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**ANALYTICAL BASE-LINE REPORT ON THE CULTURE SECTOR  
AND CULTURAL POLICY OF THE REPUBLIC OF MOLDOVA**

**Studies and Diagnostics on Cultural Policies  
of the Eastern Partnership Countries**

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## List of abbreviations

<b>Base-line Reports</b>	Analytical Base-line Reports on the Culture Sector and Cultural Policy of the six Eastern Partnership Countries
<b>CB</b>	Capacity Building
<b>CIS</b>	Commonwealth of Independent States
<b>EaP</b>	Eastern Partnership
<b>EaP countries</b>	Armenia, Azerbaijan, Belarus, Georgia, Moldova, Ukraine
<b>EaP region</b>	Armenia, Azerbaijan, Belarus, Georgia, Moldova, Ukraine
<b>EC</b>	European Commission
<b>ENPI</b>	European Neighbourhood Policy Instrument
<b>EU</b>	European Union
<b>Regional Research Report</b>	Regional Research Report on Cultural Policies and Trends of the Eastern Partnership Countries
<b>MDL</b>	Moldovan leu (national currency unit)
<b>Member States</b>	Member States of the European Union
<b>MoC</b>	Ministry of (responsible for) Culture
<b>Moldova</b>	Republic of Moldova
<b>the Programme</b>	Eastern Partnership Culture Programme
<b>the Project</b>	Regional Monitoring and Capacity Building Unit of the Eastern Partnership Culture Programme
<b>the Compendium</b>	<i>Compendium of Cultural Policies and Trends in Europe</i> of the Council of Europe
<b>RMCBU</b>	Regional Monitoring and Capacity Building Unit of the Eastern Partnership Culture Programme
<b>Seminar</b>	Capacity building/training format based on lectures/presentations
<b>SWOT</b>	Analyses of Strengths, Weaknesses, Opportunities and Threats
<b>UNDP</b>	United Nations Development Programme
<b>Workshop</b>	Capacity building/training format based on interactive and case/project related group work
<b>Needs Assessment 2008</b>	Report on Support to the ENPI East Regional Cooperation on Culture (Contract number 2007/146264) Needs Assessment submitted to the EC in September 2008

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## Preface

The content of this report is the sole responsibility of the Regional Monitoring and Capacity Building Unit of the Eastern Partnership Culture Programme and reflects the opinion of contributing experts. It should not be taken to reflect the views of the European Commission.

The report is intended for a broad range of audiences including all cultural stakeholders in the countries of the Eastern Partnership and European Union.. The report is a result of the *Studies and Diagnostics on Cultural Policies of the Eastern Partnership Countries* carried out by the Regional Monitoring and Capacity Building Unit of the Eastern Partnership Culture Programme from October 2011 to March 2012 in the six Eastern Partnership countries – Armenia, Azerbaijan, Belarus, Georgia, Moldova and Ukraine. The studies focus on the national cultural policies of these countries – Armenia, Azerbaijan, Belarus, Georgia, Moldova and Ukraine and are practically oriented to provide strategic guidance to the entire Eastern Partnership Culture Programme and to all activities of the Regional Monitoring and Capacity Building Unit (RMCBU).

The results of the research have been presented in the form of a “comprehensive report” comprising:

- *Analytical Base-line Reports on the Culture Sector and Cultural Policy* for each of the six countries;
- *A Regional Research Report on Cultural Policies and Trends of the Eastern Partnership Countries* covering all six countries and identifying priority areas for development in their cultural domains for the period till March 2015.

The country Base-Line Reports elaborated by the RMCBU are subject to further analysis, debate and exchange. By capturing the current situation in the cultural sectors of each country, the six country Base-line Reports will facilitate the tracking of future developments and of the progress of the EaP Culture Programme in general. These reports are primarily based on analysis of country-specific policies and practices against existing international best standards and practices. We will reuse the same indicators from time to time in the course of the Eastern Partnership Culture Programme to assess developments and change in the cultural sector. We hope these indicators and country reports will be of value also for the authorities in the Eastern Partnership countries as a tool to evaluate changes in their respective national cultural sectors.

The six Base-line Reports were shared with the national authorities and other stakeholders of the EaP countries at the draft stage and the main conclusions of the Regional Report were presented in Brussels in September 2012 at the Expert Seminar on the Cultural Policy of the Eastern Partnership (Platform 4) and at the First Regional Conference of the Eastern Partnership Culture Programme held in Tbilisi, Georgia in October 2012. National authorities have been invited to comment on or contribute with complementary information. Some of the Base-line Reports have been updated based on the information provided by the national authorities during September – November 2012.

The six Base-line Reports in English and national languages and the Regional Research Report in English and Russian are published electronically on the Programme’s website ([www.euroeastculture.eu](http://www.euroeastculture.eu)) along with contributions from national authorities, where contributions were addressed to the RMCBU. All stakeholders with interest in cultural matters are invited to use the Programme’s website as a platform for dialogue and to contribute with their feedback and comment to the reports.

It was felt that traditional cultural sector categorisation, for example into sub-sectors, would not be the most appropriate approach for the EaP Programme where a practical focus on results and outcomes is needed. These results and outcomes are going to be related to their contribution to areas such as democratisation, modernisation and reform in the EaP countries rather than in relation to culture/art forms, the research has therefore focused on the following five areas:

- The context/climate for culture in each of the countries;
- Creation and production;
- Provision, transmission and dissemination of culture.
- Issues related to access to culture;
- Cultural participation.

Implicit in this categorisation are questions of democratization and modernization; the degree to which a positive climate for culture and cultural production has – or has not been - achieved; the extent of “openness” in the cultural system; countries’ relative ability to capitalize on current revolutionary developments affecting culture, including digitization, the Internet and changes in how culture is ‘consumed’; how the producers and the consumers of culture relate to each other within the system; and finally, what needs with regard to development, capacity-building and training in the light of these elements there might be.

More information on the context of the regional policy of the European Commission and on current trends in the participating countries relevant for the Eastern Partnership Culture Programme as well as on the analytical criteria applied in the studies, the sources of definition of European and international standards of culture-related policies and on the methodology applied to define main elements and working procedures of the research can be found in the Regional Research Report.

The studies were initiated by six research visits of the Regional Capacity Building and Monitoring Unit to the Eastern Partnership countries in November – December 2011. The results of the visit to Moldova have been presented in Section 4 of this report. It is necessary to mention that, while the *Research Survey* (section 3) presents an overview of the situation in the cultural domain at the national level and within the broader regional EaP context and is based on comparison to international standards and criteria, the RMCBU’s analytical summary on *Main Outcomes of the Research Visit to the Country* (section 4) and especially the *SWOT Assessment by National Stakeholders of Cultural Policy and Priority Needs of the Cultural Sector* (Annex 1) reflect the vision of a wide range of national stakeholders in the Programme.

As the number of respondents who contributed to the *National Stakeholders’ SWOT Assessment on Cultural Policy and Priority Needs of the Sector* was not sufficient to serve as a scientifically reliable basis for analytical research, the resulting SWOT assessment has been attached to the report for information purposes only. It should be nevertheless noted that the SWOT assessment results are in line with the analysis conclusions.

Section 3: *The Research Survey* of the country reports is intended to summarise findings based on factual evidence and published sources. Answers to the questions in the survey have not always been comprehensive, nevertheless we have decided to keep related sections of the survey report intact to preserve coherence across the six reports. Where data and evidence were missing, generally the reports mention, “*No data/information found*” while sometimes it has been necessary to resort to estimates. The number of such cases has been kept to a minimum. In some other cases when searches for information could not be gathered within the timetable for the research, the reports mention, “*No data/information collected*”. It is expected and hoped that improved availability of appropriate information will be more easily available in the future.

This research was led by Mr. Luciano Gloor, RMCBU Team Leader and Ms. Tetiana Biletska, RMCBU Capacity Building Expert. Ms. T. Biletska was also responsible for all stages of practical implementation of the studies and diagnostics, including the collection and analysis of the outcomes of the research visits to the partner countries and final consolidation and editing of the seven reports.

Mr. Terry Sandell, RMCBU expert, provided methodological guidance for the studies, including the development of a system for analysis of the status of cultural sectors in the participating countries, its analytical categories and indicators as well as the structuring of the analytical research based on country reports, instructions to other Experts and drafting or editing Sections 1-3 and Annex 2 of the country reports.

Mr. Sergiu Musteață, RMCBU expert, was responsible for preparing analytical research survey presented in Section 3, collecting descriptive and statistical data and carrying out a comparative analysis of criteria and standards.

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## 1. Background to the Cultural Situation in the Eastern Partnership Countries

A separate regional report, an adjunct to this country report, places the individual countries in context and outlines wider trends and common issues within the Eastern Partnership region. It will be helpful however to give a little context here as to what was trying to be achieved through the research on Moldova and the approach taken.

Since independence the six Eastern Partnership countries have had to face enormous challenges and problems. As in many European countries, while culture is seen as important, political realities often mean that culture is not given priority for funding. For Moldova and the other countries this has more often than not meant in the area of culture a desperate, reactive, short-term struggle for survival rather than visionary, forward-looking plans. Clinging on to the past, preserving what one can, trying to make the systems and processes work because they are the only ones in place (as well as being familiar) and simply compromising in the hope that one day things will be better has been a natural course to take. It has not been a question of the 'better as an alternative of the good' so much as of the 'bad at least being better than the worst'. The status quo has been less dangerous than the unknown.

Culture and cultural development does not develop in a vacuum and the environment in all the Eastern Partnership countries, quite apart from the economic and funding aspect alluded to above, has in general not been conducive to positive development and change. Inherited political problems and challenges which directly impact on culture, such as the legacy of Soviet linguistic, demographic, territorial and ethnic policies, have created enormous distortions and barriers to peaceful, sustainable development in the cultural area. Diversity, to take one example, is an extremely important factor that needs to be taken fully into account in at least five of the six countries when developing cultural policy. Diversity may well be a cultural blessing but in certain circumstances it can unfortunately be a political curse. Conflict, tensions, lack of trust, the tricks and injustices of history all have slowed up and greatly complicated positive change in these countries.

In addition to this, there have been a myriad of other challenges in all the countries including weak institutional infrastructure, corruption that poisons a society and its values, instability, and sometimes even loss of confidence about the future. Against such a background being a Minister of Culture or the Chair of a Parliamentary Culture and Heritage Committee or a Presidential Adviser on Culture has probably been as frustrating as being a struggling artist, museum curator or librarian.

In recent times though, as far as culture, cultural policy and cultural development are concerned some green shoots are beginning to appear in the region while with the benefit of hindsight one can see that in fact progress really has been made, albeit not as much, nor as fast, as everyone wanted.

Particularly in the last decade one can see, for example, the countries treading a path towards recognised international standards appropriate to their new statehood while their young people, in particular, are beginning to recognize the benefits of modernization: the exciting new opportunities offered by the communications and digital revolutions currently unfolding, internationalism and globalization, exploration of multiple identities and personal self-actualization and the role and contribution of culture and creativity, in a modern definition, to social, economic and humanitarian agendas and to national, regional and individual development.

Moldova's path towards modernization, new standards and international engagement has included joining UNESCO (1993), ratifying the European Cultural Convention (1994), membership of the Council of Europe (1995), ratifying the Council of Europe Framework Convention on Protection of National Minorities (1996), ratifying the Charter on Regional and Minorities Languages (2002), ratifying the UNESCO Convention on Protection of the World Cultural and Natural Heritage (2002), ratifying the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2006), ratifying the UNESCO Convention on the Safeguarding of the Intangible Cultural Heritage (2006), the European Convention on Co-productions (2011), as well as participation in international, European and regional programmes, such as the Council of Europe MOSAIC, STAGE and 'Kyiv Initiative' Programmes.

Involvement in the Eastern Partnership Culture Programme is the latest stage, an engagement as important and as potentially fulfilling for the European Union and its member states as it is for Moldova and the other Eastern Partnership countries, collectively and individually. This engagement is particularly timely as Moldova and the other partner countries in the region are all, as far as the cultural sector is concerned, beginning to see both the proverbial light at the end of the tunnel and the green shoots which are appearing, even though huge challenges still exist both in the cultural arena itself and in the wider political and economic environment within which culture and cultural development operates, survives or thrives.

Examples of one or two of Moldova's several green shoots include an apparent move to more integrated planning. In this respect, the holding of the Cultural Congress in 2009 which enabled collective thinking and action is particularly worthy of note and has subsequently led to an annual forum for cultural consultation, planning and action. The publication 'Vision for the Cultural Policy of Moldova' which was launched at the Congress reinforced this while some practical training programmes, including for cultural managers from the regions, is contributing to the strengthening of a more strategic and integrated approach in the cultural field. These green shoots, while being specific to Moldova, are worthy of wider interest, possibly having wider applicability within the region. It is hoped that this research and the wider Eastern Partnership Cultural Programme can harness both the Moldovan experiences and 'green shoots' and those of the other five countries in a way that will facilitate both regional and wider European cultural engagement, generally, multilaterally, bilaterally and at the level of individual initiatives.

This in fact brings into focus what this research was trying to achieve and the approach taken. Green shoots, cultivation, planting ideas, sowing seeds are more than simply appropriate gardening metaphors when talking about culture and cultural development. In fact, culture and gardening terminology effortlessly and directly translates from the one to the other and back again: 'culture' and 'cultures', diversity (bio/cultural), 'climate', organic growth, 'fertile soil', 'cross-fertilization', even, dare one include it, 'pruning'. The research survey implicitly uses the gardening metaphor to try to examine the environment in which culture is being nurtured and grown in the countries and in the region as a whole. It seeks to identify a general baseline of the factors which might be inhibiting cultural development and which are not simply matters that are related to funding which is always going to be a problem.

Important improvements can always be made and do not always depend on budgets but more often simply depend on knowledge, leadership, system improvement, experimentation or fresh approaches. Certain aspects of modernization in areas such as museums or libraries are an example - customer-focused services and customer care may be as much to do with updating staff attitudes and perceptions as budgets.

One cannot expect any state young or old, neither the maturing recent 'teenagers' of the Eastern Partnership still in the early period of their independence, nor the mature and sometimes old EU member states now in a time of economic and financial upheaval, to guarantee ever-increasing budgets for culture nor to support every artist and worthwhile cultural initiative, nor even to understand totally the creativity and cultural complexity of their societies. What one can expect of all states that value a European identity, however, and this is the thrust of the research and its implicit expectations for the future, is that like a good 19<sup>th</sup> century gardener - French, German, Moldovan or whatever - they still know how to grow things. That where culture and cultural development are concerned, they know how to take account of the climate, to take actions in relation to the weather, to nurture but not interfere unnecessarily, to deal with 'weeds' if they really do threaten to strangle generally healthy growth and individual plants. One can reasonably expect that they metaphorically water the garden while making best use of the rain and they make provision for times of drought. Last but not least they should give real attention to the question of access to culture with the state, the independent and the commercial sectors helping everybody to enter and enjoy the 'garden'.

Rich or poor, big or small, the challenge then is for governments is to be the 'grower' and 'facilitator' of culture. Measuring by that yardstick significantly creates a more level 'playing field' where real achievement and comparisons can be made across Europe and not depend solely on GDP or the amount allocated to cultural budgets. In terms of the state sector, this can be neatly summarized in English as having Ministries *for* Culture rather than traditional Ministries *of* Culture.



The research survey and related work aims also to identify needs especially those that may be particularly relevant for the development of the Eastern Partnership Culture Programme and the work of the Regional Monitoring and Capacity Building Unit.

Certain themes and needs are emerging from the research including:

- (i) Identifying who can produce the 'green shoots' and how these individuals, groups and organizations can be better supported
- (ii) Defining what kind of leadership is going to be needed at all levels in the cultural sector
- (iii) Highlighting the key elements required for cultural policy and cultural strategies which will bring modernization and allow culture, cultural policy and cultural activity to contribute dynamically to human development, social and economic policies and agendas
- (iv) Facilitating access to culture, overcoming divides, such as the urban-rural divide and harnessing culture to modern values and aspirations, especially those of young people
- (v) Balancing support for the preservation of the past with support for the creativity of the future
- (vi) Recognizing the potential and revolutionary impact of communications and new technologies in terms of access, cultural consumption, cultural identity and personal self-actualization
- (vii) Taking into account and maximizing the synergy between cultural players at state, regional, municipal, local, commercial and independent/NGO levels at practical and policy levels so that all the available resources related to culture can be effectively used
- (viii) Sharing positive experience and knowledge in a diverse and confusing world where the tools have changed in a revolutionary way but people perhaps do not change so quickly in terms of their aspirations, limitations and fears

Part of the research has been to try comparing experiences in the different countries in a positive and neutral fashion not to engage in a 'beauty competition'. The research survey is intended to produce insights and act as a quick 'health check' of the six countries in their approach to culture, cultural policy and cultural development and what their future needs may be, objectively and subjectively assessed. On the basis of this it is hoped that increasingly meaningful and value-adding cooperation can be developed between the EU, its member states and the Eastern Partnership countries.

## **2. Some Main Features of Culture and Cultural Development in Moldova**

As with all the Eastern Partnership countries in the period after independence, and to a great extent up to the present time, the main aim of government policy in the cultural sector has been simply survival, combined with special attention to heritage usually as part of nation-building and national identity policies and preservation of the infrastructure of national institutions inherited from the Soviet period. This was of course accompanied by great changes in society including removal of ideological censorship, freedom of speech and creation and development of cultural legislation normally following European models.

The problem was that this was not accompanied by practical reform and 'preservation' often meant 'fossilization' and the system of cultural policy, planning, management and funding simply not being fit for purpose in the new circumstances in which Moldova, and the other countries, found themselves. Even the positive actions taken often failed to make any real impact because they were only changing things on the surface and not tackling the real underlying issues. Legislation related to culture has been a good example of this. The laws themselves were often well-drafted but unfortunately more often than not were simply unconsulted documents with no practical application because of non-functional systems. When there was some move towards reform, it was either half-hearted or not carried through leading to 'semi-reforms'.

In Moldova's case matters were exacerbated by a period of government from 2001-2009 when going back to the Soviet past seemed to be easier than going forward and bringing in real reform. There were however important initiatives during that period such as the 2005 'National Strategy for the Information Society E-Moldova, 2005-2015'. A section on 'E-culture' is included and highlights new forms of promoting culture through electronic media in different cultural sub-sectors. Its future aims include creation of an integrated information space for the cultural sector including an e-portal, creation of a mobile centre for the digitalization of cultural heritage and effective access to the e-culture services by integration of the national information systems of libraries, museums, archives, theatres, publishing houses and other cultural institutions.

In December 2009 and with the political changes, a 'Cultural Congress' was organized to bring together arts and culture people in Moldova, including representatives of central and local government, cultural NGOs and so on. Organised by the Institute of Cultural Policies with assistance from the Soros Foundation Moldova, SIDA, the Swedish Agency for International Development and the European Cultural Foundation, the Congress formulated a number of proposals related to cultural policy, contemporary arts, arts education, transparency, access, participation, the status of artists, cultural provision in rural areas, supporting the emergence of independent arts and cultural organisations and the creation of a Cultural Fund.

Since 2009 there have been some positive developments which augur well for the future even though great challenges still remain, some of which are part of the lingering Soviet inheritance. The latter include the fact that when discussing culture in Moldova one is talking almost entirely about the Ministry of Culture and its activities. There is virtually no commercial cultural sector, nor creative industries in any substantial sense in the country. Cultural NGOs exist but while some of them operate effectively and valuably it is not a substantial sector. Serious change will come only by both reform and development of the state cultural institutions and development of the NGO and commercial cultural sectors. It is worth mentioning in the case of the former that when the new government came into power it identified the Ministry of Culture as inefficient and it was one of the ministries targeted for reform and restructuring and in addition its remit for tourism was taken away.

Another Soviet inheritance relates to demographics, ethnic issues and language. In terms of demographics this is very vividly illustrated by the Transnistrian problem. So too is the language question. The language question is a problem because Romanian (or 'Moldovan' as it was called in Soviet times, and sometimes still is) may be the official state language but Russian is still used in government and administration, while possibly up to 50% of publications are in Russian and Russian is prominent in broadcasting and the media. In this respect Moldova has been slower than countries like Ukraine in re-establishing the national language as the state language in practice, not just in theory.

Aside from the national institutions, Moldova's local cultural infrastructure includes 1,227 Houses of Culture, 1,380 public libraries, 110 specialized art schools and about 80 museums. The 'Moldovan Village Programme on the Development of the Regions, 2005-2015' encompasses restoration and development of the regional houses of culture, libraries and museums as well as protection of local cultural heritage and policy priority given to young people plus development of new models for rural localities.

Recently 'Culture 2015', a 'Convention on Support and Development of Culture in Moldova', was developed and agreed by the 'creative unions', cultural institutions and representatives of the political parties. "Culture 2015" has as its objectives development of legislation, especially related to creation of a Cultural Fund and to the status of artists and of the 'creative unions', training provision, restoration, modernization and internet access for houses of culture and libraries, touring and mobility issues and a programme for the digitalization of cultural heritage.

### 3. Research Survey

#### 3.1. Context / Climate

##### 3.1.1. Legislation, tax, registration and employment issues affecting culture. The degree to which these issues are supporting the development of culture and creativity

- a. The degree to which national legislation (e.g. as perceived by cultural sector actors) directly affects cultural development or 'health' of the cultural sector and the extent to which this a serious issue.**

The general national legal framework covers a lot of areas, including those of human rights and cultural heritage preservation. Moldova is a signatory to the UN Universal Declaration of Human Rights and to the European Convention on Human Rights. There are many state and NGOs institutions in Moldova that work in the human rights domain; these include the Parliamentary Commission on Human Rights and National Minorities, the Centre for Human Rights, the Helsinki Committee for Human Rights etc. The most visible signs of change during the 'transition period' have been the right to freedom of speech, elimination of ideological censorship and the development of legislation based on democratic principles.

There are few laws that deal either separately or jointly with specific aspects of culture or cultural heritage. The Constitution of the Republic of Moldova contains an article which deals with cultural identity and diversity:

*"The State recognizes and guarantees all its citizens the right to preserve, develop and express their ethnic, cultural, linguistic and religious identity."*

With regard to cultural heritage, the Constitution delegates responsibility for the protection of cultural monuments, in the first instance, to the citizens of Moldova:

*"It is the duty of every citizen to protect the natural environment, and to preserve and protect the country's historical and cultural sites and monuments".*

During the recent years of independence, the Republic of Moldova has signed and ratified several international treaties, including nine conventions related to culture.

*"If an international treaty, in which the Republic of Moldova is a part, foresees other standards than those established by current law, then the principles of the international treaty will be applied".*

While national legislation stipulates very clearly the precedence of international treaties to which the Republic of Moldova has adhered, in most cases this does not happen because after the ratification of international acts the state is obliged to adjust national legislation accordingly, which is very difficult to achieve. Thus, out of the nine conventions in the field of culture signed by Moldova only the law concerning the protection of archaeological heritage recently approved by Parliament incorporates the principles of the Valletta Convention. Necessary modifications related to the other conventions remain as draft legislation or mere initiatives.

- b. If national legislation affects the development of culture and creativity, whether it is culture-specific or general.**

Generally, national legislation does not affect the development of culture and creativity, but lack of some laws and the modest state budget are barriers to healthy development of the cultural field.

- c. Examples of cultural legislation which seem to be working well.**

The situation is similar in all areas of the cultural sector and in fact it is not easy to give an example of effective practice in the area of cultural legislation. There have been positive developments in relation to the situation in the field of archaeological heritage preservation in terms of legislation passed, but the Government has yet to approve the establishment of the National Agency which was expected in mid-2011.

**d. New or revised legislation relating to culture planned to address perceived problems and a description of those problems.**

In 2010 the Ministry of Culture in partnership with civil society representatives prepared a Law on Preservation of Archaeological Heritage, which was passed by the Parliament and came into force in March 2011. Another new piece of legislation recently passed by the Parliament is the Law on Intangible Heritage which came into force in December 2011.

At the beginning of 2012, the Parliament initiated draft legislation establishing a 'Day of National Culture'. Other draft legislation, including legislation related to the preservation of movable heritage, a cinema law and so on, are under discussion.

**e. The degree to which tax regulations or issues are inhibiting cultural development or the health of the cultural sector (e.g. as perceived by cultural sector actors)**

There is no specific provision in national legislation about tax incentives for cultural sponsorship. Since 2002, 20% VAT is levied on extra-budgetary income of cultural institutions, i.e. on their proceeds from leasing of premises and selling of services. At the same time, books, publishing, cultural products, films, ticket income, cultural events, art works, etc. are all VAT exempt in Moldova.

***Special note on section 3.1.1.e.***

Under section 21 of the *Law on Culture* (1999), the financing of culture comes through cultural institutions covering their costs from their own resources, from income generated by their activities as well as from other sources and revenues as permitted under the legislation in force.

Facing budgetary deficit, cultural institutions and cultural operators are obliged to seek alternative sources of financing such as contractual work, teaching, journalism and reviewing, hiring out of their premises and so on. Extra-budgetary income generated within the system managed by the Ministry of Culture decreased from MDL13,900,000 (EUR868,750) to MDL7,900,000 (EUR493,750) in 2010.

**f. Process of cultural NGO or commercial entity registration: duration, no. of phases, costs involved, complexity.**

NGOs are registered by the Ministry of Justice according to the relevant legislation and the procedure takes about four weeks provided all the required documents are complete and correct. Commercial cultural entities are registered by the National Registration Chamber according to different rules; the timeframe is less than one month. The costs of registration are symbolic, e.g. the fee for an NGO is about EUR5.

### **3.1.2. Transparency and Corruption**

**a. Country ranking in Transparency International's Index: the current one and compared with the ones for the last two years.**

Despite having the Law on Transparency in force well since 2008, Moldova continues to be considered a highly corrupt country. Its ranking in Transparency International's Corruption Perception Index for 2009 and 2010 shows a very small improvement (from a score of 3.3 to 2.9). It is the 105<sup>th</sup> most corrupt country in the world according to this index.

The main problem is corruption and lack of transparency, including in the cultural sector. The following public anti-corruption policies need to be put in place to improve the situation:

- Creating an internal corruption prevention mechanism;
- Improving the quality of institutional web-pages;
- Ensuring transparency of public procurement procedures;
- Ensuring active operation of hotlines;
- Increasing the efficacy of the petitioning system;
- Improving the declaration of incomes and assets by public servants;
- Promoting policies related to conflict of interest;

- Ensuring institutional self-assessment of corruption risks;
- Ensuring transparency of staff recruitment procedures.

**b. Any other reliable source illustrative of the existence of direct corruption or wilful lack of transparency in the cultural sector or of the impact of general corruption on the cultural sector.**

A good example of the involvement of professionals from the cultural sector in the combating of corruption in Moldova is the 'Artists against Corruption' caricature album that shows the interest of artists in combating this phenomenon.

There was an Action Plan for 2012-2013 presented to parliament in the context of implementation of the National Anti-corruption Strategy (2011-2015).

**3.1.3. Provision and Dissemination of Official and Public Information**

**a. Does the Ministry of Culture website contain all current cultural legislation or an easy link to it?**

The Ministry of Culture's website contains most of the current cultural legislation which includes the Law on Archives (1992), the Law on Preservation of Monuments (1993), the Law on Libraries (1994), the Law on the Audiovisual Sector (1995), the Law on Culture (1999), the Law on Publishing and Editorial Activity (2000), the Law on Architecture (2001), the Law on Museums (2002), The Law on Theatres, Circus and Concert Organizations (2002), The Law on Traditional Handicrafts (2003), the Law on Cinematography (2005), the Law on Orheiul Vechi Natural Heritage Site (2008), the Law on Protection of Archaeological Heritage (2010), the Law on Public Monuments (2011), the Law on Protection of National Movable Cultural Heritage (2011), and the Law on Protection of Intangible Cultural Heritage (2012).

**b. The degree to which the Ministry of Culture website is helpful in terms of advice and support/funding for cultural organizations and/or individuals.**

The Ministry of Culture's website does not contain helpful information about the availability of advice, support or funding for cultural organizations and/or individuals; nevertheless, it has some ministerial Annual Budget Reports and reports on decisions relating to support of some cultural organizations or projects. The Ministry of Culture's website does not contain detailed information about its budget, but this information can be gleaned from the Law on Annual Budgets. The Ministry of Culture has the software tool for registering visits to their website but it is not known how often they evaluate the statistics and other such data. The Ministry's website contains some information related to artistic education and cultural policies in the regions and includes cross-referencing to the websites of the Government, the Parliament and the Presidency. Another useful website with lots of relevant information is that of the Cultural Foundation: <http://fondulculturii.wordpress.com/fondul-culturii/>.

**c. Availability of information on support /funding provided by the Ministry of Culture in the previous year or period to cultural organizations and/or individuals on the Ministerial website.**

See 3.1.3.b. above

**d. Availability of reasonably detailed information on the Ministry of Culture's budget, allocations and actual spending on the Ministerial website.**

Some information can be found but is very general in nature.

**e. If any of a. to d. bullets not available on the web site of the Ministry of Culture, are they otherwise readily available in electronic (another known web resource) or printed format.**

No, they are not easily accessible elsewhere.

**f. Level of use of the Ministry of Culture's website (i.e., web statistics, e.g. hits, visitors).**

No data/information found.

**g. Level of cross-referencing on the Ministry of Culture's website to websites of other ministries or central or local government bodies related to education, youth, licensing, etc. relevant to culture, integrated planning and cultural activity.**

At present there seems to be relatively little attention to cross-referencing.

**3.1.4. Integration of Cultural Policies in Other Policies and Strategies**

**a. Availability of policy documents or other official sources of information.**

The main objective of national cultural policy is to preserve and protect Moldovan cultural heritage while maintaining an institutional framework for cultural development. According to the national programme on the "Development and Protection of Culture and the Arts", the national cultural strategy aims at:

- preserving cultural heritage as an ethical-moral cohesive factor in society;
- providing support to different forms and styles of artistic creations and cultural action;
- ensuring unrestricted access to national and international cultural values;
- supporting civil society local and cultural initiatives;
- maintaining an accurate inventory of the most valuable cultural heritage assets;
- consolidating the technical and material resources of the main cultural institutions;
- supporting state and independent cultural institutions;
- facilitating coordination and co-operation between decision-makers, artists' unions and associations by creating joint cultural assistance and development programmes;
- establishing the legal and organizational framework for cultural heritage protection;
- ensuring appropriate functioning of artistic and cultural institutions;
- providing a high media profile for Moldovan culture abroad through increased international collaboration;
- promoting new technologies.

'Culture 2015' is a new Convention on support and development of culture in Moldova adopted in October 2011. It establishes the following objectives:

- developing new laws related to the Cultural Fund, creative unions and the status of artists;
- designing a programme related to restoration and modernisation of cultural houses and libraries in the country which will be provided with computers and internet access;
- launching the Continuous Development (Training) Centre for those working in the cultural sector;
- launching a programme in support of movement of cultural products within the country;
- digitalization of the cultural heritage of Moldova.

**b. Examples of joint inter-ministerial / inter-agency / inter-departmental activities.**

Usually, cultural policy initiatives and actions are an integral part of national strategies and documents. One example of this is the *Long-term Strategy for Economic Development and Poverty Reduction* (2003). Such national strategies link up with things like future development of cultural tourism or operate through inter-ministerial joint activity or via inter-ministerial joint committees (Ministries of Foreign Affairs and EU integration, Justice, Economy, Finance, Construction, Education, Labour and Social Protection).

Formal and informal meetings are a regular part of the process of planning and consultation in the areas where there is common interest with other Governmental institutions.

A Board has been recently established with the Department of Inter-Ethnic Relations in charge, specifically, of cross-cultural dialogue matters; the Board membership includes representatives of ethnic minority associations.

Other examples of interdepartmental cooperation include: the National Strategy for Cultural Tourism developed by the UNDP in collaboration with the Ministry of Culture (2000); the 'Moldovan Village Programme 2005-2015' that includes protection of local cultural heritage, promotion of cultural policies related to young people, restoration and development of the regional 'Houses of Culture', libraries and museums and implementation of some European models for development of rural localities.

In March 2005, the government of Moldova approved a new national 'information society' strategy 'E-Moldova', a special government project also supported by the United Nations Development Programme. The strategy document includes a chapter on 'e-culture' and deals with new forms of promoting culture through electronic media in different sectors of national culture, e.g. publishing, libraries, heritage, archives, fine arts, music, theatres, cinema, arts education and arts associations.

**c. Regular formal or informal planning, consultations or similar meetings.**

There is evidence of planning, inter alia, regarding the projects mentioned in section 4.4.1.b. above.

**3.1.5. Accountability and Openness in Practice**

**a. Formal and regular consultations and briefings with: (1) cultural sector representatives; and (2) mass media representatives.**

Formal and regular consultations and briefing meetings with cultural sector representatives and media representatives do not happen very often.

**b. Regularity of general policy, budgetary and activity information provision to interested public.**

General policy, budgetary and activity information are publicly available on the web pages of the Ministry of Culture and other governmental agencies. Sometimes the information presented is either very general or confusing.

**c. Public availability of business plans and targets of authorities responsible for culture and the cultural sector.**

Business plans and the targets of authorities responsible for culture and the cultural sector are, in most cases, not publicly available.

**3.1.6. Contribution of the Cultural Sector**

**a. Evidence or perception, by cultural sector professionals, of the level of awareness among central and local authorities of the potential role of culture and cultural activity in social and economic development, social cohesion, conflict resolution and inter-cultural dialogue.**

The level of awareness among the central and local authorities of the potential role of culture and cultural activities in contributing to social and economic development, social cohesion, conflict resolution and inter-cultural dialogue is very low. This applies also to the availability and quality of statistics, research and knowledge related to this area.

**b. Availability and quality of statistics, research and knowledge related to this area.**

There are few studies in this area carried out under the aegis of the Ministry of Culture. Any such studies in the country are done by individual academics or are supported by international organizations and foundations.

**3.1.7. Role of Independent and NGO Sectors**

**a. Perception of (un-)importance and potential of the non-governmental cultural sector by:**

- Central authorities
- Local authorities

The potential of the NGO cultural sector is recognised by the central and local authorities as important.

**b. Perception of (un-)importance and potential of the non-governmental cultural sector by cultural sector professionals.**

The professional cultural associations recognize the importance of the NGOs.



**c. Number of registered 'cultural' NGOs.**

The Ministry of Culture does not have current information on the total number of registered 'cultural' NGOs or the number of active registered 'cultural' NGOs.

According to an analysis made by the CONTACT Centre (a Moldovan NGO Resource Centre), out of over 3,000 NGOs registered in Moldova only 10% relate to culture. Of all the registered organizations, only 2% function effectively. It can be seen from this that the lobbying capacity of civil society in the cultural field is very weak.

**d. Number of active registered 'cultural' NGOs.**

At present the Ministry of Culture does not possess information on the number of active NGOs in the cultural field.

**e. Number of 'cultural' NGOs or independent not-for-profit cultural organizations employing over 15 people.**

Some of the NGOs are active and most of them are employing people in short- or long-term projects (e.g. Centre for Contemporary Art, OWH TV Studio, Association of Young Artists 'Oberliht', Papyrus-Studio, Ars-Dor, New Alternative, Unlimited Music, ALTFilm etc.). The latter, for example, ALTFilm, has a permanent staff of under fifteen but for its events such as its International Animation Film Festival it takes on additional short-term staff. Among the NGOs employing 15 or more people are: the Writers Union, OWH TV Studio, Centre for Contemporary Art etc. There are ten artists' unions in the Republic of Moldova: Writers, Theatre Professionals, Visual Artists, Musicians (individuals), Musicians and Composers, Craftsmen, Journalists, Film Makers, Architects, and a separate one for Designers.

***Additional note for section 3.1.7.***

The Soros Foundation Moldova (SFM) has supported a large number of trans-national projects in theatre, visual arts, contemporary music, dance and choreography, and literature (e.g. the International Festival of Young Poetry - 'Poetry without Frontiers'). Since 2007 the Soros Foundation Moldova has been playing a key role in the implementation of the long-term Pilot Project on Reinforcing Moldova's Development Capacities by Strengthening its Cultural Sector working on it in partnership with the European Cultural Foundation.

The report 'Vision on Cultural Policy of Moldova: from changes to sustainability' published in 2009 paves the way for a capacity building process in the cultural sector and reflects the results of a series of activities carried out within a multi-year project. It was distributed free of charge at the first Moldovan Cultural Congress in December 2009. Starting from the premise that the cultural sphere must be a national priority, the Congress adopted a Resolution that demands the following:

- implementation of cultural policies in conformity with the cultural processes unfolding on both a national and regional scale;
- creation of conditions for the development of contemporary art, also as a means of national culture promotion and assertion;
- support to artistic education infrastructure;
- transparency in the development, management and distribution of the budget designated for culture;
- facilitation of access to cultural and artistic goods and encouragement of public participation in cultural and artistic processes;
- support to artists in implementation of the Declaration on the Status of Artists;
- support to arts associations and unions;
- restoration of cultural activity and infrastructure in rural areas;
- creation of independent art, theatre and concert companies and organizations;
- organization of art exhibitions and screening of high quality films of artistic value in local areas as part of a state educational programme;

- inclusion of artists and craftsmen in regional programmes of cultural, social and economic development and support to their activities from a variety of budgets;
- creation of a Cultural Fund that will consist of budgetary and extra-budgetary funds designated for cultural and artistic projects.

It was decided at the Congress to organize an annual meeting of the cultural sector, and in December 2010 the first General Assembly of Art and Culture Professionals was held.

### **3.1.8. Role of Private and Commercial Sectors**

#### **a. Perception of importance and potential of the commercial cultural sector by:**

- **Central authorities**
- **Local authorities**
- **Commercial cultural sector professionals**
- **Non-commercial sector professionals**

The Ministry of Culture partially funds the most important international events (festivals, fairs, exhibitions) organized in Moldova. Other international cultural activities and travel expenses for participation at events abroad are funded from other sources (local budgets, sponsorship, grants etc.). The potential of the commercial cultural sector is very underdeveloped in Moldova, artists (i.e. painters) and cultural tourist agencies being possibly the only cases of commercial cultural activity. One interesting example in this area is perhaps the folk music festival 'Gustar' started in 2010, which combines culture, traditions, music and local business development.

#### **b. Number of registered businesses classified as being part of the cultural sector or any relevant statistics on commercial cultural activity.**

No data/information found.

#### **c. Financial turnover of the commercial cultural sector if available from official statistical data or any other reliable sources.**

No data/information found.

#### **d. Number of commercial cultural organizations and companies employing more than 50 people.**

No data/information found.

### **3.1.9. National Conventional and Electronic Media and Interest of Dedicated Publications in Culture and Cultural Issues**

#### **a. The number of specialist cultural publications and their readership or print-runs.**

Media companies that could really be considered independent make up only 20% of the total printed and electronic media outlets in the country. About 40% of the remaining ones belong to different individuals or groups of journalists who promote the interests of various political parties, companies etc. Of all the printed media, only eight weekly and twelve daily newspapers occasionally carry articles on cultural issues. There are 190 TV stations and 42 radio stations in Moldova that cover the entire territory of the country; all of them operate on the basis of licenses issued by the Audiovisual Co-ordination Board.

In conformity with the Law on the Audiovisual Sector and the guidelines issued by the Board, each channel should broadcast 65% of its programmes in the official language and the share of national music must not be less than 20%. Over 30% of all broadcast programmes should deal with cultural and educational issues.

The reality, however, is that most of these stations retransmit Russian, Ukrainian, Romanian and other TV and radio programmes only adding to these some of their own cultural programmes. This is why the statistical data on the issue refer only to the programmes broadcast by the 'Teleradio-Moldova' company. The share of cultural programmes aired by its outlets is, as follows: Radio-Moldova – 34.5%; TV-Moldova

1 – 23%, and 3% in the languages of ethnic minorities. TV Moldova 1 restructured after the Parliamentary elections held in July 2009 and has diversified its transmissions on cultural issues. It transmits live concerts and performances, important cultural events that take place in various cultural institutions and programmes that include prominent cultural personalities etc.

**b. Number of important and useful 'cultural websites' relevant for cultural sector professionals.**

This area is underdeveloped but some such websites are very active such as 'Revista Sud-Est' (South-East Review), 'Contrafort', 'Revista Limba Română' (Romanian Language Review), and so on. Among the important cultural websites the following should be mentioned:

- Oberliht Association (<http://www.oberliht.com/>),
- Tourist Agency (<http://www.turism.gov.md/>),
- Writers Union (<http://www.uniuneascritorilor.md/>),
- Romanian Language Review (<http://limbaromana.md/>), etc.

**c. Available statistical data to illustrate levels of use of such websites e.g. hits, visitors etc.**

No data/information found.

**d. Level of cultural events and debate coverage in local press and media taken from a typical week (e.g. number of articles and listings in main daily and weekly newspapers/magazines; number of media mentions, interviews or programmes related to cultural events).**

The level of local press and media coverage of cultural events and debates is very low and it is generally bottom of the agenda (for daily or weekly newspapers). Some culture-related news can be found on the TV.

**e. Perceptions among cultural sector professionals or other facts of changes in local printed and electronic media, specialised media outlets' interest in culture and cultural issues in the last two years.**

The perception is that local press, media, Internet and specialist publications have been showing a growing interest in culture and cultural issues during the last two years.

**3.1.10. Urban-Rural Differences Related to Culture, Cultural Provision and Cultural Access**

**Proof (e.g. policy statements, ministerial speeches, serious press and media coverage) of importance or priority attributed to this area by national authorities.**

The Law on Culture (1999) defines the term 'culture' as "all forms of thinking, feeling and action in the material and spiritual spheres of society and enhancement thereof". The National Programme for the Development and Protection of Culture and the Arts defines culture as an "ethical framework of the democratic state based on law" and as a "system of values that develop national identity". So, officially there is no distinction between urban and rural cultural development, but of course the most important cultural institutions and activities are concentrated in the capital (Chişinău) and other cities. The situation in the rural areas is very inadequate. The Ministry of Culture has been trying in recent years to find ways to rehabilitate the 'houses of culture' in villages. The local cultural institutional network includes 1,227 'houses of culture', 1,380 public libraries, 110 schools (of art, fine art and music) and 80 museums.

The main goals of the local cultural institutions are:

- to create conditions necessary for the development of folk arts and traditional handicrafts as well as for entertainment and other cultural activities;
- to carry out programmes on conservation and promotion of culture and art in the districts/municipalities by organizing various cultural events such as festivals, competitions, activities aimed at conserving and promoting folk art, supporting amateur groups, arts and handicraft exhibitions;
- to submit to the Ministry of Culture and local/municipal councils the annual activity reports and operation reports of the institutions under their control.

The state programme 'Moldovan Village 2005-2015' has allocated MDL300 million (EUR2 million) for capital renovation of 118 Houses of Culture. In 2007, 12 Houses of Culture were renovated in various places in Moldova. The share of investment projects within this programme amounts to approximately MDL135 million (EUR8.5 million). There are problems however with local councils who reallocate earmarked funds to other areas considered locally to be of greater concern.

A good example of rural heritage preservation is the activity of the National Folk Art Centre that operates under the aegis of the Ministry of Culture and is responsible for preserving and developing folklore traditions. The Centre's specialist staff assisted by regional experts are involved in the implementation of a number of cultural projects (such as 'Revival of Artistic Handicrafts'), in the compiling of a 'Folk Dances' inventory, in activities related to 'Traditional Costume', 'Pottery Centres', 'Women as Preservers and Promoters of Tradition', 'Traditional Folk Music in Moldova' and other such projects. In 2011, the National Centre for Folk Art organised eight festivals with participation of amateur artists from around the country, an exhibition of crafts and two new projects in this area.

### **3.1.11. Language Issues**

#### **The dynamics of changes of the current status compared with the situation two years before (positive/negative).**

According to the 2004 census, Moldovans represent 78.2% of the total of population of 3.39 million. The census indicates a dramatic decrease of population numbers in Moldova - from 4.5 million in 1989 to 3.39 million, in 2004. There are 18 minority groups in the country, the four largest being Ukrainians, Russians, Bulgarians and Gagauz.

**Table 1. Largest minority groups in Moldova, 1989 and 2004 census figures**

Groups	Number of persons		% share of total population	
	1989	2004	1989	2004
Ukrainians	600,000	283,367	13.8	8.4
Russians	562,000	198,144	13.0	5.8
Gagauz	157,500	147,661	3.5	4.4
Bulgarians	90,000	65,072	2.0	1.9
Other	121,500	44,350	2.7	1.3

*Source: National Office for Statistic, 2007.*

According to the Constitution, the official language is Moldovan. The legal framework in the language area comprises the Law on the Official Language, the Law on the Functioning of the Languages Spoken in the Republic and the Law on the Re-introduction of the Latin Script.

The second language of importance (for communication and education issues) is Russian. The Law on the Official Language made Moldovan the state language but gave Russian a similar status. No less than 20 of the 32 sections of this piece of legislation make reference to the Russian language. As a result, Russian has remained the language used in official documents in all structures of central and local public administration.

It should be noted that the mother tongue of the native population is not yet "a language of inter-ethnic communication" in the Gagauzian Autonomous Region. The official languages there are Gagauz, Moldovan and Russian. Since 1990 the issue of language in Moldova is much debated because it is inextricably linked to identity issues of fundamental significance for contemporary Moldova.

In 2002, the Republic of Moldova signed the European Charter on Regional or Minorities Languages.

The Department for Inter-Ethnic Relations is a state body that plays an important co-ordinating role within the cultural policy-making processes. The Department's Directorates (for 'Inter-Ethnic Relations and Minorities' and for 'Foreign Relations and Diaspora') focus on policies related to multicultural inter-ethnic relations and supporting individuals of Moldovan origin living in other countries.

Radio stations, TV channels and printed and on-line mass media in Moldova mainly use Russian; Moldovan is used less and English, in only isolated cases.

Language problems in Moldova remain and can cause conflict between ethnic groups, political parties and between officials from Chisinau and Comrat (the administrative centre of the Gagauzian Autonomous Region).

## **3.2. Creation/Production and Preservation/Restoration**

### **3.2.1. Relative importance given in national cultural policy and practice (e.g. funding) to contemporary cultural creation**

**Evidence of official interest in and support to contemporary artists, creators and producers in terms of policy-related documents, budget allocations, policy statements and ministerial references (e.g. mention in speeches).**

Moldova has 22 'theatrical performance institutions': 18 drama theatres, one opera and ballet theatre, an ethnic folklore theatre and two puppet theatres. 17 of them are situated in Chisinau, the country's capital and five, outside it. The most important theatres successfully participate in festivals abroad, tour France, Italy, USA, Russia, Japan, China, Romania and other countries and also organize international festivals inside the country.

There is a legislative-administrative framework for cinema and film production in the country; it includes guidelines for state financing and state procurement in this area, state regulations related to State-ordered film production projects, inventories of cinema production and regulation of the classification, distribution and public broadcasting of the film production. The National Fund for Cinematography, established in the context of the Law on Cinema of 2005, determines the amount invested by the state but in 2010, for example, no funds were allocated to support film production.

A new Law on Cinematography is currently under review. A group of experts, which includes representatives of the Ministry of Culture, is currently working on replacement of the old legislation outlined above. The new draft aims at improving audience access to cinema and film-making and, at the same time, at creating a positive environment for the wide public to become familiar with international cinema while protecting the rights and interests of everyone in Moldova.

According to the Ministry's annual report, the situation in the field of cinematography significantly improved in 2006: that year saw state subsidies increased from MDL 1,988,100 (EUR131,069) in 2005 to MDL6,450,000 (EUR425,333), including MDL5 million (EUR329,715) earmarked for important repairs and renovation of facilities of the main movie studio 'Moldova-Film'. This trend, however, was broken shortly thereafter with allocations drastically dropping to MDL 1,648,000 (EUR108,688) in 2009.

Nevertheless, the year 2009 saw the re-birth of the state film company 'Moldova Film' after years of stagnation. This revival of 'Moldova-Film's operations became possible after a modest and simplified attempt at digitalization of cinematographic equipment in 2008 and 'restoration and preservation' of material from the film archives. This was done by filming directly from the project, i.e. putting the source and recorder face-to-face which is technically crude as it does not involve real restoration and sound quality can be poor.

The archives of 'Moldova-Film' are currently being used in the production of a series of documentaries on the twenty year-long period since the collapse of the Soviet Union, a co-production with Germany. Another project in progress is a documentary about mass deportations to Bessarabia in 1941 and onwards, a co-production with Romania.

In June 2011, the Government of Moldova approved a draft law to bring back to the country some 30 Moldovan films, the originals of which had been transferred during Soviet times to Ukraine for copying.

These films are Moldovan productions that, for various reasons, were sent to the Dovzhenko Studio in Kyiv in early 1990s and had not been returned.

In 2009, Moldova Film produced its first feature film in twelve years solely funded from the national budget - 'Wolves and Gods' (Lupii si Zmeii). The movie directed by Sandu Vasilache had a total budget of MDL3.2 million (EUR211,058)

In 2010, the Moldovan animation studio *Simpas* received EUR5 million to produce a full-length 3D animation cartoon 'Gypsy', a joyous story of gypsy life. The production of this cartoon is being funded by the Russian TV company STV Film and is estimated to provide work for at least 100 people over 5 years.

### **3.2.2. Description of the environment in which the different types of cultural and artistic creation/production take place**

**Concrete illustrative positive and negative examples of official support or the lack of it**

(i) **Using a scale of:**

- **Very Supportive**
- **Supportive**
- **Neither Supportive Nor Negative**
- **Difficult**
- **Hostile**

(ii) **Perception of representative practitioners of their creative and working environment.**

No information collected.

### **3.2.3. Creativity**

**a. Policy documents, statements or official pronouncements on the subject of creativity or the concept of 'creative economy'.**

Creativity as a subject is not so often under discussion, but some media like Moldova 1, Publika TV, Jurnal TV make attempts to discuss the situation in this area.

**b. Perception among cultural sector professionals of levels of creativity coverage in general and specialised printed and electronic media i.e. High Interest/Some Serious Interest/Little Interest/No Interest).**

No information collected.

### **3.2.4. Heritage**

**a. Current main issues related to heritage identified:**

- **By the official authorities e.g. Ministry of Culture or municipal authorities**
- **From the point of view of working-level specialists**
- **From the point of view of civil society and communities, including minorities**

Parliament shapes national policy on preservation and restoration of cultural heritage, creates the legal framework to enable effective implementation of policies and approves the register of state-protected monuments and state cultural programmes and funds.

The government keeps the register of state-protected monuments, implements actions related to conservation, restoration and enhancement of such monuments and funds such programmes from of the national budget and external sources of funding.

Local authorities are responsible for maintaining the inventory of monuments of regional and local significance and for funding activities relating to the protection of such monuments.

The state bodies responsible for their protection are required to designate protection zones to be included in the register so that any works carried out in such protected zones are in compliance with the regulations governing those zones to avoid deterioration of monuments and their context.

The Directorates of Cultural Heritage and the Arts are state-funded bodies whose main task within the Ministry of Culture is to manage Moldova's cultural heritage and respond to problems related to registration, conservation and enhancement of cultural heritage. They are also responsible for historical remains, architectural heritage, protection of national movable and immovable cultural heritage, compliance with relevant legislation, and maintenance of archives and registers relating to the protection of monuments. In addition, these Directorates put finishing touches to state programmes on monument protection, co-ordinate studies on impact of urban and regional development on archaeological monuments, and supervise archaeological excavations. Specialists working in the Directorates provide advice and guidance on cultural heritage issues to officials of central and local government, professionals, researchers, students etc.

The Ministry of Culture has set up a fund to finance cultural heritage protection activities, which is supposed to receive additional funds derived from related activities: leasing state-owned listed buildings and adjacent land plots; royalties from using photographs of, and making direct reference to, state-owned movable and immovable cultural assets; revenues from sales of antiques; donations and sponsorship; also funds obtained from technical assistance and international co-operation programmes. Such funds will be used only for priority activities in this field.

In the new structure of the Ministry of Culture, the Directorate for Heritage and Tourist Resources and two Agencies (the Agency for Inspection and Restoration of Monuments and the Agency for the Administration of National Tourism Areas) will be responsible for the management of Moldova's cultural heritage. A new Agency on Archaeological Heritage Preservation is about to be established soon.

The Law on Architecture provides an overall legal framework for all architectural activities. It determines the responsibilities of central and local bodies of architectural and town planning administration, guarantees protection of IP rights to architects and defines their main tasks, rights and obligations.

According to Article 3, the state supports scientific research in the field of architecture, attracts investments in town planning; organizes the training of architects, and ensures the freedom of architectural creation. The state also promotes national and international contests and encourages the creation of outstanding architectural objects.

Restoration activities supported by the Ministry of Culture are very modest. In recent years it has mostly included support for the repair of the National Arts Museum, the Organ Hall and the national Museum of Ethnography and Natural History.

**b. Level of civil society and/or community group involvement in any heritage activity officially or unofficially using any available relevant evidence (number of registered or known groups/societies, number of projects/sites, existence of relevant newsletters, websites etc).**

For example, the National Association of Young Historians initiated in 2009 a project to discuss the development, in partnership with Ministry of Culture, of a Law on Archaeological Heritage Preservation, which was subsequently approved by the Parliament in 2010. Another example of such involvement would be the group 'Poștașii Chișinăului' that carries out public awareness-raising activities in relation to the preservation of historic buildings in Chișinău.

'The Black Book of Chisinau Cultural Heritage' contains information about buildings under threat. This book warns local and central public authorities and civil society of the necessity of taking immediate measures to protect the cultural heritage. In recent years, some 76 buildings from the list of 977 monuments were demolished while 155 monuments more were modified without authorization. The problem of 'black market archaeology' is a wide-spread phenomenon throughout Moldova and it is estimated that there are about 150 treasure hunters who systematically illegally use metal detectors.

Some issues concerning cultural heritage and preservation, particularly, the destruction of heritage sites in Chisinau are widely debated in the mass media.

### 3.2.5. Restoration Resources and Capacities

#### **a. Number, type, and output of training or professional educational institutions and provision for museum and heritage restorers.**

The Law on Museums establishes the general legal framework for the organization and functioning of museums in Moldova. According to Article 2 of the Law, the state grants equal opportunities to all museums irrespective of their specialization and form of ownership.

Museums are non-profit institutions. Their responsibility is to safeguard and develop the country's cultural heritage in accordance with their special profile, to carry out research, to design and implement cultural and scientific projects aiming at the development of the community, to publish catalogues of museum collections and other relevant materials, and to initiate exchange programmes and co-operation with other national and international museums (Articles 5 and 6).

Article 16 specifies the organization of museums, their rights and obligations. Public museums are funded via the state budget and other sources of financing. Museums are funded by the state budget and local budgets through approved projects and programmes or are co-financed by other public or private funds, regardless of their form of ownership (Article 28, parts 1, 2).

#### **b. The degree to which supply of trained restorers meets the demand for them as perceived by a small but representative sample of relevant people (ministry officials, museum directors, heritage planners).**

There are relatively few museum and heritage restorers and most of them have been trained in the context of national and international projects. The Ministry of Culture does not have any training programmes for such experts.

#### **c. The degree to which the training of restorers (e.g. quality of training, availability of training) is an area of interest or concern to any of the interested parties (i.e. the Ministry of Culture, museum directors, heritage planners).**

As there is no such training of restorers in Moldova one cannot judge about either quality or availability of such training.

### 3.2.6. UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions

#### **a. Level of awareness (assessed by limited questionnaire/interview method of a small representative sample of relevant cultural planners and senior cultural practitioners) in your country.**

No information collected.

#### **b. Examples given by the MoC of where their signing of the Convention has led to them taking action in a way which they otherwise would not have done.**

The Ministry of Culture, the National Commission for UNESCO and the Academy of Sciences of Moldova organized in 2007 with assistance from the UNESCO Moscow Regional Office an 'International Conference on Diversity of Cultural Expressions Promoted through Traditional Habitat in the Republic of Moldova'. Some 48 research papers from four countries (Moldova, Romania, the Russian Federation and Ukraine) and 12 cultural and educational institutions were presented at the Conference. The representatives of the UNESCO Secretariat (Paris), UNESCO Office (Moscow), researchers and representatives of the national minorities and of various confessions, as well as the mayors of Moldovan towns also participated. As a result, the UNESCO Moscow office published a book "Diversity of Cultural Expressions Promoted through Traditional Habitat in the Republic of Moldova".

In 2008, an Experts Meeting involving state, and city representatives, the academic and research community, the National Commissions for UNESCO from Belarus, the Russian Federation and Ukraine, was organized in the city of Bălți to discuss creation of a 'regional coalition' of East European towns



against xenophobia and discrimination and in support of cultural diversity, tolerance, peace, economic prosperity and social unity in an urban context.

An inter-ministerial technical working group has been established to develop a new Action Plan of support to Roma people in Moldova for the period from 2011 to 2015.

A State Programme is being developed to ensure creation of necessary conditions for speakers of other languages, including public servants and elected representatives to study and use the official language of Moldova. In addition, community development projects have been launched, with the specific purpose of ensuring linguistic, social, cultural and professional integration of Moldovan nationals speaking other languages.

*Source: Ministry of Culture*

**d. Number/level of mentions of the Convention in official policy documents or statements.**

No information collected.

### **3.3. Cultural Provision/Research/Professional Training and Transmission/ Dissemination/Connectivity/Digitalization**

#### **3.3.1. General Environment**

**a. Number, type, size and listing of any institutions, organizations, etc. involved in arts research.**

The Institute of Cultural Heritage of the Academy of Sciences of Moldova researches such domains as sculpture, music, painting, architecture, traditional art of ethnic groups etc (<http://www.patrimoniu.asm.md/>). The Institute of Linguistic of the Academy of Science carries out research on folkloristic issues. The Union of Musicians researches music lore too.

The National Museum of Art has the richest collection in Moldova and is one of the most active museums involved in art research work.

Bachelor, MA and PHD dissertations on fine arts (history of art, popular art etc) are being written and defended at the Academy of Music, Theatre and Fine Arts.

The Contemporary Art Centre is the most important NGO in its field managing many projects and exhibitions.

For information on research projects supported by the European Cultural Foundation and Soros-Moldova Foundation see Additional Note for section 3.1.7.

**b. Perception of the level of cultural and arts criticism and debate by younger cultural professionals (under 35) through limited but representative interview method.**

Arts and cultural criticism sometimes appears in the media and takes place at literary and art club discussions. There is a general perception by young cultural professionals that the deficiency of cultural and arts criticism in Moldova has contributed to a cultural crisis and has effectively excluded them from existing creative unions (like the Union of Writers, Union of Painters etc) into a kind of underground existence.

The Association of Young Artists "Oberliht" supports the idea of transmission, dissemination and digitalization of art production while ARS DOR is a Center of Art and Professional Development that promotes culture as an important factor for political, social, economical and cultural reintegration of Moldovan society into European structures and for introduction of European standards.

Most contemporary arts specialists consider that Moldova has a rich contemporary cultural environment that is yet to be explored.

### 3.3.2. Professional Training

#### a. Level of provision and quality of professional arts and cultural education through information given by the MoC and Ministry of Education.

A list of such educational institutions is available on the websites of the Ministry of Culture and the Ministry of Education but no information on quality can be obtained from these.

#### b. Number of known international links in this area e.g. through Erasmus-type links.

Some information is available on the Ministry of Education website as well as on the websites of some universities (see for example, the State University of Moldova website [http://usm.md/?page\\_id=54](http://usm.md/?page_id=54)).

### 3.3.3. Internet Use and Connectivity

#### a. Any available statistics related to Internet connectivity and use.

In 2010, there were around 1,295,000 Internet users in Moldova with overall Internet penetration of 35.9%. Moldova has one of the best as well as one of the cheapest - in terms of cost per Mbit - wired Internet connections in the world. The overall infrastructure is well developed and this allows many users to experience good quality services throughout the country. However, despite high speed availability and cheap prices the penetration level is quite low compared to many EU or CIS countries. As of 2011, there were 31 registered ISPs in the country with the majority being local or regional and with only a few offering their services throughout the country. Moldtelecom (or MTC) and StarNet are the country's leading providers sharing around 88% of the market. The remaining 12% is shared between other ISP's like Orange Moldova, SunCommunications, Arax Communications, IDC, Moldcell and others. The ISP's that offer their services across the country have their headquarters located in the capital city of Chişinău, the exception being IDC whose headquarters are located in Tiraspol.

#### b. The costs in relation to local income levels of being connected

- At home
- By using an Internet café

The monthly costs for Internet connection at home is around Eur10-12 and in the Internet café, Eur0.3 per hour.

#### c. Any available statistics or information showing the rate of growth in connectivity.

In 2010, Moldova ranked 72<sup>nd</sup> in the world in terms of Internet connectivity. Fixed broadband subscriptions were in this year 269,067 which is 7.53 per 100 inhabitants<sup>1</sup>. By the end of 2010 there were around 1,425,000 Internet users in Moldova. With the overall population of 3,563,695 (without Transnistria) that meant that the penetration level was at 40%. In 2011, there were 329,100 broadband subscribers, most of them in Chişinău. In 2004, there were 183 Internet cafés registered in Chişinău alone; however as personal computers and Internet access became much cheaper over the years the number of registered Internet café's has decreased to less than 10 by 2012. Since 2010 many providers have started offering unlimited 100Mbit plans, the average price for a 100Mbit plan is 250 lei or 15€. At the moment the overall throughput of all external Internet channels owned by Moldtelecom is more than 40 Gbit/s. The overall throughput of all external Internet channels owned by StarNet is more than 40 Gbit/s. In 2011 there were 31 registered ISPs in Moldova. The table below shows the number of Internet users in Moldova (without Transnistria) from 2000 to 2010. The statistical data have been provided by ITU and ANRCETI (National Regulatory Agency for Electronic Communications and Information Technology of the Republic of Moldova).

<sup>1</sup>International Telecommunication Union – BDT

**Table 2: number of Internet users in Moldova**

Year	Number of Users	Number of Broadband Subscribers	Population	Penetration	Data provided by
2000	~52,000	no data	~3,644,070	1.4%	ITU
2004	~406,000	~2,400	~3,607,435	11.2%	ITU
2005	~550,000	~10,400	~3,600,436	15.2%	ITU
2006	~727,000	~21,800	~3,589,936	20.2%	ITU
2007	~750,000	~47,200	~3,581,110	20.9%	ITU
2008	~850,000	~115,200	~3,572,703	23.7%	ITU
2009	~1,295,000	~186,700	~3,567,512	36.2%	ITU / ANRCETI
2010	~1,425,000	~269,100	~3,563,695	40%	ITU / ANRCETI

The most popular search engine in the country is Google with 95% of the market share followed by the Russian version of Yandex (3% market share); the rest is shared between Microsoft Bing, Yahoo! Search and others.

For more details please go to: [http://en.wikipedia.org/wiki/Internet\\_in\\_Moldova](http://en.wikipedia.org/wiki/Internet_in_Moldova)

**d. Any statistics, information or anecdotal evidence related to any 'digital divide' (e.g. rich-poor or urban-rural difference).**

No information collected.

**e. Any available statistics, estimates or research on the use of the Internet in the cultural sphere and trends.**

On 13 June 2012, the Moldovan Government approved a national programme of computerization, digitalization and connectivity in the sphere of culture for the years 2012-2020 (information provided by MoC).

No accurate statistical information collected.

### 3.3.4. Digitalization Projects

**Number and illustrative listing of significant digitalization projects taking place with official support (e.g. the creation of a national electronic library, digitalization of collections of national museums, virtual exhibitions using national collections or archives and so on).**

The National Museum of Archaeology and History of Moldova, with official support, is engaged in significant digitalization projects. Another digitalization project that is related to the collections is being carried out by the National Library. The question of digitalization of historic documents is currently being discussed at the National Archive.

## 3.4. Access and Education

### 3.4.1. Access

**a. Any illustrative evidence of any policy provision or discussion at an official level related to any aspect of access to culture (e.g. about cultural rights, about ticket and entry costs to cultural and arts events, etc).**

There is no official policy related to any aspect of access to culture. Ticket and entry costs to cultural and arts events in most cases are very cheap, with the exception in some cases of concert tickets for western or Russian singers.

**b. List of the main issues related to access to cultural and arts provision as perceived by a small representative sample of cultural professionals to cultural and arts provision. Such issues might include lack of provision, cost, lack of interest, poor marketing, urban-rural divide issues, inappropriate programming at the main venues, unhelpful opening hours etc).**

The main issues related to access to cultural and arts provision in Moldova is lack of interest/demand, poor marketing and urban-rural divide issues.

### 3.4.2. Education

**a. Evidence of some form of arts education as part of the core school curriculum.**

Arts education is dispersed in different parts of the school curriculum, e.g. History, Language, Civic Education, etc. Currently there is little discussion related to education and arts/culture as a separate school subject. Most discussion centres on the level of culture in Moldovan society and the need to improve the current situation.

**b. Examples of any types of arts activity provided within a typical school context.**

Usually schools provide some extra-curricular activities related to traditions, folklore, painting, music etc. at the compulsory primary and secondary schools level (1-4 grades and 5-9 grades).

## 3.5. Participation and Audience Development

### 3.5.1. Participation Statistics

**a. Available statistics related to participation in arts and culture of any type ranging from theatre or cinema attendance to the number of cultural clubs, etc.**

While there are some discussions about cultural and arts participation in Moldova, issues of cultural heritage preservation at the local and national level have been clearly more prominent in recent years. Another prominent topic for discussion concerns state support of cultural institutions throughout the country.

**b. Evidence or examples of trends related to participation e.g. observable growth and decline in attendance and participation in different activities of the cultural sectors.**

**Table 3: Cultural participation rates**

Types of cultural institutions	2004	2005	2006	2007	2008	2009
	<i>Total number of visits, Number of visits per 1000 inhabitants</i>					
<b>Theatres/ concerts</b>	726 400 214.4	700 213 214.1	620 600 182.9	640 200 188.8	640 200 188.8	605 000 182.8
<b>Museums</b>	589 400 174.0	593 396 174.6	540 100 159.3	542 400 160.0	542 400 160.0	531 000 159.1
<b>Libraries</b>	9 862 000 2 910.9	9 863 730 2 911.3	9 800 700 2 891.1	9 780 500 2 884.5	9 780 500 2 884.5	7 210 240 2 840.1

Source: Ministry of Culture

### 3.5.2. Audience Development

**Statistics or examples related to audience development and outreach programmes e.g. as part of the core work of theatres, museums, festivals and so on which also given some insight into how developed this activity is.**

Audience development and outreach programmes as part of the core work of theatres, museums, festivals etc. has been slow to develop. More and more people, including young people, visit theatres, festivals, exhibitions, concerts, etc., though this is mostly a characteristic of urban areas.

## 4. Main Outcomes of the RMCBU Research Visit to the Country

Starting from the 29 October 2011, the RMCBU made a series of research visits to Azerbaijan, Georgia, Armenia, Belarus, Moldova and Ukraine to establish contacts with key Programme stakeholders in each country and launch the process of identification of specific policy areas in the field of culture to be reinforced at national and regional level. The field work included round-table discussions with key government and civil society stakeholders, meetings with key actors in the culture sector, presentations of the Programme and collection of background data for elaboration of base-line studies on cultural policies in the Eastern Partnership countries. Results of the visits and subsequent studies formed the basis for proposals on capacity-building activities in identified priority areas to be implemented by the RMCBU within 2012 – March 2015.

The RMCBU's research visit to Moldova took place in December 2011 by the team of experts consisting of Mr. Luciano Gloor, Team Leader, Ms. Tetiana Biletska, Capacity Building Expert and Ms. Elena Palivoda, Information and Communication Manager.

More than 70 representatives of major national stakeholders of the EaP Culture Programme from public and private sector and civil society organizations as well as the EU Delegation to the country and donor institutions active in Moldova were met, interviewed or contacted during the visit. The full list of contacts will be attached to the Moldova Analytical Base-line Country Report.

The national authorities showed high interest in the Eastern Partnership Culture Programme. The local Ministry of Culture provided active support for preparation of the visit and actively participated in the round-table. Representatives of local (municipal) authorities also attended the event.

A round-table discussion with key stakeholders on needs and priorities of policy reforms in the field of culture in Chisinau became the major event of the visit. More than 40 participants attended.

The Ministry of Culture was represented by Deputy Minister Mr. Gheorghe Postică who co-chaired the event. Mr. Postică underscored the importance of culture for the country's development and the interest of Moldova in the EaP Culture Programme as one of the vehicles of reforms and democratisation in his country.

The RMCBU presented the Eastern Partnership Culture Programme including its objectives, tasks and main components. Special attention was paid to explanation of RMCBU tools and working instruments to be used during project implementation including:

- Research process under the activity *Studies and Diagnostics on Cultural Policy*;
- Regional capacity building activities, namely *Culture Policy Exchange Seminars and Workshops* to be organized by the RMCBU in 2013 – 2014;
- Support in implementation of the projects receiving grants under the EaP Culture Programme;
- Communication and networking, providing visibility and disseminating the results of the Programme.

Participants were also informed about the possibility for national authorities to receive country-specific ad hoc technical assistance on cultural policy and legal reform issues within the activity *Technical Assistance to Eastern Partnership Authorities* of the RMCBU.

National stakeholders were invited to express their interest to participate in the work of the *EaP Culture Programme Advisory Committee*.

While sharing the same opinion on the main features of culture and cultural developments in the country for the past three to five years, the representatives of the cultural sector of Moldova mentioned a range of things that have improved or got worse or become matters of new concern in the cultural sector or some of its sub-sectors at the national or local (municipal) level.

The main needs and priorities for reforming and strengthening the cultural sector as well as regional and national policy initiatives and different EU and international programmes related to such areas as culture, education and human development were addressed during discussion.

Representatives of public and private cultural actors of Moldova mentioned the following issues in respect of the main needs to be addressed by cultural legislation and policies to improve the sector's capacity for modernisation and positive change:

- Revising and amending the legislative framework of the cultural sector in order to encourage investments in culture; also mobilization of available resources, particularly related to such sub-sectors/issues as cinematography, cultural heritage, cultural foundations, patronage and sponsorship;
- Introduction of tax incentives and appropriate state policy to encourage investments in culture and development of cultural industries;
- Development of the film industry;
- Integrating culture into sustainable development strategies and national development policies/ defining priorities in the field of culture;
- Provide support to cultural activity and regional cultural initiatives, and promote the contemporary arts and performing arts sub-sectors;
- Develop and provide partnership, joint project activities and exchange of experience.

The following issues were deemed to be the main problems and threats:

- Lack of human resources, especially of professionals and staff with managerial skills;
- Undeveloped legal framework;
- Lack of adequate state financial support;
- Lack of efficient cultural management and regional structures;
- Distorted domination in the mass media e.g. unbalanced mass media linguistic issues;
- Lack of motivation among local communities and cultural workers and low levels of public involvement in cultural activities and policy-making processes.

National human resources and creative and cultural capacity were mentioned as the strengths able to spur new initiatives and cultural practices in the country. Promotion and encouragement of partnerships and cultural cooperation, including participation in international projects, were considered the main positive trend.

The MoC asked for specific types of technical assistance to be provided within the EaP Programme, namely:

- The task of development of public-private partnership development would benefit from "mediation" by international experts to foster successful dialogue between public authorities/government sector and independent cultural actors;
- Technical assistance on development of the Law on the Cultural Fund;
- Capacity building related to national identity development/building.

Participants of the RMCBU round-table and working meetings also expressed their views on the most important factors and preconditions for the success of the Programme and developing a sense of ownership among national stakeholders. Public and private cultural actors strongly recommended in this respect basing any capacity-building activities in the country on the available creative and research potential of national experts. They also stressed the necessity of paying attention to national differences and specific local issues including such questions, for example, as the contribution of arts and culture to national identity formation and development and promotion of national cultural products.

Participants of the round-table stressed the great importance of coordination of efforts of all donors active in the region and involved in policy reform and capacity building. According to the national stakeholders, that could help avoid duplication of activities and focus all resources, tools and facilities on the support of cultural reforms in the EaP countries in order to achieve real results. Of many donors supporting cultural cooperation and capacity building programmes/projects in the EaP countries,

Moldovan stakeholders mentioned most of all the Council of Europe drawing particular attention to different projects under the *Kyiv Initiative* Regional Programme, Soros Foundation Moldova, European Cultural Foundation, Alliance Française and Eurasia Foundation

After the RMCBU research visit to the country, the round-table participants and all national stakeholders met during the visit were invited to contribute to the SWOT analysis of the national culture sector and cultural policy by filling in on-line questionnaires. Detailed information on the SWOT assessment is presented in Annex 1 to the report.

To get more information on the priority needs of the culture sector of Moldova and other partner countries, as well as conditions for the Programme's success, please also refer to the Regional Research Report (section 4: *Major Findings of the RMCBU Research Visits*, Annex 3: *National Stakeholders' SWOT Analysis of Cultural Policy and Priority Needs*).



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## The list of websites relevant to the cultural and arts sector

(i) general cultural, heritage and arts websites

<http://www.mc.gov.md/> - MoC

<http://www.turism.gov.md/> - Tourism Agency

<http://www.moldova.md/en/cultura/> - Moldova Official Page

<http://www.monument.md/> - Historic and Architectural Heritage

<http://fondulculturii.wordpress.com/> - Cultural Fund

<http://airmc.wordpress.com/category/agentia-de-inspectare-si-restaurare-a-monumentelor-din-moldova/>

- The Agency for Inspection and Restoration of Monuments from the Republic of Moldova

<http://patrimoniuiaterial.md/> - Immaterial Heritage of the Republic of Moldova

<http://www.nationalmuseum.md/> - [National Museum of Archaeology and History of Moldova](#)

<http://www.muzeu.md/> - National Museum of Ethnography and Natural History

<http://mnam.md/> - National Art Museum of Moldova

(ii) websites of organisations and individual important in the cultural scene

<http://www.arta.md/> - Union of Painters of Moldova

<http://www.eminescu.md/> - National Theatre M. Eminescu

<http://www.tei.md/> - The Theatre Eugen Ionesco

<http://satiricus.md/> - *Satyricus Theatre*

<http://www.art.md/> - Center for Contemporary Art

<http://www.oberliht.com/> - Association Oberliht

<http://www ghenador.com> – ARS DOR Association

## **Annex 1. SWOT Assessment by National Stakeholders of Cultural Policy and Priority Needs of the Cultural Domain of Moldova**

This report was prepared by Ms. Svitlana Pakhlova, Senior Researcher of the Ukrainian Centre for Cultural Studies of the Ministry of Culture of Ukraine, who also provided quantitative and qualitative analysis of questionnaires collected by the RMCBU from the respondents representing cultural sectors of the EaP countries.

The invitation to contribute to the research activities of the Eastern Partnership Culture Programme by answering the on-line questionnaire was sent to participants of round-table discussions and other national stakeholders of the programme several times following the research visits to the six EaP countries in December 2011 – March 2012. The RMCBU contacted a total of about 450 respondents from the six countries. One hundred of the received responses were included into the report. The replies were distributed by countries as following: Armenia – 12, Azerbaijan – 10, Belarus – 10, Georgia – 13, Moldova – 11, and Ukraine – 44.

Low level of response to questionnaires among national stakeholders was obviously due to the period of seasonal holidays in the EaP countries and, presumably, by such factors, as lack of tradition of active use of modern technology and problems with regular access to the Internet.

As the number of respondents from Moldova contributed to the *National Stakeholders' SWOT Assessment on Cultural Policy and Priority Needs of the Sector* was not sufficient to serve as a basis for the analytical research, the survey results have been included in the report for information purposes only. At the same time, the SWOT assessment results are in agreement with conclusions of the analysis.

## Summary

Firstly, it should be mentioned that the level of participation of respondents from Moldova interested in the survey was relatively low at just 11% (compared to respondents from other partner countries, particularly from Ukraine). Therefore, the assessment of current situation in the cultural sector of Moldova only represents opinion of a narrow range of stakeholders concerned.

Another important point is that the majority (more than 72%) of from Moldova represented only the non-governmental sector.

The following SWOT matrix indicates all factors of impact on the cultural sector in accordance with opinions of respondents from the Republic of Moldova.

Location of Factor	TYPE OF FACTOR	
	Favourable	Unfavourable
Internal	<b>Strengths</b>	<b>Weaknesses</b>
	<ol style="list-style-type: none"> <li>1. <b>Staff capacity (cultural workers, artists, actors, teachers etc.) (45.5%)</b></li> <li>2. <b>Creative and cultural capacity that impacts emergence of new initiatives and cultural practices (45.5%)</b></li> <li>3. Strengthening of partnerships and cultural dialogue between all sectors and actors concerned, including through project activities and inter-sectoral and international cooperation (36.4%)</li> <li>4. Personal professional experience (36.4%)</li> <li>5. Growing level of motivation among the community and cultural workers and their influence on policy-makers (36.4%)</li> </ol>	<ol style="list-style-type: none"> <li>1. <b>Lack of voluntary initiatives and public activity in the field of culture able to affect policy making and cultural development (54.6%)</b></li> <li>2. <b>Lack of managerial and strategic planning skills in the field of culture at national and local levels (45.5%)</b></li> <li>3. Low level of professional knowledge and vocational training (36.4%)</li> <li>4. Lack of partnership and cooperation between sectors, actors and other stakeholders at national and local levels (36.4%)</li> <li>5. Lack of developed cultural infrastructure, especially at film-making institutions (27%)</li> </ol>
External	<b>Opportunities</b>	<b>Threats</b>
	<ol style="list-style-type: none"> <li>1. <b>Promotion and encouragement of partnerships and cultural cooperation, including networking and participation in international projects (82%)</b></li> <li>2. <b>Improvement of the legislative framework on culture and, in particular, arts, cinema, sponsorship, etc. (45.5%)</b></li> <li>3. <b>Encouragement of investments into culture and facilitation of capacity building, regional development included (45.5%)</b></li> <li>4. Development and promotion of cultural industries, products and services (36.4%)</li> <li>5. Introduction of management and strategic planning into the cultural field (27%)</li> <li>6. Facilitation professionalization in the field of culture and art (27%)</li> </ol>	<ol style="list-style-type: none"> <li>1. <b>Lack of human resources, especially professionals and staffs with managerial skills and professionals in conservation and restoration (45.5%)</b></li> <li>2. <b>Lack of motivation, interest in culture and mutual understanding of the value of culture between/within communities and authorities (45.5%)</b></li> <li>3. <b>Lack of partnership between sectors and stakeholders, in particular, the governmental and non-governmental sectors, public and private institutions, and a low level of international cooperation (36.4%)</b></li> <li>4. Low level of professional education in the cultural sector, in particular, a lack of managerial, mobility skills and new approaches to teaching (27%)</li> <li>5. Inefficient legislation (27%)</li> <li>6. Lack of democratic principles and approaches towards cultural sector administration based on expectations and needs of the communities and culture recognition as a priority vector of sustainable development (27%)</li> </ol>

The main needs of the cultural legislation and policy to be addressed to improve the culture sector's chance to take advantage of the described above opportunities are:

**1. Revise and amend the legislative framework on cultural activities to encourage investments into culture and mobilization of available resources (73%)**

(In particular, improvements to legislation on issues of cinematography, cultural heritage, cultural foundations, patronage and sponsorship).

**2. Introduction of tax incentives and appropriate state policy for encouragement of investments in culture and development of cultural industries (27%)**

(All respondents have also noted the need for film-making industry development)

**3. Integrating culture into sustainable development strategies and national development policies while considering the role of culture and defining related culture development priorities (27%)**

**4. Providing support to cultural activities and regional cultural initiatives, and promoting contemporary and performance arts (27%)**

**5. Introduce and provide for partnerships; joint project activities and exchange of experience (27%).**

The respondents have noted the high potential of cooperation, partnership and joint activities in the cultural field between Moldova and EU Member States and Moldova and the countries participating in the Eastern Partnership (Armenia, Azerbaijan, Belarus, Georgia, and Ukraine). The current level of cooperation with EU and Eastern Partnership countries has been estimated as relatively low.

About 50% of respondents have been somewhat pessimistic about the future of culture and the cultural sector thus showing the lows of further cultural field development (with only 36% of respondents being optimistic).

Moreover, the focusing on key components of all vectors of assessment, Strengths, Weaknesses, Opportunities and Threats and also main Needs and Priorities of cultural policy begs for the following conclusions regarding the three main points to be taken into account to be made:

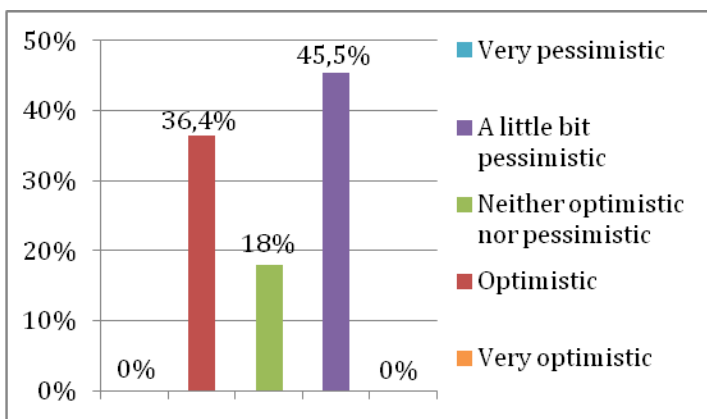
- Many respondents indicated a lack of human resources, especially of professionals and staff with managerial skills, as an unfavorable factor that obstructs development of the cultural sector. Another negative factor has been the lack of motivation among community members and cultural workers as well of their interest in culture that cumulatively bring about low level of public involvement in cultural activities and policy-making processes.
- At the same time, many respondents have indicated the following strengths – human resources, creative and cultural capacities – as potentially able to affect emergence of new initiatives and cultural practices. Moreover, the main positive trend has been the promotion and encouragement of partnerships and cultural cooperation, including participation in international projects.
- According to opinions expressed by respondents, the cultural policy should address further needs like: strengthening of partnerships; joint project activities and exchange of experience; support to cultural activities; ensuring culture's integration into sustainable development strategies; encouragement of investments into culture; and development of cultural industries. The key identified legislative needs identified have concerned the revising and the amending of the legislative framework on culture to encourage investments in culture and mobilization of available resources.

**Quantitative analysis**

**Question 1**

When you think about the future of culture and the culture sector in your country, you are:

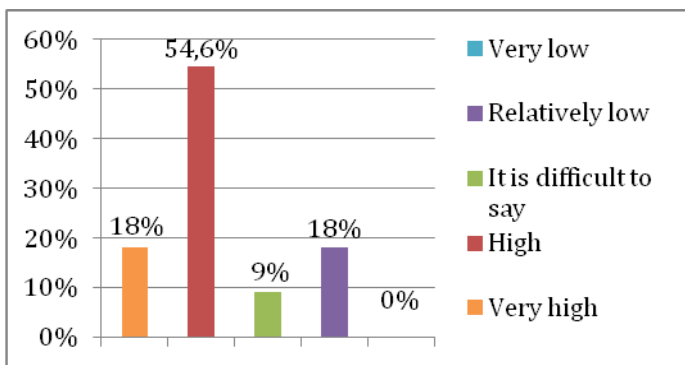
Very optimistic	0/11 – 0%
Optimistic	4/11 – 36,4%
Neither optimistic nor pessimistic	2/11 – 18%
A little bit pessimistic	5/11 – 45,5%
Very pessimistic	0/11 – 0%



**Question 7**

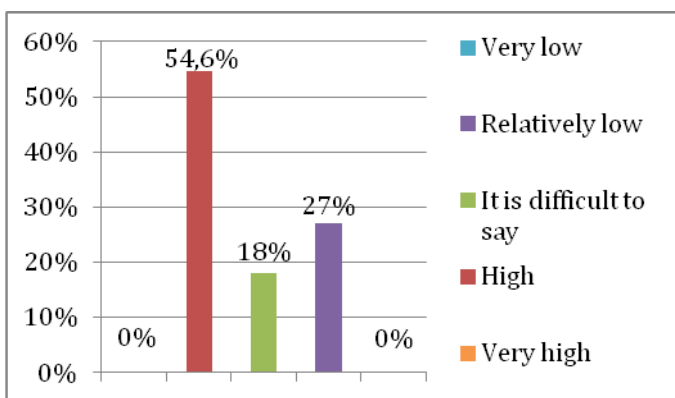
A. What describes best the potential level of cooperation, partnership and joint activities in the area of culture between your country and the countries of the European Union? It is:

Very high	2/11 – 18%
High	6/11 – 54.6%
It is difficult to say	1/11 – 9%
Relatively low	2/11 – 18%
Very low	0/11 – 0%



B. What describes best the potential level of cooperation, partnership and joint activities in the area of culture between your country and some or all of the countries participating in the Eastern Partnership (Armenia, Azerbaijan, Belarus, Georgia, Moldova, and Ukraine)? It is:

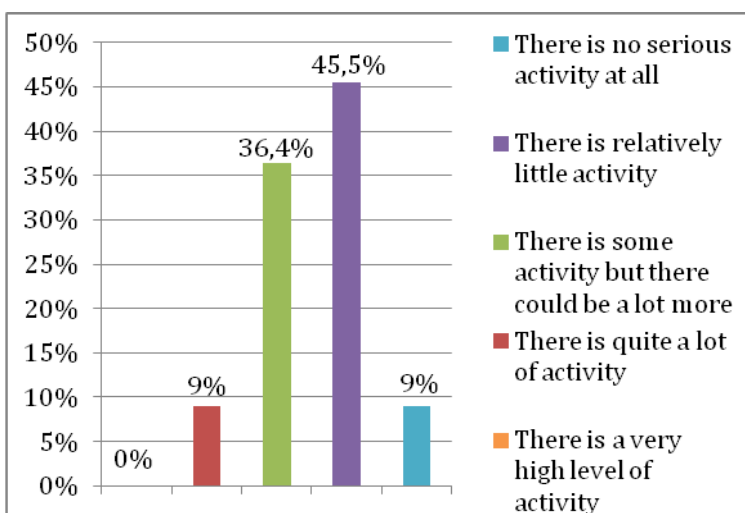
Very high	0/11 – 0%
High	6/11 – 54.6%
It is difficult to say	2/11 – 18%
Relatively low	3/11 – 27%
Very low	0/11 – 0%



**Question 8**

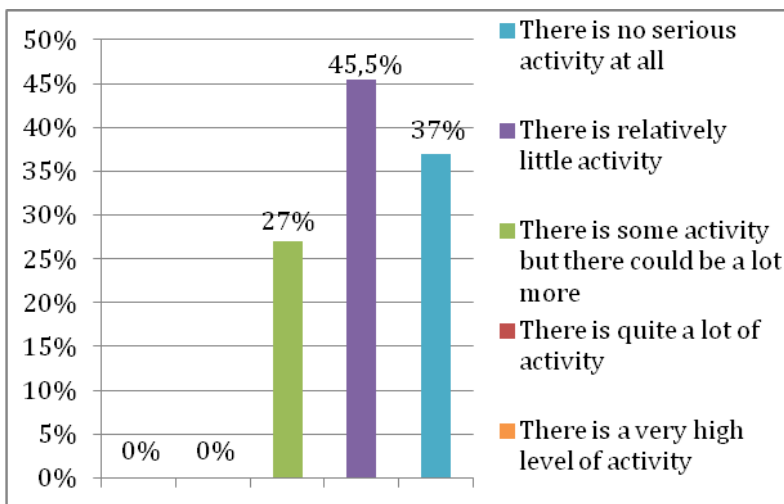
A. How would you describe the current level of cooperation, partnership and joint activities in the area of culture between your country and the countries of the European Union?

There is a very high level of activity	0/11 – 0%
There is quite a lot of activity	1/11 – 9%
There is some activity but there could be a lot more	4/11 – 36,4%
There is relatively little activity	5/11 – 45,5%
There is no serious activity at all	1/11 – 9%



B. How would you describe the current level of cooperation, partnership and joint activities in the area of culture between your country and some or all of the countries of the EaP region (Armenia, Azerbaijan, Belarus, Georgia, Moldova, and Ukraine)?

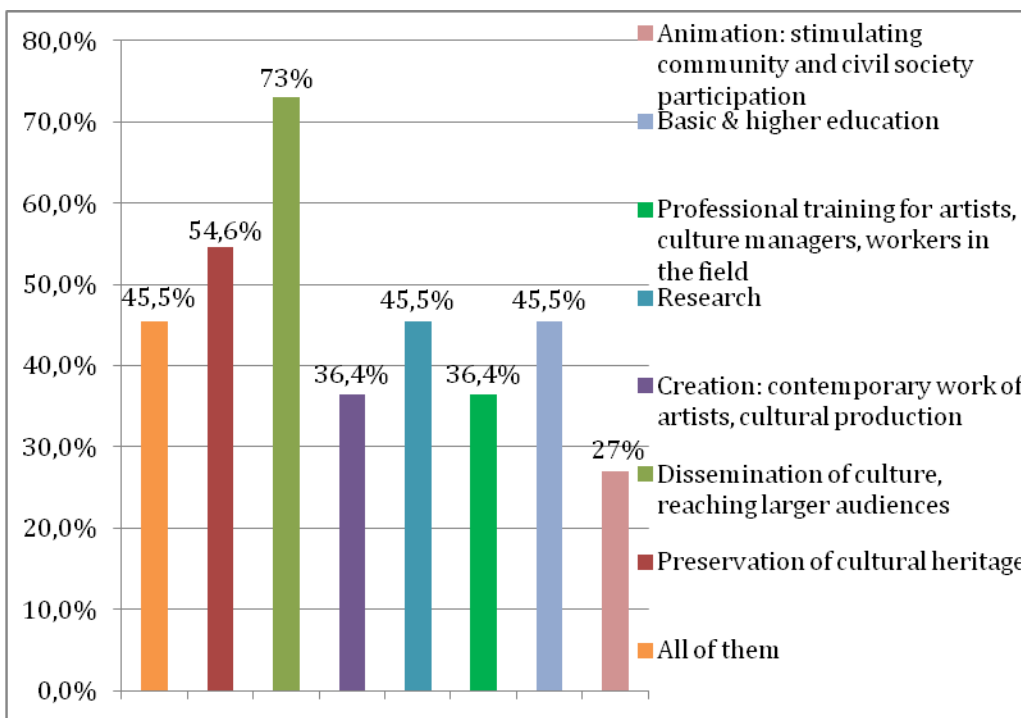
There is a very high level of activity	0/11 – 0%
There is quite a lot of activity	0/11 – 0%
There is some activity but there could be a lot more	3/11 – 27%
There is relatively little activity	5/11 – 45,5%
There is no serious activity at all	3/11 – 37%



**Question 9**

a) Which of the following do you consider to be main components of a comprehensive cultural policy?

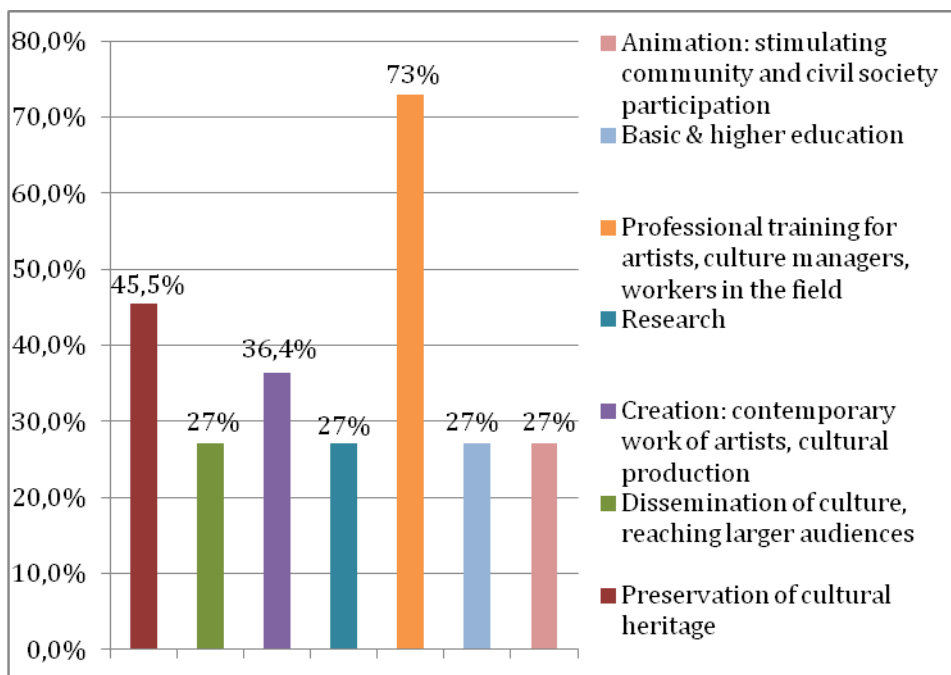
- 45,5% (5/11) – All of them
- 54,6% (6/11) – Preservation of cultural heritage (sites, artefacts, cultural skills)
- 73% (8/11) – Dissemination of culture, reaching larger audiences
- 36,4% (4/11) – Creation: contemporary work of artists, cultural production
- 45,5% (5/11) – Research (audience research, culture mapping, cultural education)
- 36,4% (4/11) – Professional training for artists, culture managers, workers in the field
- 45,5% (5/11) – Basic & higher education (curricula development)
- 27% (3/11) – Animation: stimulating community and civil society participation





b) Which three of these are going to be most relevant to the needs in your country in the next three years?

- 45,5% (5/11)(10) – Preservation of cultural heritage (sites, artefacts, cultural skills)
- 27% (3/11) – Dissemination of culture, reaching larger audiences
- 36,4% (4/11) – Creation: contemporary work of artists, cultural production
- 27% (3/11) – Research (audience research, culture mapping, cultural education)
- 73% (8/11) – Professional training for artists, culture managers, workers in the field
- 27% (3/11) – Basic & higher education (curricula development)
- 27% (3/11) – Animation: stimulating community and civil society participation



## Qualitative analysis

### Question 2

What do you think will be the three main threats or challenges for you or for your organisation in the next three years (beside financial constraints)?

1.	<b>Lack of human resources, especially of professionals and staff with managerial skills and professionals on conservation and restoration of cultural monuments</b>	45,5% (5/11)
2.	<b>Lack of motivation, interest in culture and understanding of the value of culture among local communities and authorities</b> <i>(In particular, respondents noted a low level of motivation among government officials and civil society representatives, their lack of interest in culture and policy-making and low level of image of culture, especially among the young)</i>	45,5% (5/11)
3.	<b>Lack of partnerships between sectors and stakeholders, in particular, among governmental and non-governmental sectors, public and private institutions; low level of international cooperation</b>	36,4% (4/11)
4.	Low level of professional education in the cultural sector; in particular, the lack of managerial and mobility skills and of new approaches to teaching	27% (3/11)
5.	Inefficient legislation in general	27% (3/11)
6.	Lack of democratic principles and approaches to administrate the cultural sector based on expectations and needs of the community and recognition of culture as a priority vector of sustainable development	27% (3/11)
7.	Lack of public support of culture	18% (2/11)
8.	Low level of facilities and equipment available to public cultural institutions (urban and rural)	18% (2/11)
9.	The need for evaluation of civil society needs and interests in media products	9% (1/11)
10.	Necessity of boosting investments into culture	9% (1/11)
11.	Lack of cultural heritage preservation measures	9% (1/11)
12.	Specific mentality of the community	9% (1/11)
13.	Political instability	9% (1/11)

### Question 3

What do you think are the three main current strengths, advantages or positive characteristics of your organization or of the culture sector in your country?

1.	<b>Staff (cultural workers, artists, actors, teachers, etc.) capacities</b>	45,5% (5/11)
2.	<b>Creative and cultural capacity that effects development of new initiatives and cultural practices</b> <i>(Also includes potential of such sub-sectors as cinematography and contemporary art)</i>	45,5% (5/11)
3.	<b>Strengthening of partnerships and cultural dialogue between all sectors and actors concerned, including through project activities and inter-sectorial and international cooperation</b>	36,4% (4/11)
4.	<b>Personal professional experience</b>	36,4% (4/11)
5.	<b>Growing level of motivation among community and cultural workers and their influence on policy-makers</b>	36,4% (4/11)
6.	Wide range of cultural infrastructure at national and local levels	18% (2/11)
7.	Existing traditions in the vocational training and educational system	18% (2/11)
8.	Growing media support to culture that affects cultural dialogue and awareness-raising inside the community	18% (2/11)
9.	Wide space for cultural activity and promotion of national culture	9% (1/11)
10.	Diversity of cultural heritage	9% (1/11)
11.	Institutional potential for encouragement of investments in culture	9% (1/11)

**Question 4**

What do you think are the three main current weaknesses or problems of your organisation or of the culture sector in your country (other than lack of financial funding)?

1.	<b>Lack of voluntary initiatives and public activity in the field of culture able to spur policy making and cultural development</b> <i>(Respondents have also noted the lack of motivation to cultural activities and cultural development among community members and cultural workers as well as a general lack of people's interest in culture and art and thus, a low level of public involvement)</i>	54,6% (6/11)
2.	<b>Lack of managerial and strategic planning skills in the field of culture at national and local levels</b> <i>(Respondents particularly emphasized the lack of a national strategy on cultural development)</i>	45,5% (5/11)
3.	<b>Low level of professional knowledge and vocational training</b> <i>(In general and specifically, in visual arts and cinema)</i>	36,4% (4/11)
4.	<b>Lack of partnerships and cooperation between sectors, actors and other stakeholders at national and local levels</b> <i>(Especially, the lack of partnership between the Ministry of Culture, other government authorities and among artists)</i>	36,4% (4/11)
5.	Lack of developed cultural infrastructure, especially, in the film-making industry	27% (3/11)
6.	Lack of professional staff	18% (2/11)
7.	Lack of communality, trust and respect among different stakeholders in the cultural sector	18% (2/11)
8.	Lack of public support to culture, film production included	18% (2/11)
9.	Lack of legislative and administrative instruments in the field of cultural heritage protection	9% (1/11)
10.	Lack of investments in culture	9% (1/11)

**Question 5**

What do you think are the three main actual or upcoming opportunities for your organization or for the culture sector in your country, which should not be missed?

1.	<b>Promotion and encouragement of partnership and cultural cooperation, including networking and participation in international projects</b> <i>(Which includes fostering of international relations through European programs and joint projects)</i>	82% (9/11)
2.	<b>Improvement of the legislative framework on culture and specifically, on arts, cinema, sponsorship etc.</b>	45,5% (5/11)
3.	<b>Encouragement of investments into culture and facilitation of capacity building and regional development</b>	45,5% (5/11)
4.	Development and promotion of cultural industries, products and services <i>(Especially the promotion of national cultural products through media and development of film industries)</i>	36,4% (4/11)
5.	Introduction of management and strategic planning into the cultural field <i>(Also, development of a national strategy for that)</i>	27% (3/11)
6.	Facilitation to professionalization of culture and art <i>(Also through participation in international workshops and training courses)</i>	27% (3/11)
7.	Encouragement of human development using of this resource in cultural activities	18% (2/11)
8.	Reform and modernization of public cultural institutions	9% (1/11)
9.	Encouragement and ensuring of cultural heritage conservation, restoration and renovation efforts	9% (1/11)

**Question 6**

What do you think are the three main needs cultural legislation and cultural policies should address, either in general or specifically to improve your/your organization/the culture sector's chance to take advantage of the above described opportunities (other than increase of available financial funding)?

1.	<b>Revise and amend the legislative framework on culture in order to encourage investments into culture and mobilization of available resources</b> <i>(In particular, improvements to legislative acts on cinematography, cultural heritage, cultural foundations, patronage and sponsorship)</i>	73% (8/11)
2.	<b>Introduction of tax incentives and appropriate state policy to encourage investments into culture and development of cultural industries</b> <i>(The respondents also noted the need for development of the film sector)</i>	27% (3/11)
3.	<b>Integrating culture into sustainable development strategies and national development policies while considering the role of culture and defining priorities in the field of culture</b>	27% (3/11)
4.	<b>Support to artists, regional cultural initiatives and contemporary art</b>	27% (3/11)
5.	<b>Introducing and promoting partnerships, joint project activities and exchange of experience</b>	27% (3/11)
6.	Development of professional training and educational programs in the cultural field	18% (2/11)
7.	Introduction of new financial and budgetary policy in order to implement new mechanisms of state support and provide funding alternatives	18% (2/11)
8.	Development/establishment of cultural institutions	9% (1/11)
9.	Preservation and promotion of cultural heritage	9% (1/11)
10.	Strengthening social protection of cultural workers	9% (1/11)
11.	Further reforms of the cultural sector in accordance with European standards	9% (1/11)

## Annex 2. Background – Moldova in an Historical Context<sup>2</sup>

The countries of the Eastern Partnership are less known, and as a result less well understood, than they should be in the member states of the EU. In the case of the Republic of Moldova this is certainly true. There have also been special factors inhibiting understanding of the country. Its history has been quite complex and further complicated by terminology (Moldova, Moldavia, Bessarabia)<sup>3</sup>. There have been frequent territorial border changes and Soviet 'cultural and linguistic cleansing' policies created further barriers to understanding. In order to be able to understand the context of some of the challenges facing Moldova in terms of its culture and cultural development and of course the wider political context, it is important to be aware of the background to the emergence in 1991 of the independent Republic of Moldova.

Roughly the size of Belgium, mainly agricultural in its economy and with a population of approximately 3,900,000 (2004 census – about 3,400,000 plus about 550,000 in breakaway Transnistria), Moldova emerged as a country after the demise of the Soviet Union, although its history as part of Europe goes back a long time. It became part of the Soviet Union in 1940 at about the same time as Estonia, Latvia and Lithuania.

Statehood can be said to date back to the 14<sup>th</sup> century when the medieval Principality of Moldavia was a key player in the struggle with Ottoman Turkey, defending itself against conquest by Islam. It was at various times a vassal state but never became a *pashalik*, or full Turkish province, unlike some neighbouring areas.

With the expansion of the Russian Empire southwards and westwards in the 18<sup>th</sup> century the area of present day Moldova came under periods of Russian military rule beginning in 1739 in the context of the Russo-Turkish wars and later in relation to Catherine the Great's unrealized 'Greek Project' to establish an Orthodox state of Moldavia and Wallachia. By a treaty of 1812 Wallachia and Moldavia were again separated and the eastern half of Moldavia became part of the Russian Empire and known as Bessarabia. After the Crimean War Russia had to return some of Bessarabia to the Principality of Moldavia which subsequently merged with Wallachia in 1862 to form the United Principalities, which eventually became the core of modern-day Romania. After war in 1877 Russia took back the part of Bessarabia it had earlier had to relinquish.

The First World War and the Treaty of Versailles acknowledged a Bessarabia-Romania Union which was not recognized by Soviet Russia. In 1924, Stalin created on the east bank of the River Nistru (Dniestr) a Moldavian Autonomous Soviet Socialist Republic with Tiraspol as its capital although it was in reality the first stage of a plan for westward expansion and re-conquest of Romanian-held Bessarabia. This was later achieved in the context of the Molotov-Ribbentrop Pact by Soviet military invasion across the River Nistru and the creation of the Moldavian Soviet Socialist Republic on both sides of its banks. Russian was immediately made the official language of communication in the new entity with the Cyrillic alphabet obligatory for written Romanian which from then on was called 'Moldavian' and described by the Soviet authorities as a separate language from Romanian.

A German-Romanian coalition recaptured Bessarabia between 1941 and 1944 before Soviet reoccupation, 'sovietization' (including collectivization of agriculture and mass deportations) and further Russification, a situation which continued until independence came in 1991.

Contemporary Moldova occupies most of the eastern lands of the historic Principality of Moldavia and extends from north to south between the River Nistru, which flows into the Black Sea, and the River Prut, which is a tributary of the Danube and separates it from its western neighbour Romania. To the north, south and east its neighbour is Ukraine. Moldova is landlocked apart from an odd small outlet and port to the Black Sea on the Danube secured through a treaty arrangement with Ukraine.

<sup>2</sup> This section is intended as a background introduction for people not familiar with Moldova or its historical development. It has been written by Terry Sandell based on previous work and research he has done.

<sup>3</sup> Moldavia was the Latin-derived name of the state on part of whose territory modern-day Moldova is situated. Moldova was the colloquial form of Moldavia. Bessarabia was the name used for the area between the Nistru and Prut when it became part of the Russian Empire in the 19<sup>th</sup> century and has reappeared since independence occasionally as a synonym for Moldova.

It has few big urban areas, the most important being the capital Chisinau, where over 60% of the urban population is concentrated. The other urban centres are Balti and the Transnistrian-controlled towns of Tiraspol and Bender. It is relatively densely populated and, uncharacteristically for a European country, about half of its population is rural.

Romanian-speaking Moldovans make up just over 70% of the population with Ukrainians as the next largest group accounting for another 11%. The third largest ethnic group is Russian at about 9%. A significant proportion of the Ukrainian and Russian population moved to Moldova after the Second World War as a result of Soviet internal resettlement and migration policies. They were mainly white-collar workers, but later included people who were retired, nearly all of them immigrating to certain urban areas creating Russophone centres.

On the east bank of the River Nistru is the secessionist enclave of Transnistria, which broke away in 1990, and has a mainly Russophone population of about 550,000, of whom almost 60% are Russian and Ukrainian. The cause of the secession, supported until now by Russian military presence, is ideological and political. It developed through protest against laws promulgated in Chisinau before independence making Romanian/Moldavian the official language, re-introduction of the Latin script, the relinquishing of Soviet state symbols and fears in Transnistria at that time of Moldova's reunification with Romania. The Moldovan government has no de facto control over Transnistria and the region does not feature in this report. The Romanian/Moldavian language still uses the Cyrillic script in Transnistria. The Transnistrian problem is one of the unresolved Soviet heritage 'frozen conflicts' that exist in the Eastern Neighbourhood region.

Another important ethnic group in Moldova is the Gagauz, Christian Turks who settled in the 19th century at the invitation of the then rulers of the area, Tsarist Russia. They are mainly in various rural communities around Comrat, a city in the south, which is the administrative centre of their autonomous territorial unit, Gagauz Yeri.

In addition to economic migration since independence, sometimes estimated at about 600,000 (remittances by these migrants are thought to account for over 30% of Moldova's GDP), a large number of Romanian-speaking Moldavians live outside of the country including an estimated 380,000 in Ukraine, particularly in districts where there were Soviet border changes in the 1940s in which Moldavian SSR territory passed to the Ukrainian SSR.