

EU – Russia Cultural Relations

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This article analyzes the link between culture and diplomacy between Russia and the European Union, and shows the importance of cultural relations. It examines the common space of science, education and culture introduced at the 2003 EU – Russia Summit in St. Petersburg and the application of the principles of this concept that were established at the 2005 EU – Russia Summit in Moscow. It then considers EU – Russia collaboration on humanitarian action and the challenges that both parties face in this sphere. It also explains the formation of EU domestic and foreign cultural policy, and the role of European institutions and states in cultural affairs and diplomacy, as well as key elements and mechanisms of contemporary Russian foreign cultural policy. In addition, the article focuses on the European side of post-Soviet EU – Russia cultural relations. This cultural collaboration is defined as a competitive neighbourhood. EU and Russian interests collide: while Europeans try to promote their values, norms and standards within the framework of the European Neighbourhood Policy, Russia seeks to culturally influence and engage in this region for geostrategic and historical reasons. Finally, the article assesses the prospects for the EU – Russia cultural relations and emphasizes the role of ideology in improving such relations.

Key words: culture, diplomacy, Russia, European Union (EU), European Partnership, European Neighbourhood Policy, humanitarian

Culture and diplomacy

International relations and the dialogue among civilizations cannot be imagined without culture. With policy and economy, culture forms a classic triad of factors that determine the nature of a government's foreign activities and are an integral and unalienable part of the geopolitical strategy of any country. The comprehensive and effective development of international cultural relations contributes to the protection of the related interests of a state, and its society and individuals.

Cultural diplomacy is an important diplomatic activity for many countries. Countries that base their foreign policy on the principles of peaceful coexistence and goodwill use cultural diplomacy to promote their cultural heritage, including their national achievements in culture, science and education. Cultural diplomacy also serves applied objectives such as strengthening geopolitical positions or solving foreign policy and economic problems.

The world has become more interdependent, thanks to globalization. At the same time, new problems and challenges have arisen that are common to all humankind. On the one hand, global interdependence among national economies has increased, while, on the other hand, the gap between the standards of living in developed and developing countries has grown. As a result, global society today faces a new challenge that requires new effective strategies for

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dialogue to foster mutual understanding. Cultural diplomacy, as one such strategy, has broad potential for negotiations; dialogue strategies, which include a cultural component, can minimize the “friend-or-foe” principle that can divide human society, can bring together national cultures, can promote mutual understanding and can intensify the multilateral dialogue among countries.

Cultural diplomacy can be considered a public institution that temporarily transmits values to other countries to promote peace and understanding between peoples [Gurbangeldyev, 2012]. One traditional form is the organization of international and regional exhibitions, forums, festivals and conferences. Cultural diplomacy as a diplomatic activity is related to the use of culture as an object and a means to achieve the fundamental goals of a state’s foreign policy, the expression of its national interests and the creation of a favourable image of that state abroad. Hence, as an instrument of foreign policy, culture may have a destabilizing effect on the international system in general and on the nature of international relations in particular [Lebedeva, 2012].

Relations between Russia and the European Union occur not only in the spheres of policy and economy, but also in the cultural sphere. A cultural component helps identify similarities and differences between Russian and European societies and directly or indirectly affects the overall character of Russian-European relations. Cultural ties between Russia and the EU bring the two parties together on some key issues of bilateral cooperation, and deepen understanding, mutual respect and the mutual acceptance of ideas, values and cultural differences. However, Russian-European dialogue encounters cultural and civilizational difficulties in both the EU and Russia [Loginov, 2008, pp. 274–5].

As a political entity the EU has not decided on common basic social and political values. The European identity remains in an early stage of formation, and the prospects of forming a supranational European identity become increasingly vague. In other words, on the part of the EU, Russian-European cultural dialogue is hampered by the fact that EU countries do not always recognize a universal European culture and assert the primacy of their individual national cultures within the common European culture.

In Russia, there is also no public consensus on key social, political, cultural and civilizational values and beliefs. Russia does not identify itself fully with either the West or the East, and claims a unique place among world cultures and civilizations. Thus, there is a certain value gap between Russia and the EU that destabilizes their bilateral relations in the cultural sphere and, as a result, adversely affects the overall character of Russian-European political and economic dialogue. In addition, cooperation between Russia and the EU is politically motivated: Russia’s natural resources are important for Europe, and Russia needs European technologies, high-tech products and investments. Cultural factors in relations between Russia and the EU are secondary to the political agenda and economic ties. However, under certain conditions, cultural diplomacy can both improve and worsen the bilateral dialogue.

The common space of science, education and culture

At present, relations between Russia and the EU develop along the concept of four “common spaces,” which were agreed upon at the EU – Russia Summit in St. Petersburg in May 2003. “Road maps” were developed at the Moscow EU – Russia Summit in May 2005 as special tools for implementing the common spaces concept.

The four common spaces cover the following areas:

- the economy, including environmental issues;
- freedom, national security and justice;

- international security; and
- research and education, including cultural aspects.

The fourth common space, which includes science, education and culture, is regarded by many experts as the most promising area of Russian-European cooperation [Busygina, 2013, p. 50–51]. It is considered the least controversial and the most useful and practical for both parties. It strengthens cultural, scientific and educational ties through various exchange programs, which reinforce the combined intellectual potential of the parties, allow to stable contacts to be maintained and improve understanding between Russians and Europeans.

Indeed, Russia – EU cooperation on science, education and culture benefits both parties. Russia, as the successor to the USSR, holds leading positions in many scientific fields, such as rocket science, nuclear energy, and the development and use of outer space. Russian classical literature, music and art are not only part of European cultural heritage, but also belong to the world. Europe, in turn, is a global leader in technical and computer innovation and has huge creative, scientific and educational potential. Therefore, the development of a variety of forms of integration and cooperation between Russia and the EU in science, education and culture has a solid foundation of mutual benefit and interest. However, cultural cooperation is often burdened by political crises that introduce an element of instability in the partnership of Russia and the EU.

The road map that guides Russia – EU relations in the common space of research, education and culture is divided into three parts [Entin, 2006]. The first part is devoted to cooperation in fields of academic research, science and technology. Tasks that Russia and the EU have to accomplish in this area include constructing in Russia and Europe a society based on knowledge, increasing competitiveness, sustaining high rates of economic development, modernizing national economies and improving the efficiency of venture activities. Particular attention is paid to ensuring organizational cooperation. A permanent partnership council acts as the supreme body for coordination and decision making. At the working level, there is a EU – Russia joint committee, formed under the Agreement on Cooperation in Science and Technology signed in 2000 and extended in 2003. This part of the road map emphasizes the importance of sustaining existing national, regional and international research programs, such as the framework programs of the EU, the International Association for the Promotion of Cooperation with Scientists from the Independent States of the Former Soviet Union (INTAS), the International Science and Technology Centre (ISTC), the Technical Assistance to the Commonwealth of Independent States (TACIS) program, and the Eureka and Russian federal research programs. It expresses the hope that these programs can form the basis for a common space of research between Russia and the EU.

The second part of the road map addresses building a common educational EU – Russia space. In the field of higher education, cooperation between Russia and the EU focuses mostly on the Bologna Process. For this reason, the agenda here is determined by the requirements of the reforms in the participating countries. Although the Bologna Process is voluntary, it will gradually transform the Russian system of higher education. Most universities have introduced bachelor and master degrees, and some universities have switched to the European system of credits, introduced a module-based education system, started to support various joint programs for EU academic mobility (for example, the Erasmus Mundus program), issued a European supplement to the diploma of higher education and introduced quality control for higher education (with ranking systems for students and professors). However, Russia has not yet switched to a single degree of doctor of philosophy (PhD). The institutional implementation of this second part of the road map lies in holding regular EU – Russia ministerial meetings and international meetings of the Bologna Process.

The third part of the road map touches on the EU – Russia cooperation in the field of culture. One drawback is that neither party recognizes the feasibility of establishing specific control mechanisms and institutional bodies, which makes it difficult to create a common cultural space. In 2006 Russia proposed a permanent partnership council for culture. The EU's governing bodies are still considering this proposal. The objectives of Russia – EU cultural cooperation include improving the knowledge of each other's culture, strengthening the European identity and searching for bilateral synergies in the field of culture.

In general, the road map for the common space of science, education and culture is rather vague and very general, and its role should not be exaggerated. The document has no force to bind the parties formally. Nonetheless, it should not be underestimated, since it represents the common view of Moscow and Brussels on how Russian-European cooperation should look like. In addition, the road map is compact, logical and easy to understand. As a goal, the preamble states that Russia and the EU should use their rich intellectual heritages and the knowledge gained throughout generations to promote economic growth and enhance the competitiveness of their economies, as well as to assist networking and academic exchanges [Entin, 2006]. The fact that the main task is to improve economic ties confirms the applied character of this common space. In other words, the political elites of Russia and the EU use culture and science as a means to achieve other political and economic goals.

Apart from building a common space of science, education and culture with the EU, Russia actively develops bilateral cultural relations with individual EU members. However, not all EU countries show equal interest in cooperating with Russia. Thus, the 28 members can be divided into five groups depending on what position they hold in relation to Russia [Loginov, 2008, p. 264]. The first group is called *Trojan horses*, and includes Cyprus and Greece. These countries, which have economic, cultural and religious affinities with Russia, support close ties and a positive attitude toward Russians. The second group is called *pragmatic friends*. This group consists of Austria, Belgium, Bulgaria, Hungary, Luxembourg, Malta, Portugal, Slovakia, Slovenia and Finland. Countries from the second group are loyal to Russia and closely economically associated with it, but sometimes can act unfriendly. The third group is called *concerned pragmatists* and comprises the United Kingdom, Denmark, Ireland, Latvia, the Netherlands, Romania, Sweden, the Czech Republic and Estonia. These states benefit from cooperation with Russia, but do not like its dominance in bilateral relations. The fourth group is called *strategic partners*. This group includes Germany, Spain, Italy and France, which maintain strategic relations with Russia based on their objectives and benefits. Finally, the fifth group is *soldiers of the Cold War*, and consists of Lithuania and Poland. These two countries do not welcome building long-term partnerships with Russia, but due to their close proximity to the Russian border are forced to cooperate with Russians.

EU – Russia humanitarian cooperation

One component of cultural diplomacy is humanitarian cooperation. The EU and Russia define humanitarian cooperation differently [Zonova, 2013]. Europeans understand measures aimed at combating human rights abuses and violence, and assisting in emergency situations. In Russia humanitarian cooperation covers a wide range of activities, including the establishment of cultural relations, intercivilizational dialogue and the dialogue among civil societies, as well as the maintenance of ties with compatriots who live abroad. Despite these differences in interpretation, Russian-European relations in the humanitarian sphere have developed quite successfully. Russia and the EU cooperate in combating organized crime, drug trafficking, the financing of terrorist organizations, illegal migration and cybercrime. Russian authorities support the

creation of a common European legal space and a unified system for protecting human rights on the basis of the European Convention on Human Rights and Fundamental Freedoms signed in Rome in 1950.

Russian-European humanitarian cooperation is carried out to some degree in the road map for the common space of freedom, security and justice. The rationale is explained by the fact that Russia and the EU face common challenges (terrorism, international crime, illegal migration, human trafficking and drug trafficking), an adequate response to which implies the need to work together not only at the level of civil society but also within a special judicial and legal framework. So far, the highest achievements in the common space of freedom, security and justice include the entry into force of the simplified visa regime (an agreement signed in 2011) and the agreement on readmission in 2007. At the same time both sides are convinced that the pursuit of security should not create barriers to legitimate interaction between civil societies in Russia and the EU. To encourage direct dialogue, at the 2003 EU – Russia St. Petersburg Summit the EU political leadership proposed a fifth common space – one of democracy and human rights. Russian authorities rejected this proposal, illustrating Russia's unwillingness to expand and deepen the partnership in the humanitarian sphere.

Currently, most Russian-European projects in the humanitarian field, as well as in the cultural sphere, are initiated bilaterally because there is no consensus among EU members on the feasibility of a long-term humanitarian partnership with Russia. The absence of a single, pan-European strategy for EU – Russia humanitarian relations indicates a lack of trust of the European countries toward Russia, which is caused by several reasons.

First of all, the polls held regularly in the EU demonstrate that a significant number of Europeans take a cautious attitude toward Russians. For example, in 2010 the Italian newspaper *Corriere della Serra* published “stereotype maps” developed by the Bulgarian artist Yanko Tsvetkov, who lives in London. These maps are based on the results of public opinion polls in Europe conducted by various academic institutions and statistical agencies. They show Europeans' perceptions of each EU country and some neighbouring ones. Russia, in particular, is associated with such stereotypes as “paranoid oil empire,” “gateway to gas,” “dream of Napoleon,” “Gazprom” and “big brother” [Tortora, 2010]. Stereotypical perceptions of other peoples and cultures exist all over the world, but European attitudes toward Russians in particular are shaped by concern about the possible termination of deliveries of Russian gas in the middle of a cold winter, human rights abuses for sexual minorities in Russia, corruption scandals in the Russian ruling elite and highly monopolized sectors in the Russian economy. In Russia, on the contrary, many do not accept European political values and do not trust European tolerance for a multicultural society [Tyulin, 2004]. In general, stereotypes seriously hamper the development of EU – Russia relations not only in the humanitarian sphere, but also in other areas of cooperation.

Second, public diplomacy pursued by both governments and non-governmental organizations (NGOs) plays a huge role in the development of humanitarian cooperation. Among Russian NGOs, the Russian International Affairs Council, the Alexander Gorchakov Public Diplomacy Fund and the independent EU – Russia Centre are active in this area. Their main purpose is to enhance the interaction between Russian and European civil societies and create a positive image of Russia abroad, at the level of the EU political elite as well as among European citizens. Theoretically, public diplomacy helps gradually eliminate stereotypes and improve conditions for closer cooperation between European and Russian citizens. However, in practice organizations engaged in public diplomacy often represent the interests of their national political elites, which may not be interested in building sustainable partnerships and indeed may benefit, for domestic political reasons, from continuing uncertainty and instability in their relationships with the other party.

Third, the European lack of confidence toward Russia can be explained by inadequate knowledge of modern Russian society and contemporary culture. On the one hand, most European students show little interest in the Russian language, economy, politics or culture, because they believe there is no demand for this academic field. On the other hand, some European students specialize in Russian studies, but often cannot gain objective knowledge about Russia because of the high degree of politicization of the scientific literature. The scientific and expert community plays a significant role in disseminating knowledge about Russia. For this purpose, the Russian government launched a program to promote the Russian language for 2011–15 [Zonova, 2013]. This program involves the participation of Russian academics, teachers and experts in the European educational system, as well as distance teaching for European students on the basics of Russian language and culture. The direct exchange of ideas and knowledge in the short term may help overcome problems caused by cultural differences between Russians and Europeans. However, in the long term, prospects of cultural convergence between Russia and the EU remain unclear.

The EU as a cultural project

For a long time, cultural issues have occupied a secondary place in the European integration project, where economic integration was the undeniable and obvious priority over other aspects of social activity. Meetings between the heads of state and government of the members of the European Economic Community – where the cultural agenda was discussed – began only in the 1970s. In 1974 the European Parliament formed a special committee on culture. In the 1980s, the EU launched the “European Capitals of Culture” initiative and a huge restoration program “Emblematik” were launched. The turning point in the institutional and legal framework for a pan-European cultural policy was the European Commission’s 1987 report on “A fresh boost for culture in the European Community,” which emphasized the importance of culture in the European integration project [European Commission, 1990]. Cultural policy received official status in the EU treaties of 1992 (Maastricht Treaty) and 1997 (Treaty of Amsterdam), which define the place and role of the EU in the European cultural space and set out the following four shared objectives in the field of culture:

- promoting the development of EU members’ national cultures, which reflect their national and regional diversity and at the same time emphasize their common cultural heritage;
- supporting contemporary cultural creativity;
- taking into consideration the realities of cultural policy in all areas of EU policy; and
- promoting cultural cooperation between EU members and other countries, as well as with international organizations [Vodop’yanova, 2008, p. 116].

The EU aims to enhance cooperation among artists from different members and supports their initiatives in the cultural area, but it does not require states to harmonize their national cultural policies. Thus, according to the Lisbon Treaty of 2007, EU culture policy takes an intergovernmental approach with cultural policy remaining within the limits of the competence of members under the additional control of the EU. In practice, the EU can only co-finance cultural projects undertaken by governments, companies, associations, regional authorities, universities, research centres, non-profit organizations from EU members. Responsibility for implementing cultural policy is concentrated in the hands of the states, which in this case manage their own financial resources as well as those from the EU. Notwithstanding, the EU cultural policy actions can take the form of specific measures developed by the European Commission’s Directorate General for Education and Culture. These measures cover four areas:

- the improvement and dissemination of knowledge about European history and culture;
- the preservation of European cultural heritage;
- the support of non-commercial cultural exchanges; and
- the development of artistic and cultural activities, including the audiovisual sector [Vodop'yanova, 2008, p. 117].

In general, the EU is not only the result of economic, political and legal integration, but also a large-scale social and cultural project. Today's goals for its cultural policy include supporting and developing Europe's immense cultural heritage, enhancing the sense of belonging of every European to this heritage, and treating cultural, ethnic and religious differences within the EU with understanding and respect. This approach reflects the foundations of European integration and the fundamental cultural values and mentality of Europeans themselves. Europeans say that culture is central to the development of human civilization and European society. It stops the growth of inter-ethnic tensions, stimulates intercultural dialogue and opens the way for "unity in diversity." Culture is considered a catalyst for creativity and innovation.

Europeans seek to ensure that European values are reflected in the EU foreign policy and diplomacy tools. Officially, the European Union differentiates among four strategies of the export of European norms, values and standards [Potemkina et al., 2012, p. 620–21]. The first strategy is to export norms and values through the EU's expansion and promote the internal transformation in states that intend to join the EU at some point in the future. The second strategy is to export norms and principles to neighbouring states that have no prospect of EU membership. This strategy applies to the European post-Soviet countries (Ukraine, Belarus, Moldova, Armenia, Azerbaijan and Georgia) and the former North African colonies of Europe. The third strategy is to support the regional integration by promoting subregional economic integration based on the principles of economic liberalism in Latin America and Africa. The fourth strategy is to export norms and values through international organizations to increase the EU's influence in existing international organizations and promote European interests at the international level. However, none of these four strategies applies to Russia.

The specificity of Russian culture

Russia's culture expresses its identity and its spiritual and aesthetic originality. It embodies the universal values of the global community and is part of the world's cultural heritage. Indeed, Russian culture is inconceivable without global culture, and global culture is unimaginable without Russian culture.

At different periods of history, the union of diplomacy and culture served Russia's national interests. After the collapse of the USSR, Russian foreign policy in the field of culture aimed to strengthen the country's prestige and reputation abroad and to demonstrate the openness of Russian society. It was evidence of Russia's revival and its development as a free and democratic state. The growing importance of culture produced a new term in the Russian diplomatic lexicon – "foreign cultural policy" [Shmagin, 2002, p. 63]. In the 1990s and 2000s, several legal acts were passed to regulate the Russian Federation's international policy in the field of culture, starting with the decision in 1995 "On the main directions of cultural cooperation between the Russian Federation and foreign countries." Then in 2001, the Ministry of Foreign Affairs approved "The main directions of the Russian Ministry of Foreign Affairs on the development of cultural ties between Russia and foreign countries." This document is the first such statement in the Russian diplomatic service. It is based on an analysis of Russia's positive experience of participating in international cultural exchanges and sets out goals and objectives, forms and

directions, priorities and mechanisms to implement Russia's foreign cultural policy. In 2010, after revising the concept of foreign cultural policy and the new international political realities, the Ministry of Foreign Affairs produced "The main policy directions of the Russian Federation in the field of international cultural cooperation." This legal document explains the main priorities and implementation of contemporary Russian international cultural policy.

Today Russia feels, thinks and acts primarily as a European power [Gromyko, 2012, p. 84]. When developing a foreign policy, Russian policy makers consider the fact that the most developed and densely populated part of the country is located in Europe and that for the last three centuries Russian political, diplomatic, economic, scientific and cultural history has been associated with this part of the Eurasian continent. However, the European character of Russia and, as a consequence, the corresponding nature of its foreign policy does not mean that it fully shares European values promoted by the political elite of the EU or that it has no interest in other regions of the world. Unlike other European countries, Russia is unique because most of its territory lies in Asia, which is home to dozens of indigenous non-European people who speak non-European languages and practise religions that may be less common in Europe. The fact that Russia in the 21st century perceives itself as European is indisputable. At the same time there are many different ethnic groups, cultures and religions in Russia. Therefore, Russia has its own cultural identity [Karaganov, 2012]. It does not fully belong to either Europe or Asia and has a unique opportunity to pursue independent foreign policy goals in the field of culture and develop cultural relations with other countries based on its own related ideas and interests.

EU – Russia cultural relations in the European part of the post-Soviet space

The interests of Russia and the EU collide in the field of culture in the European region of the former Soviet Union. This region is the only one where their cultural relations can be described as a "competitive neighborhood" [Bolgova, 2013] Russia and the EU vie for influence in the European post-Soviet countries thanks to two culturally conflicting integration projects, which involve some of those countries.

Since 2003, the EU has been carrying out the so-called European Neighbourhood Policy (ENP), which involves a special relationship between the enlarged EU and the adjacent countries. The aim is for those countries to adapt to European norms and standards gradually without prospective membership in the EU. Through the ENP, the EU intends to accomplish its mission to Europeanize its neighbours. According to policy makers, Europeanization must ensure the stability, security and prosperity of the continent. In total, the policy involves 16 countries, including Ukraine, Belarus, Moldova, Armenia, Azerbaijan and Georgia. Since 2008, EU foreign policy regarding these particular states has sought a special relationship through the special ENP category of the "Eastern Partnership." The purpose of this partnership policy is to prevent a regional alliance from forming between the newly independent (after the collapse of the Soviet Union) countries and Russian leadership, and to deter and collectively resist Russian domination in the territories of the former USSR. From a cultural point of view, the Eastern Partnership works to create a positive image of the EU in the European part of the former Soviet Union and to promote European cultural traditions, ideals and values. The EU deliberately excludes Russia – the central state in the geopolitical structure of any integration group in the post-Soviet space – from the ENP, and all bilateral talks between Russia and the EU are carried out independently of it [Potemkina et al., 2012, p. 630].

Russia, in turn, is concerned about the EU's cultural policy in the European post-Soviet countries, as it can destabilize the cultural ties between Russia and some former Soviet repub-

lics, such as, first and foremost, Ukraine and Moldova. In addition, Russia plans to create the Eurasian Union by 2015, which will definitely include Russia, Kazakhstan and Belarus, and possibly Kyrgyzstan, Tajikistan and Armenia (these three countries are official candidates for membership). To create an effective and stable integration group in the post-Soviet space, the Eurasian integration project must include a component to unite the citizens of the countries of the future Eurasian Union culturally and ideologically. The concept of Eurasianism is one such unifying cultural factor.

Classical Eurasianism, which originated in the 1920s and was founded by the economist P.N. Savitsky and the geographer and philosopher N.S. Trubetzkoy, is a complex concept of the historical, geopolitical, cultural and ethnographic unity of Russia and Eurasia. The basic idea is that Russia should not be a province of European civilization. A European way of thinking is designed for an entirely different type of psychology. Russia's objective is to realize and create an independent and self-sufficient Russian-Eurasian culture on grounds quite different from the cultural foundations of the European civilization [Glinkina and Orlik, 2012, p. 4]. Contemporary Russia uses the classic concept of Eurasianism for the spiritual and ideological integration of the Eurasian Union and to justify the inclusion of the post-Soviet states from a cultural standpoint. Neo-Eurasianism is also the justification of Russia's cultural and philosophical domination in Eurasia as a new pragmatic interpretation of Sovietism, which replaces the Marxist-Leninist doctrine [Malashenko, 2012, p. 20]. Neo-Eurasianism illustrates the special nature of the post-Soviet space and, as a consequence, the privileged role of Russia. In general, the modern idea of neo-Eurasianism has little in common with the classical concept of Eurasianism. The contemporary use of the term "Eurasianism" is instrumental and can be explained by the absence of another, more attractive ideology that would foster cultural and educational integration between Russia and other post-Soviet countries.

The European post-Soviet countries are simultaneously the object of EU cultural foreign policy and Russian cultural diplomacy. Consequently, these two competing international actors have a destabilizing effect on the state of the international system and hinder the overall development of Russian-European dialogue.

Prospects for EU – Russia cultural relations

Moscow and Brussels officially support the long-term strategy of partnership in the field of culture, science and education, as well as in the humanitarian sphere. On the one hand, the future of Russian-European cultural relations looks promising: such cooperation will not only complement cultural and scientific relations between Russia and the members of the European Union, but will also encourage the expansion of those relations. On the other hand, Russia and the EU make many claims against each other in the field of culture and in the political and economic spheres. At the level of perception, stereotypical thinking is a particularly pressing problem. Stereotypes distort reality and erode trust in EU – Russia relations, which, as a consequence, destabilizes bilateral relations. Russia and the EU also follow competitive cultural policies in the European part of the former Soviet Union. Perhaps, to overcome differences and strengthen bilateral cooperation, Russia and the European Union should establish a common ideology that would bring together the two cultures and societies, reduce the degree of uncertainty and politicization of EU – Russia relations and contribute to the stability of the international system as a whole and cultural and humanitarian relations between Russia and the EU in particular.

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Культурный фактор в отношениях России и Европейского союза

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Работа посвящена анализу культурного фактора в отношениях между Россией и Европейским союзом. Актуальность исследования обусловлена тем, что культурный компонент помогает выявить сходства и различия между российским и европейским обществами, прямо или косвенно влияя на общий характер российско-европейских отношений. В работе показывается связь между культурой и дипломатией. Исследуются особенности общего российско-европейского пространства науки, образования и культуры, а также основы гуманитарного сотрудничества России и Европейского союза. Рассматриваются основные составляющие внешней политики России в области культуры и этапы формирования культурной политики в Европейском союзе, анализируются культурные отношения России и Европейского союза на европейской части постсоветского пространства, изучаются перспективы сотрудничества России и Европейского союза в области культуры и в гуманитарной сфере.

В работе подчеркивается, что Россия и ЕС официально придерживаются долгосрочной стратегии партнерства как в области культуры, науки и образования, так и в гуманитарной сфере. Автор приходит к выводу, что, с одной стороны, будущее российско-европейских культурных отношений представляется перспективным. Однако, с другой стороны, в области культуры, как и в политической и экономической областях, у России и Европейского союза есть немало претензий друг к другу.

Ключевые слова: Европейский союз, отношения России и Европейского союза, сотрудничество в области культуры

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