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## **Modern management practices of cultural policy in a regional cluster**

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### **Abstract**

The research objective is to develop methodological provisions for increasing the cultural and art institutions' efficiency in terms of their exposure to the social-economic development of a regional cluster via the systemic method, the dialectic method, comparative-historical method and structural-functional analysis. The results of the study lie in the disclosure of the essential characteristics of modern practices of managing cultural policy in the context of a regional cluster. In conclusion, modern socio-cultural practices of the regional cultural policies management can effectively influence positive achievements in the socio-economic development of the region.

**Keywords:** Regional Cluster, Practices, Engagement, Modernization.

# Prácticas de Gestión de Política Cultural Contemporáneas en Agrupaciones Regionales

## Resumen

El objetivo de la investigación es desarrollar disposiciones metodológicas para aumentar la eficiencia de las instituciones culturales y artísticas en términos de su exposición al desarrollo socioeconómico de un grupo regional a través del método sistémico, el método dialéctico, el método histórico-comparativo y el análisis estructural-funcional. Los resultados del estudio se basan en la divulgación de las características esenciales de las prácticas modernas de gestión de la política cultural en el contexto de un clúster regional. En conclusión, las prácticas socioculturales modernas de la gestión de las políticas culturales regionales pueden influir efectivamente en los logros positivos en el desarrollo socioeconómico de la región.

**Palabras clave:** Cluster Regional, Prácticas, Compromiso, Modernización.

## 1. INTRODUCTION

The cultural policy aimed at preserving and enhancing the cultural capacity potential of the Russian Federation and strengthening the moral and spiritual values of the population is one of the most important components of the social policy. During recent years in Russia there has been some shift in the emphasis in the system of host-centric management of cultural policy from the federal to the regional level, as well as the delegation of a number of cultural heritage objects from the federal level to the jurisdiction of the subjects of the Russian

Federation and the reduction in the volume of federal financing in the sphere of culture. At the same time, social problems such as deteriorating living standards of the population, increasing level of property differentiation, reducing accessibility of cultural goods, etc. are exacerbated in the socio-cultural and economic space of Russia. Addressing these problems requires the purposeful activity of the state to regulate the relationship between the federal, regional and municipal levels of cultural management, to stimulate the development of innovative approaches in management practice in the field of culture, and to develop the strategy and tactics of economic, social and cultural development of Russian regions.

## **2. METHODOLOGY**

The following research methods were used: the systemic method, the dialectic method, comparative-historical method, structural-functional analysis. Also, the authors used quantitative and qualitative methods of sociological research: expert interviews and content analysis. Verification of the hypothesis of the study is carried out within the framework of the research on the application of modern sociocultural practices in the management of cultural policy and its possible positive influence on the efficiency of cultural institutions as an integral part of the regional cluster. According to a Russian Academician Zhidkov, the cultural policy represents the deliberated and responsible choice of goals and priorities, as well as the creation of mechanisms for their implementation and the purposeful allocation of

resources. In general terms, the primary goal of the cultural policy is the preservation of cultural heritage with further transmission to the future generations, the support of artistry and the advancement of all forms of culture among the widest possible audience (Zhidkov, 2001). Russian-Soviet philosopher Oleg Genisaretsky points out a certain agreement between official, artistic and general public communities regarding the priority of cultural development goals as an initial condition for the development of cultural policy (Genisaretsky, 1989).

Within the framework of the study of cultural policy and its essence, various approaches are used in the scientific literature to reveal its versatility. From the point of view of Russian-Soviet culturologist Andrey Flier, the vast majority of diverse cultural processes occur spontaneously in society, being subjected only to the long-standing laws of social self-organization of people in their collaborative life. Also, some components of this complex process are subject to reasonable and purposeful regulation, stimulation of some tendencies and curtailment of others, carried out from the perspective of vision and comprehension of the strategic ways in which this civilization evolves. The continuum of these measures for the artificial regulation of trends in the development of the spiritual and value aspects of social life can be called a cultural policy (Flier, 2000). Russian academician Natella Mikheeva understands cultural policy as the activities related to the formation and adjustment of social mechanisms and conditions of cultural activity of the population as a whole and all its groups, which are focused on the development of creative, cultural and leisure demands (Mikheeva, 2006).

Professor Olga Astafyeva notes that the long-term goals of regional development (linked with socio-cultural practices) cannot be obtained *ab extra* and in ready-made form. They can be defined by the regional community itself and reflectively deliberated by representatives of government, public organizations, and intellectual elite. The very fact that the region has strategic objectives should be assessed as a positive factor for overcoming the crisis (Astafyeva, 2011). The conclusion put forward by Elton Mayo on the need for the development of social skills and social training of managers is essential for the present practice of social management. This statement fully relates to the management of regional cultural policy (Mayo, 1949).

Such implementation of cultural policy is taking place in the Tyumen region, which has become a successful regional cluster of socio-economic development. The social practices of significant historical and cultural heritage along with the nowadays industrial and technical development of the region and modern management practices and business projects makes it possible to consider the development of the Tyumen region as a unique and instructive example. Siberian cities began to develop intensively after the reforms of the second half of the 19th century and foundation of the Siberian railway. This led to an increase in the urban population and rise of the construction activities. In this regard, the town image of Siberian cities changed significantly at the turn of the 19<sup>th</sup> and 20<sup>th</sup> centuries due to the growth of the territory, the consolidation of urban centers, the appearance of a large number of public buildings and the increase in the share of stone

buildings and buildings and structures built by the individual projects of professional architects.

In the 19<sup>th</sup> century, wealthy citizens of Tyumen sent their construction experts to study in Europe (often in Paris), where everything is built of stone. After returning to Tyumen, the architects embodied the acquired knowledge and architectural ideas in the woodworks. In the architectural heritage of Tyumen, as well as other old Siberian core cities, the most significant art objects were represented by works of stone religious architecture of the 18<sup>th</sup> century and wooden architecture of the late 19<sup>th</sup> – early 20<sup>th</sup> centuries. According to the researchers, among all the variety of Russian wooden architecture, the architecture of Tyumen occupies a special place, standing out with an amazing deepness and density of three-dimensional carving with the relative simplicity of the building itself (Kozlovaafanasyeva, 2014). The historian of architecture Dmitry Shvidkovsky underlined this feature: Russian Art Nouveau is attractive and differs from the European one by its unarchitectural style, exquisite mythogenesis, immersing the mansions in the heady aroma of the lilac dream poison, turning architecture into poetry (Shvidkovsky, 2001).

Originated in the 17<sup>th</sup> – 18<sup>th</sup> centuries in Siberia, theatrical and artistic artworks, stone architecture, museum activities, book-printing, science and education gifted the world with the names of great compatriots born and worked in Siberia (now the Tyumen region). Among them are composer Alexander Alyabyev and chemist Dmitri

Mendelev, poet Pyotr Yershov and painter Vasily Perov and many others; all their heritage determines contemporary practices in the management of the cultural policy of the region. The modern approach to the development of regional cultural policy is aimed primarily at the specifics of the historical development of the region, the established traditions, national and religious differences; the development of infrastructure, including cultural institutions and mass media; and human resources potential in its relation to the national historical and cultural peculiarities of the region. The task of cultural policy at the regional level is determined by the significance of the regions as major sociocultural units that are the hub of cultural differences and features.

Thus, it is essential in the modern context to develop and implement such forms of support that allow residents of small and medium-sized towns and rural settlements to attend performances, concerts and exhibitions, and gain access to the best of professional art. Therefore, it is necessary to bring together the levels of cultural development in various regions of the country and create equal opportunities for all citizens to access cultural values, participate in cultural activities and make use of cultural institutions, taking into account the regional, national, ethno cultural characteristics of residents of different regions of Russian Federation and cultural demands of its citizens. The mechanism for the implementation of cultural policy in the territory of the Tyumen region as a subject of the Federation is the targeted government-sanctioned program the main guidelines of the development of a culture of the Tyumen region; the strategic goal of this program is to meet the population's demands for



cultural attendance. The informatization of the entire industry is one of the priority practices in the management of cultural policy, along with the creation of information communication resources and the formation of a unified information cultural space of the region with the further integration into the all-Russian and global information community. Modernization of cultural information processes is carried out in all major areas of the industry development.

The part of this process of regional informatization is the digitalization of libraries. Municipal libraries are the most popular and accessible cultural institutions, providing access to information, knowledge, cultural values for the local residents. Therefore, the libraries information resources acquire the strategic importance, determining the level of social and economic development of the region. Currently, the Tyumen region is one of the very few in Russia that has a 100% digital catalog, the creation of which provides municipal residents with access and prompt receipt of reference and retrieval information. As noted by Doctor of Education Tatyana Maystrovich, the functioning of social institutions is impossible without the exchange of information. Sustainability of this process at a certain stage of civilizational development was added by the mechanism of recording of information (Maystrovich, 2015). According to Russian culturologist Tatyana Markova, today the library can no longer be comprehended only as the place of storage and distribution of books. The increase in the information flow, the complexity of the systematization and classification of literature, the introduction of modern book processing technologies and the call to

create a new methodology and a new theory of library management led to the need for a radical change in the structure of the library and a comparable comprehension of this establishment as a cultural and information center (Markova, 2008).

At the same time, it remains one of the institutions that can effectively solve the problem of civil and social engagement of visitors, in particular, of students, as the young generation in present-day conditions requires the clearly expressed value orientation. In general, socialization to civil society can be characterized as a process of transfer and assimilation of knowledge and skills necessary for the free and effective functioning of a person within the social community. It is vitally important that a person should not only be aware of ownership rights but be able to use them in practice, developing a taste for active and responsible civic participation in the life of his/her region and country (Akulich, 2009). Vladimir Putin in his Presidential Address to the Federal Assembly in February 2008 stated: A unique library system was built in our country at one time; this system was no equal in the world, however, it must be admitted, for many years of underfinancing it came in decline. And this is essential for us to restore the library services in the country on a new modern basis. As a role model for a new type of library, Putin presented the Boris Yeltsin Presidential Library; the creation of this library was entrusted to the Presidential Administration (General..., n.d.:294). Boris Yeltsin Presidential Library was opened in May 2009 in the city of St. Petersburg (General..., n.d.).

One of the main goals of the Presidential Library is to preserve, augment and provide access to the national cultural heritage related to the theory, history and practice of Russian statehood and the Russian language as the state language of the Russian Federation (Plyakhotko, 2014). The Tyumen branch of the Presidential Library is currently the one and only in Russia. The official opening of the branch took place on May 23, 2011. It operates on the basis of Dmitry Mendeleev Tyumen Regional Scientific Library and serves as an integral unified library complex. The Tyumen branch is also a methodological center. It is actively involved, first of all, with the Ural federal district activities and, in particular, develops competencies in other subjects of the Russian Federation. In order to form the information culture of the residents of the Tyumen Region the branch of the Presidential Library and the Tyumen Regional Scientific Library conduct seminars, scientific conferences and competitions aimed at popularization of use of the Presidential Library information resources.

The role of the library in a society has always been determined by the fact that this social establishment not only changed the consciousness of an individual but also shaped it. The new forms and ways of disseminating information and knowledge are emerging along with all the changes in living conditions. Persistent interest in the library as a cultural phenomenon on the part of not only librarian scientists but also culturologists, historians, philosophers and experts of other scientific disciplines is due to the fact that the library as a universal phenomenon of culture continues to actively accompany human life to this day. Thus, the modern library is an active object of

modern social and humanitarian experience. One agrees with Russian-Soviet scientist, Professor Arkady Sokolov, who claims that it is not known in what guise, technocratic or humanistic, the future information society is being realized, but in any case, the preservation of the Russian library and bibliographic social institutions in this future society will be determined by the humanistic mission of libraries carried out by humanistic librarian scientists (Zharkova, 2009).

It should be noted here that it is the rising generation of the information society who become the carrier of various knowledge and skills, creative and professional aspirations in science and education, culture and art, sports and management. All of this helps them to form their own convictions and the patriotic civic position.

Patriot comprehends the Motherland not only as a place that causes nostalgia for carefree childhood, but also as the place of comfortable and decent living. As the personality of a large society man turns into a subject of power, and in this respect implements one's own social function of a patriot comprehending the importance of community power of society (Shapalov, 2014: 14).

In the process of the cultural sector modernization, the role of museums in preserving the cultural heritage and involving people's attention to it is increasing. In order to improve the quality of services provided by the museums of the Tyumen region and the efficient use of resources, the priority is set on the digitalization of museum activities. A digital museum catalog has been established in the Tyumen region, accessible to all museums of the region; an advanced

network museum information system KAMIS has been acquired and installed, enabling the creation of an integrated data bank and the solution of a wide range of tasks. In addition, a number of projects are being implemented in the region aimed at introducing modern information systems into museum practices, such as electronic museum libraries, interactive thematic expositions, virtual thematic collections, digital installations, etc.

Museums use the synthesis of various forms of cultural events, introducing contests, musical evenings, intellectual tournaments, film clubs, patriotic and museum lessons into traditional excursion programs. Also, work is actively continuing on integrating the educational process into museum activities through the use of a unique object environment of original collections. New cultural and educational programs of patriotic and regional natural history orientation, excursion services, lecture activities, museum lessons and events, an organization of mobile exhibitions are being developed. The subject matter of museum classes covers all age categories. Measures aimed at preserving, reviving and developing folk arts are being implemented. Masters of folk arts and crafts become involved with the cultural, educational and event tourism, developing the exhibition and fair activities.

An important indicator of the social status and quality of life of the regional population is the content and contentment of leisure. Of particular importance in the formation of leisure preferences of the population is the activity of cultural institutions of the club type,

because they appear to be the most important elements of the social infrastructure of the municipal body. The network of cultural and recreational organizations of the Tyumen region is represented by 674 establishments. Among the priority practices of the activities of national cultures is the development of ethical public organizations and autonomies that participate in all spheres of cultural and public life of the city and the region; such organizations carry out and develop relations with their historical homelands, international communities, public associations of regional, federal and interstate levels. The purpose of this interaction is the creation and implementation of joint ethno-cultural projects, participation in regional and federal programs that not only help to identify and stimulate the creative potential of the ethnical communities, but also to realize their linguistic and ethno-cultural rights. Formation and development of the system of interethnic and intercultural tolerance are carried out through the organization and holding of national holidays, creative events, lectures and classes.

The elements of actual free enterprise in Russian cultural and leisure structure began to appear along with the transition to new economic relations. Different cultural institutions received considerable flexibility in creative and economic terms. Just then that the organizations that formed the sphere of show business began to appear. In this regard, noteworthy is the emergence of theater studios and, in particular, a new economic model in cinematography, which provides for the replacement of the centralized planning and financing system for film production and film distribution for a system of market interaction between economically independent film studios, film

distribution organizations and cinemas (Beck, 2001). The television companies and pop agencies were also given freedom of action. Ideological criteria were replaced by economic indicators reflecting the actual audience's preferences.

At the same time, both the previously existing enterprises of the cultural and leisure complex and the newly formed structures of the show business sphere were not ready to act under the new economic, political and cultural conditions. This is can be best seen on the activities of cultural and art institutions in the regional cultural environment. Reframing of the activities of cultural organizations in the face of new economic realities with the call for the development of culture based on the artistic forms accepted and established in the community living of the people in the regions, reflecting the peculiarities of their national character and national images - all of these factors make it relevant to apply modern business technologies clearly aimed at financial advantage in the sphere of culture. Ability to play the musical instrument, sing and dance, and even to develop sociocultural projects is the merit of the workers of cultural institutions, however, the development of the skill to make money with the help of one's talent and knowledge is of no less important today. Equally significant is the ability to mastermind the flow of operation; it is the art of achieving outstanding results with the help of common employees. Nowadays, a creative approach to organizational issues means creating conditions that ensure a continuous stream of creative ideas. All creative organizations compete on the basis of knowledge.

Therefore, continuous improvement of both the revolutionary and the evolutionary character is also of great importance.

Participants of show business (including the regional cluster) are not only certain individuals, immediate employees or founders of certain companies, but also the government represented by legislative and executive power, a certain marketplace as a set of competing firms, and, finally, society as a whole, as the final good. The era has come in when it is all up to the talent and time. As noted by Elena Puchkova: the way you attract, retain and motivate your employees is more important than the technology itself. The self-organizing activity of cultural and leisure institutions, theaters, community centers, television, Philharmonic, variety, etc. in terms of business technologies and regional relations is clearly visible in the regional cluster. In the Tyumen region, the cluster policy affects not only the very functioning of the organizations (economic efficiency) but also the entire region where the cluster (social efficiency) is developing. According to Michael Porter, clusters are a group of geographically neighboring interconnected companies (suppliers, manufacturers, etc.) and related organizations (educational institutions, government bodies, infrastructure companies) operating in certain areas and complementing each other.

Adhering to the definition of a cluster as a group of interconnected companies (suppliers, manufacturers, etc.) and related organizations (educational institutions, government bodies, infrastructure companies) operating in certain areas and



complementing each other, the whole cluster can be represented as consisting of subclass clusters: research enterprises, educational institutions, medium and small business companies, cultural institutions (including show business corporations) and industrial enterprises. Interaction of subclass clusters among themselves occurs due to the creation of new innovative infrastructure elements of the whole cluster. The purpose of analyzing and identifying the need for one or another innovative element requires a clear interconnected work of the subclass clusters and the cluster as a whole. Considering the institutions of culture as components of the subclass of the regional cluster, it is necessary to emphasize the importance of the effectiveness of their activities in the context of new economic reforms. Since 2003 the Russian Federation has been transitioning to results-based management and starting 2007 the Russian Federation's budget has been formed using the Performance-based budgeting (PBB) practice. The Tyumen region was the first region of the Russian Federation to introduce the result-based technique in practice. From 2004 to 2006 the Tyumen regional government managed to create thirty-one regional result-based target programs, including the regional special purpose program the primary directions of the development of culture in the Tyumen region. The analysis conducted was the basis for the implementation of transition of state and municipal cultural institutions to autonomous non-profit organizations during 2004-2005 in accordance with the current legislation.

The method of financing the provision of services to the public in the form of a state or municipal order was defined through the

Customer–Executor–Consumer algorithm in accordance with the areas of activity and regional and municipal powers; also, the main governmental priorities for the realization of the constitutional rights of the residents of the municipal bodies of the Tyumen region in the field of culture were defined (Akulich, 2015). An important element of the effective work of cultural institutions was their commercial endeavor activity, evaluated within the framework of the regional target program. The commercial endeavor activity of the institutions of the creative industry and show business allows advancing of cultural resources and creativity at the forefront of developments. The show business industry in the structure of the Tyumen Regional Department of Culture is represented by the institutions that are part of the State Autonomous Institution of Culture (GAUK) Tyumen Concert and Entertainment Association (TKTO), created on April 7, 2014. It is the main participant of the cultural subclass of the regional cluster. The structure of the TKTO united five state cultural institutions: Tyumen Philharmonic, Tyumen Drama Theater, Tobolsk Drama Theater, Tyumen Puppet Theater and Neftyanik Centre for Performance Arts.

Commercial endeavor activity of cultural institutions acquired special significance after being restructured into a new organizational and legal form. In accordance with the new terms of the relationship with the budget, the institutions take part in an open tender for the State contract on cultural services for the regional population. The key figures are determined under the tender conditions, along with the number of programs and performances, expected quantity of spectators, the number of new productions, and the holding of charity

events. Consequently, if the particular institution wins the contest, the redemption of a certain amount of financial resources for the year is guaranteed. Therefore, the budget means are not the financing of the institution, but the payment for the value of the final products. In accordance with the legislation of the Russian Federation, the institution has the right to carry out a commercial endeavor that generates revenue, provided that it meets the objectives of the organization's activities. Among these organizations are the regional cultural institutions that actively conduct festivals, competitions, mass theatrical performances, which are the most wide-scale and high-priced show-business projects. Their successful organization and conduct are possible with the active support of art patrons, sponsors and other structures of the regional cluster. Among such projects are the Alyabyev's autumn music festival, the Golden Horse theater festival, The Summer in Tobolsk Kremlin annual music festival, Denis Matsuev festival and others. Being the most wide-scale and high-priced show business products, festivals, competitions, mass theatrical performances became also original indicators of spectators' style preferences.

The standards of performance of such spectacular forms have grown in many respects with the participation of other members of the regional cluster, and subclass representatives such as educational institutions, small and medium-sized businesses and industrial enterprises. And this is clearly proved right by the experience of joint projects in the Tyumen cluster. The creation of new projects within subclass clusters is aimed at improving the financial and economic

activities of both the enterprises (institutions) and the entire regional cluster as a whole. Therefore, the development of creative and artistic industries is one of the major factors of socio-economic development of the whole region.

### **3. RESULTS**

Analysis of practices related to the regional cultural policy-making and to the reformation of regional systems of cultural management shows that they have acquired the status of a complex socio-cultural phenomenon. The cultural policy represents the deliberated and responsible choice of goals and priorities, as well as the creation of mechanisms for their implementation and the purposeful allocation of resources. The essence of cultural policy in the context of a regional cluster is predetermined by the nature of culture and its features such as multiple-valued and multi-leveled meanings and cultural content. This circumstance makes it an integral part of all activities of the state (economic, foreign policy, social, etc.). Notably, it is the nature of the culture that determines the requirement of unity of norms and principles for the functioning of any subject in this area, primarily, the state itself. 98 people representing the public and private sectors, experts of legislative and executive bodies and various commercial and budgetary organizations of the region took part in the expert analysis within the framework of the study. The content analysis of published news sources for 2016–2018 allowed analyzing the degree of representation and allocation of cultural and art institutions

as a component subclass of the regional cluster, and the efficiency of its contribution to the social and economic development of the Tyumen region.

#### **4. DISCUSSION**

The results of applying sociocultural practices in the management of regional cultural policy examined in the paper confirm the hypothesis of the research. The significance of using the potential of cultural and art institutions in the socio-economic development of the region and the ability to take full account of their commercial endeavor experience in developing, promoting and marketing of modern cultural products with respect to the characteristics of the external and internal environment makes the process of managing regional cultural policies modern and dynamic.

#### **5. CONCLUSION**

The new structure of the regional cluster proposed by authors (with the separation of cultural and art institutions as a specific subclass of the regional cluster) make it possible to state a new scientific and practical vision of the analyzed processes. Modern socio-cultural practices of the regional cultural policies management can effectively influence positive achievements in the socio-economic

development of the region. Governed by the provisions of the Decree of the President of the Russian Federation On approving the Fundamentals of State Cultural Policy (as of 24.12.2014 N° 808) regional cultural policy of the Russian Federation is actively implementing innovative approaches and modern socio-cultural practices, developing management strategy and tactics in the field of culture and art, as well as the multi-level approach to the regulation of socio-cultural processes. That contributes to the fulfillment of the main goals of the state cultural policy, which are the spiritual, cultural, and national self-determination of Russia, the acquisition of Russian society and the formation of a moral, independently-minded, creative, responsible identity on the basis of the full potential of Russian culture.

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