cultural actors.

**Table 4: Public cultural expenditure: budget spending by level of government, in billion RUB, 2002-2006**

Budget level		Culture, arts and mass media		Culture and arts		Mass media	
		Total	% share of total	Total	% share of total	Total	% share of total
Federal	2002	20.1	30	10.2	20.5	9.9	53
	2004	28.1	29	16.8	23	11.3	48
	2006	55.2	29.3	50.2	...	5.0	...
Regional	2002	47.1	70	38.4	79.5	8.7	47
	2004	69.6	71	57.5	77	12.1	52
	2006	133.4	70.7	50.0	...	83.4	...
Municipal Other public authorities		-	-	-	-	-	-
		-	-	-	-	-	-
<b>TOTAL</b>	2002	67.2	100	48.6	100	18.6	100
	2004	97.7	100	74.3	100	23.4	100
	2006	188.6	100	100.2	100	88.4	100

Source: *Rossiyskiy statisticheskiy ezhegodnik 2003-2006*. Ofits. izd. Moskva, 2004-2006. (State Committee of the Russian Federation for Statistics: *Russian Statistical Yearbook 2003-2006, Official edition*. Moscow, 2004-2006).

In 2007, the culture share of the federal budget was increased to 0.87% (see Table 5) but later it was planned to diminish it gradually. However, in the summer of 2008, budget policies for 2009–2011 were revised upwards and, according to the Prime Minister's statement, the federal cultural spending was to grow 21% in 2009. In 2009, a federal budget of 109.6 billion RUB was allocated for culture, cinematography and mass media (compared to 88.8 billion in 2008), however the world crisis led to significant cuts already by the end of that year and to a revision of the 2010 budget downwards.

The municipal culture and arts budgets generally cover about 45% of public cultural spending in consolidated regional budgets. The share of public cultural expenditure in consolidated regional budgets averaged 2.26% in 2001 and 1.6% in 2006. It varies a lot by years and among the regions, e.g. in 2000, from 1.14% in the Yamalo-Nenets Autonomous District to 4.82% in the Komi-Permyak Autonomous District and in 2006, relative figures were 0.7% for the Moscow Region and 2.7% for the city of Moscow.

### 6.2.3 Sector breakdown

A breakdown of Russian federal funding in the cultural sector, by budget categories, is included in Table 5.

**Table 5: Public cultural expenditure: Federal Budget spending by sector, in million RUB, 2005-2010**

Sector	2005	2007	2010
<b>Culture, cinematography and mass media</b>	<b>39 173.1</b>	<b>67 804.7</b>	<b>107 340.2</b>
Culture	16 901.1	35 757.7	50 473.9
<i>including:</i>			
FTP "Culture of Russia"			12 841.4
capital investment			3 843.2
cultural houses			2 425.7
museums and exhibitions			12 015.7
libraries			3 004.7
performing arts			10 747.0
Cinematography	2 686.2	3 684.4	5 562.4
Broadcasting	10 918.3	20 704.3	36 725.1
Periodicals and publishing	387.2	3 345.0	4 103.2
Applied research	173.3	287.0	398.8
Other	8 107.0	4 026.3	10 076.9
<b>TOTAL Federal Budget spending</b>	<b>3 047 929.3</b>	<b>4 794 455.2</b>	<b>8 846 973.5</b>
% of TOTAL	1.3	1.4	1.2

Source: Laws on the Federal Budget for 2005, 2007 and 2010, Annex 9.

The following Table shows the relative weight and importance of some fields for the central, regional and local levels.



**Table 6: State cultural expenditure: budget spending in 2003 (in billion RUB)**

Field / Domain / Sub-domain	Direct expenditure			Transfers and subventions			Total			% Total		
	C	R	L	C	R	L	C	R	L	C	R	L
<b>Cultural goods</b>												
Cultural Heritage												
<i>Historical Monuments</i>												
<i>Museums</i>		2.42	0.75		...	...		2.98	0.87			
Archives												
Libraries		2.39	5.62		...	0.04		2.72	5.90			
Cultural houses	...	0.84	11.76	...	...	0.07	...	1.00	13.66	0	7	93
<b>Arts</b>												
Visual Arts												
Performing arts		6.31	0.63		0.04	...		7.42	0.72			
<i>Music</i>												
<i>Theatre and music theatre</i>												
<i>Circus</i>		0.02	...		...	...		0.02	...			
Other		2.88	3.94		0.58	0.10	0.01	4.87	4.34	0	53	47
Cinema		-	-		0.40	0.43	2.05	0.40	0.43	72	13	15
<b>Total</b>		<b>14.86</b>	<b>22.70</b>		<b>1.05</b>	<b>0.65</b>	<b>14.19</b>	<b>19.41</b>	<b>25.92</b>	<b>24</b>	<b>33</b>	<b>43</b>
<b>Media</b>												
Books and press		0.09	0.08		2.63	1.21	0.61	2.75	1.32	13	59	28
<i>Books</i>		-	-		0.24	0.01		0.24	0.01			
<i>Press</i>		0.09	0.08		2.39	1.20		2.51	1.31			
Audio, Audiovisual and Multimedia		0.10	0.04		0.78	0.02	0.32	0.88	0.06	25	70	5
<i>Radio and Television</i>		0.79	0.39		3.09	0.56	11.60	3.97	1.02	70	24	6
<b>Total</b>		<b>0.98</b>	<b>0.51</b>		<b>6.50</b>	<b>1.79</b>	<b>12.53</b>	<b>7.60</b>	<b>2.40</b>	<b>55</b>	<b>34</b>	<b>11</b>
<b>Other</b>												
Interdisciplinary												
<i>Socio-cultural</i>												
<i>Cultural relations abroad</i>												
<i>Administration*</i>												
<i>Educational activities</i>												
Not allocable by domain												
<b>Total</b>		<b>15.84</b>	<b>23.21</b>		<b>7.55</b>	<b>2.44</b>	<b>26.72</b>	<b>27.01</b>	<b>28.32</b>	<b>32</b>	<b>33</b>	<b>35</b>

Source: Ministry of Finance. Report on Federal budget execution on 1 January 2004: <http://www.minfin.ru> (from the screen in August 2004)

Notes: C = Central level; R = Regional level; L = Local level

### 6.3 Trends and indicators for private cultural financing

It is difficult to estimate private cultural financing by non-profit and commercial actors but one can witness the growth of their involvement. Bigger companies support both institutions (museums, theatres, galleries, etc.) and projects including exhibitions, festivals, competitions and others.

## 7. Public institutions in cultural infrastructure

### 7.1 Cultural infrastructure: tendencies & strategies

The legacy of the Soviet institutional network remains the backbone of the contemporary cultural infrastructure. From the 1990s, the general crisis and legal constraints for entrepreneur activities within the state-owned institutions produced new and independent cultural actors; most institutions have preserved their status and the general idea to push those effective enough out into the marketplace and away from the "budget" sphere was not implemented. Since then revising public responsibilities in the cultural sector and converting state cultural institutions into non-commercial NGOs, or even commercially oriented ones, is seen by the government as a means to progress their development.

Private or independent institutions also emerged in the 1990s when new art dealers, agents, show business producers, antiquarians, etc. entered the forming cultural and artistic market. In the 2000s, well established companies founded their archives and museums, and invested in art collections and artistic productions. The non-state section of the cultural infrastructure includes art galleries, privatised cinemas, publishing houses, new cultural industries' units, etc. However, state cultural policies are still oriented on managing property and institutional networks without regulating the cultural sector in general.

### 7.2 Basic data about selected public institutions in the cultural sector

State and municipal cultural institutions delivering cultural services (libraries, museums, arts schools) remain the base of the national cultural infrastructure. The bulk of the organisations in performing arts are also state-budgeted. Statistics on cultural institutions provided by the Ministry of Culture of the Russian Federation concerns only public units.

**Table 7: Cultural institutions financed by public authorities, by domain**

Domain	Cultural institutions (subdomains)	Number (2009)	Trend (to 2008)
<b>Cultural heritage</b>	Cultural heritage sites (recognised)	142 700 (2008)	+11 600 (to 2007)
	Museums (organisations)	2 539	+44
	Archives (of public authorities)	2 559	No trend
<b>Visual arts</b>	Public art galleries / exhibition halls*	...	...
	Art academies (or universities)	55	+1
<b>Performing arts</b>	Symphonic orchestras**	71	No trend
	Music schools***	1794	-67
	Music / theatre academies (or conservatories)	25	No trend
	Dramatic theatre	331	+7
	Music theatres, opera houses	88	+4
	Dance and ballet companies****	47	No trend
<b>Libraries</b>	Libraries	46 697	-309
<b>Audiovisual</b>	Broadcasting organisations*****	...	...
<b>Interdisciplinary</b>	Socio-cultural centres / cultural houses	47 384	-1 047
<b>Other (please explain)</b>	Recreation Parks (within the Ministry of Culture responsibilities)	385	-6
	Circus	65	-2

Sources: Gosudarstvenny komitet RF po statistike: *Rossijsky statistichesky yezhegodnik, 2009*. (State Committee of the RF for Statistics: *Russian Statistical Yearbook, 2009*, Moscow, 2010). Moskva, 2010, p. 284; statistical publications of the Ministry of Culture, 2009-2010.

- \* Galleries mainly belong to the private or NGO sector, or exist within museums, or are part of the multifunctional cultural centres e.g. the "Gubernsky" Concert and Exhibition Centre in Kostroma Region.
- \*\* Within the Ministry of Culture system.
- \*\*\* Within the Ministry of Culture system, arts schools (2 995 in 2009, + 29 from 2008) that often have a music department are not included.
- \*\*\*\* Autonomous (not a member of philharmonic organisations) within the Ministry of Culture system.
- \*\*\*\*\* It is problematic to distinguish the registered and acting broadcasters; moreover this sector has a very sophisticated institutional structure.

In the 1990s, despite numerous declarations outlining new priorities, the preservation of monuments and survival of the traditional cultural institutions network remained most important. Support for these institutions drained the largest part of the public budget for culture, even when financing was reduced to the payment of salaries. At the same time, state cultural institutions were given a certain degree of economic freedom that helped their survival in the most difficult years.

The scarcity of resources and decline effectual in demand of the 1990s drastically decreased the number of cinemas, cultural houses, and public libraries and dictated a system of preference for certain kinds of institutions. Those holding a special legal status of "particularly valuable" have obtained the highest priority from the state and have been excluded from privatisation (renowned museums, theatres, higher schools, archives, collections, etc.). Among them are the Hermitage, the Bolshoi, the State Film Fund of the Russian Federation (Gosfilmofond), the Russian Academies of Fine Arts, and of Painting, Sculpture and Architecture, which are presented in the federal budget with a separate entry.

Since 2000, the income of the cultural sector institutions has grown about 5 times, though its increase was permanently limited by the low purchasing power of the population. The experts estimate that the share of non-budget funding increased in some institutions (especially federal ones) by 30% mainly due to the growth of ticket prices and entrance fees, the substitution of free cultural services by paid ones, sub-leasing, touring abroad or participating in particular funded events.

### 7.3 Status and partnerships of public cultural institutions

Re-allocation of public responsibilities for cultural institutions was a result of both the general privatisation trend and of the federal government's wish to curtail the number of state institutions and organisations. In 2003, the general administrative reform at regional and local levels began, which immediately influenced all related cultural institutions making them dependent on related budgets in a situation where municipal budgets had very poor sources. Joint responsibilities of different administrative levels concerned with cultural institutions in some cases led to confusion, which was to be cleared up.

In 2006, the introduction of the new legal form of *autonomous organisation* also targeted the cultural sector supporting its desetatization and encouraging entrepreneurial activities. It provides for limiting responsibilities of the founder (in the social sphere that means of the state) and giving more economic freedom. The legal status is to be changed voluntarily, but the bulk of cultural institutions do not seek this change. The same year, endowments were legally introduced, making available a new funding mechanism for non-commercial organisations. On the other hand, legal limitations on economic activities of budget funded institutions were permanently extended and since 2008, the latter were refused the right to administer funds from non-budget sources. The crisis became another impetus to reshape public cultural infrastructure, and revision of the federal cultural institutions' legal status began. The global restructuring of the public sector infrastructure is the task for the near future.

Traditional cultural institutions have limited possibilities for co-operation even within the public sector though the professional potential is concentrated exactly there. That is why it is very important to establish professional links e.g. with private museums or libraries to extend professional operational standards, to widen public access or to include the most valuable collections in the national Museum Collection. Cultural institutions disposing of huge resources also co-operate with NGOs competing for grants and support in realisation of social programmes, e.g. in 2010, five cultural organisations became laureates of the "SoDeistvie" All-Russia Festival of Social Programmes.

Partnerships arising between public cultural institutions and private sponsors or foundations gradually expand, though economic incentives for sponsors (tax shelters) and charities, and even understanding the importance of supporting culture on behalf of private actors, are not enough to intensify the process. In 2004, the Russian President fostered public discussion on the social obligations of business, which demonstrated their very limited understanding within the private sector and reduction to providing good working conditions for their employees. (Lately, those attitudes were borne out by the national sociological survey of 2007 and related international comparative review (e.g. see <http://old.wciom.ru/arkhiv/tematicheskii-arkhiv/item/single/8521.html>). Therefore, image making, prestige and advertising are the most important motivation in fostering partnerships and sponsoring greater cultural institutions and companies, e.g. the Hermitage and the Russian Museum, the Bolshoi Theatre, the Russian National Symphony Orchestra or "Berezka" dance company, etc.

Since the 2000s, the culture Ministry signed partner agreements with private corporations and supported establishing Boards of Trustees and societies. Struggling for independence in decision-making, smaller benefactors generally preferred private contacts and direct anonymous funding of particular needs, whereas only several large companies (e.g. INTERROS) openly became players in the field: the *Vladimir Potanin's Charity Fund* supports i.a. *A Changing Museum in the Changing World* annual competition and award winners. To advance the situation in general, experts propose to develop mediation between culture and business.

## **8. Promoting creativity and participation**

### **8.1 Support to artists and other creative workers**

#### **8.1.1 Overview of strategies, programmes and direct or indirect forms of support**

Support to artists and cultural workers was a traditional issue of paternalistic state policies and interactions with professional unions. In difficult economic situations of the end of the 1990s and of the 2000s, attempts were made to improve living standards of renowned artists and the artistic community on the whole.

In the 1990s, both direct and indirect state support had a symbolic, more than a financial, character. From the Soviet period, the honorary degrees for artists and cultural workers have been inherited (People's Artist(e), Honoured Artist, Honoured Master of Arts, Honoured Cultural Worker) providing some additional social support or privileges. Honours are primarily important for socially vulnerable groups especially for retired, single or disabled artists. The State Duma Culture Committee lobbies for an increase in pension for artists, the anti-crisis governmental Programme (2009) guaranteed the existing volume of support to retired creative workers and to Artists' Unions.

The Artists' Unions consolidate professional communities on a national scale and provide for creative activities. However, they became less important than in the Soviet times, but for the elder generation their socially oriented Funds provide support and care.

A number of newly established festivals or competitions, grants and awards backed up by state funding not only prop up the young artists, beginners, debuts, experimental innovation, etc. but make the cultural landscape more diverse. Economically, active artists are supported at all administrative levels, e.g. via the traditional system of state commissions and purchases. Governmental awards, grants, and scholarships are developed, while private charity actions (often immediate and non-official) are initiated when social welfare provisions remain inadequate.

#### **8.1.2 Special artists' funds**

The material needs of the artistic community in general are met via state supported Funds or divisions within the units of related Artists' Unions. In 2010, the culture Ministry budget provides for subsidies to support the Artists' Unions members that equal 80 million RUB. It is a result of collaboration between the Artists' Unions and administration and lobbying welfare issues. For union members, there are workshops at their disposal (for visual artists), focal points called e.g. "House" of actors or architects, higher quality medical services and temporary residential "Creativity Houses" at lower prices, networks of recreation institutions, etc. For example, the Theatre Workers' Union manages 8 recreation houses and supports 2 care homes for senior actors.

Independently from the Artists' Unions, the special funds organised by world-famous persons are directed to support particular professional groups and the younger generation. Those funds established in Russia and abroad (like the Vladimir Spivakov International Charity Foundation or the Interregional Charity Public Fund "New Names") to raise money in support of professional development have become important actors in modern cultural life.

#### **8.1.3 Grants, awards, scholarships**

In the 2000s, a new grant system rapidly develops both at the federal (presidential, state and ministerial grants) and regional levels (grants on behalf of the head of the territory); their importance is growing as they create opportunities to support proficient artists and aesthetic innovations. In 2007, the "Kandinsky Prize" in contemporary Russian art was

established (<http://www.kandinsky-prize.ru/en>), analogous to the Turner Prize or Le Prix Marcel Duchamp, with prize funds of EUR 55 000 and an international jury. Public awards may have an insignificant financial component but may still be highly appreciated.

Since the 1990s, scholarships and long-term grants for talented children and younger people originating from both public and private sources are available. There are special public grants for beginners in literature and play writing.

State grants and awards are given to well established and more renowned institutions, prominent artists and companies in order to support high quality productions. In 2010 the Ministry of Culture of the Russian Federation was due to pay out 1 879 million RUB in national grants, and 1 790 and 1 534 million RUB are earmarked relatively in the planned budgets for 2011 and 2012. The Russian Government presents:

- 15 Russian Federation Government Awards in Culture (1 million RUB each, since 2005);
- 15 *The Soul of Russia* governmental awards for amateur folk artists (100 thousand RUB each, since 2007);
- 10 Russian Federation Government Awards for Print Media (1 million RUB each, since 2005);
- 8 grants for symphony orchestras and academic choirs (445.7 million RUB each year in 2007-2009), and
- 14 grants in music arts (600.9 million RUB each year in 2009-2011).

Several Russian President's Grants were also established including those for:

- professional companies in folk music and dance (316.3 million RUB each year to 6 companies during 2008-2010),
- theatre art (347 million RUB each year to 6 theatres and 5 theatre arts higher schools during 2006-2008),
- music (810 million RUB each year to 2 opera theatres, 2 Conservatoires, 3 symphony orchestras during 2006-2007, in 2008 the sum was increased up to 1 215 million), and
- the Academic Russia Army theatre (51.11 million RUB per year during 2007-2009).

A hundred smaller Presidential grants (200-250 thousand RUB) for particular projects complete the list of 47 "bigger" grants listed above.

#### **8.1.4 Support to professional artists associations or unions**

In 2010, the culture Ministry budget provided for subsidies to support Artists' Unions that equal 40 million RUB, the rate of which is calculated based on profit taxes paid by their productive units (workshops or enterprises).

There are about 70 000 members of professional Artists' Unions (all of them having regional branches), which also provide relevant forms of support. Their main tasks are to join professionals and to lobby for professional interests, to promote arts and to support the younger and older members. These unions receive state funding via the Ministry of Culture and manage prestigious competitions, festivals and artistic events. The leaders can be involved in the organisation of public festivities and highly remunerative political campaigns, as well as in the presentation of awards for professional activities. For example, the Culture Ministry budget of 2010 includes 150 million RUB for development of theatre arts that are directed to the pertinent union.

## 8.2 Cultural consumption and participation

### 8.2.1 Trends and figures

In Russia, cultural consumption differs greatly in large cities and in rural areas where the cultural infrastructure is weak. It has been recently recognised as a general political problem of providing equal cultural access and evening out cultural participation. The proposed means to help solve those problems are Internet delivery and the development of mobile facilities (bibliobuses, cinemobiles, etc.).

**Table 8: Spending on cultural activities and goods, % of total household spending, 1990-2008**

	1990	2000	2002	2004	2006	2007	2008
TV sets, radio receivers, objects for leisure and entertainment	5.0	3.2	3.4	4.6	4.5	4.1	4.6
Cultural institutions' services	0.9	0.5	1.1	1.7	2.1	2.2	2.9

Source: Gosudarstvenny komitet RF po statistike: *Rossiya v tsifrah, 2009*. (State Committee of the RF for Statistics: *Russia in figures, 2009*, Moscow, 2010). Moskva, 2009, p. 128-129.

The main trends in the 1990s were a drop in the number of public cultural institutions and artistic events, together with lower attendance at theatres, cinemas, and philharmonic concerts. On the other hand, there was a rise in the number of television, cable and satellite channels, private radio stations, and e-devices per household, in the 2000s supplemented with the introduction of the Internet. In spite of permanent lamentations on behalf of artistic elite about the "general decline in taste" and "degrading audiences", the wider public demonstrates its ordinary preferences and readiness to pay for entertainment and pop culture.

**Table 9: Cultural services within the structure of paid services, % of total amount provided, 1995-2008**

	1995	2000	2002	2004	2006	2008
Cultural services	1.1	1.7	2.0	2.5	2.2	1.9
Tourism and excursions	1.3	1.8	1.4	1.3	1.6	1.7

Source: Gosudarstvenny komitet RF po statistike: *Rossiya v tsifrah, 2009*. (State Committee of the RF for Statistics: *Russia in figures, 2009*, Moscow, 2010). Moskva, 2009, p. 349.

Consumption trends are generally influenced by developments in other aspects of life, for example, the economic crisis of the 1990s and of the end of the 2000s was followed by increasing reliance on free public services (e.g. libraries), drops in attendance rates for paid entertainment events and higher rates of home cultural consumption, and vice versa. However, one can suppose that overall attendance rates drop in traditional cultural institutions: during the last three months of 2005, 83% of Russians did not visit a theatre, museum or attend a concert and 85% had not been to the cinema. In Moscow, related figures were 64% and 66%. According the VCIOM data in 2008, only 8% spend leisure time at the cinema, 6% in museums, and 3% in libraries (see Table 11).

**Table 10: Volume of cultural services provided per capita, 1993-2006**

	2000	2002	2004	2006	2007	2008
Cultural services (in RUB)	68.5	154.3	314.7	441.1	412.3	469.3
Tourist services (in RUB)	...	105.1	166.6	320.1	379.0	514.1

Source: Gosudarstvenny komitet RF po statistike: *Rossiyskiy statisticheskiy yezhgodnik, 2008*. (State Committee of the RF for Statistics: *Russian Statistical Yearbook, 2008*. Moscow, 2009). Moskva, 2009.

Sociologists also discovered the immediate correlation between income levels and attendance frequencies.

**Table 11: Structure of household spending (% of total spending, COICOP), and number of PCs by 100 households, 2004-2007**

	Grouping according to the income level									
	i (min.)		ii		iii		iv		v (max.)	
	2004	2007	2004	2007	2004	2007	2004	2007	2004	2007
Cultural activities and leisure	2.5	2.8	3.1	3.5	4.2	5.2	6.6	8.1	8.3	7.1
Education	0.5	0.8	1.3	1.4	1.7	2.1	2.1	2.6	1.8	1.4
Alimentary goods (food)	54.2	48.1	50.0	43.1	45.0	37.6	35.5	28.3	26.3	18.8
Number of PCs	7	18	11	26	17	39	30	56	31	53

Source: Gosudarstvenny komitet RF po statistike: *Rossijsky statistichesky yyezhegodnik, 2007, 2008*. (State Committee of the RF for Statistics: *Russian Statistical Yearbook, 2007, 2008*. Moscow, 2008-2009). Moskva, 2008-2009.

Monitoring Internet usage also supports the correlation between income and education levels, age and regularity / volume of use, while the gender differences are slowly but surely smoothed away. In 2008, 12% of the population were active Internet users (everyday or several times a week activities). In 2005, 10% and in 2008, 20% of the population preferred the Internet as a source of information. The most popular searches are for information and reference materials, education and music downloading.

The Levada Centre's survey of 2009 estimated that, several times a week, the Internet is accessed by 50% of students, 41% of managers, and 32% of specialists (see <http://www.levada.ru/press/2009080701.html>). Reading the news (77%), e-mailing (74%), information searches (68%), browsing photos and videos (46%), loading software (44%) and music (39%), and communicating (38%) were the most popular web activities in 2009. In the same year, almost half of Muscovites accessed the Internet; 70% of them did so every day. Work, entertainment, and study were the reasons for relatively 23%, 14% and 12% of respondents accessing the Internet. In addition, the Internet has become a popular medium for buying books.

The situation for museums and libraries is more complex. Although the number of libraries, during the 1990s, decreased as well as reading activities, in the 2000s library attendance rates remained almost stable. This can be explained by the prohibitive prices of new books, especially of scientific, reference editions, textbooks and periodicals and by formation of regular library users such as students, specialists or reading lovers. According the VCIOM estimations, 14% of readers look for required books in city libraries and 3% visit higher school libraries; downloading books from the Internet is most popular among those younger than 34 (14-16%).

In spite of different figures stated, the main trend of reading activities is characterised by a decline of its traditional forms. In 2005, 37% of the population never read, while the figure increased to 46% of adults in the survey of 2008 (see chapter 9.1: *Book Market in Russia...*). The share of those often reading books diminished from 23 to 16%, the same trend characterised readers of all types of editions; the most drastic decrease was in the number of regular magazine readers (two times and more). According to VCIOM estimations (2009), 16% of respondents have no books at home; the largest volume books in home libraries is up to 100 books and the number of such libraries increases. Only 2% have home libraries that comprise of more than 1 000 books; their share is higher in Moscow and St. Petersburg than the rest of the country. If compared to 2002, Russian and foreign classics (25 - 19%), Russian crime stories (14 - 8%), fantasy (10 - 6%), classical adventure stories (26 - 22%) and contemporary historical novels (16 - 11% in 2002) are becoming more popular.



According to the VCIOM survey of 2008, watching Soviet films (from the 1930s to the 1970s) and new domestic productions on TV remain the most popular leisure activity, notwithstanding age of respondents. A survey analysing leisure preferences among the rural population was undertaken in 2003 in Karelia Republic, Pskov and Novgorod regions. The results showed the importance of cultural houses as focal and cohesive points for cultural activities in rural areas; and the popularity of public festivities and professional tour performances.

Traditionally, tourism in Russian has a cultural component and it is a growing sector, especially travelling abroad. In 2002 – 1 639 thousand tours, and in 2008 – 4 305 thousand tours, were sold, of which 775 and 3 183 thousand, respectively, were foreign tours. In 2007, 4.5 million domestic tourists went abroad and only 2.6 million travelled in Russia. However, those figures can be twice as large and the same year 7.1 million Russians went abroad for tourist purposes while in 2008, this number equalled 10.8 million.

### **8.2.2 Policies and programmes**

Due to the scarcity of resources (both on the part of the population and the state), the promotion of cultural participation is limited to specific points in several selected programmes for underprivileged social groups (children, disabled and retired persons), as well as religious and ethnic communities. Nevertheless, cultural participation, especially in depressed rural areas, is undermined by general social frustration and disintegration. Development of local cultural initiatives is faced with expectations within the local community from external leaders, actors and resources.

Support for participation is most successfully realised within the context of globally recognised programmes (e.g. anniversaries), important festivals (theatre, film, music, etc.), regional projects and special events. Although there is no explicit policy linking participation in cultural life to the broader issues of social development, one can see the connections in e.g. annual "Day of a City" festivals that recently became popular all around the country and during which local and regional authorities organised rich cultural programmes promoting local values and achievements.

There are programmes aimed at developing particular types of cultural activities or halting their decline. The Federal Agency for Print and Mass Communications, together with the Russian Book Union, has proposed the *National Programme for Support and Development of Reading*, which is aimed at advancement of reader's competence and re-establishment of reading as a mainstream activity, especially for the younger generation. The programme proposes analysis of reading preferences, promotion of reading in the mass media, competitions and festivals organised all over the country.

Special screening programmes devoted to film history are popular in big cities that have special cinemas working in co-operation with the archives. In Moscow, the "Illusion" cinema theatre represents collections of the *State Film Fund of the Russian Federation*, which organises annual festivals of archive films. Related project are also developed in the regions, e.g. the media socio-educational project "Perm Cinemathèque" (see <http://www.permcinema.ru>) is intended to acquaint the audiences of the city of Perm with masterpieces of world cinema and its history, and to use cinema as an educational tool. The Project was launched by the "Permkino" State Film Centre and provides for widening access to world cinema and enriching regional culture. The organisers believe that it can also serve to support the dialogue of cultures and to improve the social and cultural climate including prevention of ethnic and cultural conflicts. These goals are to be attained through the "Embassy Cinema Programmes", round tables on "Finno-Ugric World", "Turkic World", and others.

## 8.3 Arts and cultural education

### 8.3.1 Institutional overview

There are two main forms of children and youth education in the arts in Russia. The formal one is the "aesthetic formation" within the general education system, which is regulated by state standards and programmes, relatively even and free of charge. The informal or additional education can be chosen according to the interests and ability of a student; it is mostly fee paying and varied as regards institutions and contents. The state informal educational settings, such as Children Arts, Ballet or Music Schools, function as both focal points of general artistic development and the first, compulsory phase of professionalisation in visual arts, music and ballet. The access to initial education in music, fine arts, theatre and choreography was named within the political priorities, yet the issue of charging needs to be adjusted. Today, children's educational establishments are opening their doors to adults.

The multilevel arts educational system comes under the Culture Ministry (5 477 schools, 260 professional colleges and 68 higher schools of culture and the arts in 2009); the Ministry of Education and Science supervises about six hundred related institutions (see Table 13). After the governmental reform of 2004, responsibility for professional education institutions (and research ones) became a point of contention between those two ministries. The former has successfully lobbied for preservation of the higher school arts institutions within the cultural sector, stating that the unique national system of proficient artistic training, beginning from childhood to adulthood, and based on a selection of the most gifted youth, could be destroyed by introducing general higher education standards or joining the Bologna process.

The state educational settings are mostly funded by regional governments or by local administrations, while the latter often have very limited financial possibilities and cannot provide for their accredited functioning and equipment. The experts estimate depreciation of facilities and premises of the Children's Arts Schools as being no less than 80%. The *Children of Russia* Federal Target Programme presupposes support for education in the arts both for the talented and disabled people including acquisition of musical instruments, stipends, awards, grant giving, organisation of festivals, competitions, etc.

The Analytical Report on arts education in Russia was prepared recently within the joint UNESCO and Intergovernmental Foundation for Educational, Scientific and Cultural Cooperation (IFESCO) project on *Arts Education in the CIS Countries: Development of Creative Potential in the 21st Century* (2010).

### 8.3.2 Arts in schools (curricula etc.)

General arts education provides for the study of arts at all levels of the Russian education system including pre-school, general, secondary and higher professional institutions. It is compulsory and presupposes acquaintance with the basics of music, visual arts and dance in preschool institutions, then studying and mastering basic practices in visual arts, music and world artistic culture at school. Its principles follow the *Concept of Arts Education in the Russian Federation* (2001) and include:

- starting education from an early age;
- multicultural approach in arts curricula that provides for teaching a wide range of art styles and world art traditions while focusing on national culture;
- due regard to principle features of local and ethnic cultural backgrounds while elaborating arts curricula; and
- multifaceted approach to teaching arts disciplines based on interactions of various kinds of arts.

Within the general education system, the *State Standard of General Education* (2004) regulates teaching the arts at all levels; the Standard renewal resulted in a general shortening of arts courses. In primary schools (1–4th grades), arts are represented by literary reading, music, and fine arts. Pupils of secondary schools study literature (5–9th grades), music and drawing (5–7th grades), the arts (8–9th grades). Within the final stage of the secondary education (10–11th grades), literature remains a compulsory subject, and *World Artistic Culture* is taught according to specialised curricula (in social sciences and liberal arts; philology; arts and aesthetics; universal or non-specified).

### 8.3.3 Intercultural education

The National Education Doctrine of the Russian Federation (2000) lists the following tasks:

- harmonisation of inter-ethnic relations;
- preservation and support of ethnic and national identity of Russia's peoples;
- preservation of languages and cultures of all the nationalities;
- development of education and cultures of the indigenous peoples of the North, Siberia, and the Far East; and
- preservation and development of the Russian language role in uniting the multicultural state.

Recent developments in education were influenced by increased migration and by a growing ethnic self-awareness. On the one hand, according to the *Law on National Cultural Autonomies*, many schools based on ethnic principles were established, which actually lead to isolation of children and lower training standards. On the other hand, in Moscow, an integrative approach was piloted: a dedicated curriculum for migrants' children has been introduced, by which, for one year, they study the Russian language and receive basic cultural knowledge on how to socialise in new milieus; following this training, they are admitted to mainstream schools. Similar programmes were developed in other regions.

Some initiatives of cultural workers were also realised, e.g. the project of museum teachers on cultural diversity of the world's peoples for primary schools, which was an extension of an international project. However, these initiatives, though numerous enough, are mainly based on the personal input of cultural workers and lack a systematic approach. More often, the emphasis in arts / cultural education for children is put on the study of their own traditional and folklore culture as it is believed important for building up personal value systems and identity, for social and cultural rehabilitation, participation and activities.

In 2009, discussions on introducing a course on religious culture in the general education system resulted in a Presidential commission to pilot six pertinent courses (on the basics of Orthodox, Christian, Muslim, Buddhist, Judaist and world religious cultures and secular ethics) in schools of 19 regions.

### 8.3.4 Higher arts education and professional training

Professional training in the arts is based on the principles of discovering gifted children, continuous education, and early professionalisation. The *Concept of Arts Education in the Russian Federation* (2001) and that of *Development of Arts Education in the Russian Federation in 2008–2015* (2008) are oriented towards preservation of the existing multilevel system of professional training, raising the status of learning the arts, and access and support for talented youth.

The arts education system in Russia (and the Soviet Union) used to be academic in the best sense of the word. The network of state music, ballet and fine arts higher education

institutions, conservatories and academies has been preserved despite a scarcity of budget resources and low salaries for educators. Actually, there is ageing and a partial "brain drain" due to high demand abroad, especially for music and ballet teachers. Yet in 2002, the number of graduates from state higher education institutions in culture and arts surpassed that of 1990 and the competition for those who would like to enter is higher than the average.

**Table 12: Number of graduates from public and private educational institutions in culture and arts, 1995, 2000, 2005-2008**

Years	1995	2000	2005	2006	2007	2008
Specialised secondary schools	18 900	17 800	18 000	17 900	18 700	18 600
Higher education institutions						
public	10 500	10 800	16 400	17 300	17 000	16 800
private	400	400	1 300	1 700	2 300	2 600

Source: Gosudarstvenny komitet RF po statistike: *Rossiyskiy statisticheskiy yezhegodnik, 2009*. (State Committee of the RF for Statistics: *Russian Statistical Yearbook, 2009*, Moscow, 2010). Moskva, 2010, p. 244, 256.

New courses and specialisations are being introduced into professional training, e.g. to include mastering new media and audio-visual technologies, management and production. Private initiatives have made artistic education both diverse and accessible not only for the most talented students; however, this education is expensive.

The aims to develop various cognitive skills, raise personal self-assessment, achieve creative self-expression and unite individuals into communities are implemented in activities of the *State Specialised Institute of Arts in Moscow*, which is the unique higher educational institution established for professional training in the arts of physically disabled young people. There is a variety of arts disciplines at the Institute and its students and graduates participate in many internal and foreign festivals and events, in particular those organised within the international "Very special Arts" Programme.

As for the secondary and higher vocational education other than in the arts or humanities, general training in culture (a course in "Culturology") is compulsory and optional in the arts. Arts training can be introduced into curricula in the form of various voluntary courses e.g. *Arts & Culture History* or *Contemporary Arts and Design*, etc.

### 8.3.5 Basic out-of-school arts and cultural education (music schools, heritage, etc.)

The informal arts education presupposes the involvement of children in artistic practices following personal choice. It is provided through a large network of educational institutions.

**Table 13: Informal educational institutions: number of educational settings and students, 2000-2008**

Years	2000	2005	2007	2008
Settings within the Ministry of Education and Science system	371	418	570	579
<i>Students</i>	294 600	294 000	415 500	475 000
Settings within the Ministry of Culture system (arts, music, choreography schools):	5 823	5 555	5 477	5 477
<i>Students</i>	1 284 500	1 280 900	1 336 100	1 381 600

Source: Gosudarstvenny komitet RF po statistike: *Rossiyskiy statisticheskiy yezhgodnik, 2009*. (State Committee of the RF for Statistics: *Russian Statistical Yearbook, 2009*, Moscow, 2010). Moskva, 2010, p. 234.

Among the diversified range of informal arts education settings, there are Houses (centres) for children and youth creativity, Clubs by interests within the Houses of Culture, community centres, ethnic clubs, Centres for Aesthetic Formation in museums, educational centres in various cultural institutions, Sunday Schools, Studios and Circles in general schools and pre-school institutions, Leisure Centres for children and youth, and others.

Folk arts and crafts centres, arts workshops and other entities promoting early professional orientation are also very popular today. That type of training in the arts supports family traditions, contributes to long-standing consistency of folklore and folk arts, and inputs to the preservation of the cultures of the Russian people. E.g. the project on distant teaching of traditional crafts of the Russian North (see <http://remeslodo.ru/>) is developed by the Children's School of Folk Crafts in Archangel, in co-operation with the Lomonosov Pomorsky State University. The crafts are learned as a type of a hobby while the training is carried out through e-mailing educational materials, interactive communication, and sharing photos.

Educational activities for children and teenagers are also well established in museums, many of which work out targeted programmes for children and adult audiences, establish educational centres, organise exhibitions, shows for families and children, etc. The "Museon" Centre for Aesthetic Formation of Children and Youth of the Pushkin State Museum of Fine Arts (Moscow) is famous for its education programmes, as well as the State Russian Museum in St. Petersburg. The latter has a specialised Centre, Department for Museum Pedagogy, and a Gymnasium founded in 1989.

The main objectives of arts education for disabled children and teenagers are to acquaint them with cultural, ethical and spiritual values, as well as to ensure their harmonious development in the world of culture and the arts. Mastering the arts provides for developing various cognitive skills, raising personal self-assessment, achieving creative self-expression and uniting individuals into communities.

## 8.4 Amateur arts, cultural associations and civil initiatives

### 8.4.1 Amateur arts and folk culture

The Ministry of Culture of the Russian Federation supports traditional forms of both folk arts and crafts and amateur arts in order to realise basic cultural rights for participation and creativity and for preserving the joint cultural space of Russia. At the federal level, support is provided for related festivals, competitions, and exhibitions in order to increase the number of amateurs and to present them to a wider public. In 2010-2012, the Ministry is to allocate relatively 34.4, 34.0 and 29.1 million RUB from its budget for these events. There

is a *State Russian House of Folk Creativity in Moscow* under the Ministry and the regional houses that provide methodical support to amateur artists, organise related events and training, and preserve collections of amateur artworks.

Re-establishing free access to amateur creativity (and sports) for the younger generation is proclaimed to be an important task of local and regional authorities. Competitions carried out at these levels for those involved in creativity encourage the amateur arts and artists. Special folk festivals, especially in the regions, are organised as cultural development events, which promote both identity and diversity and foster intercultural dialogue.

Amateur arts are among the most popular activities that traditionally take place in cultural houses. Participation rates have fluctuated over the years from 6.7 million amateur artists in 1985, to 2.5 million in 1997 and increasing to 3.47 in 2009. The number of children involved (included in the above figures) has grown from 1.4 million in 1985 to 2.9 million in 2009 (after a sharp drop to 1.2 million in 1989-1990). Organised amateur activities for children and adults, which were free of charge before the perestroika, now charge a fee, especially when the activity requires some training, materials or costumes.

At the cultural houses, the most popular amateur activities in 2009 were dance (797 558 participants), choir singing (519 059) and theatre (461 539). Folk arts became very popular; its practitioners are organised by different cultural institutions including cultural houses (in 2009 there were 233 168 folk arts and 168 360 folk crafts practitioners, and 42 670 members of folk instrument orchestras), libraries, museums, especially by those with folk or historic contents or National Cultural Autonomies.

#### **8.4.2 Cultural houses and community cultural clubs**

Amateur artistic and cultural activities are concentrated in the institutions called cultural houses or clubs, the network of which has been established in Soviet times and covers the whole country. Those institutions were owned by the Ministry of Culture, trade unions and enterprises. The latter both have sharply curtailed their participation in cultural matters and in 2007, 98% of these institutions were within the responsibilities of the Ministry of Culture. Their number is still decreasing: there were 54 836 cultural houses in 2000 and 49 542 in 2007; the number of newly constructed cultural houses is small (from those with seating capacity of 56 300 built in 1990 to those of 8 400 built in 2008; in rural areas related figures are 45 400 and 4 800).

Though cultural houses are the most numerous of cultural institutions their condition has been criticised: in 2003, about one third of all their buildings were officially recognised to be in bad condition and in need of capital repair, while almost all cultural houses need modernisation including computers, etc. Cultural houses are mostly located in rural areas (87% in 2000 and 89% in 2007) where they function as community culture and entertainment centres and dance halls.

#### **8.4.3 Associations of citizens, advocacy groups, NGOs, and advisory panels**

Authorities support traditional amateur arts, especially folk arts and crafts. However, since the 1990s, the variety of new amateur cultural activities expanded to include e.g. Viking or ancient Russian battle art and production of relevant armaments, exotic ceremonies like the Japanese tea ceremony and others. Participants involved establish formal (e.g. military history) and informal associations that access cultural institutions (museums, libraries, clubs) and the Internet. For example, the *Yandex Fotki* (<http://fotki.yandex.ru/>) as a free photo hosting provided by the Yandex – the largest Russian search engine also plays a role of a "platform" for informal associations of amateur photographers.

## 9. Sources and links

### 9.1 Key documents on cultural policy

#### Statistics:

Ministry of Culture of the RF: *Statistical publications*, 2000-2010.

Gosudarstvenny komitet RF po statistike: *Rossiya v tsifrach, 2003-2010*. Ofits. izd. (State Committee of the RF for Statistics: *Russia in Figures, 2003-2010, Official edition*. Moscow, 2003-2010). Moskva, 2003-2010.

Gosudarstvenny komitet RF po statistike: *Rossijsky statistichesky yezhegodnik, 2005-2009*. Ofits. izd. (State Committee of the RF for Statistics: *Russian Statistical Yearbook, 2005-2009, Official editions*. Moscow, 2006-2010). Moskva, 2006-2010.

#### Analysis:

Council of Europe: *Cultural Policy in the Russian Federation*. (European Programme of National Culture Policy Reviews). Strasbourg: Council of Europe Publishing, 1997.

Sorochkin, B. Yu. (red.) *Aktual'nye problem kul'turnoi politiki sovremennoi Rossii* (Sorochkin, B. Yu. (ed.) *Current issues of cultural policies in contemporary Russia*). Moskva, 2008.

FOM: Public Opinion Foundation

<http://english.fom.ru/>

Levada Analytical Center / Levada-Center (public opinion and market research)

<http://www.levada.ru/eng/index.html>

Obshchestvennaya Palata RF: *Kultura i budushchee Rossii. Novy vzglyad, Report* (Civic Chamber of the Russian Federation: *Culture and the Future of Russia: New Insights, Report*). 2007. <http://www.oprf.ru/files/files/dokladoprfcultura.doc>

Federal Agency for Print and Mass Communications. *Internet in Russia: Situation, Trends, and Prospects, Sector Report*. Moscow, 2010 (in Russian)

<http://www.fapmc.ru/activities/reports/item1736.html>

Federal Agency for Print and Mass Communications. *Book Market in Russia: Situation, Trends, and Prospects, Sector Report*. Moscow, 2010 (in Russian)

<http://www.fapmc.ru/activities/reports/item1740.html>

Federal Agency for Print and Mass Communications. *Radio Broadcasting in Russia: Situation, Trends, and Prospects, Sector Report*. Moscow, 2010 (in Russian)

<http://www.fapmc.ru/activities/reports/item1737.html>

Federal Agency for Print and Mass Communications. *Russian Market of Periodicals: Situation, Trends, and Prospects, Sector Report*. Moscow, 2010 (in Russian)

<http://www.fapmc.ru/activities/reports/item1741.html>



Federal Agency for Print and Mass Communications. *TV Broadcasting in Russia: Situation, Trends, and Prospects, Sector Report*. Moscow, 2010 (in Russian)  
<http://www.fapmc.ru/activities/reports/item1738.html>

Federal Agency for Print and Mass Communications. *E-Books and E-Library Systems in Russia, Sector Report*. Moscow, 2010 (in Russian)  
<http://www.fapmc.ru/activities/reports/item1824.html>

ROMIR Monitoring: market research company  
<http://rmh.ru/en/>

VCIOM: All-Russia Public Opinion Research Centre  
<http://wciom.com/>

### **Reference:**

Wiesand, Andreas Johannes (ed.): *Handbook of Cultural Affairs in Europe (Russia)*. Baden Baden: NOMOS, 2000.

*Russian Federation* in: *Regional Surveys of the World. Eastern Europe, Russia and Central Asia*, 2002. 2nd ed. Europa Publications, p. 275-396.

## **9.2 Key organisations and portals**

### **Cultural policy-making bodies**

Russian President  
<http://eng.kremlin.ru/>

Committee for Culture of the State Duma  
<http://www.duma.gov.ru/cult-tur/>

Ministry of Culture of the Russian Federation  
<http://www.mkrf.ru/>

Federal Archives' Agency  
<http://archives.ru/>

Federal Agency for Print and Mass Media  
<http://www.fapmc.ru/>

Ministry for Regional Development  
<http://www.minregion.ru/>

Civic Chamber of the Russian Federation  
<http://www.oprf.ru/en>

### **Professional associations**

Book Publishers' Association of Russia  
<http://www.aski.ru/>



Designers' of Russia Union

<http://www.sdrussia.ru/>

Filmmakers' Union of the Russian Federation

<http://www.unikino.ru/>

Guild of Press Publishers

<http://www.gipp.ru/english/>

International Arts Fund

<http://www.artfund.ru>

Journalists' Union of Russia

<http://inter.ruj.ru/>

MediaUnion

<http://www.mediasoyuz.ru/engtxt/>

National Association of Broadcasters

<http://www.nat.ru>

Russian Authors' Society

<http://www.rao.ru/orao/>

Theatre Union of the Russian Federation

<http://www.stdrf.ru/>

### **Grant-giving bodies**

Interregional Charity Public Fund "New Names"

<http://www.newnames.ru/>

Vladimir Potanin's Charity Fund

<http://www.fund.potanin.ru>

Russki Mir Foundation

<http://www.ruskiymir.ru/ruskiymir/en/>

Russian Cultural Foundation

<http://www.culture.ru/>

Vladimir Spivakov International Charity Foundation

<http://www.spivakov.ru/en/main>

### **Cultural research and statistics**

Cultural Policy Institute

<http://eng.cpolicy.ru/>

Centre for the Problems of Informatisation in the sphere of Culture (Centre PIC),

[http://www.cpic.ru/News\\_eng.htm](http://www.cpic.ru/News_eng.htm)

Russian Institute for Cultural Research

<http://www.ricur.ru>

Russian Research Institute for Cultural and Natural Heritage

<http://www.heritage-institute.ru/index.php?title=%D0%97%D0%B0%D0%B3%D0%BB%D0%B0%D0%B2%D0%BD%D0%B0%D1%8F%D1%81%D1%82%D1%80%D0%B0%D0%BD%D0%B8%D1%86%D0%B0>

### **Culture / arts portals**

Kultura-portal

<http://www.kultura-portal.ru>

Culture of Russia

<http://www.russianculture.ru/defengl.asp>

Culture in Russian Regions

<http://www.culturemap.net/>

Archives of Russia

<http://www.rusarchives.ru/>

Russian Theatre Life in Brief. Newsletter

[http://www.rtlb.ru/en\\_home/](http://www.rtlb.ru/en_home/)

Culture in Vologda Oblast

[http://www.cultinfo.ru/index\\_e.htm](http://www.cultinfo.ru/index_e.htm)

Museums of Russia

<http://www.museum.ru/>

TV channel "Kultura"

<http://www.tvkultura.ru/>

Informkultura of the Russian State Library

[http://infoculture.rsl.ru/NIKLib/home/info/infocult\\_en/index.htm](http://infoculture.rsl.ru/NIKLib/home/info/infocult_en/index.htm)