

## SOURCES OF FUNDING FOR CULTURAL INSTITUTIONS IN RUSSIA AT THE TURN OF THE 21ST CENTURY

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The turn of the 21<sup>st</sup> century has emerged as a period of profound economic changes in the sphere of culture and art. Reductions in state funding have affected all cultural institutions regardless of their departmental and territorial jurisdiction. New lifestyles have brought forgotten traditional approaches - such as patronage charity, philanthropy - to the cultural sphere, as well as introducing new concepts like subsidies, sponsorship, management, marketing, fundraising and public relations, all of which have been analysed by Russian and foreign researchers.

The relationship between business and culture, the opportunities for marketing and fundraising in the sphere of the arts, long-term forecasting of the development of artistic culture, and art's relationship with the economics of the socio-cultural sphere have all been discussed in the works of Russian researchers A. Dymnikova,<sup>1</sup> V. A. Barezhev,<sup>2</sup> M. P. Pereversev,<sup>3</sup> V. A. Samorodov,<sup>4</sup> V. A. Babkov,<sup>5</sup> Y. M. Pompeev,<sup>6</sup> G. L. Tulchinskiy, E. L. Shekova,<sup>7</sup> B. A. Denisov<sup>8</sup> and foreign authors A. McIlroy,<sup>9</sup> J. Walsh,<sup>10</sup> R. Florida and others.

Currently, sources of funding of cultural organisations in Russia can be divided into budget (state) funding - including current budget and programmes (federal, regional, multiregional, sectorial, intersectorial, local) - and non-budget (non-state) funding, which includes sponsorship, charity, international programmes, projects (grants, awards) and cultural institutions'

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<sup>1</sup> Dymnikova 2007.

<sup>2</sup> Barezhev 2005.

<sup>3</sup> Pereverzev 2010.

<sup>4</sup> Samorodov 2006.

<sup>5</sup> Babkov 2002; Babkov 2010.

<sup>6</sup> Pompeev 2003.

<sup>7</sup> Tulchinsky, Shekova 2012.

<sup>8</sup> Denisov 1996.

<sup>9</sup> McIlroy 2005.

<sup>10</sup> Walsh 2007.

own business activities.

Most cultural institutions in Russia have a low level of income from self-generated sources which is not enough to cover all the necessary expenses. Therefore they must be either fully funded from the state budget (according to the level of institution, i.e. federal, subject of the Federation or local) or they obtain some financial assistance from the state budget to cover a part of their costs.

The ratio of state to private funding within the budget of cultural organisations is variable and determined by the priorities of the state's cultural policy, the institution's history of private philanthropy and sponsorship, tax laws and the economic efficiency of the cultural organisation. A similar situation defines the economic position of cultural organisations in any country. The use of different sources of funding means it is necessary to examine each single source as an independent sphere with its own relevant marketing requirements.

Employees of cultural institutions have become accustomed over the years to receiving full state support, so many do not trust new funding technologies and often do not possess the necessary knowledge to properly organise extra-budgetary funding. The experience of cultural professionals abroad may provide a useful example in this regard.

Budget cuts to museums in Canada and USA in the late 1980s prompted the Milwaukee Public Museum (Wisconsin, USA) to gain complete independence from the state, as it had lost a fair amount of government subsidies and realised that Milwaukee County would not allocate any further money. A joint commission was set up by concerned parties to consider alternative approaches to the museum's development. The Commission elected a Board of Directors to explore different sources of financing, to oversee management and development policies, and to control financial matters. The Board of Directors included business representatives and community leaders. As a result, the position of the museum changed dramatically. Since its independence from the county, it has been able to carry out several profitable projects. For example, the museum's exhibition space, which served as backdrop for the streets of the 1930s, was expanded for performances of avant-garde theatre groups; a centre of future technologies was established, etc. The museum did not shun traditional ways of obtaining funds, such as attracting new members to the Society of Friends of the Museum or expanding their donation campaign; but these kinds of major projects were implemented with the support of sponsors.

In today's parlance, sponsorship means more than just philanthropy or finding the money for a specific programme. Unlike charity (a single act of financial support), sponsorship is perceived by those who give money or

provide free services as a long-term programme of cooperation: it is a commercial agreement beneficial to both sides. Organisations or individuals that provide financial assistance to cultural organisations expect implementation of some of their own goals and interests.

Sponsorship in the sphere of culture has a number of attractive sides for sponsors. First of all, of course, it provides more opportunities for advertising the goods or services of the company. It can be far more effective and efficient than the cost of broadcasting airtime or advertising in print media. However, there are some other motivations for sponsorship, such as the creation of an attractive image in the context of the implementation of social projects and programmes, as well as demonstration of the company's consistency and social significance (in other words, sponsorship as a part of public relations).

The concept of public relations (PR) appeared in Russia in the second half of the 1980s and has still not received a clear interpretation in the Russian language. One of the more common definitions considers public relations to be the maintenance of good relations between official or business organisations and the public, through a variety of activities which create positive opinions about these organisations.

Sponsorship can take the form of allocating funds to pay bills; purchases of equipment; providing equipment directly; announcing awards and scholarships for fees; dealing with legal issues; providing engineering work, etc. Sponsors may be not only commercial but political organisations. In such cases, the desired outcome for the political organisation is the public support of its voters. Sponsors use the positive image of cultural organisations, which has been formed by potential voters for those authorities whose administrative decisions can affect the economic situation of the sponsors. Therefore, while choosing between seeking direct income and increasing the prestige and popularity of their organisation, managers would do well to favour the latter, because reputation is the main capital of any cultural institution in the literal economic sense of the word.

An example of active support for various activities of cultural organisations during an election campaign is provided by the political party United Russia. In February 2008, the Universum art gallery<sup>11</sup> featured an exhibition of amateur artists. As a contribution to the budget of this project, United Russia allocated money for the manufacture of frames for the works.

At the turn of 21<sup>st</sup> century, Russian traditions of philanthropy in the Altai region were upheld by A. P. Shchetinin and S. G. Khachatourian (1955-

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<sup>11</sup> Universum Gallery (GU): Gallery of Modern Art, Altai State University, Barnaul, Altai Territory, Russian Federation.

2012), art collectors and founders of the first private art galleries in Barnaul. Since 2005 the creators of the best art works of the year, according to the results of local exhibitions, have been presented with the annual “Shchetinins’ Dynasty of Artists” award. Thanks to Shchetinin’s initiative and efforts, a monument to victims of political repression was erected on 4 November 2010 in Barnaul. Long-term work on the realisation of the project, such as the modelling, sculpting and improvement of *Farewell* (created by A. P. Shchetinin, 1987) was carried out directly by Shchetinin. The model of the monument and the executed work became a gift to the city of Barnaul from the Shchetinin family.<sup>12</sup> Annually Shchetinin donates gifts and offers discounts for artist-veterans on the Victory Day of the Great Patriotic War of 1941-1945.

In 2005 S. G. Khachaturian founded the charity Altai Cultural Foundation, which provides assistance to cultural figures, artists and young talents. In recognition of his educational activities, he was awarded a *Patron of Russia* medal. Sources of financing for private art galleries include workshops for manufacturing easels and stretchers or gallery shops where visitors can buy art supplies (examples include Gallery Carmine<sup>13</sup> and the Shchetinins’ art gallery and exhibition hall, Turina Gora). Art galleries that exist thanks to income from commercial activities rather than from sales of artworks are a particular feature of the provincial art market.<sup>14</sup>

One area of business is publishing, the effectiveness of which depends on the goals and objectives defined by the organisation and the publisher of printed materials (museum, gallery). The present goals of publishing within cultural institutions include the popularisation of cultural values, maximising dissemination of information about the treasures of the organisation to all segments of the population and, of course, making a profit. Indeed, these goals cannot exist in isolation from each other under market conditions.

Publishing, in the sphere of cultural institutions, is multifaceted. It can be divided into the following types:

- Publication of results of the scientific activities of the organisation;
- Publication of documents, publications about exhibits of museums;
- Publication of promotional products including albums, brochures, booklets, postcards, brochures, guidebooks, etc.;
- Editions of regional printed material about museums, for example, collections such as “Museums of Moscow,” “Museums of St. Petersburg,” “Pavlovsk Museums,” etc.;

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<sup>12</sup> Chernyaeva 2013, p. 85.

<sup>13</sup> Art Gallery Carmine (HGK), Barnaul, Altai Territory, Russian Federation.

<sup>14</sup> Chernyaeva 2013, p. 85.

- The publication of newspapers and magazines, covering the problems of the organisation;
- Scientific publications such as monographs, catalogues;
- Art books about museums, designed for audiences of all ages.

One advantage of the Shchetinins' Art Gallery (Barnaul, Altai Territory) is publishing, through which they popularise Altai artists not only in the Altai region, but also in the West Siberian region. Publishing activities are undertaken at the expense of the gallery, not the artists.

The Shchetinins' Art Gallery publishing output is of two types: informational catalogues and publications of monographic character. Informational catalogues are of high quality, as they are accompanied by an introductory article. The articles are written by T. M. Stepanskaya, I. Shchetinina and A. Lisitskaya. T. M. Stepanskaya was the author of introductory articles to the catalogues of artists I. Shchetinina, A. Shchetinin, A. Emelyanov, N. Ponomarev, I. Hayrulinova and others.

In cooperation with Grafiks printing house, the Shchetinins' Art Gallery published many exhibition catalogues in the 2000s, such as *Mr. Samovar* (2011), *Village - the Cradle of the Soul ...* (2011) and *Mongolia in the Works of the Altai Artists* (2011). Monographic publications are represented by the album *Irina Shchetinina* (2009), a scientific catalogue published for the exhibition "The Companions: Prokopy Shchetinin and his generation" (2009), the catalogue *Alexander Emelyanov* (2006) and a popular academic publication *Dynasty of the Artists Shchetinins in the Culture of Altai Territory* (2012). In the period from 2001 to 2012, the art gallery issued forty one editions. The Shchetinins' gallery has reached the status of a research institution, as it investigates important art movements of the 20<sup>th</sup>-early 21<sup>st</sup> century.

The periodical press regularly publishes articles about the Shchetinins' Art Gallery written by the gallery's researcher A. Lisitskaya, for example, *Ringtones of Soul Strings* (2008) which marked the 5th anniversary of the gallery, *This Is Our Victory!* (2010), *The Language of Painting* (2010) about the exhibition for the 70th anniversary of the Altai Union of Artists of Russia, *Prokopy Shchetinin and His Generation* (2009) and *Unfathomable Mysteries* (2005) about the exhibition *Contemporary Artists of Altai*.<sup>15</sup>

The development of private sponsorship and charity is in a formative stage in Russia. At present there is little information about those who are willing to sponsor or support cultural organisations, and patrons often have little understanding of those who are in need. Both sides need up-to-date, systematic information about each other, in order to find potential partners and establish appropriate contacts.

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<sup>15</sup> Ibid., p. 87.

Unlike charity, sponsorship and donations do not involve any financial or other obligation on the part the organisation is receiving support. Motives of charities can be very diverse - psychological, economic, etc. Benefactors might be motivated by ordinary human altruism, the pride of making a personal contribution to culture, or gratitude for the opportunity to act in a sociable environment. However, modern patrons usually are not so disinterested, and maintaining a positive image of the company, advertising opportunities and certain tax benefits all play an important role in the allocation of money. In Russia today, donating money to cultural institutions can be perceived as an indication of the public and social security of the donor company, suggesting it was not established in order to grab excessive profits then self-destruct.

In the late 20<sup>th</sup> century, the term “sponsor” came into common usage in Russia. What is the difference between this and the traditional and somewhat forgotten term “patron”? The term Maecenate (a synonym for patronage) is derived from the name of Maecenas, a wealthy citizen of the Augustan age and patron of poets; similarly a patron is a person possessing power and wealth enough to provide protection and material support to artistic masters, or for any undertakings in artistic life. Patronage has been known since ancient times: kings, princes, churches, political rulers and bankers have all been important patrons. Noble and merchant patronage was of great importance for the development of the arts, museums and artistic crafts in Russia, especially in the late 19<sup>th</sup>-early 20<sup>th</sup> centuries. Well-known patrons of this time included P. M. and S. M. Tretyakovy, A. A. Bakhrushin, S. L. Mamontov, K. M. Tenisheva, S. I. and P. I. Shchukiny, and I. A. and M. A. Morozovy.

A sponsor is one who provides material support to the artists for the purpose of the self-promotion of the donor. This term has spread relatively recently; it is associated with modern life, since art patronage in the business world is considered to be good manners and good advertising. That is not to say that the phenomenon is new: in fact many powerful people became art patrons in earlier times to enhance their reputation or see their names captured by history, and this could also be called a kind of self-advertisement. However, in modern times this relationship is more direct. The tendency is usually natural and beneficial: on the one hand the sponsor helps the artist, and on the other hand, s/he gets a good reputation. The situation is more complicated when the negative reputation of sponsor impacts artist's reputation (and sometimes vice-versa).

Thus, these two terms are different by their definitions: a patron supports art out of the generosity of his/her heart, i.e. without expecting any return from the side of artist, while the sponsor helps his/her country and its people in return for advertising and beneficial cooperation;

nevertheless, the sponsor is often an inspired art lover. The sponsor expects profits in most cases, although this does not prevent him/her from being a connoisseur of art.<sup>16</sup>

While exploring the experience of charity, more attention should be paid to existing organisations and foundations established by:

- Individuals (for example, the Kress Foundation, Soros Foundation, Ford Foundation, Henry Moore Foundation, etc.);
- Social organisations (such as the Russian Cultural Foundation, International Foundation for Research in Art, World Monuments Fund, European Cultural Foundation, etc.);
- Corporations (for example the Coca-Cola Foundation, the Mitsubishi Corporation Fund, etc.).

The work of such organisations is based on the laws governing NGOs (Non-Governmental Organisations) and the tax benefit system. Funds receive cash flows from donors, sponsors and the state (for specific programmes), as well as from their own commercial activities, and allocate the collected funds in the form of grant support. Currently, most non-profit organisations in the central part of Russia and a proportion of institutions in regional areas take part in charitable projects, and their number is constantly growing. Regardless of the answer to applications, the experience gained is positive.

Public authorities and sponsors usually allocate money not just to maintain the existence of cultural institution, but for the implementation of specific programmes. Attracting sponsorship money is a laborious and lengthy process. For this purpose, a programmatic approach is often used in Russia that allows coordination of the efforts of various partners and subcontractors.<sup>17</sup>

Any programme should be characterised by the following parameters (unless the grantor designates special requirements):

1. Statement and urgency of the problem underlying the need for the programme, i.e. showing how it is socially relevant;
2. Programme goals and objectives (goals should be achievable and results should be verifiable);
3. Methods and work plan of the project (for example, schedule of planned activities, the dates they will take place, and who the decision-makers will be);
4. The expected outcomes of the programme;
5. Reporting and evaluation;
6. Further development of the project and the prospects for its

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<sup>16</sup> Shlyakhtina 2005, p. 183.

<sup>17</sup> Babkov 2002, p. 48.

financial stability (if applicable);

7. Budget/estimation of all costs required for the project (salaries, direct and indirect costs, etc.);

8. Summary of the qualifications of the project participants (biographical and professional data);

9. Background information about the organisation (copy of the charter, the financial report for the previous year, letters of support, publications about the organisation in the media).<sup>18</sup>

For the development of such programmes, it is often better to attract independent professionals who are well-versed in contemporary sociocultural processes, local customs and traditions and the specifics of the cultural institution. The success of any programme is primarily dependent on the funds collected for its implementation, therefore the solution to this problem involves intensive fundraising efforts.

Fundraising involves a complex of activities aimed at attracting funding from various sources for the implementation of non-profit projects. There are four types of funders attracted to participating in fundraising campaigns: state and international organisations (domestic and foreign), commercial organisations, the non-profit sector (charities) and individuals.

Researcher Y. P. Kulikova proposes several methods for classifying fundraising.<sup>19</sup> Depending on the financial aim, project and operational fundraising can be distinguished from one another. In the first case, the funds collected are used for a specific project. Potential investors tend to treat this type of fundraising as preferable because the funds are spent on specific projects with clearly defined goals, objectives and expenditure. As a result, reporting is more understandable since each sum belongs to the work done. Although the question of profit in non-commercial projects is not the most significant one, project fundraising is nevertheless more suitable than other types for generating profits in the case of a successful project.

Operational fundraising is more complicated because it is not aimed at specific projects but the day-to-day running of an organisation (wages of employees, regular healthcare, the payment of rent for the premises, etc.). As a consequence, it is less formalised and therefore much less effective. Every investor wants to see what the funds are used for and the concrete results of their donation. On the other hand, the appeal of operational fundraising lies in the fact that the money is invested in long-term projects, functioning well into the future. In this case, the target of spending can be

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<sup>18</sup> Ibid.

<sup>19</sup> Kulikova 2012, p. 33.

easily verified and investment risk is reduced.<sup>20</sup>

Another classification method suggests distinguishing between whether fundraising is implemented externally or internally. The first approach involves contracting special agencies (i.e. not using the cultural organisation's staff) to search for potential investors. The payment for such services can be assigned to operational fundraising, as a proportion of funds raised can go on salaries paid out by the non-profit organisation. In the case of internal fundraising, the non-profit organisation's own staff are responsible for seeking potential investors for specific projects (as well as for devising the projects).<sup>21</sup>

A positive example of the development and application of fundraising techniques is provided by the experiences of a municipal cultural institution, the Talmenskiy Local History Museum (Altai Territory, Russia). The museum staff won four grants of different amounts during the year 2013, including the President of the Russian Federation grant for projects of national significance in the sphere of culture, awarded for the project "Merry storyteller of darkness: Aleksandr Rou." The theme of the project was not random: in 1942-1943 the Soviet director and founder of the domestic fantasy genre, Aleksandr Rou, shot his film *The End of Koschey the Immortal* in the vicinity of the village Ozerki in Talmenskiy region, near Lake Bolshoe and the forest zone. The project "Merry storyteller of darkness: Aleksandr Rou" not only popularised the cinematic creativity of Alexander Rou, but also generated interest in Russian folklore heritage and respect for its material and spiritual wealth amongst a diverse public.

At the turn of the 21<sup>st</sup> century, Russian cultural institutions began to receive more opportunities to raise funds for their maintenance and for implementation of various projects, but often this has not been enough. The new market orientation of cultural organisations requires a new approach to marketing and advertising in the field of culture. To create this marketing strategy, organisations need to undertake comprehensive and in-depth sociocultural research. Good managers should use different sources of information and creative approaches to launch and sell cultural products on the market. According to the director of the Institute of Theatre, Film, Radio and TV (Belgrade), Professor M. Dragichevich-Sheshich,<sup>22</sup> there are several marketing-oriented stages to the preparation of cultural programmes.

The first is market research. The purpose of research should be identification of the actual and potential audience, their lifestyles, values and

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<sup>20</sup> Ibid., p. 34.

<sup>21</sup> Ibid.

<sup>22</sup> Dragichevich-Sheshich 2002, p. 4.

interests. Besides the audience's cultural needs and level of cultural development, the marketing manager should pay attention to the main features of individual and group motivation. When s/he has determined at what point and how a person or group of people become motivated, s/he has the content for the upcoming advertising and marketing campaign. Managers must establish, then skilfully use the needs and motivations of the public, for example, exploiting "snobbish" motives to visit cultural programmes, or following current trends, based on the desire to keep up with the times, to live in harmony with nature, or to get "back to basics."<sup>23</sup>

The second stage is the definition of the overall marketing concept (the content, purpose and spirit of the advertising campaign). One of the misconceptions common to cultural and art spheres is that only educated people with well-developed cultural interests will be interested in art and cultural products; indeed, most advertising messages are directed in accordance with these views. However, advertising will be more effective if it is addressed to a wider range of people, if it attempts to attract new social groups to cultural life.

The third stage is defining the strategy of the advertising campaign. Once the concept is defined, the manager selects the appropriate forms of advertising, depending on the population s/he is targeting the most. In most cases, s/he should rely on print and broadcast media, enlisting professionals to prepare advertisements for newspapers, TV and radio. However, if s/he is addressing advertising to any particular group, using additional forms of targeted promotion such as press conferences, distribution of booklets and catalogues, mailing, etc. is desirable. Posters, tickets or booklets should reflect the characteristics of the cultural organisation: an organisation's image is mainly dependent on the quality and type of its programmes. To make an organisation's image clear and recognisable, it is necessary to adopt it across the entire public face of the organisation, through information, advertising and concerted actions.

The fourth stage is implementation of the plan, the general readying of the institution, its programmes, products and all available means of advertising. The plan should include a PR programme (unpaid advertising), as well as press conferences, presentations and the necessary contacts.

The fifth stage is the use of advertising (public announcement of a product or programme). Public advertising should have its own strategy; the manager must choose the most opportune moment for the launch of the campaign (commercials, adverts in newspapers, etc.), as well as the most appropriate form of advertising. Although a degree of mystery, reticence or enticingly incomplete information in the advertising campaign can help

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<sup>23</sup> Ibid.

promotions at this stage, the critical characteristics of any kind of advertising remain clarity, accuracy and completeness of the information transmitted.

The final phase is giving informative presentations and running the planned advertising campaign. At this stage it is necessary to continue to use of all types of advertising and implement the PR plan through conferences, exhibitions, performances, using all possible presentation methods and techniques.<sup>24</sup>

In modern society, cultural institutions should consider marketing as a necessary mechanism for their development; and in the hope that someday the cultural sphere will be one of the main priorities of state policy, they should seek new means of extra-budgetary funding and make efforts to ensure their own survival and prosperity.

### **Conclusions**

1. Currently, the Russian sources of funding for cultural organisations are divided into budget (state) and non-budget (non-state).

2. The ratio of state to private funding in cultural organisations' budget is variable, depending upon the priorities of state cultural policy, the institution's history of private philanthropy and sponsorship, tax laws and the economic efficiency of the organisation. For the most effective running of an institution, all of these components should be equal.

3. The development of private sponsorship and charitable donation income streams is in a formative stage in Russia. As things stand today, there is not enough information on those who are ready to sponsor or give charitable support to culture organisations, while patrons often have a poor idea of who needs their help. Both sides require up-to-date, systematised information about each other so that they can identify potential partners and establish the necessary contacts.

Prospects for further research into the financial sources available to cultural institutions could include expanding the territorial parameters of the present study, and including the experience of cultural organisations that are already active in terms of applying fundraising techniques.

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<sup>24</sup> Ibid.

## Sources of Funding for Cultural Institutions in Russia at the Turn of 21<sup>st</sup> Century

(Abstract)

This article discusses the urgent problem of financing of cultural institutions in Russia. The last decades of the 20<sup>th</sup> century and early years of the 21<sup>st</sup> century turned out to be a period of profound economic problems in the sphere of culture and art. A reduction in state funding has affected cultural institutions regardless of their departmental and territorial jurisdiction. New lifestyles have brought forgotten traditional approaches - such as patronage charity, philanthropy - to the cultural sphere, as well as introducing new concepts like subsidies, sponsorship, management, marketing, fundraising and public relations. The research objective of this study is to explore sources of financing for cultural institutions in Russia at the turn of the 21<sup>st</sup> century. Practices in certain cultural institutions in Altai territory are offered as an example of how successful the application of modern fundraising techniques can be.

The article concludes that:

1. Currently, Russian sources of funding for cultural organisations are divided into budget (state) and non-budget (non-state).

2. The ratio of state to private funding in cultural organisations' budget is variable, depending upon the priorities of state cultural policy, the institution's history of private philanthropy and sponsorship, tax laws, and the economic efficiency of the organisation. For the most effective running of an institution, all of these components should be equal.

3. The development of private sponsorship and charitable donation income streams is in a formative stage in Russia. As things stand today, there is not enough information on those who are ready to sponsor or give charitable support to culture organisations, while patrons often have a poor idea of who needs their help. Both sides require up-to-date, systematised information about each other so that they can identify potential partners and establish the necessary contacts.

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**Keywords:** subsidies, patronage, management, marketing, fundraising, public relations, sponsorship, charity, philanthropy, grants.

## LIST OF ABBREVIATIONS

AA	- Acta Archaeologica. Copenhagen.
AAL	- Asien Africa Lateinamerika. Zeitschrift des Zentralen Rates für Asien-, Afrika- und Lateinamerikawissenschaften in der DDR. Berlin.
AAMT	- Advances in Archaeological Method and Theory. Orlando.
AAnt	- American Antiquity. Society for American Archaeology. Washington.
ABM	- Alaska Business Monthly. Anchorage.
Acta Asiatica	- Acta Asiatica. Bulletin of the Institute of Eastern Culture. Tokyo.
AO	- Arkheologicheskoye otkrytiya (1965-2013). Moscow.
AOASH	- Acta Orientalia Academiae Scientiarum Hungaricae. Institute of Oriental Studies. Budapest.
AP	- Arkheologiya Podmoskov'ya. Materialy nauchnogo seminara. Institute of Archaeology Russian Academy of Sciences. Moscow.
ArchOttoman	- Archivum Ottomanicum. Wiesbaden Ottoman Archives. Wiesbaden.
Ars Judaica	- Ars Judaica. Bar-Ilan University. Ramat Gan.
Art-menedzher	- Art-menedzher. Business magazine considering culture and art as a resource for the social and economic development of society and offering various technologies and methodologies of management of this process. Moscow.
Bibliosfera	- Bibliosfera. The Siberian Branch of the Russian Academy of Sciences. Novosibirsk.
BKF	- Baltiiskii filologicheskii kurer. Immanuel Kant Baltic Federal University. Kaliningrad.
BM	- Byulleten' Moskovskogo obshchestva ispytateley prirody. Otdel biologicheskoy. Moscow Society of Naturalists. Moscow.
BMMS	- Byulleten Muzeya Marka Shagala. Marc Chagall Museum, Vitebsk.
Byiliye godyi	- Byiliye godyi. Sochi State University. Sochi.
CAn	- Current Anthropology. Chicago.
CHR	- The Canadian Historical Review. University of Toronto Press. Toronto.

CIS	- Culturologicheskie issledovania Sibiri. Omsk State University. Omsk.
Comparativ	- Comparativ. Leipziger Beiträge zur Universalgeschichte und vergleichenden Gesellschaftsforschung. Universität Leipzig, Global and European Studies Institute. Leipzig.
CRJ	- Classical Reception Journal. The Open University, UK. Oxford.
Den'gi	- Den'gi. Publishing House "Kommersant". Moscow.
EDV	- Ekonomicheskaya zhizn Dalnego Vostoka. Geographic Society. Khabarovsk, Amur.
EHQ	- European History Quarterly. University of London. London.
EJNH	- European Journal of Natural History. The Russian Academy of Natural History. Moscow.
Ethnos	- Ethnos. Journal of Anthropology. London.
Études/Inuit/Studies	- Études/Inuit/Studies. Association Inuksiutiit Katimajit Inc. Québec.
EZ	- Evolucijazni na Zemle. Tomsk State University. Tomsk.
Femida	- Femida. Media Corporation "ZAN". Almaty.
Florilegium	- Florilegium. The journal of the Canadian Society of Medievalists. Ottawa.
Forsait	- Forsait. Higher School of Economy. Moscow.
Francia	- Francia. Forschungen zur westeuropäischen Geschichte, hg. vom Deutschen Historischen Institut Paris (Institut Historique Allemand). Paris.
Fundamental Research	- Fundamental Research. Russian Academy of Natural History. Moscow.
Genetics	- Genetics. Genetics Society of America. Bethesda (USA).
Genetika	- Genetika. Russian Journal of Genetics. Moscow State University. Moscow.
Geologiya i geofizika	- Geologiya i geofizika. Institute of Geology and Geophysics of the Siberian Department of the Science Academy in the USSR, Novosibirsk. Published by the Siberian department of the Science Academy in the USSR. Novosibirsk.
Gyanovashchya	- Gyanovashchya. Dnepropetrovsk State University. Dnepropetrovsk.
HN	- Hraniteli naslediya. Altay State Pedagogical Academy. Barnaul.
HZ	- Historische Zeitschrift. Johann Wolfgang Goethe-Universität Frankfurt am Main.
Karavan	- Karavan (newspaper). Almaty.
KAS	- Der Konrad-Adenauer-Stiftung - Auslandsinformationen. Berlin.

KPZ	- Kazanskij pedagogicheskij zhurnal. Institute of Pedagogy and Psychology. Kazan.
IAIAND	- Istoriko-arkheologicheskie issledovaniya v g. Azove i na Nizhnem Donu v 2006 g., Don.
Istoriografiya	- Istoriografiya i istochnikovedenie istorii stran Azii i Afriki. Leningrad State University. Leningrad.
Istoriya i sovremennost'	- Istoriya i sovremennost'. Moscow.
Izvestia Ugo	- Izvestija Ugo-Zapadnogo Gosudarstvennogo Universiteta. Kursk.
IzvSamarsk	- Izvestiya Samarskogo nauchnogo tsentra RAN. Samara.
JBAA	- Journal of the British Archaeological Association, British Archaeological Association. London.
Kulturnoe nasledie	- Kulturnoe nasledie. Altai State University, Altai Territory, Barnaul.
Lesnoi Zhurnal	- Lesnoi Zhurnal. Izvestiia Vysshikh Uchebnykh Zavedenii. Bulletin of Higher Educational Institution. Arkhangelsk.
LKK	- Literatura i kultura v Kitae. Moscow.
LSJ	- Life Science Journal. Acta Zhengzhou University Overseas. Zhengzhou University. New York.
JAMT	- Journal of Archaeological Method and Theory. New York.
JAR	- Journal of Archaeological Research. Journal of Archaeological Research. New York.
JISV	- Jekonomicheskie i istoricheskie issledovaniya na Severo-Vostoke SSSR. Economic and historical research in the North-East of the USSR. Magadan.
KT	- Kazakhskaya tsivilizatsiya. University Kaimar Almaty. Almaty.
Marketing	- Marketing. Centre for Marketing Research and Management. Moscow.
MBD	- Molodyye v bibliotechnom dele. Youth in Library Science. Moscow.
MEJSR	- Middle-East Journal of Scientific Research. International scientific journal published by the international digital organization for scientific information (IDOSI).
Memoirs SAA	- Memoirs of the Society for American Archaeology. Society for American Archaeology. Washington DC.
MENP	- Materialy po evolyucii nazemnykh pozvochnykh. Moscow.
MIA	- Materialy po istorii i archeologii SSSR. Moscow, Saint Petersburg.
MIFFK	- Materialy po istorii fauny i flory Kazahstana. Kazakhstan.

Mir bibliografii	- Mir bibliografii. Moscow.
Mir obrazovaniya	- Mir obrazovaniya - obrazovanie v mire. Scientific-Methodological Journal. Moscow Psychology and Sociology Institute. Moscow.
MNKO	- Mir Nauki, Kul'tury, Obrazovaniya. Gorno-Altaysk.
Molodezh' Tatarstana	- Molodezh' Tatarstana. Newspaper. Kazan.
MUSEUM	- MUSEUM. UNESCO.
Narodnaya shkola	- Narodnaya shkola. Saint Petersburg.
Nauchnoye obozreniye	- Nauchnoye obozreniye, series 2, Gumanitarniye nauki. Lomonosov Moscow State University. Moscow.
Nauch.-tekhn. Inform	- Nauchnaya i tekhnicheskaya informatsiya. Russian Academy of Sciences. Moscow.
Naukovedeniye	- Naukovedeniye. Institute of History of Natural Sciences and Technics named after S. I. Vavilov of the Russian Academy of Sciences. Moscow.
Neues Leben	- Neues Leben [newspaper]. Berlin.
NIV	- Novyy istoricheskiy vestnik. Obshchestvo s ogranichennoj otvetstvennost'yu "Izdatel'stvo Ippolitova". Moscow.
NKOGK	- Obshchestvo i gosudarstvo v Kitae: XXXIX nauchnaia konferentsiia. Moscow.
NNZ	- Novgorod i Novgorodskaya zemlya. Istoriya i arkhologiya. Veliki Novgorod.
Novosti	- Russian News Agency "Novosti". Moscow.
NT	- Nauchnyi Tatarstan. Academy of Sciences of the Republic of Tatarstan. Kazan.
NTB	- Nauchnyye i tekhnicheskiye biblioteki. The State Public Scientific and Technical Library Russia. Moscow.
Odyssey	- Odyssey. Russian Academy of Sciences, Institute of Universal History. Moscow.
ONS	- Obshchestvennuyye nauki i sovremennost. Russian Academy of Sciences. Moscow.
OT	- Otechestvennyye zapiski. Saint Petersburg.
Panorama iskusstv	- Panorama iskusstv. Sovetskii khudozhnik. Moscow.
Pervye amerikancy	- Pervye amerikancy. First Americans (Almanac). Russian Society of Indianists. Saint Petersburg.
PGI	- Problemi Gumanitarnih Issledovaniy. Russian State Institute for Regional Issues in Northern Caucasus. Pyatigorsk.
Polar Record	- Polar Record. A Journal of Arctic and Antarctic Research. Scott Polar Research Institute. Cambridge, UK.
Politische Wissenschaft	- Politische Wissenschaft. Deutsche Hochschule für Politik Berlin.

Polzunovskiy vestnik	- Polzunovskiy vestnik. Altay State Technical University. Barnaul.
Pozdneplejstocenovy	- Pozdneplejstocenovy i rannegolocenovy kul'turnye svyazi Azii i Ameriki. Institute of History, Philology and Philosophy. Novosibirsk.
Prizrenie	- Prizrenie i blagotvoritel'nost' v Rossii. Izdanie Vserossijskogo sojuza uchrezhdenij, obshhestv i dejatelej po obshhestvennomu i chastnomu prizreniju. Saint Petersburg.
Problemi filosofii	- Problemi filosofii. Presidium of the Russian Academy of Sciences. Moscow.
Proceedings Volgograd	- Proceedings of the Volgograd State Pedagogical University. Volgograd.
PsZ	- Psikhologicheskij zhurnal. Institute of Psychology of the Russian Academy of Sciences. Moscow.
PT	- Perspectives on Terrorism. The Terrorism Research Initiative (TRI) headquartered in Vienna, and the Center for Terrorism and Security Studies (CTSS) headquartered at the University of Massachusetts' Lowell campus. Massachusetts.
RA	- Rossiiskaia Arkheologija. Moscow.
Reka vremen	- Reka vremen. Moscow.
Rivista di Bizantinistica	- Rivista di Bizantinistica. Bologna.
RossEconom	- Rossiski ekonomicheski jurnal. International Academy of Business and Management. Moscow.
Rossiyskaya Gazeta	- Rossiyskaya Gazeta. Russian government daily newspaper. Moscow.
SA	- Sovetskaja Arkheologija. Institute of Archaeology, Russia, Moscow. Moscow.
SC	- Sviyazhskie chteniya. Sviyazhsk.
Scientometrics	- Scientometrics. Akadémiai Kiadó. Budapest.
Serdalo	- Obschenacionalnaya gaseta Respubliki Ingushetiya "Serdalo". Nazran.
SGV	- Saratovskie gubernskie vedomosti. Saratov.
Shagalovskii sbornik	- Shagalovskii sbornik. Marc Chagall Museum. Minsk.
SI	- Sociologicheskije issledovaniya. Science Institute of Sociology of the Russian Academy of Sciences. Moscow.
Soziale Geschichte	- Soziale Geschichte. Zeitschrift für historische Analyse des 20. und 21. Jahrhunderts. Bremen.
Spectrum	- Spectrum. The Kazakhstan Institute for Strategic Studies. Astana.
SS	- Sibirskaya stolitsa. Tobolsk State Historical and Architectural Museum-Reserve. Tobolsk.

SSM	- Social Sciences and Modernity. The Presidium of the Russian Academy of Sciences "Science". Moscow.
SV	- Sovremennaya filologiya. Ufa.
SZ	- Sociologicheskiy zhurnal. Moscow.
Tarih Dergisi	- Istanbul Üniversitesi Edebiyat Fakültesi Tarih Dergisi. Istanbul.
TKA	- Tulski kraevedchesky almanah. Tula.
Tradizionnaya kultura	- Tradizionnaya kultura. An academic almanac representing the perspective direction in complex study of ethnoculture: national outlook, pedagogics, life, mythology, customs, ceremonies, poetry and music. Moscow.
Trudovaya pomoshch'	- Trudovaya pomoshch'. Izdanie Popechitel'stva o trudovoj pomoshhi. Saint Petersburg.
Vestnik AAJ	- Vestnik arheologii, antropologii i jetnografii. Institute of Problems of Development of the North, Russia. Tyumen.
Vestnik Chelyabinsk	- Vestnik Chelyabinskogo gosudarstvennogo universiteta, Istoriya. Publishing house of Chelyabinsk State University. Chelyabinsk.
Vestnik Chuvashskogo	- Vestnik Chuvashskogo gosudarstvennogo pedagogicheskogo universiteta im I. Ya. Yakovleva. I. Y. Yakovlev Chuvash State Pedagogical University. Cheboksary.
VestKrasno	- Vestnike Krasnoyarskogo gosudarstvennogo pedagogicheskogo universiteta imeni V. P. Astafeva. Krasnojarskiy gosudarstvennyj pedagogicheskij universitet im. V. P. Astafeva. Krasnojarsk.
Vestnik Kazak	- Vestnik Akademii nauk Kazakhskoy SSR. Academy of Science of the Kazakh SSR. Kazakhstan.
Vestnik RAN	- Vestnik Rossiyskoy Akademii Nauk. Russian Academy of Sciences. Moscow.
Vestnik Samara	- Vestnik Samarskogo gosudarstvennogo universiteta. Samara State University. Samara.
Vestn Tomsk Gos Univ.	- Vestnik Tomskogo gosudarstvennogo universiteta. Kul'turologiya i iskusstvovedeniye. Bulletin of Tomsk State University. Tomsk.
Vestnik Semej	- Vestnik gosudarstvennogo universiteta imeni Shakarima goroda Semej. Shakarim State University of Semej.
Vestnik Ufa	- Vestnik Vostochnoy ekonomiko-yuridicheskoy gumanitarnoy akademii. East Economic-Legal Humanitarian Academy. Ufa.
Vestnik VyatGGU	- Vestnik Vyatskogo gosudarstvennogo gumanitarnogo universiteta: Vyatka State University of Humanities. Kirov.

Vizantiysky vremennik	- Vizantiysky vremennik. Institute of General History of the Russian Academy of Sciences. Moscow.
Voprosy Istorii	- Voprosy Istorii. Russian academic journal for historical studies. The Institute of Russian History of the Russian Academy of Sciences. Moscow.
Voprosi Literaturny	- Voprosi Literaturny. Writer's Union of the USSR. Moscow.
Voprosy filosofii	- Voprosy filosofii. Russian Academy of Sciences. Moscow.
VTP	- Istoricheskiye, filosofskiy, politicheskiye i yuridicheskiye nauki, kul'turologiya i iskusstvovedeniye. Voprosy teorii i praktiki. Tambov.
WASJ	- World Applied Sciences Journal. International Digital Organization Scientific for Information "IDOSI Publications" UAE. Dubai.
Zapiski	- Zapiski Vostochnogo otdeleniya Russkogo arkhologicheskogo obshchestva. Archaeological Society. Saint Petersburg.
ZDMG	- Zeitschrift der Deutschen Morgenländischen Gesellschaft. Berlin Magazine of the German East Society. Berlin.