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## EXECUTIVE SUMMARY

A major focus of Russia's strategy for culture in its external relations is its outreach to ethnic Russians abroad having nostalgic sentiments for their country of origin. In December 2012 President Putin announced to the Federal Assembly that the government intended to promote the Russian culture and language in its international relations and the government is currently working on developing a new strategy. This strategy is being built around the following six major topics and objectives: the image building of Russia as a 'great and famous' country; outreach to the Russian diaspora community; dissemination of the Russian language; international academic and student exchange; cultural heritage preservation; and a scheme of bilateral years with foreign countries.

One of the President's projects is to make 2014 the 'Year of Culture' in Russia. 'Patriotism' will be the key word used by the government to promote the cultural year – this word gives an indication of the direction of the cultural strategy of the Russian government. They are planning to organise various activities to promote the great historical achievements of Russia. It is not clear yet what type of international events will be organised.

The media and the Orthodox Church will be important tools of the government in implementing any strategy. Many critics of the government, however, are concerned that culture is already being used too much as a propaganda tool by the government. Russian TV be can watched throughout the former Soviet Union and the RT, the state-sponsored international news channel, with a potential TV audience of 644 million people is with 1.1 billion viewers the world's most viewed online news channel. The Kremlin is actively using RT to foster a sense of shared identity among 'brotherly people'.

The Russian government has a top-down approach to culture and rarely enters into a dialogue with its citizens on the formulation of cultural policy. In general, the Ministry of Culture and the Ministry of Foreign Affairs are not very popular and are strongly criticized by civil society. Cooperation with foreign NGOs and Russian NGOs receiving foreign funds does not operate smoothly either, as their freedom to operate in Russia has been tightened. All these NGOs need to be registered as 'foreign agents' and cannot apply for government funding.

In recent years the Ministry of Foreign Affairs has reinforced its cultural infrastructure abroad. It is responsible for *Rosstrudnichestvo*, a federal agency set up to maintain Russia's influence in the Commonwealth of Independent States (CIS).<sup>1</sup> President Putin recently pledged to increase the budget of the agency from about 45 to 220 million euros by 2020. The Ministry also works with the *Russkiy Mir* Foundation, a joint project with the Ministry of Education and Science to promote Russian language and culture around the world.

The CIS and Georgia are the priority countries for Russia. These countries have large Russian communities and for this reason in particular they remain important for Russia. The EU is, however,

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<sup>1</sup> The CIS countries are Armenia, Azerbaijan, Belarus, Kazakhstan, Kyrgyzstan, Moldova, Russia, Tajikistan and Uzbekistan. Turkmenistan and Ukraine are participating states of CIS and not members, as they have not signed the CIS Charter.

less relevant for the Russian government and it is possible that in the future fewer federal government officials will deal with EU-Russia cultural cooperation policies and/or programmes than today. Both Russian and European public and private stakeholders in Russia still see an added value in a potential European strategy for culture in external relations, despite the fact that the EU is not a priority for the government.

The Russian government would like to organise joint EU-Russia events during the 'Year of Culture' in 2014. Some officials see the EU as a 'cultural supermarket' and feel that it could play an important role in providing a 'shopping directory' to foreign cultural operators and authorities to enhance cultural cooperation with different European countries. The added value of the EU could also lie in its deploying cultural instruments to help improve relations between Russia and a number of EU Member States, in particular those with which Russians citizens have poor or limited relations. Contemporary art is seen by many private stakeholders as an area with a huge potential to enhance EU-Russia cultural cooperation and to further promote European culture internationally. Languages are not an issue here.

European stakeholders made suggestions as to how best to use culture as a tool to promote the European identity and improve the image of the EU and its Member States as a successful, effective and diverse community that shares a number of common values. Member States also need to work together to increase the respect of the rule of law in Russia so Europe could have more reliable economic partners in the country. To have greater impact it is important for any EU strategy to focus on the 'agents of change' (i.e. young people) in the regions of Russia other than Moscow or St Petersburg. The added value of an EU strategy is also seen in increasing the possibilities for Russia to deal with various EU countries at the same time rather than to have to deal with each individual EU Member State on a bilateral basis.

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## OVERVIEW

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Russia is a culturally prestigious nation, whose creative artists – writers, musicians, and painters among others – have contributed to world civilisation throughout the country’s history. For the Russian government it is important to remember these great artists and to ensure that they can continue to make Russian citizens feel proud of their past, according to Mikhail Shvydkoy, the Presidential Special Representative for International Cultural Cooperation and former Minister of Culture.<sup>2</sup> While this past is certainly considered to be much longer than the Soviet era, the government continues to recognise that this period also had positive aspects, notably in the cultural field that should not be forgotten.

In recent years the Russian government has been using culture, notably Russian artists, to improve its image in the rest of the world, whereas during the Soviet period culture was mainly utilised as a tool of the government to help keep the communist system together. Today many of Russia’s top artists perform and live in different countries around the globe. The conceptual artist Ilya Kabakov provides just one example.<sup>3</sup> There is no regulation impeding Russian artists to work and live abroad as long as they pay their taxes. In the last 20 years the contemporary art scene, inexistent under communism, has developed tremendously in Russia, as a key feature of its cultural production recognised abroad. In the last decade the Russian government has paid more attention to cultural development within the country. The budget for culture underwent a tenfold increase from 2000 to 2008; it rose from RUB 3 to 30 billion (about 91 to 912 million euros). In the immediate post-Soviet period from 1993 to 1997 there was hardly any money available for cultural projects, only funds to pay the salaries of the personnel working for the government’s cultural institutions. Today, Russia has a significant budget for culture, according to Shvydkoy. Some of its cultural institutions such as the Bolshoi Theatre also have significant budgets and run their own charity foundations. Large Russian companies such as Gazprom, various Russian oligarchs well as international corporations like the Rothschild Group that are members of their boards of trustees contribute towards the social programmes of the major Russian cultural institutions.<sup>4</sup>

The government is currently working on a new strategy for culture in its external relations and according to Mikhail Shvydkoy it is organising meetings with top representatives of the cultural sector to ask for their advice. Many Russians, however, feel that the pace of change is too slow. The current policy is still very similar to the one implemented during the Soviet era and culture is seen principally by them as a new tool of ‘soft power’ to improve its image of a ‘famous and great’ country. The government also still has a top-down approach to culture and does not enter into dialogue with its citizens.

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<sup>2</sup> Interview on 4 October at the Ministry of Foreign Affairs in Moscow, Russia.

<sup>3</sup> A Soviet-born American conceptual artist, born in Dnipropetrovsk, Ukraine. He worked for thirty years in Moscow, from the 1950s until the late 1980s. He now lives and works on Long Island in the US.

<sup>4</sup> Yearly contributions total around USD 250,000 (about 185,000 euros).

2014 will be the Year of Culture – this is a project of President Putin and shows that the concerns of many Russians are valid. The key word that will be used during 2014 is ‘patriotism’. The government is planning to organise activities to promote the historical achievements of Russia, such as its Great War victories, with the aim of uniting the Russian people and making them proud of their country. The Orthodox Church will also play an important role in this respect.

Russia’s strategy is based very much on the past. This makes it difficult for Russia to replace the Soviet Union’s ideology with a new one that is palpable to its neighbours and the rest of the world.

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## EXTERNAL CULTURAL RELATIONS IN THE CULTURAL POLICY CONTEXT

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### The main elements of the Russian strategy for culture in external relations

A major focus of Russia's strategy for culture in its external relations is its outreach to ethnic Russians abroad having nostalgic sentiments for their country of origin.<sup>5</sup> On 12 December 2012 President Putin announced to the Federal Assembly of Russia that the government was going to promote the Russian culture and language in its international relations.<sup>6</sup> There are indications that this is now also part of the Kremlin's new soft power diplomacy. It has been described in the February 2013 statement officially called 'Concept of the Foreign Policy of the Russian Federation' as a 'toolkit for achieving foreign policy objectives building on civil society potential, information, cultural and other methods'.<sup>7</sup> According to Peter Pomerantev, a British television producer and author,<sup>8</sup> this toolkit is seen by many as a propaganda tool of the government.<sup>9</sup>

The strategy of the Russian government appears to be mainly build around six elements: 1) image building; 2) outreach to the Russian diaspora community; 3) dissemination of the Russian language; 4) international academic and student exchange; 5) scheme of bilateral 'years' or 'seasons' of culture with foreign countries; and 6) cultural heritage preservation. The media and the Orthodox Church are instruments actively used by the government to implement its strategy.

A number of these elements can be found in the following documents: 1) the above-mentioned Concept document; 2) the Federal Target Programme on Culture and Russia 2012-2018 (an Ordinance for a special purpose programme for culture in Russia's external relations);<sup>10</sup> and 3) the New State Programme for tourism and the strategic role of culture. There are also two concept drafts to promote the Russian language abroad and increase student exchanges.

**Image building** – The Russian government wishes to improve the image of Russia throughout the world.<sup>11</sup> Russia's cultural heritage is being used as a key component of this image building as a

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<sup>5</sup> Andrey Makarychev, *Hard Questions About Soft Power: A Normative Outlook at Russia's Foreign Polic*, DGAP, 2011. Online. Available at: <https://dgap.org/de/article/getFullPDF/19605>.

<sup>6</sup> Presidential Address to the Federal Assembly, 12 December 2013. Online. Available at: <http://eng.kremlin.ru/transcripts/6402>.

<sup>7</sup> Ministry of Foreign Affairs, 'Concept of the Foreign Policy of the Russian Federation', 12 February 2013, points 20 and 39 (n). Online. Available at: <http://www.mid.ru/bdomp/ns-osndoc.nsf/1e5f0de28fe77fdcc32575d900298676/869c9d2b87ad8014c32575d9002b1c38!OpenDocument>.

<sup>8</sup> For many years, he sold British programmes to the Russian TV industry. He now lives in London. He was quoted from the *Financial Times* of 6 December 2013, page 11.

<sup>9</sup> Phone interview with Dr Andrey Makarychev, 17 April 2013.

<sup>10</sup> See at: <http://www.mkrf.ru/dokumenty/590/detail.php?ID=274598>.

'Culture and power: "Culture of Russia" federal target programme draft considered, *Presidential Library*, 24 February 2012. Online. Available at: <http://www.prlib.ru/en-us/News/pages/item.aspx?itemid=4305>.

<sup>11</sup> MFA, 'Concept of the Foreign Policy', op. cit., points 39(n) and 40.

marker of Russian national identity and as a source of pride to further foment patriotism. Culture is the 'spiritual and moral' foundation of the country according the Federal Target Programme.<sup>12</sup>

**Outreach to the Russian diaspora community** – Nurturing relations with the Russian diaspora community is a key element of the Russian strategy.<sup>13</sup> This is being done through the organisation of Russian film weeks, theatrical performances, concerts, exhibitions, literary debates highlighting popular Russian writers, etc.

**Dissemination of the Russian Language** – Cultural interactions are focused on the dissemination of the Russian language, especially in former Soviet states where there are large Russian speaking minorities. Russian is one of the most spoken languages in the world, but its use is declining and if no measures are taken the Russian language can slip from 5<sup>th</sup> to 7<sup>th</sup> place.

**Increase academic and student exchanges** – Student exchanges are being stimulated in order to counter the decline of students coming to study in Russia after the communist era.<sup>14</sup>

**Scheme of bilateral 'Years of Culture'** – In the past few years Russia has organised bilateral 'Years' with the following EU Member States: France (2010), Italy (2011), Germany (2012), the Netherlands (2013) and Austria (2013-14). 2014 will be the UK-Russia Year. According to the British Council, this bilateral year will be an important step towards building strategic collaboration between the British Council and the Ministry of Foreign Affairs. Also the level of cultural activity will be enhanced in both countries across all sectors and in several cities.

**Cultural heritage preservation** – Tourism is also part of Russia's strategy for culture in external relations. The New State Programme for 2013-2020 mentions that the government is going to use the tourist sector as an instrument to preserve and promote Russia's cultural and historical heritage. To achieve this goal it plans to adopt measures to unlock the potential of its cultural and creative sector and increase the quality and accessibility of its tourist services for foreign tourists.<sup>15</sup>

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<sup>12</sup> The Russian Ministry of Economic Development implements the programme. It consists of the following activities (mainly at national level) to promote the modernisation of Russia's cultural potential: increase investments in the sector; strengthen and develop inter-ethnic relations in Russia through inter-regional cultural exchange; provide open and equal access to cultural values and contemporary art, historical monuments, cultural heritage and other cultural centres; create conditions for the development of young talent by increasing the interest of young people in art and contemporary art and creating the cultural and ideological prerequisites for the formation of moral priorities among the younger generation.

<sup>13</sup> MFA, 'Concept of the Foreign Policy', op. cit., points 39(d), (e), 45 and 100.

<sup>14</sup> Since 2007 Russia is also participating in the Bologna Process to raise the quality and attractiveness of the Russian universities for foreign students.

<sup>15</sup> 'Russia/ 2. General objectives and principles of cultural policy', *Compendium Cultural Policies and Trends in Europe*, 11 April 2014. Online. Available at: <http://www.culturalpolicies.net/web/russia.php?aid=23>.

**The media** also play an important role in Russia's strategy, as they are used to mobilise Russian diaspora communities and at the same time improve the image of Russia. The Russian media is complex and very popular in comparison to other post-soviet countries.<sup>16</sup>

It is important to note that the Russian TV is not aimed purely at the domestic audience: it is watched throughout the former Soviet Union, helping to foster a sense of shared identity among 'brotherly peoples'. RT is the state-sponsored international news channel that broadcasts in English, Spanish and Arabic and has a potential TV audience of 644 million viewers.<sup>17</sup> It is the world's most watched online news channel with 1.1 billion viewers and RT's budget is estimated to have increased from US \$ 30 million (about 22 million euros) to US \$ 300 million (about 220 million euros) since it was founded in 2005. Its management describes RT's mission as presenting a Russian point of view on the world, and its popularity stems from coverage of what it calls 'other' or 'underreported news'.<sup>18</sup> According to Peter Pomerantsev, RT 'does a great job in making the west look bad'.<sup>19</sup>

Another driving factor is religion, which is used as a tool to foster relations with foreign countries<sup>20</sup> – for instance with Georgia through the Orthodox Church.<sup>21</sup> As a concrete example, the visit of President Putin to Ukraine in July 2013 with Kirill I, patriarch of the Russian Orthodox church to mark the day 1025 years ago when a Kievan prince adopted Orthodox Christianity as the state religion and ordered his subjects to be baptised – an event seen as one of the founding moments of Kievan Rus, the first Russian state. During the visit President Putin invoked the 'unity' of the Russian and Ukrainian people and said that, as joint spiritual heirs, 'in this sense we are, without doubt, one people'.<sup>22</sup>

### Russian governmental bodies dealing with culture in external relations

In comparison to the EU Member States the Russian Federation has few tools and institutions to promote culture in external relations, but it is increasing the number of centres and the budget of its agencies dealing with the promotion of Russian culture and language abroad. The key

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<sup>16</sup> It is also well funded. In the last few years the Russian government made more funds available for film production to foster an anti-American and a pro-Kremlin image. In 2012 support for film production was doubled from RUB 3.73 to 8 billion (86 to 184 million euros). 23 million people use the search engine Yandex every week, while every day some 47 million Russians exchange messages on VKontakte (VK), the Russian version of Facebook.

<http://www.spiegel.de/international/business/kremlin-targets-russian-facebook-clone-vkontakte-a-897487.html>.

<sup>17</sup> Quoted from an article 'Mutual distrust grows between one people', *Financial Times*, 5 December 2013, p. 3.

<sup>18</sup> Pomerantsev, op. cit.

<sup>19</sup> Quoted in the *Financial Times* of 6 December 2013. During the Ukrainian crisis the RT has focused on the weakness of the EU with the following headlines: 'Ukraine dodges EU death spiral', 'EU deal would be a ticket to the Titanic', 'Ukraine refuses to sign suicide note', etc.

<sup>20</sup> MFA, 'Concept of the Foreign Policy', op. cit., point 39 (j).

<sup>21</sup> Since the Five-Day-War between Georgia and Russia in 2008, diplomatic relations broke up between the two countries and the Orthodox Church remained the only connection between the two countries. Giorgi Menabde, 'Georgian Patriarch's Visit to Moscow: Is Georgia Leaning to the North?', *Eurasia Daily Monitor Volume 10, Issue 5*, 11 January 2013. Online. Available at: [http://www.jamestown.org/single/?no\\_cache=1&tx\\_ttnews%5Btt\\_news%5D=40294](http://www.jamestown.org/single/?no_cache=1&tx_ttnews%5Btt_news%5D=40294).

<sup>22</sup> Quoted in the *Financial Times* of 6 December 2013.

responsibility lies with the Ministry of Foreign Affairs, which is the contact point for Russian institutions and their partner organisations abroad (see below).<sup>23</sup>

The Ministry of Culture deals with the preservation of cultural heritage and the promotion of the Russian film sector.<sup>24</sup> The Federal Agency for Tourism and Archives is connected to the Ministry of Culture and supports international projects and cultural institutions abroad. The Ministry of Culture has an official portal that provides information on Russian culture, history, current events as well as an overview of its main international partners.

The Ministry of Communications and Mass Media of the Russian Federation also plays an important role.<sup>25</sup> They are responsible for the regulation of mass media such as radio, television, Internet and the publishing industries and also deal with communications and international relations.

The Ministry for Education and Research is responsible for international cooperation in science and education. It regularly awards scholarships to foreign students to study in Russia and is committed to promote the learning of the Russian language.<sup>26</sup>

The Ministry of Foreign Affairs has the following infrastructure outside Russia to deal with culture in external relations. Their embassies and diplomatic missions are not actively involved in cultural cooperation, according to a number of cultural operators.

- **Rossotrudnichestvo** – the Federal Agency for the Commonwealth of Independent States, Compatriots Living Abroad and International Humanitarian Cooperation. The agency was set up by the former Russian President Dmitry Medvedev in 2008 to maintain Russia's influence in the CIS and to foster friendly ties for the advancement of Russia's political and economic interests in foreign countries. The agency is based in Moscow and the Ministry of Foreign Affairs is developing a network of Russian scientific and cultural centres abroad.<sup>27</sup> There are now 70 centres and in 2012 a new office was opened in London. President Putin has recently pledged to increase the budget from US \$ 60 million (about 45 million euros) to US \$ 300 million (about 220 million euros) by 2020.<sup>28</sup> It supports Russian language teaching in the CIS, meets the cultural and linguistic needs of compatriots living abroad and provides educational material to approximately 7,000 schools around the world where the Russian language is taught. According to the Ministry of Education, the number of schools teaching Russian is going up and the government wishes to send more Russian teachers abroad.

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<sup>23</sup> Ministry of Foreign Affairs of the Russian Federation Official website: <http://www.mid.ru/>.

<sup>24</sup> Ministry of Culture of the Russian Federation Official website: <http://www.mkrf.ru> and <http://government.ru/eng/power/27/>.

<sup>25</sup> Ministry of Communications and Mass Media of the Russian Federation Official website: <http://minsvyaz.ru/ru/directions/?direction=3> and <http://government.ru/eng/power/55/>.

<sup>26</sup> Ministry of Education and Science of the Russian Federation Official website: <http://eng.mon.gov.ru/>.

<sup>27</sup> MFA, 'Concept of the Foreign Policy', op. cit., point 100.

<sup>28</sup> Pomerantsev, op. cit.

- **Russkiy Mir Foundation** is a charitable foundation jointly set up by the Ministry of Foreign Affairs and the Ministry of Education and Science.<sup>29</sup> It is supported by both public and private funds. It was established in 2007 by President Putin to promote the Russian language and culture around the world as a crucial element of the world's civilization.<sup>30</sup> The Foundation is developing Russian centres in partnership with educational organisations (mostly universities) around the world. These centres support Russian language study programmes, have libraries and are run by people of different nationalities. They also promote ties with Russian universities, try to attract foreign students to study in Russia and organise educational exhibitions. In China, for example, they attended the China Education Exposition in 2012 to promote the Russian universities in various Chinese cities. More than 10,000 foreign students come to Russia to study and a special alumni network/platform has been set up for them. The government is aiming to improve the world ranking of the country's universities.

In Russia the following bodies also deal with the promotion of Russian culture and language:

- **Pushkin Institute**, responsible for disseminating information about the Russian language teaching.<sup>31</sup> The Pushkin certificate meets the standards of the Common European Framework of Reference for Languages (CEFR);
- **Gosfilmofond – National Film Foundation of Russia**, which supports Russian films and the international promotion of Russian films through the organisation of film festivals;<sup>32</sup>
- **Russian Academy of Arts (RAA)**, a non-profit institution dealing with art development in Russia.<sup>33</sup> It supports exhibitions of Russian artists abroad as well as exhibitions of foreign artists in Russia;
- **Russian Council of Academic Mobility (Rosam)**, a non-profit organisation that promotes the international exchange of students and scholars.<sup>34</sup>

### Regional and local strategies/policies/approaches

Russia has seven federal districts, which together have 83 administrative and territorial units dealing with cultural projects. These regional administrations are part of the Coordinating Council for Culture of the Ministry of Culture and have the competence to engage with foreign authorities. They play an important role, as Russia is an ethnically diverse country.

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<sup>29</sup> Russkiymir Foundation Official website: <http://www.russkiymir.ru/russkiymir/en/fund/about>.

<sup>30</sup> The Foundation is focusing on increasing cooperation with museums – a lesson learnt from a number of European cultural institutes.

<sup>31</sup> Pushkin Institute Official website: <http://www1.pushkin.edu.ru/>.

<sup>32</sup> National Film Foundation of the Russian Federation Official website: <http://www.gosfilmofond.ru/en>.

<sup>33</sup> The Russian Academy of Arts Official website: <http://en.rah.ru/>.

<sup>34</sup> Russian Council of Academic Mobility Official website: <http://www.rciabc.vsu.ru/mnfop/rosam.htm>.

The Moscow City Government plays an important role in Russia and seems to be taking a very different approach to culture from that of the federal government. Sergei Kapkov, the Head of Culture Department and Government Minister has, since his appointment in September 2013, been introducing changes and developing a new strategy for culture to build up the creative potential of the city and provide more opportunities for the cultural and creative sector. More public spaces and walking zones are being created and new ways are being explored to better communicate with the citizens of Moscow. To introduce these changes Kapkov first of all nominated a number of new Deputy Directors and renewed the heads of a number of cultural institutions in Moscow such as the Moscow Modern Dance Theatre. The new team is part of a new generation of people in Russia. Some of them used to work for NGOs in the cultural sector. For example, the new Deputy Director of the Culture Department, Elena Zelentsova, was previously the Director of the Creative Industries Agency in Moscow, as well as the Head of Specialisation 'Creative industries' at the Cultural Management Faculty of the Moscow School of Social and Economic Agency Science. Another example is the appointment of Elena Tupyeva as the new Artistic Director of the Moscow Dance Theatre. She is also the Director and Co-Founder of Russia's first Dance Agency (TsEKh) and Moscow's Aktovy Zal's Cultural Centre. TsEKh was set up in 2001 with a grant from the Ford Foundation. For 12 years they had received an annual grant from the Foundation, but in 2009 the Ford Foundation closed its office in Moscow following the Wall Street crisis and gradually they cut their culture programmes around the world. Later on TsEKh received two EU grants (195,000 euros in 2008 and 250,000 euros in 2010) for the development of multifunctional cultural centres and artistic residences.

The current strategy of the city government does not yet cover international cultural relations with foreign authorities or citizens, but this is also going to change as a new international section of the Culture Department is under construction. This section will look into international cultural cooperation, focus on people to people projects with different cities around the world as well as contemporary arts and dance. It will also organise study visits, increase cultural exchanges, work with foreign museums and exchange best practices for libraries. The Moscow City Government is attempting to make Moscow an 'Art City' like Berlin and it is inviting many international experts to consult them on what to do with a park in front of the Kremlin and create a public space there. In 2014 they are planning to organise visits for young creative professionals to the EU.

Contemporary art and dance are becoming more and more important, particularly as Russian artists and citizens were isolated from rest of the world between 1940 and 1990.

Regional and local authorities in Russia can thus engage with foreign authorities, but their openness to other countries depends very much on the governor of the federal district. For example, the Minister of Culture of Perm launched a campaign to 'open up' the European Capital of Culture programme to non-EU countries.<sup>35</sup> Despite the fact that the country's cities are not eligible for the programme, he presented an application for the city of Perm to become a European Capital of

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<sup>35</sup> Martin Banks, 'Russian city launches Capital of Culture bid', *The Parliament Magazine*, 9 May 2012. Online. Available at: <http://www.theparliament.com/latest-news/article/newsarticle/russian-city-launches-capital-of-culture-bid/>.  
And Erich Follath, 'The Miracle of Perm: From Russian Gulag to Avant-Garde Mecca', *Spiegel online*, 23 October 2009. Online. Available at: <http://www.spiegel.de/international/world/the-miracle-of-perm-from-russian-gulag-to-avant-garde-mecca-a-656702.html>.

Culture after 2020 and visited Brussels a couple of times to defend his proposal. Recently he moved to Moscow and is now working for the Russian Ministry for Culture. Since he left Perm the new governor who is less 'European-minded' withdrew the application.

### Geographical priorities

The CIS and Georgia are the priority countries for the government.<sup>36</sup> These countries have large Russian communities. For the same reason a number of Central and Eastern European countries remain important for Russia and the country's culture is still popular there.<sup>37</sup> The EU is also a priority for Russia as its main trading partner (in particular Germany, France, Italy, the Netherlands and the UK).<sup>38</sup> Some critics within the government say it would be a mistake for Russia not to continue to focus on the EU for cultural cooperation, as it still needs to learn a lot from the experience as well as from the innovative technologies being used by the European cultural and creative sector. The USA and the BRIC countries are also of great interest.<sup>39</sup> Russia recently signed cooperation agreements with Brazil<sup>40</sup> and China.<sup>41</sup> A good example of a Russian cultural diplomacy project in Brazil is the School of the Bolshoi Theatre in Brazil.<sup>42</sup> It is the only school of the famous Bolshoi Theatre outside of Moscow and it provides scholarships, including meals, uniforms, transport, medical aid and physiotherapy, to underprivileged children from low-income families of the city of Joinville in the southern state of Santa Catarina.

Culture is increasingly being used as an instrument to obtain more influence in Islamic countries, according to a number of observers. For example, there is an agreement with the Syrian government to set up cultural centres there (but little implementation is likely to have taken place under current conditions).

According to a number of European stakeholders, the relationship with China is becoming tenser. The government is concerned about potential Chinese immigration to Siberia (25 million Chinese seeking to work in the mining sector), so for the time being it is unlikely that cultural relations with that country will be prioritised.

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<sup>36</sup> MFA, 'Concept of the Foreign Policy', op. cit., point 45.

<sup>37</sup> Andras Baranyl, Director of the Hungarian Cultural Centre in Moscow.

<sup>38</sup> MFA, 'Concept of the Foreign Policy', op. cit., points 57 and 60.

<sup>39</sup> MFA, 'Concept of the Foreign Policy', op. cit., points 79 to 81.

<sup>40</sup> Brazil and Russia signed a cooperation agreement for defence and education including culture. In 2013 the 6<sup>th</sup> meeting of the Russian-Brazilian High-Level Commission on Cooperation discussed cultural cooperation and agreed to provide more support for research and education projects under the 'Science without Borders Programme'. See at: <http://xn--80aealotwbjpid2k.xn--p1ai/eng/docs/22925/>.

<sup>41</sup> China and Russia have enhanced their bilateral relations by signing 32 agreements or so called 'contracts of the century'. See 'Xi's Russia visit enhances mutual trust, expands cooperation: Chinese FM', *English.news.cn*, Beijing, 31 March 2013. Online. Available at: [http://news.xinhuanet.com/english/china/2013-03/31/c\\_132273960.htm](http://news.xinhuanet.com/english/china/2013-03/31/c_132273960.htm). 'Official visit of Chinese leader to Russia emphasized importance of two countries' strategic partnership', *PenzaNews*, 4 April 2013. Online. Available at: <http://penzanews.ru/en/opinion/53275-2013>.

<sup>42</sup> The Bolshoi Theatre School in Brazil Official website: <http://www.escolabolshoi.com.br/bolshoi/Portugues/index.php>. Kim Foster, 'The Bolshoi Ballet: The Discipline of Russia in Brazil', *Centro Y Sur. Experience Latin America*. Online. Available at: <http://centroysur.com/2012/02/13/the-bolshoi-ballet-the-discipline-of-russia-in-brazil/>.

## Funding resources

There is no official document available on the budget for culture in external relations over the past five years. However the Ordinance for the federal special purpose programme Russian Culture (2012-2018), funded by the Ministry of Culture provides information on the federal budgets on culture in general.<sup>43</sup> Financial support for the federal programme 'Culture of Russia (2012-2018)' amounts to RUB 192.9 billion (4.4. billion euros).

In Russia private funding of cultural events is important. Public-private partnerships with the so-called 'oligarchs' (Potanin, Prokhorov), banks (Sberbank and VTB) and companies (Gazprom and Severstal) provide most of the funding for activities from the Russian side (no figures are available). The role of these companies is not always transparent. As mentioned by Shvydkoy, many Russian oligarchs and companies also fund numerous non-governmental organisations, such as the charity foundations set up by the large cultural institutions like the Bolshoi Theatre. Details on how these companies fund cultural activities are provided below.

- The **Mikhail Prokhorov Foundation** is a private charitable fund established in 2004 by Mikhail Prokhorov.<sup>44</sup> The Foundation's main objective is to provide systematic support for culture in the Russian regions, their integration into international cultural activity, and to raise the intellectual level and creative potential of local communities. It has an international project called 'TransCultural Express: American and Russian Arts Today' – a cultural exchange partnership between the Mikhail Prokhorov Fund and the Brooklyn Academy of Music (BAM). Through this project they are joining resources to share their countries' respective cultural achievements and it is the largest commitment of a Russian cultural institution in the US. In 2013 they organised six events: three in New York and three in Russia including film screenings, installations of contemporary art, literary readings and talks, and dance group performances. The 'Transcript' project is another international project of the Foundation – since 2009 it supports the translation of Russian literature into foreign languages and is also funded by the Yeltsin Foundation.<sup>45</sup>
- The **Vladimir Potanin Foundation** is one of Russia's largest private foundations established in 1999 by the Russian entrepreneur, Vladimir Potanin.<sup>46</sup> The Foundation believes that culture plays a very important role in the development and growth of society and provides grants for cultural projects. Grant recipients are provided opportunities to participate in study visits abroad to enrich their own experience by learning best international museum practices. The Foundation also provides travel grants to stimulate international collaboration and exchanges, to conduct research outside Russia and bring back new knowledge, and organises study visits to leading world museums. Since 2005, more than 700 State Hermitage staff

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<sup>43</sup> Ministry of Culture of the Russian Federation: <http://www.mkrf.ru/dokumenty/590/detail.php?ID=274598>.

<sup>44</sup> Mikhail Prokhorov Foundation website: <http://www.prokhorovfund.com/>.

<sup>45</sup> 'Program for the support of translation of Russian fiction, poetry and non-fiction', *Mikhail Prokhorov Foundation*. Online. Available at: <http://www.prokhorovfund.com/projects/own/195/>.

<sup>46</sup> 'The Vladimir Potanin Foundation Programs'. Online. Available at: <http://www.fondpotanin.ru/english-c73>.

members received individual grants from the Foundation. The Foundation's annual budget is about US \$ 10 million (about 7.4 million euros).

- The **VTB Bank** is one of the leading universal banks of Russia. The Ministry of Finance founded the foreign trade bank, 60 per cent of its shares are owned by the Russian government. Over the past few years the VTB Bank has provided support to Russia's leading museums and theatres. It is a member of the Bolshoi Board of Trustees. It has been the general partner of the Mariinsky Theatre in St Petersburg since 2006. It also supports Moscow's Fomenko Studio Theatre. VTB has been a member of the Tretyakov Gallery's Board of Trustees since 2002. It is also a member of the Friends of the Russian Museum International Society.
- **Gazprom** offers funding for a huge variety of cultural projects in European countries. It supports culture projects aimed at 'reviving the spiritual and national values' and 'preserving the traditions of Russia's multinational culture'.<sup>47</sup> Gazprom sponsored the Russian activities organised during the second International Children's Forum 'The World Belongs to Us!' in Segovia (Spain) and Terracina (Italy). In Germany it organised in cooperation with Wintershall several cultural events such as the Russia Festival, the Russian Film week, classical concerts and exhibitions. It also supports online platforms for Russian culture in Germany.

Foreign translators and publishers working with Russian literature can receive grants from the **Institute for Literary Translation**, a non-profit organisation whose primary goal is the promotion of Russian literature around the world.<sup>48</sup>

**Marat Gelman** opened several contemporary art galleries and museums across the Russian federation.<sup>49</sup> Gelman is an ambivalent figure in the contemporary Russian art scene. He used to work as an image-maker helping political candidates during their electoral campaigns (in Russia and Ukraine). Currently he supports the Russian artistic avant-garde and is helping to spread Russian art abroad. He is also an art dealer and art manager and receives money from local authorities to organise cultural events.

### Relations with civil society

The Ministry of Foreign Affairs states that it cooperates on a permanent basis with cultural associations, as well as business associations and the media, to encourage their participation in international cooperation.<sup>50</sup> In October 2013, President Putin organised a meeting of the Council for Culture and the Arts and invited 30 top cultural operators to discuss a new cultural policy for Russia. This meeting did not change the view of Russian cultural operators that the government continues to

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<sup>47</sup> Description of Gazprom's social responsibility in 'Social Responsibility', *Gazprom in questions and answers*. Online. Available at: <http://eng.gazpromquestions.ru/index.php?id=16>.

<sup>48</sup> The Institute of Translation website: <http://readrussia2013.com/about/the-translation-institute>.

<sup>49</sup> See at: <http://artinrussia.org/marat-gelman/>.

<sup>50</sup> MFA, 'Concept of the Foreign Policy', op. cit., point 102.

have a top-down approach to culture and does not enter into a dialogue with its citizens. The Ministry of Culture and the Ministry of Foreign Affairs are not very popular and in general strongly criticized by cultural actors in civil society. Cooperation with foreign cultural institutions does not operate very smoothly either (see below).<sup>51</sup>

The Professional Association of Cultural Managers (ACM) is a cultural network that exists on the national scale. In existence for a decade already, with 1,500 members across the country, it brings together experts, consultants and managers of socio-cultural projects<sup>52</sup> – but this NGO has never been consulted by the government on issues of cultural policy. The government is now beginning, however, to contact the members of ACM for projects and inviting them to participate in seminars and workshops.

NGOs and cultural institutions feel that the Russian government does not have a clear policy for culture in external relations. The bodies set up by the Ministry of Foreign Affairs abroad have no vision of what they should be doing to increase cultural cooperation. Russian cultural operators cannot apply to Russian Embassies abroad for support. In addition the government does not provide any grants to Russian cultural operators to attend festivals in the EU or elsewhere. While it clearly understands the added value of the Bolshoi Ballet performing abroad, it does not for smaller theatres or dance groups. Our informants also regret that bilateral years organised with foreign countries such as the 2013 Russian-Dutch Year usually have no follow-up.

A number of artists are openly critical of the government's cultural diplomacy, and consider that they are being used to present a pseudo-democratic façade to foreign audiences. While the Minister of Culture argues for patriotic art at home, it has no problem in exporting radical and cosmopolitan artists.<sup>53</sup> In March 2013, author Mikhail Shishkin refused to take part in a state literary delegation to the US, citing the impossibility of representing 'a corrupt, criminal regime'. Boris Akunin, author and opposition figure, has called on cultural leaders to stop co-operating with the Kremlin.<sup>54</sup> Many people also fear that the Orthodox Church is promoting retrograde positions and preventing Russia from looking towards the future.

There are however independent bodies such as the Victoria Foundation that help cultural operators to set up exhibitions abroad and can be approached to complement the activities of the government. Private and public foundations are now also advising the Ministry of Culture on the organisation of international exhibitions, but it seems that these efforts are being held back with the marked increase of the number of rules that the cultural institutions now have to comply with, such as taxes, insurances, customs fees, etc. Recently the Ministry of Finance also introduced a law to fight corruption in Russia and since then every service contracted by a cultural institution to organise an

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<sup>51</sup> Phone interview with Dr A. Makarychev.

<sup>52</sup> Interview with Elizaveta Fokina, CEO of ACM on 3 October 2013 in Moscow. ACM had carried out a EU funded project together with the Goethe-Institut, the British Council and the Dutch Embassy. It was a project to help museum directors develop models for making museum souvenirs including their design and the technology used.

<sup>53</sup> Pomerantsev, op. cit.

<sup>54</sup> Ibid.

international exhibition has to go through a public tendering system (transport of the art pieces, publishing of brochures, etc.). No experience or quality requirements were set for these contractors and companies in Russia were dumping their prices to get contracts. This is having an impact on the services being provided to the cultural institutions and is lowering the quality of the international exhibitions being organised.

The government is also criticised for not focusing its strategy on so-called 'commercial' cultural operators. Professional foreign artists face many difficulties in obtaining a visa to perform in Russia, since the government, in this view, is only interested in attracting the non-commercial/public cultural sector from abroad. It does not recognise the economic value of cultural goods and services as a source of income for Russia.

Despite all the criticisms cited above some cultural institutions feel that the Ministry of Culture and its international department are gradually starting to open a dialogue with cultural operators in Russia, and that there is perhaps some hope of improvement in the future. For example, the Deputy Minister of Culture, Alla Manilova, is seen to be more forward looking and is providing more funds to show Russia art at biennials, but unfortunately there is still no policy or plan that governs the type of classical and/or contemporary art to be exported.

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## CULTURAL RELATIONS WITH THE EU: REALITIES AND EXPECTATIONS

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The EU and Russia have been involved in cultural cooperation since 1997 and several policy decisions have been taken in the last decade to improve these relations. Many activities were carried out between 2007 and 2010, but the scope for future collaboration seems to be diminishing. In particular the fact that Russia has not ratified the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (which is a key framework for the EU in its external action in the field of culture) represented an obstacle in the last few years to deepen EU-Russia dialogue on culture. From the Russian side however, the Concept of the Foreign Policy of the Russian Federation of 12 February 2013 mentions that Russia is interested in enhancing cooperation with the EU and that it looks forward to strengthening mutual interaction in the area of culture.<sup>55</sup> That said, a brief summary of the activities carried out as well as the prospects for cooperation in the coming years is provided below.

EU-Russia cultural cooperation was mentioned for the first time in article 85 of the EU-Russia Partnership and Cooperation Agreement (PCA) of 1997 as one of the areas of joint cooperation. Although culture was discussed at a number of yearly EU-Russia Summits, it was only during the Moscow Summit of May 2005 that a road map for cultural cooperation was developed (culture was one of the four common spaces for EU-Russia cooperation).<sup>56</sup> In 2007 the EU-Russia Joint Working Group on Cultural Cooperation and the EU-Russia Permanent Partnership Council on Culture were set up to effectively improve cultural cooperation and the Institution Building Partnership Programme (IBPP) was used to support an EU-Russia Cultural Cooperation Initiative. This initiative was designed to support grassroots initiatives in the area of culture and promote a structured approach to cultural cooperation between the EU and Russia. The EU Delegation launched three thematic calls in 2007, 2008 and 2009 with a total budget of 6 million euros (2 million euros for each year). An overview of the list of selected projects can be downloaded from the website of the EU Delegation (see also Annex II).<sup>57</sup> In 2009 the first international high-level conference ‘Russia – European Union: Signs on the Road Map of Cultural Cooperation’ took place.<sup>58</sup>

In 2010 overall relations between the EU and Russia were further developed and at the Rostov-on-Don Summit in May the EU-Russia Partnership for Modernisation was launched. Since 2010 the EU through its Delegation to Russia has been allocated 7 million euros for projects under the EU-Russia Partnership for Modernisation Facility, but culture is not mentioned among its priorities.<sup>59</sup>

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<sup>55</sup> MFA, ‘Concept of the Foreign Policy’, op. cit., point 57.

<sup>56</sup> ‘EU-Russia Common Spaces’, *European External Action Service website*. Online. Available at: [http://www.eeas.europa.eu/russia/common\\_spaces/](http://www.eeas.europa.eu/russia/common_spaces/).

<sup>57</sup> ‘The Institution Building Partnership Programme (IBPP): Support to EU-Russia Cultural Cooperation Initiative (2007-2009)’, *EU Delegation to Russia website*. Online. Available at: [http://eeas.europa.eu/delegations/russia/eu\\_russia/tech\\_financial\\_cooperation/ibpp\\_cultural\\_cooperation/index\\_en.htm](http://eeas.europa.eu/delegations/russia/eu_russia/tech_financial_cooperation/ibpp_cultural_cooperation/index_en.htm).

<sup>58</sup> See at: <http://cultureworkshop2009.iis.ru/agenda>.

<sup>59</sup> EU-Russia Partnership for Modernisation official website: <http://formodernisation.com/en/>.

EU funding for the cultural sector is going to become more difficult in the future, according to the EU Delegation in Moscow, as it is closing down many programmes. The Partnership for Modernisation Facility will only have a programme to support civil society that theoretically could be used for activities in the cultural sector as a part of public diplomacy actions. Programmes for human rights projects will remain under the civil society facility for non-state actors. Another factor that is going to have an impact on EU-Russia cultural cooperation is the fact that the Russian President and the government are focusing their strategies on improving their relations with the CIS and setting up a Customs Union rather than working with the EU. This factor, combined with less EU funding, is creating a strong risk that in the coming years it will become more difficult for Russian government officials to work on European-Russian policies and projects.

### EU Delegation in Moscow

The press officer of the EU Delegation in Moscow organises meetings for the cultural attachés of the embassies of the EU Member States based in Moscow. A project manager previously dealt with cultural projects at the EU Delegation. According to Tatyana Bokareva the successful projects financed by the EU included, among others, the following:

- **Intradance** – a large-scale project on contemporary dance carried out by EUNIC in 2009-2010 (budget of 1 million euros).<sup>60</sup> In May 2009, as the result of a competition, seven European choreographers and seven dance groups were chosen to participate and create contemporary dance co-productions in seven different Russian cities. More than 101 choreographers from 18 EU countries and 33 Russian dance companies from 11 Russian cities took part in the competition. In May 2010 a festival was organised in Moscow where all seven co-productions were presented to the public.<sup>61</sup>
- **Moving Art Brochure**<sup>62</sup> – a guide to the export and import of cultural goods between Russia and the EU prepared in 2007-2008.<sup>63</sup>

Marc Franko was the Head of Delegation/Ambassador of the EU Delegation in Moscow from 2004 to 2009. During his stay in Moscow he actively carried out a number of projects and activities that could serve as a model for EU Delegations to improve cultural relations between the EU and third countries. He organised two successful exhibitions in Moscow and various cultural events at his official Residence.

In 2007 the first exhibition ‘Europe-Russia-Europe’ took place in the State Tretyakov Gallery. Nearly 50 cultural institutions coming from 27 EU Member States and Russia participated in the

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<sup>60</sup> Financed under the Common Space Facility (budget for EU cooperation with Russia in four agreed common spaces). The Goethe-Institut was the President of EUNIC at the time, and was run by Johann Ebert.

<sup>61</sup> Intradance website: <http://intradance.ru/eng/about.php>.

<sup>62</sup> Judith Staines and Julio Piñel, *Moving Art, A guide to the export and import of cultural goods between Russia and the European Union*, European Communities, 2007 Online. Available at: [http://eeas.europa.eu/delegations/russia/documents/eu\\_russia/moving\\_art\\_07\\_en.pdf](http://eeas.europa.eu/delegations/russia/documents/eu_russia/moving_art_07_en.pdf).

<sup>63</sup> Financed under the Global Allocations budget (special budget given to Delegations for publications, seminars, etc.).

exhibition that presented an overview of the history of European art and painting. The exhibition lasted three months and attracted around 60,000 visitors. It was financed under the TACIS programme (800,000 euros).

The second exhibition 'European Atelier: Sharing a Cultural Space' was organised in 2009 in the Central House of Artists in Moscow. It consisted of 20 original works ('installations') created by Russian contemporary artists, inspired by the 20<sup>th</sup> anniversary of the fall of the Berlin wall. The exhibition lasted one week and attracted 5,000 visitors. It was financed under the ENPI cultural budget (200,000 euros).

The Hon. Head of Delegation/Ambassador of Marc Franko also used his Residence as a 'Cultural Centre' to promote both Russian and European artists. He housed exhibitions of young Russian photographers and artists in the context of the Second Biennale of Contemporary Art, the First Biennale of young Artists etc. Events with visiting European artists were also organised in the context of Golden Mask International Theatre Festival, the fifth anniversary of Victor Erofeev's talk show on Kultura tv-station 'Apocryph' and the Baltic Jazz Festival. These activities were arranged with the help of the staff of the Residence and EU Delegation and financed from the representation budget of the Head of Delegation/Ambassador.

The EU Delegation mentioned that the projects based on shared EU-Russia heritage could be very promising. Other ideas include setting up centres of excellence and clusters for culture in regions (e.g. Kostorma where a centre for modern dance supported by the EU in the framework of the IBPP is working well). Ordinary Russians were interested in novelty and there was a huge potential for clusters covering the culture and creative sector. Such clusters would add value and allow for the freedom of expression. It would be an investment in the future and not much EU funding would be needed.

For the coming years there is real need for the EU Delegation, EUNIC and the cultural attachés to brainstorm and reflect on the type of cultural projects that need to be developed and implemented in Russia. For this reason, a clear EU vision and strategy for culture in external relations would be vital. The advantage of EU-financed projects is that they can involve several EU Member States and Russia at the same time, while Member States tend to work only on a bilateral level with Russia.

## Northern Europe and Russia

Cultural cooperation between Northern Europe and Russia was increased in 2010 as a result of the joint International Forum for the establishment of new tools for cultural cooperation in Northern Europe. The Northern Dimension Partnership on Culture (NDPC) was set up in St Petersburg on 20-21 May 2010.<sup>64</sup> The main regional organisations: Arctic Council (AC),<sup>65</sup> Barents Euro-Arctic Council (BEAC),<sup>66</sup> Council of the Baltic Sea States (CBSS),<sup>67</sup> and Nordic Council of Ministers.

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<sup>64</sup> The Northern Dimension Partnership on Culture website: <http://www.ndpculture.org/ndpc>.

## Relations with foreign cultural institutions/centres/NGOs

The Russian government works together with a number of European cultural institutions such as the British Council, the Goethe-Institut, the Institut français and the Instituto Cervantes. A brief description of the activities of the first two is provided below.

The British Council collaborates with a range of cultural partners and Ministries in the Russian government including the Ministry of Foreign Affairs, the Ministry of Culture and the Ministry of Education and Science. This involves regular meetings to discuss strategy, as well as collaboration on specific projects including conferences, supporting study visits to UK/Russia, and generally facilitating the relationship between Russian and UK cultural and educational institutions. To co-create programmes and support existing projects it works closely with a range of cultural organisations in many sectors (including music, performing arts, visual arts and museums, literature, film, fashion and design and creative economy). The British Council has strong relationships with large state institutions, such as museums and orchestras, as well as smaller independent groups and creative entrepreneurs. All projects aim to strengthen the relationship between the UK and Russia through showcasing, co-development and/or professional links.<sup>68</sup>

The Institut français receives many requests from the Russian government to design cultural cooperation projects with Russian cultural organisations. The Russian government often makes significant financial efforts that the French government finds difficult to match.

Although relations are fairly good between the Russian government and the European cultural institutes this is currently not the case for foreign NGOs or Russian NGOs receiving foreign funding. Relations with them are tense at the moment and their freedom to operate in Russia has been restricted. All these NGOs need to be registered as ‘foreign agents’ and they cannot apply for government funding.<sup>69</sup> The term ‘foreign agent’ has a very negative connotation in Russia. It is another word for ‘spy’. Also the recent ‘inspections’ of a number of foreign NGOs has led to a deterioration of Russia’s foreign diplomatic relations with the west.<sup>70</sup>

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<sup>65</sup> Arctic Council website: <http://www.arctic-council.org/index.php/en/>.

<sup>66</sup> Barents Euro-Arctic Council website: <http://www.beac.st/>.

<sup>67</sup> Council of the Baltic Sea States: <http://www.cbss.org>.

<sup>68</sup> In 2013, to give three different examples, the British Council supported major exhibitions such as the ‘Pre-Raphaelites’ at the Pushkin Museum; coordinated high profile series of concerts and educational activities with the Moscow Conservatoire and Russian National Orchestra to celebrate the centenary of Benjamin Britten’s birth; and programmed a radio show and live gigs showcasing the best young British independent music. They also ran workshops with UK experts developing skills for Russian cultural managers and creative businesses. In 2014 for the Year of Culture there will be an even larger cultural programme, across all sectors, and across several Russian cities.

<sup>69</sup> ‘The “Foreign Agents” Law’, *Human Rights Watch*, 24 April 2013. Online. Available at: <http://www.hrw.org/node/115058/section/6>.

<sup>70</sup> Wave of inspections at hundreds of NGO offices in recent weeks, see: Gabriela Baczynska and Denis Dyomkin, ‘Russia’s Putin calls NGO inspections “routine”’, *Reuters*, Moscow/Sotchi, 28 March 2013. Online. Available at: <http://www.reuters.com/article/2013/03/28/us-russia-ngos-idUSBRE92ROMF20130328>; ‘Russia: “Foreign Agents” Law Hits Hundreds of NGOs’, *Human Rights Watch*, updated 5 February 2014. Online. Available at:

## Russian perceptions of the added value of a potential EU strategy for culture in external relations

The most significant views of public and private stakeholders from both Russia and the EU who were consulted on the added value of a potential EU strategy for culture in external relations and possible elements of such a strategy are outlined below.

Mikhail Shvydkoy, the Special representative of the President of the Russian Federation for international cooperation in culture, Ambassador-at-large and former Minister of Culture indicated that the Russian government wished to cooperate with the EU on culture.<sup>71</sup> He clarified that Russia was not looking for EU funds or assistance to draft legislation (as was the case in the 1990s). It is now a stable country with good legislation that ensures artists the freedom of creation (no censorship or state ideology is imposed). During the 2014 Russian Year of Culture the EU and Russia ought to explore the possibility of organising a number of joint activities, for example, a project to celebrate the 100<sup>th</sup> anniversary of the beginning of the Great War (WWI) or joint events in St Petersburg where a Forum on Culture would be organised. Russia is also interested in developing people to people contacts and contacts with civil society in the EU, in particular because the media in the EU have a very black and white picture of the Russian society and often do not acknowledge that it is a multicultural society with more than 132 different languages.

Officials of the Ministry of Culture also feel that it is important for Russia to partner with the EU in the cultural field, but they are less optimistic than Shvydkoy. Due to the current focus of the President and the government on the CIS there is a clear feeling that cooperation with the EU would become more difficult in the coming years. The current Ministry of Culture is more conservative than the previous one, more open to the EU and also an active member of the Council of Europe.

The Ministry of Education is more optimistic. Russian culture is part of European culture and the Russian educational system is based on the German system. Student exchanges are an important area for collaboration and would allow young people to share common values.

Although EU-Russia cultural cooperation at federal level may well become more complicated in the future, there is more interest at local level to deal with the EU. In particular the Moscow City Government sees a number of opportunities. The Culture Department of the Moscow government was open to cooperation with the EU. The new Deputy Director of the Culture Department, Elena Zelentsova, feels that the cultural operators from Moscow could learn from the experiences of the different EU Member States. The EU is a 'cultural supermarket' and each country has something to offer. For example Germany music and arts; UK culture and creative industries; France modern dance; clusters and museums in Spain and Italy; design in the Scandinavian countries, etc. The EU could have a role and its strategy could be in facilitating a 'shopping directory' for foreign authorities and cultural operators so that they would know what is available in the EU and whom to contact. It would have to be a 'modern' directory that could serve as a guideline to improve cooperation between the EU and Russia.

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<http://www.hrw.org/news/2013/12/26/russia-foreign-agents-law-hits-hundreds-ngos-updated-december-26-2013>.

<sup>71</sup> Interview on 4 October at the Ministry of Foreign Affairs in Moscow.

Kirill Razlogov, film critic and director of the Russian Institute for Culture, warns that Russians are not interested in the EU as such. This has to be taken into account when developing an EU strategy, as it would make it difficult to draft an effective strategy for Russia. The EU needs to be aware that Russians have different relations with each of the Member States of the EU that are partly inherited from history. For example they have good relations with Finland, Greece and Serbia (both of the latter are Orthodox countries) and Germany. With Poland the relationship is more fraught and with Bulgaria and Romania the ties are complicated (due to immigration problems caused by their citizens coming to Russia to look for work). If political relations between certain EU Member States and Russia are difficult, it is important to use culture to improve them, according to Razlogov. Here the EU could have a role. It was interesting to note that Russians do not frequent the China House in Moscow in large numbers but that on the other hand they are most interested in animated films from Japan. Razlogov also confirms that the Russian government is supporting the Russian film industry to create a strong image of Russia, based on nostalgia for the 'glorious' Russian past.

Elena Tupyseva, artistic director of the Moscow Ballet and director and co-founder of Russia's first dance agency (TsEKh) and Moscow's Aktovy Zal's Cultural Centre, had previously participated in the Intradance project financed by the EU. She had had a very good experience in working with the EU Delegation in Moscow and the Goethe-Institut. She feels that since the former President of EUNIC, Johannes Ebert of the Goethe-Institut, and the previous head of the EU Delegation, Marc Franko, have left, EU-Russian cultural cooperation has diminished. In her view, the success of cultural cooperation depended strongly on the personalities running the EU Delegation as well as EUNIC – unfortunately, the latter is not very active in Russia at the moment. The period from 2008-2010 had been a very interesting one; today this is no longer the case. She feels that a EU strategy should focus on providing international mobility funds for artists wishing to travel to third countries that do not have the means to support the travel of their own artists abroad. Such funds could help third countries connect with the all Member States of the EU and not only the bigger countries. Each country has something different to offer.

An interesting observation made by Tupyseva was that nationalities of European artists were not important for modern dance groups, as the use of language was not an issue. In the EU many contemporary dance groups were now directed by choreographers and had dancers of different nationalities. This reality made it possible for the EU to reflect on a more European strategy for cultural operators and artists in certain sectors of the cultural and creative sector. Moving from cultural heritage to contemporary arts offers an opportunity to have a more European approach to cultural cooperation. Cultural cooperation between the EU and Russia in contemporary art and dance is an area that needed therefore to be explored further.

Leonid Bazhanov set up the National Centre for Contemporary Arts (NCCA) 20 years ago in Moscow. His centre is now receiving more funds from the Ministry of Culture, as they have understood that contemporary art is a reality in Russia. The government is now financing a new building of 45,000 square metres for the museum as the centre now has a good collection of contemporary art. Despite the increased funding Bazhanov mentioned that the government has no specific policy for contemporary art but continues to treat it like a 'project'. In his view, their strategy for international cultural cooperation was not clear. Their position is difficult to understand, sometimes it is progressive and other times conservative. For example the Orthodox Church, very

close to the government is not against contemporary art, but is now focusing on the removal of certain paintings from the National Gallery, which they consider to be offensive.

In Bazhanov's view also, the Ministry of Culture and the Department of Culture of the City Government of Moscow are trying to connect more and more with international culture experts to consult them on various issues. The year 2014 will be the UK-Russia year and British cultural operators will be invited to come to Russia. The government is also organising more workshops and carrying out more research to develop the Russian cultural and creative sector. NCCA has a good working relationship with the Goethe-Institut that has just organised a seminar on 'Contemporary Art and Capital' in the centre. He also has good relations with the British Council and they are doing good work in trying to introduce contemporary art in the different regions of Russia.<sup>72</sup> For him, relations with the cultural institutions of the EU have been important to allow contemporary art to expand in Russia and an EU strategy would also have to take their roles into account.

A number of European stakeholders were consulted in Moscow, ranging from representatives from Greece, France, Hungary, the Netherlands and the UK to Spain. They all had interesting views and looked at Russia from a different perspective. Their opinions varied on how an EU cultural strategy could benefit EU-Russia relations, but also shared a number of common views.

The EU and Russia have in common that they both have to deal with cultural diversity, but there are important differences in their respective approach to diversity. According to Andras Baranyi<sup>73</sup> of the Hungarian Cultural Centre<sup>74</sup> in the EU all Member States are equal partners as well as sovereign states and the principle of subsidiarity applies to cultural relations in the EU. In his view, the EU needs to use culture in its external relations as an instrument to promote the European identity and improve the image of the EU and its Member States – an image of a successful, effective and diverse community that shares a number of common values. He noted however that the perception of these values might be affected by whether the EU is viewed as a successful or unsuccessful project. As for Russia, he stated that the Russians citizens were more interested in individual EU Member States, rather than in the EU itself. The EU needed to do more to promote itself in Russia. To have an impact in Russia large-scale events needed to be organised, for example a big festival in the Gorky Park of Moscow.

Culture is seen as way to enter into contact with 'agents of changes' and introduce changes slowly in Russia. Thyment Kouwenaar, the Counsellor for Culture, Science and Education of Embassy

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<sup>72</sup> According to Claire de Braekeleer of the British Council, supporting the visual arts is one strand of their arts programme, which includes both contemporary and historical art. They are active in this area due to the strength of relationships between UK and Russian galleries/museums, the interest in the Russian public in this area, and the potential for art – both contemporary and historical – to reach wide audiences. This is the case primarily in Moscow and St Petersburg, but they have also supported visual arts projects in, for example, Ekaterinburg and Krasnoyarsk.

<sup>73</sup> Interview in Moscow on 2 October 2013.

<sup>74</sup> The Hungarian Culture Centre in Russia has two missions: improve the image of Hungary in Russia and increase its economic relations with Russia. The centre is not focused on maintaining relations with Hungarian expats living in Moscow. There are only 150 to 200 Hungarians living in Russia (compared to 150,000 to 200,000 Hungarians residing in London). Culture is used by the Hungarian government as a 'soft power' instrument in their external relations with foreign countries. Artists are invited to perform in their cultural centres to serve the general objectives of the centres and not to promote their art.

of the Netherlands, stated that the Dutch government had a five-year plan for its embassy in Russia to increase the 'rule of law'. It has been developed by a number of its ministries in the Netherlands and consists of three components: 1) political, 2) economic and 3) societal, including culture. For the Dutch government the adherence of Russia to the 'rule of law' is an important condition to build trust between both countries. It was seen as a vital element to increase the predictability of actions of both the government and business and to know that also human rights would be respected.

Changes are slow in Russia, but the Dutch government has decided to work slowly towards change. The people currently in power are not going to make many changes. They can solve certain problems, but their thinking will not be modified and not everybody wishes to see changes. In their experience young people are eager for information. The Embassy is therefore targeting universities and using information technologies to reach out to these students. According to Kouwenaar the political situation is worsening in Russia, there is less freedom and many young people want to leave the country.

As regards a EU strategy for culture in external relations, the Dutch Embassy felt that the EU should work together to: 1) increase the respect of rule of law to create more reliable economic partners in Russia; 2) promote European values; 3) focus on 'agents of change' in other regions of Russia than Moscow or St Petersburg in order to be able to have more impact; and 4) help young people find their values (70 years after the failure of the communist ideology many young people were suffering from an inferiority complex) – shared cultural heritage projects could be helpful in this respect to find new perspectives for the future. For example projects for tourism development and city to city projects such as the gardens designed by the Dutch and French for the Russian noblesse and the Viking route.

It is important for the EU to focus on the regions of Russia, in particular those where it has an economic stake. But a direct emphasis on human rights would not be very effective; it would be better to address human rights issues indirectly through culture, as it is a softer tool. While in Russia direct criticism of the political establishment would not be well accepted, through culture it could be more easily tolerated. Culture is a tool to keep the communication channels open with Russia. If the EU does not invest in culture with Russia, it would become a more difficult partner in the future (for example in the UN Security Council).

2013 has been the Bilateral Netherlands-Russia Year. Unfortunately large Dutch companies did not always see the value of investing in culture and they have not sponsored many Dutch cultural events in Russia in 2013. Investing in culture has to be seen as a long-term project. It must be noted here that the bilateral year has been a very complicated one with many diplomatic incidents.

The Institut français also saw an added value in having an EU strategy for culture in external relations. For Russia such a strategy would have to focus on relaxing the visa rules to make it easier for Europeans to visit Russia and for Russians to come to Europe to attend cultural events. According to Philippe Voiry, the offer of European cultural events is already high in Moscow and there is no need to develop policies to increase their number (for provincial cities outside Moscow this could

however be an option).<sup>75</sup> It is more a question of developing a strategy to facilitate the access of foreign visitors to the events organised both in Russia and the EU. Education is also one of the major areas where the EU could add value. It is important in this context to extend the Erasmus Mundus programme in Russia and allow more Russian students to study in the EU.

Claire de Braekeleer, the Deputy Director of the British Council, felt that an EU strategy for culture in external relations would be helpful in terms of providing top-level guidance to which individual Member States could react and possibly respond. It might also be useful in terms of providing a sense of logical alignment with EU funding opportunities. One particular area might be the creative economy, where there is great potential for coordinated EU support.

A representative of the Hellenic Cultural Centre,<sup>76</sup> Ms Parascevi Vamvaka, mentioned that the centre was mainly focused on Russia and therefore it had no contacts with the EU Delegation.<sup>77</sup> She felt however that a EU strategy would be useful and welcomed the idea of the EU Delegation organising more meetings to exchange information and organising joints activities.

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<sup>75</sup> Telephone interview on 15 January 2014 with Philippe Voiry, Cultural Counsellor and Director of the Institut français.

<sup>76</sup> The Hellenic Cultural Centre is an NGO set up in 2005. It is independent from the Greek government and provides courses on Greek language, theatre, dance and lectures on Greek history. It also organises a yearly Greek film festival and various cultural excursions to Greece for private and public Russians groups to improve the people to people relations between Russia and Greece. Culture is seen as a good way to connect with people and create respect, as it allows people to get to know their own history and the history of other countries. The Greeks and the Russians have a lot in common such as the Orthodox Church and joint holidays – in general the Russians are very favourable towards the Greeks and their culture. The Centre has been successful as more than 1,000 students signed up to the Greek language course in 2012.

<sup>77</sup> Interview on 2 October 2013 in Moscow.

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## CONCLUSIONS

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The Kremlin is developing its strategy to use culture in its external relations, notably to improve the image of Russia worldwide. It is not clear at this point whether there will be a focus on improving cooperation with the EU. In the last 20 years there have been a lot of advances on the cultural scene in Russia: the budget for culture has increased tremendously; the Ministry of Foreign Affairs has set up agencies with various centres abroad to promote Russian culture and the contemporary visual arts scene has evolved significantly.

If the EU does not equip itself with a strategy for culture in its external relations it will not be able to respond to the developments taking place in Russia as well as other strategic partner countries of the EU. It will be too difficult for individual EU Member States and their cultural institutions to drive cultural cooperation at the highest political level. Although Member States have the best access to cultural operators in their respective countries, they do not have the political weight to bring strategic cultural cooperation between the EU and Russia to a higher level. A strategic vision and actions that can complete the activities of the Member States and its cultural institutions is vital.

A strategy needs, for example, to be developed on how to deal with the federal and the regional/local governments. The federal government is less interested in working with the EU as it is now more focused on the CIS and will not be looking any longer for EU funds or advice on legislative reform. Local governments on the other hand are more interested in working with the EU. It will be important for a EU strategy therefore not to focus only on the federal government but to reach out to the regions and the young people. Such a strategy will have a bigger impact in regions outside of Moscow and St Petersburg and help the EU and European cultural operators to reach the so-called 'agents for change' in the Russian society. Culture is a good tool to discuss the concerns of the Russian population and to promote the common values of the EU. It is not seen as a direct attack on the government when, for example, human rights issues are debated.

Despite the somewhat negative outlook for future collaboration, both Russian and European public and private stakeholders are upbeat about the added value of a potential EU strategy for culture in its external relations. Russian cultural operators and local governments are interested in the cultural and creative sector of the EU and wish to work with more than one country of the EU as Europe has so much to offer. Many Russians still are unaware of the EU and what it stands for, but they are interested in its common identity and values, especially the young people. Culture could also be a good instrument for the EU to help people in a number of its Member States to improve their cultural exchanges with Russian counterparts (in particular in cases where the relationship is fraught politically).

Since the Russian government does not make funds available for the international mobility of Russian artists and cultural operators, it would be important for an EU strategy to provide such opportunities and thereby help European audiences for Russian cultural production. Contemporary Russian art is still not well represented in the EU and this would help to show another image of the Russian people. Russia's diversity offers multiple avenues of potential engagement with its citizens. It

is particularly important for the EU to tap into the wide-ranging changes that have occurred especially at the local and regional level, rather than focus on the central 'elite' of the federal government.

Finally, it should be noted that the above efforts will be in vain if the visa policy of the Russian government is not revised. This is the weakest link of EU-Russia relations. Cultural relations and exchanges will only evolve if it becomes easier for Europeans to travel to Russia to experience Russian cultural life and connect directly with Russian counterparts. The current difficulty in obtaining a Russian visa gives the country a 'closed and unfriendly' image. This is not conducive to making people feel welcome in Russia.

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## ANNEXES

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### Annex I: Methodology and list of people consulted

As was the case for all the third countries concerned, the first step in the preparation of this report was the so-called 'mapping' process. This consisted of desk research, informed principally by official Russian and other websites, supplemented by some scholarly publications, as well as the replies to the mapping questionnaire provided by the Goethe-Institut. No replies to the questionnaire were received from the Ministry of Foreign Affairs and the Ministry of Education of the Russian Federation.

This material provided the basis for further inquiry through the consultation process. This involved a mission to Moscow from 2 to 4 October 2013. During the mission to Russia individual interviews were conducted with public and private stakeholders. In addition telephone interviews were conducted with two Russian academics and European cultural institutes based in Russia.

#### The persons interviewed individually were the following:

##### Russian officials

- **Mr Mikhail Shvydkoy**, Special Representative of the President of the Russian Federation for international cooperation in culture, Ambassador-at-Large and former Minister of Culture
- **Mr Alexander Protasevich**, Head, Department Section for Tourism and Regional Cultural Policy, Ministry of Culture of the Russian Federation and former Minister of Culture of Perm Krai
- **Mr Victor Smirov**, Deputy Director, International Department, Ministry of Education + colleagues
- **Ms Elena Zelentsova**, Deputy Director, Cultural Department, Moscow Government

##### Russian private stakeholders

- **Mr Vassily Tsereteli**, Head, Moscow Museum of Contemporary Art
- **Ms Elizaveta Fokina**, CEO, Association of Culture Managers
- **Mr Leonid Bazhanov**, Artistic Director, National Centre of Contemporary Art (NCCA)
- **Mr Kirill Razlogov**, Director, Russian Institute for Culture
- **Ms Nina Kochelyaeva**, Academic Secretary, Russian Institute for Culture
- **Ms Elena Tupyseva**, Director and Co-Founder of Russia's first Dance Agency (TsEKh) and Moscow's Aktovy Zal's Cultural Centre, Art Director of Moscow Ballet

##### Russian academic

- **Dr Andrey Makarychev**, Professor of International Relations, Linguistic University; Professor of Political Science, Public Service Academy (Nizhny Novgorod, Russia); and Visiting Professor, Free University of Berlin

## European stakeholders and academics

- **Mr Manuel Hernández Gamallo**, Counsellor for Cultural Affairs, Embassy of Spain
- **Mr Thymen Kouwenaar**, Counsellor for Culture, Science and Education, Embassy of the Netherlands
- **Mr Andras Baranyi**, Director, Hungarian Cultural Centre
- **Ms Parascevi Vamvaka**, Hellenic Cultural Centre
- **Mr Marc Franko**, Hon. Head of Delegation/Ambassador of the EU Delegation in Moscow
- **Ms Tatyana Bokareva**, Project Officer EU-Russia Cooperation Programme, EU Delegation in Moscow
- **Ms Maria Kornejewa**, Project Assistant, Goethe-Institut Moscow
- **Mr Philippe Voiry**, Cultural Counsellor and Director of the Institut français
- **Ms Claire de Braekeleer**, Deputy Director, British Council Russia
- **Mr Stefan Meister**, Expert for EU-Russia relations, Robert Bosch Foundation and German Council of Foreign Relations (DGAP)

## Annex II: EU-Russian joint programmes and initiatives

### A. List of EC financed culture projects/programmes in Russia (before 2010)

IBPP-Culture 2008			
<p><b>The Institution Building Partnership Programme (IBPP)</b><sup>78</sup>: support to EU-Russia Cultural Cooperation Initiative (2007-2009) has been part of the EU-Russia Cooperation Programme designed to support grass root initiatives in the area of culture.</p> <p>Culture is becoming increasingly important in the EU-Russia relationship. The EU and Russia have agreed to promote a structured approach to cultural cooperation between the enlarged EU and Russia, to foster creativity and mobility of artists, public access to culture, the dissemination of art and culture, inter-cultural dialogue and knowledge of the history and cultural heritage of other peoples of Europe.</p> <p>An EU-Russia Joint Working Group on Cultural cooperation and an EU-Russia Permanent Partnership Council on Culture were established in 2007. At the first meeting of the Council in Lisbon in October 2007 the EU and the Russian Federation emphasized the essential role of cultural operators and civil society as well as people to people contacts in cultural cooperation.</p> <p>In 2007 the Delegation of the European Commission to Russia launched the first thematic call for proposals specifically focused on culture. The purpose was to support the EU-Russia cultural initiatives implemented through partnerships among non-governmental organisations, local/regional authorities, artistic universities, museums and other cultural institutions from the EU and Russia. As a result, in 2007 eight joint EU-Russia projects with the total budget of 2 million euros were selected.</p> <p>In 2008-2009 the European Commission continued its activities aimed at boosting cooperation with Russia in the cultural field and promoting innovative artistic and cultural projects with a European dimension.</p> <p>The projects were selected via open calls for proposal.</p>			
Name	Brief Description/Overall Objectives	EU Funding / Duration	Contact
<b>Aktovy Zal: a space for a new culture in action/contemporary dance component</b>	<p>The project, 'AKTOVY ZAL: a space for a new culture in action', was aimed at Russian- European exchange in the conversion of industrial complexes into multidisciplinary art and cultural centres.</p> <p>The special focus of this project was to present the best practices in managing such centres and developing their artistic policies.</p> <p>The participants of the project were Dance Agency TsEKh (Russia), Proekt_Fabrika (Russia), TransEurope Halles Network, Mains d'Oeuvres (France), La Ferme Du Buisson (France), Melkweg (The Netherlands) and Arts Printing House (Lithuania).</p> <p>The main activities of the project were: the conference 'Factories of the Imagination', meetings</p>	<p><b>Starting date:</b> 26 December 2007</p> <p><b>Duration:</b> 24 months</p> <p><b>Total Budget:</b> 289,446.00 €</p> <p><b>Budget EU:</b></p>	<p><b>Dance Agency 'TSEKH', Moscow, Russia</b></p> <p>Contact person: Elena Tupyseva Email: <a href="mailto:tupyseva@tsekh.ru">tupyseva@tsekh.ru</a> Tel.: +7 (495) 221 0757</p> <p>Website: <a href="http://www.aktzal.ru">www.aktzal.ru</a>; <a href="http://www.tsekh.ru">www.tsekh.ru</a></p>

<sup>78</sup> [http://eeas.europa.eu/delegations/russia/eu\\_russia/tech\\_financial\\_cooperation/ibpp\\_cultural\\_cooperation/index\\_en.htm](http://eeas.europa.eu/delegations/russia/eu_russia/tech_financial_cooperation/ibpp_cultural_cooperation/index_en.htm).

	<p>aimed at experience exchange, public performances, concerts and cinema sessions by Russian and European artists under the name 'European/Russian Culture in Action', co-production of a contemporary dance performance, creation of a short documentary film.</p> <p>The activities took place at the venue 'Aktovy Zal' opened by the Dance agency TsEKH within the already converted industrial complex, 'Proekt_Fabrika'.</p>	195,000.00 €	
<b>ART ON SITE</b>	<p>Art-on-Site was a Russian-German jointly developed art project carried out in cooperation between the Goethe-Institut Moscow and the National Centre for Contemporary Arts (NCCA) in Russia. It aimed at intercultural dialogue through mobility of artists, art production and exhibitions.</p> <p>The essence of the project was that five curators from five Russian cities – residences of the NCCA branches (Moscow, St Petersburg, Kaliningrad, Nizhny Novgorod and Yekaterinburg) – visited Germany and found five German artists or artist teams, young experts in modern art technologies like photography, video art, acoustic art, light installation, etc., who came to the Russian cities for several weeks, to get acquaintance with the place, its sights, its people and the local art scene. As a result of their reflection on the city's history and actual society they developed their art-projects focused on public space in the city, addressing the specific local conditions, using new technological means and in co-operation with local colleagues.</p> <p>The presentations of the artistic projects took place first in each city and then became part of a comprehensive exhibition in Moscow in combination with a closing symposium. The collected materials (e.g. photo, video, press) and the curator's as well as artist's summarizing pieces were published in the tri-lingual catalogue.</p> <p>All art activities were accompanied by master classes, round table discussions, lectures and workshops on PR, cultural management and the use of new technologies in art production for local artists, students, larger audience of the five cities and journalists.</p> <p>The project Art-on-Site started in April 2008 in Kaliningrad with a workshop of German and Russian curators working on the conception and closed in October 2009 with the final exhibition and symposium in Moscow. The project aimed at cultural exchange, networking of young artists from Russia and Germany, their co-operation, producing art for public space by involving the population and local media in this creative process.</p>	<p><b>Starting date:</b> 1 April 2008</p> <p><b>Duration:</b> 19 months</p> <p><b>Total Budget:</b> 180,000.00 €</p> <p><b>Budget EU:</b> 144,000.00 €</p>	<p><b>Goethe-Institut, Germany</b></p> <p>Contact person: Lisa Welitschko Email: <a href="mailto:welitschko@moskau.goethe.org">welitschko@moskau.goethe.org</a> Tel.: +7 (495) 936 24 57/58/59/60 Website: <a href="http://www.goethe.de/moskau">www.goethe.de/moskau</a></p>
<b>Developing New Creative Management Capacities for Regional Cultural Cooperation between the Kaliningrad Oblast and the</b>	<p>Over the past years a group of strong cultural managers running key institutions and innovative art initiatives had emerged in the Kaliningrad Oblast. The project aimed to link this new dynamic network with professional counterparts in the EU States around the Baltic Sea. Establishing concrete and sustainable regional working partnerships in arts and culture by initiating and preparing hands-on cooperation (co-productions) with EU-based partners has had an essential</p>	<p><b>Starting date:</b> 1 February 2008</p> <p><b>Duration:</b></p>	<p><b>European Cultural Foundation, Amsterdam, The Netherlands</b></p> <p>Contact person: Philipp Dietachmair</p>

<p><b>Baltic Sea States</b></p>	<p>impact on the further creative development, internationalisation and institutional consolidation of the local target group.</p> <p>Furthermore, a newly established local trainer force trained up-to-date knowledge in arts management and culture-based local development for organisations and activists operating in marginalised rural centres of the Oblast.</p> <p>Policy actions for the promotion of new methodological standards based on EU and Russian experience in cultural administration and the further establishment of the local NGO Transit Agency as EU-Russia service and contact point for artists and culture-sector workers has secured long-term impact.</p> <p><i>Project activities:</i></p> <ul style="list-style-type: none"> <li>• Baltic Sea Networking Visits &amp; Visibility Event – International ‘Fair Culture &amp; Kaliningrad’</li> <li>• Training of Local Trainers – Supervised Training Sessions for Rural Developing Centres</li> <li>• Task Force – New Standards for Local Cultural (Policy) Development &amp; Cooperation</li> <li>• Establishment Local Service Point for Cultural Cooperation Kaliningrad – Baltic Sea States.</li> </ul>	<p>24 months</p> <p><b>Total Budget:</b> 343,303.00 €</p> <p><b>Budget EU:</b> 263,726.00 €</p>	<p>Email: <a href="mailto:eurocult@eurocult.org">eurocult@eurocult.org</a> Tel.: +31 20 573 38 68</p> <p>Website: <a href="http://www.eurocult.org">www.eurocult.org</a></p>
<p><b>The Light That Shines in the Darkness – a contemporary approach to Leo Tolstoy to enhance the cultural dialogue within the framework of the Leo Tolstoy Cultural Dialogue</b></p>	<p>The State Memorial and Natural Preserve Museum-Estate of Leo Tolstoy ‘Yasnaya Polyana’ and the ‘Stiftung Schloss Neuhausenberg’ are two well-established cultural institutions in the Russian Federation and Germany respectively, who signed a cooperation agreement in October 2006.</p> <p>The <i>overall objective</i> of the EU project was to strengthen and consolidate the ongoing collaboration between the Leo Tolstoy Museum Yasnaya Polyana and the Stiftung Schloss Neuhausenberg, with the aim of establishing a stable common platform for cultural dialogue between Europe and Russia.</p> <p>The <i>key event of the project</i> was the staging and production of a contemporary adaptation of Leo Tolstoy’s drama <i>The Light That Shines in the Darkness</i>. The play was directed by the Oscar price winner Volker Schloendorff, renowned German and Russian artists were engaged in the production. Following an initial preview première at Neuhausenberg, the production was then taken to Yasnaya Polyana where the official première took place in September 2008 within the framework of the celebrations of the 180<sup>th</sup> birthday of the author.</p> <p>As part of the project work, both institutions furthermore established coordinating offices in order to initiate, follow up and implement further projects. These included German-Russian conferences about the life and work of Leo Tolstoy, a workshop on cultural management as well as study tours for Russian experts in Germany.</p>	<p><b>Starting date:</b> 14 December 2007</p> <p><b>Duration:</b> 24 months</p> <p><b>Total Budget:</b> 600,000.00 €</p> <p><b>Budget EU:</b> 300,000.00 €</p>	<p><b>Stiftung Schloss Neuhausenberg, Neuhausenberg, Germany</b></p> <p>Contact person: Ralf Schlüter Email: <a href="mailto:rs@schlossneuhausenberg.de">rs@schlossneuhausenberg.de</a> Tel.: + 49 30 - 88 929 0 - 17</p> <p>Website: <a href="http://www.schlossneuhausenberg.de">www.schlossneuhausenberg.de</a></p>
<p><b>M.A.K.E C.U.L.T.U.R.E.!:</b></p>	<p>The MAKE CULTURE! project, financed by the Tacis IBPP Programme, was led by Marche</p>	<p><b>Starting date:</b></p>	<p><b>Marche Region Authority</b></p>

<p><b>Marche and Lipetsk regions Cooperate for boosting institutional building by cultural events</b></p>	<p>Region and involved, as project partners, the Lipetsk Region Culture Department, the Russian Culture Foundation, the Marche-Russia Association and SVIM – Sviluppo Marche SpA.</p> <p>It aimed at strengthening the Marche-Lipetsk regions cooperation in the cultural field, contributing in the meantime to the reinforcement/capacity building of the Lipetsk Region Culture Department staff, concerning the management of the culture production and promotion at local and international level. Doing this, the project aimed at increasing the people to people contacts and the intercultural dialogue and knowledge between Marche and Lipetsk regions. Moreover, the project resulted in increasing the mobility and the visibility of the Lipetsk region artists, giving them the possibility to interact with the artists of Marche Region, creating the possibility to increase the Lipetsk cultural production, thanks to the numerous exchanges with a different context.</p> <p>The project organised joint events, such as the Marche-Lipetsk Regions Film Festival in Lipetsk, an itinerant photographic exhibition about rural culture traditions of Marche and Lipetsk regions, an Italian session of the Lipetsk annual Festival of Folklore. All these events were widely disseminated thanks to press conferences, TV and radio broadcastings advertisings, press releases and the implementation of a project website.</p>	<p>1 February 2008</p> <p><b>Duration:</b> 24 months</p> <p><b>Total Budget:</b> 375.000,00 €</p> <p><b>Budget EU:</b> 300.000,00 €</p>	<p><b>Government, Ancona, Italy</b></p> <p>Contact person: Raimondo Orsetti Email: <a href="mailto:raimondo.orsetti@regione.marche.it">raimondo.orsetti@regione.marche.it</a> Tel.: + 39 0 71 806 24 39</p> <p>Website: <a href="http://www.regione.marche.it">www.regione.marche.it</a></p>
<p><b>Applying puppet show theatre as a common traditional art forum to promote cross-cultural understanding between Russian and Estonian youth</b></p>	<p>The aim of this unusual project launched by the non-profit organisation ‘Theatre for a Change’ in cooperation with the Estonian State Puppet Theatre was the promotion of mutual cultural awareness between young people from Russia and Estonia. The project’s highlight was a series of puppet shows organised for 14-17 year olds from Tallinn and Nijniy Novgorod. The puppet shows introduced the teenagers to the culture of each country, describing both their differences and their common features.</p> <p>In the project’s framework the partners worked at plays dedicated to national characteristics and customs of Russia and Estonia, written in Russian, one of which based on a jointly written script. In addition to going on tour (Nijniy Novgorod’s theatre to Tallinn, the Estonian theatre to Nijniy Novgorod) each theatre organised series of performances in their native cities.</p> <p>After 2 years, 15,000 teenagers from Nijniy Novgorod and Tallinn have watched the puppet shows, took part in polls and further discussions of the problems addressed in the plays. Active and initiative young people had the chance to join in additional events organised for volunteers by the NGO ‘Theatre for a Change’ with its partners: round tables and discussions of tolerance issues, campaigns conducted to paint out offensive inscriptions and graffiti, replacing them with designs outlining the traditions and culture of the countries participating in the project.</p> <p>All the events of the project were aimed at getting teenagers to know the peculiarities of the two countries’ cultures. The co-production of the play was a unique opportunity to blend the</p>	<p><b>Starting date:</b> 25 December 2007</p> <p><b>Duration:</b> 24 months</p> <p><b>Total Budget:</b> 350,260.00 €</p> <p><b>Budget EU:</b> 280,208.00 €</p>	<p><b>Non-profit partnership ‘Theatre for a Change’, Nizhny Novgorod, Russia</b></p> <p>Contact: Anastassia Shendyapina Email: <a href="mailto:nastia@teatreperemen.org">nastia@teatreperemen.org</a> Tel.: +7 (831) 463-60-68</p> <p>Website: <a href="http://www.teatreperemen.org">www.teatreperemen.org</a></p>

	experience of two different theatrical organisations – governmental and non-governmental – that use innovative interactive methods of communicating with young audiences.		
<b>Russian - European volunteer renovation work</b>	<p>The project foresaw the organisation of a Russian-European volunteer renovation work camp in the territory of the country estate 'Voronino' (Yaroslavl region, 15 km from Rostov the Great) in summer seasons of 2008-2009. The project was implemented in the partnership between the National Fund for the Rebirth of the Russian Country Estate (Russia) and Union REMPART (France).</p> <p>Participants included young people 15-27 years old: high school students, students of architectural, historical and art universities and colleges, students of heritage management faculties, etc.</p> <p>All the restoration work was done by volunteers, having undergone specific training sessions, under the guidance of specialists and work camp leaders (Russian and European). The works covered the manor as well as the old park and the garden, particularly their clearance, repairing the drainage system and foundation strengthening.</p> <p>This project aimed to turn the attention of the inhabitants to the challenges of local heritage preservation and help the community draw benefits to the local economic and social life from the revived cultural assets.</p> <p>Also, the project involved creating a website for young people with the purpose of promoting the concept of restoration work camps and presenting the European best practices in this area. The restored manor is now used as the First Russian Country Estate Centre open to public. It hosts a museum, a small hotel, several exhibitions devoted to the phenomenon of the Russian country estate culture and to the historical landscape.</p>	<p><b>Starting date:</b> 25 December 2007</p> <p><b>Duration:</b> 24 months</p> <p><b>Total Budget:</b> 280,000.00 €</p> <p><b>Budget EU:</b> 221,220.00 €</p>	<p><b>National Fund for the Rebirth of the Russian Country Estate, Russia</b></p> <p>Contact persons: Dmitriy Oynas, Olga Shurygina, Alexander Nosov Email: <a href="mailto:usadba@fondus.ru">usadba@fondus.ru</a> Tel.: +7 495-238-81-45</p> <p>Website: <a href="http://www.fondus.ru/about">www.fondus.ru/about</a></p>
<b>MOSKONSTRUCT</b>	<p>Moskonstruct was a project carried out in cooperation between Dipartimento Interateneo Pianificazione Territoriale e Urbanistica, La Sapienza University of Rome and Moscow Architectural Institute, focused on the Russian Avantgarde Architecture heritage.</p> <p>The purpose of the project was that of informing and sensitising residents, local and national administrations and public opinion to the importance, the preservation, the recovery, the valorisation and the promotion of this architectural heritage in Moscow. The project proposed to use the instrument of contemporary art as a medium for the communication and promotion of an awareness of these buildings.</p> <p>Art becomes the tool of dialogue and exchange among cultures within the same city and amongst different cities. By beginning with works of architecture that symbolize the city of Moscow the intent was that of directly affecting the cultural, social and urban fabric of the city</p>	<p><b>Starting date:</b> February 2008</p> <p><b>Duration:</b> 20 months</p> <p><b>Total Budget:</b> 369,878.00 €</p> <p><b>Budget EU:</b> 295,865.00 €</p>	<p><b>Dipartimento Interateneo Pianificazione Territoriale e Urbanistica, La Sapienza University of Rome, Rome, Italy</b></p> <p>Contact person: Massimiliano Busti Email: <a href="mailto:moscownstruct@gmail.com">moscownstruct@gmail.com</a> Tel.: 0039 3334222130</p> <p>Website: <a href="http://w3.uniroma1.it/dptu/">http://w3.uniroma1.it/dptu/</a></p>

	<p>and providing the tools for a new interpretation of its structures and spaces.</p> <p>Moskonstruct proposed an integration of art, architecture, education and participation to encourage a new urban culture through a shared approach that involved local citizens, governments, artists, architects and theorists working in the fields of renovation, development and promotion of urban space.</p> <p>In particular the project included the following actions: the creation by local and international artists of site specific works for the city of Moscow, inspired by Russian Avantgarde Architecture; workshops activating a process of participation amongst local citizens, government bodies and the artists involved, facilitating the investigation of local social culture; a workshop involving students from the Department of Urban Planning at the La Sapienza University of Rome and students from the Moscow Institute of Architecture, focused on the study of Russian Avantgarde Architecture and an evaluation of the hypotheses for its recovery/reuse; the creation of network between artists, architects and students.</p> <p>Moskonstruct started in February 2008 and closed in October 2009 with the final exhibition and symposium.</p>		
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**IBPP-Culture 2009**

<b>Name</b>	<b>Brief Description/Overall Objectives</b>	<b>EU Funding / Duration</b>	<b>Contact</b>
<p><b>MIR Caravane 2009/10 (a European travelling theatre festival)</b></p>	<p>MIR Caravane 2009/10 was the return of a project mounted in 1989, a European travelling theatre festival that attempted to describe the changes that have happened in European Culture over the last twenty years, particularly though not exclusively, through Theatre. The project is artist led.</p> <p>The festival was retracing the tour of 1989 from Paris to Moscow via Berlin with as many of the original participants as possible. The tour highlighted the existing artistic repertoires of the participating groups, in this way we could trace how these theatres and theatre companies have evolved. The MIR Caravan 1989 took place at a most important time in the development of the European project, in 1989 there were 12 countries, in 2009 there were 27 and counting...</p> <p>As in 1989, the tour in the summer of 2010 took place in tents and outdoor spaces, with performances adapted to these most publically accessible situations. An artist's village was created in the heart of the City. As well as performances from the various theatre groups there were music, graffiti art performances and not least, conferences/round tables organised in order to access the widest possible reflection both intellectual and practical on the development of the performing arts in Europe and Russia.</p>	<p><b>Starting date:</b> August 2009</p> <p><b>Duration:</b> 12 months</p> <p><b>Total Budget:</b> 597,605.00 €</p> <p><b>Budget EU:</b> 300,000.00 €</p>	<p><b>ICE Colective (International Culture Exchanges) (France)</b></p> <p>Contact persons: John Kilby/Jean-Guy Solnon</p> <p>Email: <a href="mailto:info@mircaravan.info">info@mircaravan.info</a></p> <p>Tel.: +33 (0)6 3112 5968</p> <p>Website: <a href="http://www.mircaravan.info">www.mircaravan.info</a></p>

	Central to the project, as in 1989, was a collective creation of all the practitioners on the tour.		
<b>Kenart – European cultural bridge</b>	<p>The <i>leading idea</i> of the proposed project was to organise an international cultural festival, which was a great celebration of the wealth and diversity of culture and art of the Kenozero area (eastern part of Archangelsk region) by bringing together local and international artists, art designers, musicians, masters in handicrafts, experts in cultural revival and restoration from European Russia, the Czech Republic, Estonia and Norway.</p> <p>The <i>main objectives</i> were to increase the self-esteem and mobility of local artists and craftsmen in presenting their artwork, fostering artistic creativity and formation of a new environment for exhibiting and showing local artistic production. Leading idea was to engage local communities (especially the youth) in the preservation of local cultural traditions and to expand employment opportunities thanks to the integration of culture into the socio-economic development.</p> <p>The <i>key events of the project</i> were:</p> <ul style="list-style-type: none"> <li>• creation of two exhibitions of architectural art ‘Wooden Jerusalem’ and ‘Landscape Theatre “Northern equator”’ in an old village in Kenozero area,</li> <li>• organising master classes and workshops in artistic production for invited artists,</li> <li>• art expedition ‘KenArk’ and tour for journalists and tour-operators,</li> <li>• creating website with purpose of promoting unique cultural and natural heritage of Kenozero national park.</li> </ul> <p>It was essential that local residents were engaged in all festival activities, 14 training and master-classes for revival cultural traditions were organised.</p> <p>All the activities of the project were aimed at improving cultural co-operation between European and Russian cultural institutions and enhancing inter-cultural dialogue and knowledge of the history and cultural heritage of the peoples from different European countries. Better public access to culture and local people has encouraged appreciating their culture, the spiritual and cultural values of the region were promoted and the cultural identity of the Russian North has been strengthened. Development of new partnerships and cooperation networks in the region has activated local recourses directed to cultural tourism.</p>	<p><b>Starting date:</b> 1 March 2009</p> <p><b>Duration:</b> 18 months</p> <p><b>Total Budget:</b> 187,000.00 €</p> <p><b>Budget EU:</b> 149,000.00 €</p>	<p><b>Club of Friends of Kenozero National Park</b></p> <p>Contact person: Alexandra Shatkovskaya Email: <a href="mailto:kenkadr@atnet.ru">kenkadr@atnet.ru</a> Tel.: 007 8182 286512</p> <p>Website: <a href="http://www.kenozero-park.ru">www.kenozero-park.ru</a>, <a href="http://www.kenozerte.by.ru">www.kenozerte.by.ru</a></p>
<b>Seeds of imagination</b>	<p>With Seeds of Imagination the project partners built bridges between Russia and the EU, particularly Finland, by means of theatre and the performing arts. It targeted performing arts professionals including actors, directors, writers, designers, producers, critics, students, translators, etc.</p> <p>The <i>project’s objectives</i> were:</p> <ul style="list-style-type: none"> <li>• to establish a strong partnership based on the exchange of skills, experiences and</li> </ul>	<p><b>Starting date:</b> 1 March 2009</p> <p><b>Duration:</b> 18 months</p> <p><b>Total Budget:</b></p>	

	<p>knowledge,</p> <ul style="list-style-type: none"> <li>• to create opportunities for intercultural dialogue as the basis for future cooperation between Russian and Finnish theatre professionals and institutions,</li> <li>• to promote European values and help shape identities,</li> <li>• to disseminate information and knowledge about Finnish and Russian theatre and to provide access to texts, productions, venues, training and people from Russia and Finland,</li> <li>• to facilitate and encourage mobility across national as well as cultural borders.</li> </ul>	<p>375.000,00 €</p> <p><b>Budget EU:</b> 300.000,00 €</p>	
<p><b>ArchStoyanie 2009 – Festival of landscape objects in Nikola-Lenivetz village</b></p>	<p>The project was aimed at supporting the conception of an open-air museum in Russia based on the best European and Russian experience and innovational technologies. It foresaw a unique open-air landscape festival in Nikola-Lenivetz village of Kaluga region in July 2009. The project was also focused on uniting professionals in landscape design, architecture and media from the EU and Russia, working with landscape objects and platforms and using innovative creative practices (architects of new formation, concerned with focusing on inter-disciplinary connections). At the same time it covered the topics of testing new methods of working with landscape, development of infrastructure of the open-air museum and creation of educational interactive platform via regular organisation of master-classes, seminars and round-table discussions for professionals and territory development specialists.</p> <p>This project targeted professional community, media artists, architects, professional students, local authorities, local population and inhabitants of villages around Nikola-Lenivetz.</p> <p>The festival accomplished master-classes, workshops and professional exchange tours to France and the Netherlands. This project was a unique experience for both Russian and European participants. European artists had an opportunity not only to exhibit their projects, but also to share experience of media technologies implementation as well as to arise interest and stimulate creative energy for forming of new generation of architects and artists, practicing this type of art in Russia. For Russian participants this project had a strong educational basis and opened a perspective to more profound analyses of Nikola-Lenivetz village landscape and organisation of the territory of the forming open-air museum and developing of its infrastructure. The project included itinerary photo exhibition and publication of a catalogue.</p>	<p><b>Starting date:</b> 19 December 2008</p> <p><b>Duration:</b> 17 months</p> <p><b>Total Budget:</b> 344,432.70 €</p> <p><b>Budget EU:</b> 224,105.30 €</p>	<p><b>Non-commercial partnership ‘Project Nicola-Lenivets’ (RF)</b></p> <p>Contact person: Anton Kochurkin Email: <a href="mailto:arch@stoyanie.ru">arch@stoyanie.ru</a> Tel.: +74952541728</p> <p>Website: <a href="http://www.arch.stoyanie.ru">www.arch.stoyanie.ru</a></p>
<p><b>Russian-European Short Films Festival ‘27+One’</b></p>	<p>By presenting films from different EU countries as well as Russian films within one festival, the Russian- EU short films festival helped to improve the rather low level of cooperation within the film industry of Europe and Russia.</p> <p>Except for cinema, most artistic disciplines, like theatre, contemporary art, photography, dance, opera, have had established annual festivals in Russia with a strong European dimension. Festivals have been and still are unique opportunities to see works of art that would otherwise</p>	<p><b>Starting date:</b> 5 January 2009</p> <p><b>Duration:</b> 12 months</p> <p><b>Total Budget:</b></p>	<p><b>Thaleia Productions (France)</b></p> <p>Contact person: Jean-Philippe Reza Email: <a href="mailto:thaleiaproductions@noos.fr">thaleiaproductions@noos.fr</a> Tel.: + 33611744809</p>

	<p>be only visible in their country of origin, and therefore play a strong role in promoting the circulation of works and artists, the dialogue of cultures and their economic impact.</p> <p>The Film Festival is a Russian-European cultural project jointly developed and carried out between Thaleia and Pixies in France and Cinemateka in Russia. It aimed at cultural exchanges in the field of cinema, and included a film festival, master classes, round tables, publication of a catalog and material, with the idea to increase professional exchanges, aiming at the development of civil society and cultural partnerships.</p> <p>The specific objectives of '27+One' ('27' standing for the EU countries and 'One' for Russia) were:</p> <ul style="list-style-type: none"> <li>• to focus on short films as an art form in itself,</li> <li>• to improve exchanges between European and Russian filmmakers and producers,</li> <li>• to enlarge and strengthen the cinema network between Europe and Russia</li> <li>• to identify, connect and promote the talents of today and tomorrow.</li> </ul>	<p>450,000.00 €</p> <p><b>Budget EU:</b> 300,000.00 €</p>	
<p><b>Creation of a model Theatrical Centre to support the development of independent cultural activities for people with special development needs in Moscow and Pskov regions</b></p>	<p>People with special development needs (people with various disabilities) can and should play an active part in the socio-cultural life of the society. With this aim a model of a 'special' Theatrical Centre was created within the framework of a project launched in Moscow and Pskov – later on this model may be transmitted to other regions of Russia.</p> <p>Two Russian entities were taking part in the project: the regional public organisation 'KRUG' (Moscow) that has more than 20 years of practical experience of supporting the creativity of people with special development needs and dealing with their social and cultural rehabilitation, and the rather young Association of autistic children 'Me and You' (Pskov). The EU side was represented by 'Das Blaumeier-Atelier' (Bremen) – one of the first organisations in Germany that provided people with special development needs an opportunity to get engaged into creative and artistic activities.</p>	<p><b>Starting date:</b> 15 January 2009</p> <p><b>Duration:</b> 18 months</p> <p><b>Total budget:</b> 243,000.00 €</p> <p><b>EU budget:</b> 194,000.00 €</p>	<p><b>Regional Public Organisation for social-creative rehabilitation of children and youth with development disabilities and their families 'KRUG' (Moscow, Russia)</b></p> <p>Contact person: Tatiana Tourkina Email: <a href="mailto:mail@roo-kroog.ru">mail@roo-kroog.ru</a>, <a href="mailto:lydya123@mail.ru">lydya123@mail.ru</a>, <a href="mailto:regoo.krug@gmail.com">regoo.krug@gmail.com</a> Tel: (+7 499) 780 67 26, (+7 919)722 19 69</p> <p>Website: <a href="http://www.proteatr.ru">www.proteatr.ru</a>, <a href="http://www.roo-kroog.ru">www.roo-kroog.ru</a></p>
<p><b>Celtic Cossack Connections</b></p>	<p>Celtic Cossack Connections was a cultural project with an artistic remit covering music and educational activities. The lead partner was the Royal Scottish Academy of Music and Drama (RSAMD) in collaboration with the Rostov State Rakhmaninov Academy (RSRA). In addition associate partners included the Russian Cultural Centre, Glasgow (RCC), Scottish Opera (SO), and the Rostov State Musical Theatre (RSMT).</p> <p>The project had clear aims which were to provide a transferable model for EU-Russian networking and foster cooperation and cultural mobility amongst national cultural institutions.</p>	<p><b>Starting date:</b> 5 January 2009</p> <p><b>Duration:</b> 18 months</p> <p><b>Total Budget:</b> 260,008.00 €</p>	<p><b>Royal Scottish Academy of Music and Drama (RSAMD) (UK)</b></p> <p>Contact person: Elaine Whyte Email: <a href="mailto:e.whyte@rsamd.ac.uk">e.whyte@rsamd.ac.uk</a> Tel.: +44 141 270 8306</p> <p>Website: <a href="http://www.rsamd.ac.uk">www.rsamd.ac.uk</a></p>

	<p>It had been envisaged that the sustainable benefits would last way beyond the activities and time parameters of the project itself. It had been envisaged that the wider positive implications of the project would be social, educational and economic.</p> <p>Some of the activities occurring as part of the project were:</p> <ul style="list-style-type: none"> <li>• Joint fully Staged Operatic Productions in Russia and Scotland,</li> <li>• Workshops and Masterclasses,</li> <li>• Jazz Performances,</li> <li>• Traditional Performances,</li> <li>• Community Outreach Projects for Young People,</li> <li>• Development of skills (technical/production/performance),</li> <li>• Developing earning capacity,</li> <li>• Increasing and encouraging access to the arts.</li> </ul> <p>Glasgow and Rostov have been actively and productively twinned for more than 20 years, this project aspired to develop and deepen the existing links by opening up concepts of identity and heritage as well as creative innovation. In fact Scotland and Russia have deep bonds of culture which stretch back over 300 years.</p>	<p><b>Budget EU:</b> 200,000.00 €</p>	
<p><b>‘Wojna I Mir/War and Peace’ Festival of Humanities &amp; LETTERRA Portal for Contemporary Intercultural Communication and Interaction</b></p>	<p>The project ‘Wojna I Mir... &amp; LETTERRA’ of Civitas Russia (Moscow) and Lettre International (Berlin) aimed at providing a joint platform for international, interdisciplinary, intellectual discussion on the basic problems of contemporary culture. Its objective was to introduce an independent European intellectual platform and the Russian cultural scene to each other.</p> <p>The portal has provided the presentation of the Lettre International archive, to which outstanding artists, writers, journalists, poets and scientists from all over the world contributed over a period of more than 20 years. Which would also get further developments within Russian Lettre web-site (<a href="http://www.letterra.org">www.letterra.org</a>) activities.</p> <p>The structural topics that we suggested to the Russian and international authors for analysis, discussion and artistic presentation were dealing with different sides of the modern worlds’ complexities: the problems of ‘Stalinism’ and ‘Perestroika project’; of ‘United Europe’ &amp; the ‘Third World’; the crises of global bank system &amp; of university; of the place and functions of contemporary art on the world &amp; local scenes; of the ‘post-ideological’ époque and the ‘return of religion’. These themes will be introduced by the Russian intellectuals, philosophers, journalists, poets, writers, sociologists and artists in open dialogue with their western &amp; eastern colleagues.</p>	<p><b>Starting date:</b> 1 March 2009</p> <p><b>Duration:</b> 16 months</p> <p><b>Total Budget:</b> 129,994.30 €</p> <p><b>Budget EU:</b> 100,485.10 €</p>	<p><b>Civitas Charity Foundation (Moscow)</b></p> <p>Contact persons: Mr Evgeny Belyakov ; Mr Oleg Nikiforov Email: <a href="mailto:zbelyakov@yahoo.com">zbelyakov@yahoo.com</a>; <a href="mailto:letterra@gmail.com">letterra@gmail.com</a> Tel: +79263704012 ; +79262582859</p> <p>Website: <a href="http://www.letterra.org">www.letterra.org</a></p>
<p><b>European Accents in Perm</b></p>	<p>The core of this project was to create lively and sustainable partnerships among artists, cultural managers and cultural institutions from the cities of Perm and the European Capitals of Culture</p>	<p><b>Starting date:</b></p>	<p><b>MitOst e.V., Germany</b></p>

	<p>2010 Duisburg (part of Ruhr2010) and Pécs.</p> <p>To the two 2010 European Capitals of Culture this project offered a unique opportunity to present themselves and some of the best innovative and creative art projects in Perm. For the Perm City Council this project was seen as a milestone within the long-term plan of initiating strategic organisational development among the cultural institutes by strengthening the international and crosssectoral links of local artists and developing innovative interdisciplinary formats and projects. The artists, cultural managers and cultural institutions from Perm, Duisburg and Pécs were invited to work together on new projects and to present the results at the festival 'European Accents', which took place in August 2010 in Perm.</p> <p>In particular the project included the following actions:</p> <ul style="list-style-type: none"> <li>• network meetings,</li> <li>• trainings for cultural managers,</li> <li>• artistic coproductions,</li> <li>• presentation of best practice projects from Pécs and Duisburg at the festival 'European Accents' in Perm,</li> <li>• presentation of the results in Duisburg and Pécs.</li> </ul>	<p>1 March 2009</p> <p><b>Duration:</b> 18 months</p> <p><b>Total Budget:</b> 343,409.60 €</p> <p><b>EU budget:</b> 232,409.60 €</p>	<p>Contact person: Darius Polok Email: <a href="mailto:darius.polok@moe-kulturmanager.de">darius.polok@moe-kulturmanager.de</a> Tel: +49 30 31517487</p> <p>Website: <a href="http://www.mitost.org">www.mitost.org</a></p>
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#### B. List of EC financed finished culture projects/programmes in Russia (after 2010)<sup>79</sup>

IBPP-Culture			
Name	Brief Description/Overall Objectives	EU Funding / Duration	Contact
<p><b>RESPECT: Comics for Tolerance</b></p>	<p>The <i>theme of the project</i>: tolerance, which was treated in comic strips and spread in small booklets throughout Russia. The culmination of the project was the KomMissia festival in 2012 that was run under the title 'RESPECT' and was overall dedicated to the theme of tolerance. The events included 15 exhibitions in the RF regions, master classes, open discussions with the participation of teachers and HR activists and a large programme of publications of comics.</p> <p>The <i>European dimension</i> of the project is impressive: artists, publishers, curators and event</p>	<p>260,000 €</p> <p><b>18 months</b> February 2011- July 2012</p>	<p><b>Goethe-Institut, Moscow branch</b></p> <p>Contact person: Olga Wostrezowa Email: <a href="mailto:wostrezowa@moskau.goethe.org">wostrezowa@moskau.goethe.org</a> Tel: +7 495 936 2457 ... 60 Website: <a href="http://www.goethe.de">www.goethe.de</a>;</p>

<sup>79</sup> Information provided by the EU Delegation.

	<p>managers from ten European countries were involved. 14 Russian regions welcomed exhibitions, master classes and open and interactive discussions. Eight Russian comics' artists, 13 artists from the EU, one from Ukraine and one from Turkey published and exhibited their stories. According to the organisers, approximately 25,000 people attended the project events.</p> <p>The project created a very creative and informative tri-lingual web-site: <a href="http://www.respect.com.mx/">http://www.respect.com.mx/</a>.</p>		<a href="http://www.goethe.de/">www.goethe.de/</a>
<p><b>Disappearing Masterpieces</b> CRIS 2010/246-034</p>	<p>The project aimed to improve the conservation of unique cultural monuments of Russian wooden architecture, a lot of which are not sufficiently preserved.</p> <p>The project focused on attracting the wider public and stakeholders' interest to wooden cultural monuments. The main project event was the creation of the photo-exhibition 'Disappearing masterpieces', presenting a number of unique European and Russian wooden monuments, addressing major problems regarding their preservation and explaining how by appropriate restoration some of these monuments were saved from destruction. Ceremonial opening of the exhibition was arranged in Prague, afterwards, the exhibition was displayed in Archangelsk, Petrozavodsk, Vologda, Izhevsk and Moscow.</p>	<p>224,000 €</p> <p><b>18 months</b> September 2010 – March 2012</p>	<p><b>Foundation of maintenance of wooden architecture monuments, Moscow</b></p> <p>Contact person: Igor Shurgin Email: <a href="mailto:carency@yandex.ru">carency@yandex.ru</a>, <a href="mailto:helpzodchestvo@gmail.com">helpzodchestvo@gmail.com</a> Tel.: + 7 499 579 34 59</p>
<p><b>Cultural Outpost</b> CRIS 2010/248-234</p>	<p>The objective of the action was to create an innovative platform for communications of local community, business and heritage professionals at a cultural heritage site, and to present best European and Russian practices used for cultural monuments revival and their integration into social and cultural life.</p> <p>The action aimed at establishing regional cultural and educational center – 'Cultural Outpost' – at the site of Znamenskoye-Rayok, a unique estate complex of the 18<sup>th</sup>-19<sup>th</sup> centuries, created in Tver Oblast by a famous Russian architect Nikolay L'vov.</p>	<p>203,065 €</p> <p>October 2010 – April 2012</p>	<p><b>National Fund for the Rebirth of the Russian Country Estate, Moscow</b></p> <p>Contact person: Olga Shurygina Email: <a href="mailto:usadba@fondus.ru">usadba@fondus.ru</a> Tel.: +7 499 238 08 26</p>
<p><b>Know the Other</b> CRIS 2010/248-332</p>	<p>The project 'Know the Other' aimed at creating a new space within the Perm festival – a European platform that will present 50 of the best European films produced in the last 10 years. Meetings between Russian and European filmmakers, producers and distributors were organised to stimulate collaborations and the diffusion of European documentary films in Russia. One of the priorities of the project was to integrate and to use new means of communication, in order to improve and democratise the access to documentary films, which are some of the most important sources of information.</p>	<p>290,000 €</p> <p><b>12 months</b> September 2010 – September 2011</p>	<p><b>Good &amp; Bad News, Brussels, Belgium</b></p> <p>Contact persons: Lubomir Gueorguiev, Zlatina Rousséva Email: <a href="mailto:gbn@chello.be">gbn@chello.be</a> Tel.: +32 2 245 60 95</p> <p>Website: <a href="http://milleniumediton.org/">http://milleniumediton.org/</a></p>
<p><b>Revived Historical and Hanseatic Links for Modern</b></p>	<p>The project was aimed at increasing the efficiency of cultural positioning of 12 Russian historical cities which are the members of the European network for cultural cooperation 'The City League</p>	<p>264,639 €</p> <p><b>18 months</b></p>	<p><b>Pskov regional public organisation 'Lake Peipsi Project'</b></p>

<p><b>Culture Management/'HansaLinks'</b> CRIS 2010/244-916</p>	<p>THE HANSE', uniting 175 cities and towns from 16 countries of Europe.</p> <p>The project implementation allowed to more effectively represent the cultural heritage and potential of the Russian Hansa in Russian and European cultural spaces, to give new impetus to interregional and cross-border Hanseatic cooperation, to provide assistance in modernisation of cultural strategies and in preparation of up-to-date instruments for cultural branding of the Russian participating cities. In the project frameworks an intensive capacity building programme for cultural managers was carried out with the active involvement of German and Baltic experts – more than 200 participants from all 13 Russian Hanseatic Cities were trained during the project educational events.</p>	<p>September 2010 – March 2012</p>	<p>Contact person: Olga Vassilenko Email: <a href="mailto:peipsi_project@yahoo.com">peipsi_project@yahoo.com</a> Tel.: +7 8112 720688</p>
<p><b>Europe through the eyes of Russians. Russia through the eyes of Europeans</b> CRIS 2010/248-337</p>	<p>The project aim was to broaden and deepen mutual understanding between the musical cultures of Russia and nine countries of the EU. Its role was to promote, foster and maintain contemporary music in Russia in its closest connection with the rich contemporary music culture of nine European countries chosen for the project. The project was organised in a form of a cycle of nine concerts of contemporary music by Russian and European composers given in the Rakhmaninov Hall of the Moscow Tchaikovsky Conservatory. For each of the nine programs, there were two new compositions commissioned by two composers – one from the guest European country, and the other from Russia, the host country. In line with the concept on which this entire project was based, the European composer's piece was connected to a Russian theme – Russian culture, history, language, art, etc., whereas the composition by the Russian composer was connected with a theme or themes from the corresponding European country.</p>	<p>254,430 € <b>18 months</b> October 2010 – April 2012</p>	<p><b>Moscow P.I.Tchaikovsky Conservatory</b> Contact person: Vera Serebriakova Email: <a href="mailto:vera.serebriakova@ccmm.ru">vera.serebriakova@ccmm.ru</a> Tel: +7 495 690 5181  Website: <a href="http://www.mosconsrv.ru">www.mosconsrv.ru</a>, <a href="http://www.ccmm.ru">www.ccmm.ru</a></p>
<p><b>Museum token</b> CRIS 2010/246-037</p>	<p>One of the main project objectives was to create a range of Russian souvenirs with a local specific character based on museum resources and archives and involving experience of European partners. In this project the Association of Cultural Managers consolidated and coordinated efforts of all participants of the process: museum-designer/artist-producer-retailer-customer. An important target group and beneficiaries of the project were regional museums performing new functions in the market: to create new images of the territory, to become centres of communication, develop tourist routes, etc. Results were presented at the final exhibition forum. The project strengthened the network of Russian museums. Due to its regional focus the project was very attractive for small and medium European museums since they would like to work in Russia but big federal museums like the Tretyakov Gallery or Hermitage are not interested in small partners. One of the most material and sustainable project outcome is setting up MuseumProm Ltd – an organisation to help museums to develop identity, to design relevant and demanded souvenirs.</p>	<p>298,865 € <b>17 months</b> October 2010 – March 2012</p>	<p><b>Association of cultural managers (ACM), Moscow, Russia</b> Contact person: Elizaveta Fokina Email: <a href="mailto:manager.amcult@gmail.com">manager.amcult@gmail.com</a> Tel: +7 499 238 81 45  Website: <a href="http://www.amcult.ru">www.amcult.ru</a></p>
<p><b>FACTORIES OF THE</b></p>	<p>In 2008-09 the Dance Agency TsEKh has implemented a project aimed at Russian-European exchange in the field of conversion of industrial complexes into new territories of culture. The</p>	<p>369,935 €</p>	<p><b>Dance Agency TsEKh</b></p>

<b>IMAGINATION II</b> CRIS 2010/244-910	phase II of this action explored different art-residency programmes implemented by European and Russian new centres particularly in contemporary performing arts including contemporary dance and theatre, experimental music and live-art. Special focus was placed on an ancient town, Kostroma, which recently appeared on the map of the Russian contemporary performing arts. The activities included: exchange workshops, co-productions in Kostroma and Moscow; EU-Russia conference on art-residency programmes; festival of contemporary performing arts in Kostroma. The project had also a strong logical link with the EU-funded Intradance project: Dialogue Dance from Kostroma was one of the seven participants that created pieces of contemporary dance.	November 2010 – May 2012	Contact person: Elena Tupyseva Email: <a href="mailto:info@tsekh.ru">info@tsekh.ru</a> Tel.: +7 499 221 07 57  Website: <a href="http://www.tsekh.ru">www.tsekh.ru</a>
<b>Investing in People – Macro projets DCI-HUM</b>			
<b>Cultural landscapes:  traditions for development</b> CRIS 2011/271-997	<p><i>The overall project objective was:</i> to contribute to the creation of enabling environment (institutional, economic and regulatory) conducive to better governance of cultural landscapes (CLs) as vectors for sustainable socio-economic development within national parks (NP) and open-air museums (OAM) of Russia and Belarus.</p> <p>The project did so by (1) strengthening the capacities of NPs, OAMs and other CL actors and building up a cross-regional professional network for enhancing CL governance; (2) contributing to improving legislation and policy on CLs; and (3) incorporating effective and participatory CL management approaches at 3 pilot NPs.</p>	390,233 €  <b>24 months</b> November 2011 – November 2013	<b>Center Zapovednik</b>  Contact person: Elena Pecheritsa Email: <a href="mailto:evpecherica@gmail.com">evpecherica@gmail.com</a>  <a href="http://www.wildnet.ru">www.wildnet.ru</a>
<b>CUIDAD</b>			
<b>Save Urban Heritage</b> CRIS 2010/244-910	<p><i>Overall objectives:</i></p> <ol style="list-style-type: none"> <li>1. To preserve, rehabilitate and valorise the urban, architectural and cultural heritage of Constructivism and Avant-garde of the 20s and 30s;</li> <li>2. To make policy makers and citizens aware of local development advantages of the urban preservation and valorisation;</li> <li>3. To develop new methods of conservation and valorisation of heritage and promoting dialogue between local administrations and experts, investors, citizen and universities;</li> <li>4. To promote the creation of public-private partnerships in the process of urban heritage conservation and valorisation;</li> <li>5. To support processes of entrepreneurship in the urban heritage sector with the goal of bringing out the investment’s potential for urban heritage conservation and valorisation, encouraging marketing policies and cultural activities for the local economic development;</li> <li>6. To identify specific tools of governance aimed at promoting urban heritage as important drivers for the growth and socio-economic local development, in order to ensure sustainable development in the social, economic and environmental dimension.</li> </ol> <p><i>Specific objective:</i> developing a replicable model of prevention, safeguarding, valorisation and</p>	649,814 €  <b>24 months</b> November 2011 – July 2012	<b>Non-commercial partnership  Commune di Roma –  DIPARTAMENTO IV POLITICHE  CULTURALI E DELLA COMUNICAZIONE</b>  <a href="http://www.saveurbanheritage.eu">www.saveurbanheritage.eu</a>

	promotion of the architectural and cultural heritage of 1920s Constructivist and Avant-garde architecture and the urban fabric of the cities of Moscow and Kiev.		
<b>Non-state Actors and Local Authorities Programme for the Baltic Sea Region</b>			
<b>Listening to Architecture, Composing Spaces. Baltic network of Design, Architecture and Music</b> CRIS 2011/276-685	The project helped to introduce in Russia the best European experiences in the fields of environment friendly architecture, design of public spaces for disabled people and design for children through a number of activities: study visits of Russian professionals to EU partner countries, educational programmes for Russian children and students with EU experts and professionals (lectures and workshops), realisation of a number of students projects for disabled people in the municipal cultural institutions.	298,074 € <b>26 months</b> December 2011 – January 2014	<b>The St Petersburg PRO ARTE Foundation for Culture and Arts (Russia)</b> Contact person: Elena Kolovskaya Email: <a href="mailto:office@proarte.ru">office@proarte.ru</a> Tel.: +7 (812) 2330553 Website: <a href="http://www.proarte.ru">www.proarte.ru</a>
<b>Common History in the past – for the common future</b> CRIS 2011/276-688	<i>The overall objective</i> of the project was to facilitate cooperation in the field of culture between the Russian Federation (Great Novgorod region, Staraya Ladoga), Sweden and Denmark based on the common rich historical background from Viking époque. To raise the awareness of the Russian and North-European citizens about common historical roots and rich cultural heritage is one of the Project's tasks.	287,004 € <b>24 months</b> December 2011 – December 2013	<b>Association for Cooperation with North Europe Countries 'Norden'</b> Contact person: Daria Akhutina Email: <a href="mailto:norden@norden.spb.ru">norden@norden.spb.ru</a> Phone: +7 812 272 01 34
<b>Promoting event management training programme as a resource for development of cultural industries and tourism in the North West Russia</b> CRIS 2011/263-420	The project was undertaken to contribute to the capacity building in training professionals in the field of cultural industries/event management in the NW part of Russia. It expected to attain this goal mainly by developing and running study modules for students/in-service training programme for event managers working in the NW Russia to improve the relevant competences and skills, and also by piloting the models of so-called 'Campus Festival' in Petrozavodsk and St Petersburg as a tool for promotion of the students' diploma works and ideas into the cultural life of territories.	294,707 € <b>24 months</b> January 2012 – January 2014	<b>Karelian regional institute of management, economics and law of Petrozavodsk State University (Russia)</b> Contact person: Denis Pyzhikov, Head of Development Email: <a href="mailto:info@krimel.karelia.ru">info@krimel.karelia.ru</a> Tel.: +7 8142 76 33 41 Website: <a href="http://krimel.karelia.ru/">http://krimel.karelia.ru/</a>

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