



The Project is funded  
by the European Union

EUROEAST CULTURE  
RMCB Unit

**Eastern Partnership Culture Programme  
Regional Monitoring and Capacity Building Unit  
(RMCBU)**

**EuropeAid Contract No 2010/255-219**

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

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

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August 2012  
(revised January 2013)

This report has been produced with assistance of the European Union. The content of this report is the sole responsibility of the Regional Monitoring and Capacity Building Unit of the Eastern Partnership Culture Programme. It reflects the opinion of contributing experts and can in no way be taken to reflect the views of the European Commission.

The RMCBU Project is implemented by the Consortium led by Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ) GmbH in partnership with HYDEA S.p.A. (Italy) and RWTH Aachen University (Germany).

**Table of Contents**

List of abbreviations..... 3

Acknowledgements ..... 4

Preface ..... 5

1. Background to the Cultural Situation in the Eastern Partnership Countries ..... 7

2. Some Main Features of Culture and Cultural Development in Armenia ..... 10

3. Research Survey ..... 12

    3.1. Context / Climate ..... 12

        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 ..... 12

        3.1.2. Transparency and Corruption ..... 13

        3.1.3. Provision and Dissemination of Official and Public Information ..... 13

        3.1.4. Integration of Cultural Policies in Other Policies and Strategies ..... 14

        3.1.5. Accountability and Openness in Practice ..... 14

        3.1.6. Contribution of the Cultural Sector ..... 15

        3.1.7. Role of Independent and NGO Sectors ..... 15

        3.1.8. Role of Private and Commercial Sectors..... 16

        3.1.9. National Conventional and Electronic Media and Interest of Dedicated Publications in Culture and Cultural Issues ..... 17

        3.1.10. Urban-Rural Differences Related to Culture, Cultural Provision and Cultural Access..... 18

        3.1.11. Language Issues ..... 18

    3.2. Creation/Production and Preservation/Restoration..... 18

        3.2.1. Relative importance given in national cultural policy and practice (e.g. funding) to contemporary cultural creation ..... 18

        3.2.2. Description of the environment in which the different types of cultural and artistic creation/production take place ..... 19

        3.2.3. Creativity ..... 19

        3.2.4. Heritage ..... 19

        3.2.5. Restoration Resources and Capacities..... 20

        3.2.6. UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions ..... 21

    3.3. Cultural Provision / Research / Professional Training and Transmission / Dissemination / Connectivity / Digitalization ..... 21

        3.3.1. General Environment..... 21

        3.3.2. Professional Training ..... 22

        3.3.3. Internet Use and Connectivity ..... 22

        3.3.4. Digitalization Projects ..... 23

    3.4. Access and Education..... 23

        3.4.1. Access ..... 23

        3.4.2. Education ..... 24

    3.5. Participation and Audience Development ..... 25

        3.5.1. Participation Statistics..... 25

        3.5.2. Audience Development..... 25

4. Main Outcomes of the RMCBU Research Visit to the Country ..... 26

    Lists of Sources ..... 29

        Printed/web publications: ..... 29

        Web-pages: ..... 30

Annex 1. SWOT Assessment by National Stakeholders of Cultural Policy and Priority Needs of the Cultural Domain of Armenia ..... 31

    Summary ..... 31

    Quantitative analysis..... 34

    Qualitative analysis ..... 39

Annex 2. Background – Armenia in an Historical Context..... 42

## List of abbreviations

|                                 |   |
|---------------------------------|---|
| <b>AMD</b>                      | Armenian dram (national monetary unit)  |
| <b>Armenia</b>                  | Republic of Armenia   |
| <b>Base-line Reports</b>        | Analytical Base-line Reports on the Culture Sector and Cultural Policy of the six Eastern Partnership Countries   |
| <b>CIS</b>                      | Commonwealth of Independent States  |
| <b>CJSC</b>                     | Closed joint stock company  |
| <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>IPR</b>                      | Intellectual Property Rights  |
| <b>ITU</b>                      | International Telecommunications Union  |
| <b>Member States</b>            | Member States of the European Union   |
| <b>MoC</b>                      | Ministry of (responsible for) Culture   |
| <b>Regional Research Report</b> | Regional Research Report on Cultural Policies and Trends of the Eastern Partnership Countries   |
| <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>           | Compendium of Cultural Policies and Trends in Europe 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>                     | Analysis of Strengths, Weaknesses, Opportunities and Threats  |
| <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 |

## Acknowledgements

The Regional Monitoring and Capacity Building Unit of the Eastern Partnership Culture Programme wishes to express its gratitude to the EU Delegation to Armenia and particularly to Mr. Jean-Christophe Gayrand, Head of Operations Section, Ms. Irina Movsesyan, Project Manager, Ms. Ina Iankulova, Project Manager and Ms. Anahit Azatyan, Press and Information Officer for their active participation in the round-table discussion. The RMCB Unit would also like to thank the Ministry of Culture of Armenia and personally Ms. Arev Samuelyan, Deputy Minister, and Mr. Artashes Arakelyan, Senior Officer of the Foreign Relations Department for their assistance in preparing for and carrying out the research visit to the country that launched the process of diagnostics and studies and for their efficient assistance with preparations for the round-table discussion, working meetings, interviews and site visits. The report authors would like to separately mention active support in collecting information for the report provided by Ms. Svetlana Sahakyan, Head of Foreign Relations Department of the Ministry of Culture.

Finally, the RMCB Unit wishes to extend its appreciation to all representatives of major national stakeholders in the EaP Culture Programme: national public authorities and particularly, the Ministry of Culture and the Ministry of Foreign Affairs; representatives of the private sector, professional associations and the civil society as well as independent cultural actors and donor institutions active in the country for their invaluable contributions in preparation of this report:

Albrik Abrahamian, Karen Aghamyan, Davit Amiryan, Serzh Arakelyan, Ruben Arevshatyan, Karen Aristakesyan, Ani Avagyan, Edward Balassanian, Nora Galfayan, Shoghakat Galstyan, Gevorg Gevorgyan, Laura Gevorgyan, Ruben Gevorgyants, Gagik Ghazareh, Petros Ghazaryan, Gagik Ginosyan, Anelka Grigoryan, Violet Grigoryan, Gagik Gyurjyan, Susanna Gyulamiryan, Marine Haroyan, Narek Harutyunyan, Susanna Harutyunyan, Sona Harutyunyan, Mikayel Hovhannisyan, Samvel Hovhannisyan, Vardan Hovhannisyan, Ashot Hovsepyan, Levon Igityan, Aram Isabekyan, Samvel Karapetyan, Nazareth Karoyan, Vrej Kassouny, Armine Khachatryan, Misak Khostikyan, Armen Liloyan, Gagik Manasyan, Ara Margaryan, Armen Mazmanian, Shushanik Mirzakhanyan, Paravon Mirzoyan, Mary Patvakanyan, Marine Petrossian, Hripsime Pikichian, Tevan Poghosyan, Vladimir Poghosyan, Vehanush Punazjyan, Armenak Sargsyan, Armine Sargsyan, Arevik Saribekyan, Hakob Simonyan, Lilit Smbatyan, Gagik Soghomonyan, Zoya Stepanyan, Hovhannes Tekgyozyan, Christian Ter-Stepanian, Narek Tovmasyan, Karo Vardanyan, Tigran Xzmalian, Olya Yordanyan, and many others.

## 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 the 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 Armenia 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 Armenia* (section 5) and especially the *SWOT Assessment by National Stakeholders of Cultural Policy/Priority Needs of the Cultural Sector* (Annex 1) reflect the vision of a wide range of national stakeholders of 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 and instruction to other Experts and drafting or editing Sections 1-3 and Annex 2 of the country reports.

Ms. Seda Papoyan, RMCBU Expert, was responsible for preparing the 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 Armenia 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 these other countries, including Armenia which has guarded and preserved its culture and cultural identity for a thousand and more years, 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' as much as of the 'bad at least being better than the worst'. The status quo has been less dangerous than the unknown.

That said, however, Armenia is in an important respect, different from the other countries (perhaps there are weak parallels with Ukraine), in that its diaspora has always been important in the preservation and development of its culture. There is a very strong extra-territorial dimension to Armenian culture and the importance of the diaspora, not only its financial contribution to, for example, the renewal of Yerevan's cultural infrastructure, is enormous. Being a small virtually monocultural society, the cosmopolitanism and wider world view of the diaspora is also important even if it is primarily focused on Armenian national interests and identity issues.

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 in the region. In the case of Armenia, added to this has been the disaster of the 1988 earthquake, the consequences of which remained a decade and more later and of course the ethnic war with Azerbaijan which led to the de facto cleansing of Armenians from Azerbaijan and of Azerbaijanis from Armenia, blockade of Armenia by Turkey and Azerbaijan and the continuing unresolved, corrosive territorial and political dispute with Azerbaijan. Despite the political, economic and financial problems there have of course also been positive changes and developments.

In Armenia there have been a myriad of other challenges, as 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. Like some of the other countries, there has been a massive exodus of people out of Armenia. Estimates vary but up to a million may not be an inaccurate figure which given the size of Armenia is a huge drain. 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 recognized 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 agendas and to national, regional and individual development. Armenia's unique international connections through its diasporas have also presented increasing opportunities.

Armenia's path towards modernization, new standards and international engagement has included in the past decade or so joining UNESCO in 1992 and the Council of Europe in 2001. It has also been active in ratifying international conventions relating to culture including:

- Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict;
- UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage;
- Convention Concerning the Protection of the World Cultural and Natural Heritage;
- Convention on the Protection and Promotion of the Diversity of Cultural Expressions;
- European Cultural Convention;
- European Convention on the Protection of the Archaeological Heritage;
- Convention for the Protection of the Architectural Heritage of Europe;
- European Convention on Cinematographic Co-Production;
- Agreement on the Importation of Educational, Scientific and Cultural Materials.

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 Armenia and the other Eastern Partnership countries, collectively and individually. This engagement is particularly timely as Armenia 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. The distorting effect on regional cooperation of the ongoing conflict with Azerbaijan is however self-evident.

Examples of one or two of Armenia's several green shoots include increasingly effective harnessing of diaspora connections, resources and sponsorship, reflected, for example, in refurbishment of Yerevan's cultural infrastructure. Change, at a more mundane technical level, has also come through experimentation within the Ministry of Culture of new forms of budgeting. Other very positive achievements have been the consolidation of the innovative Golden Apricot International Film Festival and its related activities and the very successful HighFest International Performing Arts Festival. Both owe their origins and development to the energies of the independent sector although their achievements have of course also depended on the official support they have attracted. These green shoots, while being genuinely Armenian, 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 Armenian 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 translate 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.

Put simply, 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 peasant - French, German, Armenian 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, local authorities, 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 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.

It should be noted that the report does not cover Nagorno-Karabakh.

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

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 Armenia, 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 un-consulted 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 the case of Armenia, the period since independence has seen a lot of domestic political turmoil, as well as damaging external diversions such as the on-going conflict with Azerbaijan. This has meant that some of the stated aspirations, including in the field of culture, have remained on paper. Cultural policy still remains fairly centralized even though after the adoption of the Constitution in 1995, decentralization was given priority. In general the gap between cultural provision and opportunity in the centre, Yerevan, and provision elsewhere, even in somewhere like the second city Gyumri, is enormous. The gap between Yerevan and the rural areas is huge although the wider availability of computers and mobile phones may possibly be reducing, or have the potential to reduce, the gap in access in certain albeit limited ways. The problem of decentralization and more equitable distribution of cultural resources and opportunities is not only a problem from the centre; the capacity of the local authorities to implement cultural plans is also an issue. Armenia is not unique amongst the Eastern Partnership countries in this respect.

The main legislation related to the cultural sector is the 2002 Law on the Principles of Cultural Legislation which in a general way highlights the main parameters which are to raise awareness of culture as a tool of development, promotion of new values and ideas, to provide recreation and offer stimulus to fulfilment of people's creative potential and to strengthen civil society.

In all the Eastern Partnership countries there has been a problem of shedding a narrow nineteenth century and Soviet definition of culture by the state systems which inhibits perception of the potential role of culture in the modernization of societies. Following a UNESCO-sponsored 1<sup>st</sup> regional CIS conference in Armenia in 2009 "Cultural Policy and Policy for Culture: Towards a New Cultural Policy Profile", the Ministry of Culture adopted a broader definition of culture, that of the 2001 UNESCO Universal Declaration on Cultural Diversity. This is of course positive but the real issue is whether it can then lead to the treatment of culture and cultural development as a cross-cutting issue much wider than the Ministry of Culture's traditional remit and for that treatment to have practical outcomes that really impact on social and economic agendas. The Ministry of Culture has drawn attention to the continuing influence of that conference when it was discussing new approaches to UNESCO's cultural heritage conventions in 2012.

There are possibly three stages in the evolution of a Ministry of Culture in the former Soviet countries – the first, inward-looking survival, the second, awareness that there are external expectations particularly in relation to communication, information and transparency and the third, the stage that the Ministries of Culture are reaching in the Eastern Partnership Region, is not only being aware but taking practical action to address those expectations effectively. The Ministry demonstrates aspirations to achieve what is required in this third stage but the third stage demands real commitment and also depends on trust. A history of politicization of much of public and cultural life in Armenia since independence makes the building of trust difficult. In the past the practice of trying to thwart cultural organizations who are of a different political persuasion or who are of no political persuasion but may be critical of the government could be observed, and of course this did not always produce the right atmosphere for mutual

understanding and healthy consensus even in such a homogenized cultural environment as that of Armenia. The Ministry of Culture reports that such practices rarely now happen.

Two very specific features in Armenia's contemporary cultural scene and cultural development are the roles played by the church (with which there is some analogy with Georgia) and the diaspora.

Mention has already been made of the diaspora and its contribution but not of the more systematic way in which relations with it are handled. In 2008 a special Ministry for the Diaspora was set up and one of the most public manifestations of its activities is a substantial biennial festival, 'One Nation, One Culture', which had originally been initiated and managed by the Ministry of Culture.

The Armenian Apostolic Church is an active cultural player and not only in the spiritual sphere and in relation to heritage, where it has an important role, working with the Ministry of Culture, in the preservation and promotion of cultural heritage. It has, for example, succeeded in establishing religion as a part of secular education and the curriculum. In many places it has taken over the role played by some of the old 'Houses of Culture' in addition to normal religious, educational and pastoral activity in the community. In a number of places the Houses of Culture are run under the patronage of the Armenian Apostolic Church as 'Hayordats Tun' (Houses of Armenian Sons) promoting religious and artistic activity and traditional Armenian education and knowledge of the history of the church.

The Ministry of Culture was part of an Armenian government pilot project to introduce programme budgeting linked to performance planning and monitoring and ultimately to more joined-up government in terms of policy coordination. A special monitoring unit of the Ministry is responsible now for implementation of that project.

### 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 official position is that state legislation contributes to the development and functioning of culture in Armenia, in particular such legislation as 'On the Fundamentals of Cultural Legislation' and that related to non-material heritage, libraries and so on. Some critics would argue that national cultural legislation does not directly inhibit cultural development but neither has it contributed to development nor to positive change in the sector. They would argue that it is probable that even the main cultural actors could not name for sure what the main law regulating the cultural sphere is in Armenia, and they would not be aware of the specific contents of it.

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

The key normative-legal act regulating the cultural sphere is the Law on the Fundamentals of Cultural Legislation which is a general law. In a way it can be perceived as culture-specific if we consider the current cultural situation in Armenia but as a main cultural law, it is a set of normative acts which do not necessarily cover the needs of the sector and as a result a need has emerged to draft sector-specific legislation.

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

One of the examples of cultural legislation which could be considered to be working well is the Law on Preservation and Use of Immovable Monuments of History and Culture. This is possibly because of the special attention the state pays towards the preservation of architectural heritage as one of the priorities of cultural policy.

The Ministry of Culture believe there are other examples of legislation which works well.

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

Several draft laws have been a long time in the process of development and in some cases even subject to parliamentary discussion. The basic law 'On the Fundamentals of Cultural Legislation' was passed in 2002 and since then more specific legislation has been passed including on mandatory copying of documentation (2005), on non-material heritage (2009) and on libraries (2012). Draft laws being developed include those related to Theatre, National Film, Museums etc. and are to meet essential sector needs otherwise those important sub-sectors have no legal base for regulation.

- 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).**

As yet there are no exemptions for cultural workers or cultural facilities from income tax or any other taxes. This issue is very much discussed nowadays because the adoption of such a law could greatly benefit the sector and stimulate private investment into it.

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

Taking one concrete experience of registering a cultural NGO in 2011, the process was straightforward and quick even though no professional legal services were used for writing the Charter as is usually done

in Armenia. In this instance it took a month to have the organization registered and that was twice the normal time because some details had been missed and the paperwork needed to be re-done and re-submitted. No bureaucratic procrastination or obstacles were experienced. There is now also an electronic registry system which should make the process even easier.

### 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.**

[http://www.transparency.org/country#ARM\\_DataResearch\\_SurveysIndices](http://www.transparency.org/country#ARM_DataResearch_SurveysIndices)

2011: Score 2.6 out of 10, Rank 129 from 183  
2010: Score 2.6  
2009: Score 2.7

Scores range from 0 (highly corrupt) to 10 (very clean).

- 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.**

It is hard to talk about 'direct bribery' in the cultural sector, but neither can the cultural sector escape the disease of corruption. Unfortunately questionable appointments and unfair access to funding and other opportunities are problems. Appointments are often due not to professionalism and knowledge but based on family connections and other corrupt practices that exist in almost all spheres of life in post-soviet independent Armenia. Official Armenian sources point out that the 2001 Civil Service Law attempted to make appointments in governmental bodies more transparent and fair and precludes the appointment of relatives to positions of immediate subordination.

### 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 new website has the appropriate sections but is not fully completed yet (March 2012) since its launch almost two months ago.

- 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.**

It is not particularly helpful in this respect as the website tends to publicize the *results* but not the *calls* and it is usually difficult to understand how selection for funding has been processed and decided.

- 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.**

This information is included in the annual and budgetary report which can be found online.

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

Information is available on annual budgets, mid-term expenditure programmes and annual reports but it is also claimed by some that very limited information is available on actual spending. Such information normally relates to the last reporting year and reports on completed activities.

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

The main source for such information is [www.e-gov.am](http://www.e-gov.am).

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

Such information according to the Ministry of Culture is not currently collected.

**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.**

There is no information of this type in the current upgraded version of the website, it being felt that such information can be obtained by other means through the official website [www.gov.am](http://www.gov.am). Usually, however, a list of public institutions, governmental and official bodies has been available. Sometimes state bodies do not have online presence and some people feel the Ministry itself does not pay a lot of attention to online content.

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

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

In reality, a lot of documents exist, many available in some form but it is often felt that the activities and results they reflect often remain simply on paper.

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

As far as visible, the Ministry of Culture mostly cooperates with the ministries of Education, Foreign Affairs and Diaspora. With the Ministry of Education there is cooperation within the framework of arts education and other educational programmes. With the Ministry of Foreign Affairs cooperation concerns any kind of international collaboration issues while with the Ministry for the Diaspora topics of interest for Armenians abroad are involved.

In 2008 there has been an example of Ministry's of Culture cooperation with the Ministry of Economy on a 'Culture Promotion of Culture' project, within the latter Ministry's Development Planning Framework. [http://www.dpf.am/uploads/P\\_Culture%20Proclamation\\_arm.pdf](http://www.dpf.am/uploads/P_Culture%20Proclamation_arm.pdf)

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

It was difficult to find evidence that such regular consultation or meetings attempting to integrate cultural policy with other policies and strategies have taken place although see the comment in section 3.1.5.a.

**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.**

In recent years the Ministry of Culture has been trying to be as open as possible toward its stakeholders and the public. They hold regular meetings with representatives of different cultural sub-sectors trying to take into account their opinions in the decision-making processes. Also they have regular press conferences which are mainly for information purposes and state what is being done during a specific period or they are often event-based. The Ministry also holds annual reporting meetings with media representatives covering the achievements and failures of the year.

In the past two years there have been three formal meetings of the Theatre Advisory Council, five of the Cinema Advisory Council, ten of the Literature Advisory Council, four of the Music Advisory Council and twenty-five sessions of the Advisory Council on Protection of Historical and Cultural Monuments.

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

After the creation of the official homepage several years ago it is more or less possible to follow developments, at least concerning cultural events happening with the support of the Ministry of Culture and some other activities. This is however just at an information level and does not give insights into policy, planning or decision making issues.

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

With the help of the e-government system implemented by the state authorities, it is only a few clicks and anybody can have access to budgetary information, spending and related issues but the figures sometimes do not throw much light on the topic (<https://www.e-gov.am/>).

In general there is not a tradition of publishing objectives or targets for the coming year or years, for example in the form of a detailed business plan, beside general indications of policy direction such as more focus on young people or which anniversaries are going to be marked.

As for the municipal authorities, the Yerevan Municipality has a standing commission on Culture, Education and Social Security which is the executive body responsible for the cultural activities of the city. On their website they have the information about 'who is who' in the municipality which can be found in English as well (<http://www.yerevan.am/>). On this website there is also the budget and allocations for the coming year with cultural financing included with spheres like education, leisure etc. The information consists mainly of summary figures allocated to libraries, theatres and does not include explanations of strategic directions or a business plan.

**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.**

There are plenty of examples of official documents or references in public speeches about the potential role and contribution of culture and cultural activities, but not much evidence can be found with respect to practical implementations of such statements.

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

There does not appear to be any organization specifically carrying out cultural and cultural policy research or statistical studies. There are certain institutions or organizations which carry out research related to their specific interests, for example architectural, archaeological or ethnographic studies.

The National Statistical Service of the Republic of Armenia in its annual yearbook contains a section 'Education and Culture' where one can find some statistical information but it is descriptive and quantitative rather than analytical: <http://www.armstat.am/en/?nid=45&year=2011>.

**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**

With the big growth of NGOs in all spheres in Armenia, it has become common to perceive NGOs as organizations which are created in order 'to make money' from international grants. That said, it is hard not to recognize the big role they play in the development of the sector, in challenging the authorities, lobbying for development and pursuing further the needs of the sector.

In general the central authorities, for example the Ministry of Culture, are sharper and more aware of global developments than the local authorities (whose mandatory and delegated responsibilities are determined by relevant legislation). The Ministry's attitude towards NGOs is reflected in the fact that they provided grants to forty-three NGO projects in 2008, fifty-two in 2009, sixty-one in 2010 and seventy-three in 2011.

By comparison the local authorities often do not consider culture as an active part of their activities but more as a decoration for official initiatives.

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

Those whom one could call cultural sector professionals, meaning those really aware of what is going on in culture globally, are the ones who tend to form cultural NGOs having realized that this is one way of possible development and a source of opportunities including access to international funding.

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

It is estimated that there are almost 900 cultural NGOs registered in Armenia.

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

Among the most active cultural NGOs are often those created by the state to fulfil specific tasks, such as the 'One Nation, One Culture' fund. There are for example seventy-three state non-profit organisations reporting to the Ministry of Culture. But there are also active NGOs working independently or with some state support, e.g. the Golden Apricot Fund for Cinema Development, the National Association of Art Critics, etc. The Ministry has stated that it is state policy for them to cooperate actively and in an impartial way with NGOs. In addition to the two examples of NGOs just given, they also drew attention to other active NGOs such as the Union of Writers, the ICOM National Committee, and the Foundation for Cultural Education Support etc.

It is difficult to give an accurate estimate but perhaps about 10-20% of the registered NGOs may be active. A lot stay registered but do not carry out activity.

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

No information found except that according to the Ministry of Culture, thirty-three of the state non-profit organisations reporting to it employ more than fifty people.

### **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**

Unfortunately any business interaction with culture is associated with commercialism in the negative meaning of the word.

There is no real understanding of the 'creative economy' in Armenia (see below).

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

No data found. Businesses which can be categorized as part of the cultural sector, e.g. audio-visual production companies, event organizers, etc., are not really perceived as cultural but simply as commercial. The real problem is that there is a lack of overall perception and understanding of culture in the contemporary meaning of the word and how it is defined, for example, in Europe.

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

No information found.



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

There can be few such organizations employing more than 50 people, as they usually have a small staff of not more than 10 people and tend to take on temporary employees or even volunteers in case of the need. The Ministry of Culture mentioned there being one such organisation employing over fifty people.

**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.**

This is an undeveloped area in Armenia; partly it is a problem of funding, partly of demand. Some informants believe there are probably less than ten titles if one is looking specifically at serious, regular periodicals. The Ministry of Culture rightly points out however that this leaves out of account a lot of other publications, some of which it directly funds. It also mentions that all newspapers and two television channels (Shoghakat and ArmNews) cover culture and cultural issues. Of the specialist cultural publications it lists 'Literature Magazine', 'Garun', 'Narcis', 'Hushardzan', 'Kamar tert' (an electronic newspaper), the Golden Apricot Festival publication, 'Arteria', 'Kul'tura', amsagir.am electronic magazine, 'Cimenart', 'Vardzk' and 'Spirituaal Homeland'.

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

Important and useful websites include [www.mincult.am](http://www.mincult.am), [www.gaiff.am](http://www.gaiff.am), [www.granish.org](http://www.granish.org), [www.inknagir.org](http://www.inknagir.org). The Ministry also listed [www.yerevan2012.org](http://www.yerevan2012.org), [www.twunion.com](http://www.twunion.com), [www.armbookexpo.com](http://www.armbookexpo.com), [www.gallery.am](http://www.gallery.am), [www.akhic.am](http://www.akhic.am), [www.matenadaran.am](http://www.matenadaran.am), [www.apo.am](http://www.apo.am), [www.naregatsi.org](http://www.naregatsi.org), [www.armmonuments.am](http://www.armmonuments.am), [www.arteria.am](http://www.arteria.am), [www.armenianarchitecture.am](http://www.armenianarchitecture.am), [www.komitas.am](http://www.komitas.am), [www.cmf.am](http://www.cmf.am), [www.filmaser.com](http://www.filmaser.com), [www.armenianhouse.com](http://www.armenianhouse.com).

Some would claim that in general the local on-line cultural environment is not particularly rich although most cultural organisations have their own website. One of the recent initiatives online is the specialist website of contemporary thought and activities covering both local and international levels [www.arteria.am](http://www.arteria.am), mentioned in the Ministry list above, which was founded with a grant from the Eurasia Partnership Foundation.

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

No data found. The number of such websites is very small and they are not in competition and so do not usually keep such records. The most used local analytical statistics organization has figures in a section 'Art, Culture and History' (<http://circle.am/?cat=art&for=week&by=visits>). The 'top scoring' genuinely cultural site is the website of a well-known controversial contemporary writer, Vahram Sahakyan, who had 2000 visits during a week in January 2012.

**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).**

Arts and culture are the last things to be covered by the media even when there is an issue of real importance in the article or the report. Only when there is a very important opening, premiere or a very special guest arrives, will arts and culture make the headlines or be the priority news of the day. There are very few professional cultural review magazines or publications.

**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.**

One view is that there has been some small positive change based on increased public interest in arts and culture. The Ministry of Culture view is that in the past few years public interest towards culture has increased considerably.

### 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.**

Though the main cultural authority in the form of the Ministry of Culture is putting a lot of effort into the cultural decentralization process, it depends also on the local authorities and their perception of culture which is rather undeveloped. Most of the obstacles in this area are covered in the 'Compendium of Cultural Policies' ([http://www.culturalpolicies.net/down/armenia\\_112012.pdf](http://www.culturalpolicies.net/down/armenia_112012.pdf)).

### 3.1.11. Language Issues

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

In early 2010, an attempt to change the language related legislation was made by the Ministry of Education. The new draft *Law on Language* addresses the legal justification for opening secondary schools with teaching in foreign languages, which faced unexpectedly negative reaction of the intellectual circles of society and its discussion process was accompanied by public protests and actions largely advertised in the electronic social networks and mass media. The Armenian civil society is mostly preoccupied by the possible fast growth in number of schools with teaching in foreign languages, which, in turn, will threaten development and status of the Armenian-language schools. Opening foreign-language schools would mean damaging national culture and identity. More information on the matter can be found in the latest version of Compendium: [www.culturalpolicies.net/web/armenia.php?aid=425](http://www.culturalpolicies.net/web/armenia.php?aid=425).

## 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).**

Support goes mainly to traditional culture. There are only a few initiatives that are supported by the state which can be described as contemporary – among them the Golden Apricot International Film Festival which receives AMD 50,000,000 (EUR 100,000) from the Ministry of Culture annually, and HighFest, an international performing arts festival which receives less than AMD 40,000,000 (EUR 80,000) from the Ministry of Culture annually. These are the biggest cultural events in Armenia. Although the National Cinema Centre receives about AMD 400,000,000 annually (EUR 800,000) to produce new films, some would say that the money is distributed not on a seemingly transparent or competitive basis and the result cannot always be described as "contemporary".

The Department of Contemporary Arts at the Ministry is now trying to be more supportive towards contemporary artists working in different disciplines, but this interest is generally not accompanied by relevant financial support. The Ministry would however draw attention to the information it provides on 'Implementation of Cultural Activities' where in the various sub-sections covering areas such as music, theatre, dance, cinema etc examples of support for contemporary arts are given, including funding for commissioning, purchase and so on.

Apart from these examples, the public authorities are mainly focused on the traditional areas of culture such as opera and ballet, and on support for artists working in the traditional art forms – painting, sculpture, literature, etc.

### 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.**

Having a close-knit traditional culture and rather an ancient history, Armenia has always been trying to support creative processes, production and development. In this context all the traditional forms of cultural production are welcomed at different levels of the government and society. But being also a very conservative nation, the majority of Armenians still do not have a clear understanding about contemporary cultural developments. It is not a surprise that in the case of such immutable cultural thinking it is not the best environment for cultural "innovators". The latter are mostly representatives of the young generation and those few groups of contemporary thinking artists who pierced the veil even during Soviet times. It would therefore be fair to say that the working environment is not particularly supportive for innovators and indeed in many cases it is perceived as difficult.

The Ministry of Culture would argue that from its point of view, in recent years it has been trying to give some emphasis to individual cultural and creative development through programmes especially targeted at children and young people in the area of cultural education.

### 3.2.3. Creativity

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

Creativity is not a subject of official discussion though it is a concept which is more and more recognized in different spheres and attempts are being made to make it be a part of the official approach. As for the concept of "creative economy", it's very hard to search for a related context because the whole economy of Armenia is described as an emerging one with a lot of basic difficulties. In this regard, "creative economy" is usually used among young cultural professional as a contemporary term which, in case of realization, can open new perspectives for economic development of the whole country.

**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).**

In August 2011 a centre for creative technologies was opened in Yerevan ([www.tumo.org](http://www.tumo.org)) which established the term in wider use by a lot of people. Besides that, creativity is mostly discussed and is a subject of interest to a number of young people working in different areas, being active and creative online and in normal daily life.

### 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/community group and communities, including minorities**

From the state point of view the preservation of primarily material cultural heritage is one of the main priorities of the cultural sector. Priority in financing is directed towards the restoration and preservation of architectural monuments and in particular the large number of medieval Armenian churches. In Armenia, when talking about heritage, it is mostly meant architecture and not other cultural artefacts inherited from the past.

The Ministry of Culture have in addition commented that by preservation of cultural heritage, their policy embraces both movable and immovable heritage. In terms of immovable heritage, its Agency for the Preservation of Historical and Cultural Monuments is the lead body but also activity in this area is carried out by two state non-profit organisations, one CJSC, one NGO and four private companies all under the aegis of the Ministry. In terms of movable heritage it draws attention to the work of sixty-six museums, sixteen libraries, the National Book Chamber and the National Archive of Armenia all active in this area.

**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).**

But even with this high level of attention to architectural heritage, monitored and managed as it has been in recent years by scientific and methodological inter-ministerial commissions, some argue it is not always preserved appropriately. For example, there are a number of specialists (such as Samvel Karapetyan, Head of NGO Research on Armenian Architecture, and others) who often complain about the waste of money and the "spoiling" of monuments through trying to restore them without a sufficient knowledge base.

In recent years due to the rise of social activism and responsibility among citizens, more and more young activists are engaged in the preservation of cultural heritage and especially the architectural monuments which sometimes are being sacrificed to business demands. There are a number of examples in Yerevan where architectural monuments were preserved or protected only by public pressure (e.g. the open-air hall of the Moscow Cinema which was removed from the state list of protected monuments and where a government decision on its demolition or otherwise has not yet been taken).

### **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.**

As a lot of things have changed in restoration practice since Soviet times, the independent generation of Armenia has very little professional expertise and very limited resources. For that reason most of the museum and heritage restorers are being trained abroad which is more and more possible now due to different opportunities available on an international level.

In 2011 an agreement between the Armenian and Italian governments was signed which envisages the creation of a Regional Training Centre for Cultural Heritage Restoration, other technical facilities and a specialist training programme.

**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).**

What one can say is that the number of trained restorers is not very large and there is still not enough financial support to train them. This is why the Ministry of Culture is planning to re-establish the pre-existing school of restorers, but this will take time and investment.

**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 MoC, museum directors, heritage planners).**

The state is highly interested in the training of restorers, the Ministry of Culture has supported several such initiatives, for example, and it financed the training of local fresco restorers in Italy, who later were working with their Italian trainers on the restoration of the very famous frescos of Minas in the Shirak region.

### **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.**

Ad hoc questioning of a small sample of practitioners suggested that even if they are aware of the convention and know that it has been ratified by Armenia, they do not know really what it covers and how it works not least because there are lot of other issues and important cultural sector gaps that they are trying to address.

**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 states that the Convention is reflected in things that they do and that the protection of cultural diversity is one of its priorities. It actively supports a Festival of National Minorities and carries out other actions related to minority culture heritage.

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

No information found.

### **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 main research centres in Armenia are the Academy of Sciences specialised institutes of arts and literature, the Matenadaran (mainly dealing with manuscripts), the Foundation for the Study of Armenian Architecture, the National Heritage Scientific Research Centre, the Foundation for Cultural Education Support as well, of course, as museums and some libraries.

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

On the one hand the perception is rather poor if we consider the reaction and understanding of the authorities of the work of younger artists, performers and practitioners (though they tend to be routinely praised). On the other hand young cultural professionals usually manage to find themselves in a circle of similar thinking people where there is real interest in their work. Unfortunately those circles, though relatively professional, mature and responsive, are very narrow and tend to be inward-looking.

With the help of recent developments in new technologies and medias and with widespread access to the Internet, it is now possible to have at least an online debate on arts and culture. But that only involves a small community of cultural activists and art practitioners who mostly know each other but use their 'sleepless nights' on different hot topics using social media (especially Facebook). Sometimes such small online gatherings evolve into real meetings offline or public events in the form of discussions, lectures or research reports. But this scene is inevitably restricted only to those who by chance get to know the community i.e. it cannot be considered a rich cultural environment from an outsider's point of view.

Although there are dangers in taking just one random view, one example of an 'outsider' perspective cited during the research was a Polish curator who came to identify an Armenian contemporary artist for a planned exhibition but he simply could not get 'on track' and returned home with the impression of a "Soviet" country where nothing new is happening in culture.

### 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.**

Here again the term 'Soviet' and the influence of the past come because in most of the art institutions there is still a big gap between the cultural educators and the students and not only in terms of generations but mostly in the gap of thinking, pace of life and approach to innovations. Of course there are also a number of irreplaceable professionals in the older generation but the general mood, and the whole administrative structure of the educational institutions is buried in "dust". And even realizing the situation, most of the students have no other choice, only a few of them are able to break through the barrier and be trained or even continue their education abroad which has another danger - of their not wanting to return to Armenia.

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

The main gap is the lack of appropriate professionals, but also the educational system, the shortage of financial resources and the general indifference towards culture, with it being treated as something decorative.

### 3.3.3. Internet Use and Connectivity

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

According to the statistics of the International Telecommunications Union (ITU) in 2010, 37% of the Armenian population used the Internet. An Armenian state source reports that the Prime Minister in one of his speeches in the middle of 2011 mentioned about 1.5 million Internet users which is about half of the population.

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

- **At home**
- **By using an Internet café**

One of the most used Internet connections now is the UCOM one combined with a wired telephone and digital TV service for which people pay AMD 15,000 (about EUR 30) a month. But that is not the only one; others are using other services paying from AMD 6,000 up to AMD 12,000 monthly (i.e. about EUR 12 to 24). Probably a majority of people now tend to have access directly or indirectly to the Internet at home, at work or at a neighbour's, or at least on mobile devices. Use seems to be very widespread and for example older people in rural areas will often be using Skype, and possibly accessing it at someone else's home.

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

According to earlier statistics of the ITU, the number of Internet users in 2007 and 2008 was only 6% of the population and this number mushroomed to 37% by 2010.

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

In fact there is no digital divide now in Armenia as even in the rural places people are buying computers to be connected with their relatives working and living abroad or in distant places. The main means of connection is Skype or the social networks, like Facebook and Odnoklassniki.ru.

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

As a new communication and media tool the Internet has become one of the few open windows toward the world and development. On the other hand the Internet has allowed people to feel the freedom of

choice and expression and has become a kind of organizing base for civil society. It could be said that Armenia is experiencing the online formation of civil society.

### 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 digitalization process began first with the provision of online presence of different cultural actors in the form of museums, theatres etc. but even in these cases it did not involve the digitalization of museum collections, but mainly information and images. Later projects like digital museums started, for example, as in the case of the Genocide Museum (<http://www.genocide-museum.am/eng/index.php>).

Among other digitalization projects it is important to mention the creation of the online Catalogue of the Armenian Libraries Union (<http://www.armunicat.am:8991>).

As far as forthcoming projects or plans in the country in general are concerned, the Ministry of Culture could only provide limited information on digitalization activity. Notably they drew attention to the launching of the Virtual Museum of the Book in 2012 and imminent launching of the Virtual Museum of the Carpet.

## 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).**

When speaking about access to culture, it is important to mention that most of the big cultural events, such as concerts, premieres, etc., are usually not really accessible to ordinary people because the cost is rather high especially if they are organised on a commercial basis. On the other hand, it is always hard to find tickets with reasonable prices unless you book early for events because such tickets sell very fast. By international standards the cost of tickets for public events (those directly or indirectly funded by the Ministry of Culture, for example) is low.

Another important problem is the question of suitable cultural facilities in general, the capacities of existing venues are too small for even such a small population as exists in Armenia.

**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).**

In terms of needs, first of all should be mentioned the lack of public spaces in the rural areas which can serve as the first point of contact for people to engage with and participate in culture. This very important inadequacy of public cultural spaces means that it is perhaps not only the fault of the authorities not working on participation and access, but if they at least provided leadership, catalyst initiatives could emerge in relation to this area.

'Old fashioned' (i.e. still Soviet) thinking produces important obstacles to cultural development and disappoints a not insignificant number of citizens who are aware of contemporary cultural issues, trends and possibilities.

### **3.4.2. Education**

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

The impression that art education is in a relatively normal state is sometimes given but in fact it is one of the weaknesses of the cultural sector as well as a basis for future problems. While art is a part of the core curriculum, it is the 'Soviet' approach to this area that still exists in Armenian schools. In practice this means schoolchildren take some music or more often singing class in the early grades, they then 'busy themselves' with some painting for several classes, later they also take classes in "handicrafts" which at best teaches girls how to knit or cook. Neither art history nor any cultural studies are in the curriculum that can be really called art education with the exception of some articles in different history textbooks on the culture of Armenia and the past of some other countries.

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

The main debate on arts/culture education is the justified perception of the lack of professionals involved in contemporary issues and developments. The Ministry of Culture itself has long been insisting on the need for a relevant new generation in this field with new approaches and ideas. Some steps have been taken of training some people abroad or organizing some local training for art professionals with the participation of foreign trainers, but still this issue needs to be treated on a more serious basis and with appropriate financial support. In the framework of the Tempus programme, it was only in 2011 that a pilot course in arts management was started at the State Art Academy.

Arts education is mainly dependent on parents' initiative to provide some arts activity for their children. There are a number of parents who make the effort to take their children to music or painting schools, dance or singing classes, but this is a matter of personal motivation, financial means and time to be able to do this within their work routine. And for most of even the state art schools providing such opportunities, parents have to pay, physical facilities are inadequate, instruments have to be provided by the parents and so. Only recently have there begun some new initiatives for children, like the free children's educational programme at the Cafesjian Museum Foundation, or newly-built "fashionable" art centres where the cost is high and what they offer is not accessible for most.

That said, cultural education programmes have been initiated and supported by the Ministry of Culture. Mention has already been made of the Foundation for Cultural Education Support which was set up in 2008 with representations in Yerevan and ten regions. During the period 2008-11, 19,000 pupils and 3,930 teachers were included in a programme 'Teaching and Methodological Assistance'. In the same period the 'Master Classes' programme involved 1,570 pupils and 1,730 teachers and so on.

The Ministry comments that "In 2009-2010 unified training programmes (curricula) of music, art and fine art schools, and around 17 disciplinary programmes were developed. In 2011 exemplary training plans for music, art, fine art and choreography schools were approved. 33 'pilot' schools in Yerevan and the regions (3 in each region) created since 2008 have continued their activities for more effective organization of teaching-methodological work. Since 2008 funds are allocated for the implementation of teaching-methodological activities, development and publishing of new curricula, textbooks, and methodological handbooks for music, art, fine art and choreography schools. This project has been evaluated by specialists as being very effective. It was carried out with support from a specialist commission (task force) attached to the Ministry, specifically set up for that reason. In order to improve access for children to musical training, the Government has approved a programme "Reimbursement of folk musical instruments study fees at music and art schools of Armenia". In 2011 there were 2443 learners of folk (2004), stringed (164) and wind (275) instruments representing 144 schools. With the assistance and specialist selection by the Ministry a number of gifted children and teenagers (55 in 2008, 59 in 2009, 96 in 2010, and 41 in 2011 respectively) have taken part in prestigious international contests and festivals, and master classes. Since 2010 with the assistance of the Ministry in the framework of the "Art-education" programme a report "Art education in Armenia: the prospects for development of artistic potential in the 21<sup>st</sup> century" has been produced, and since 2011 creation of a database has commenced in the framework of the same programme. Since 2012 the last week of May of each year is declared an 'Art Education Week'".



### 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.**

Highest cultural participation is through attendance at music events, films, theatrical performances, with less interest towards the visual arts, literary events, etc.

Club life is more or less developed as well, but the point is that club attendees are very specific, they are either the club elite who are directly involved with the activity, people related to the owners or they are only young people under 35 who appreciate the experience of music clubs.

**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.**

In recent years there is a noticeable growth in interest towards film culture, notwithstanding the fact that Yerevan has only one-and-a-half cinemas. More and more people tend to watch films as part of a shared experience, at a gathering or event, for example, in a community environment such as at club or open-air screenings. It is also because of a lively flow of up-to-date information and communication surrounding film which keeps people in touch with developments and therefore interested. Also the newest entertainment tools such as 3D and others motivate everyone to follow these types of development.

There is also evidence that besides popular, commercial mass-music, there is a real interest amongst the public towards all the "serious art" in this area including in classical music, rock, jazz, etc. As soon as there is an opportunity to experience the biggest representatives of those styles live then even the biggest venues sell out.

It is worth mentioning the growing interest toward open-air performance-type arts of various types as well as increasing use of participatory elements which make the events more interactive and attractive. This has been particularly stimulated by contemporary performing arts performances coming to Armenia from abroad which have inspired local young people and in general made the public more open to artistic innovation. There is now an interest in watching and being engaged in open-air performances where the audience also has its own role. This is only happening in Yerevan and indeed only really in the centre but it is an interesting trend.

There is little discussion of cultural participation, and when there is, mainly among the participants themselves or in the media.

#### 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.**

One cannot speak of any special audience development approach from the side of the state as it mainly concentrates on making events happen as part of cultural policy and trying just to activate people to be interested at least where it is possible.

As for the different cultural institutions like museums, theatres, etc., there are several examples which can be called outreach programmes. For example, festivals are trying to reach audiences on the streets and giving people a number of opportunities to be engaged. The Golden Apricot International Film Festival has been organizing screenings outside the main festival venue, for example on small university screens and on open-air ones as well. The HighFest Festival is fond of bringing street theatre groups to interact with the citizens in Yerevan. Several individual museums have also started developing their audiences - they organize special events, educational programmes (e.g. State Gallery of Armenia, Cafesjian Museum Foundation, etc.)

#### 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 fieldwork 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 Armenia was paid on 7-9 November 2011 by the team of experts consisting of Mr. Luciano Gloor, Team Leader, Ms. Tetiana Biletska, Capacity Building Expert, Ms. Elena Palivoda, Information and Communication Manager and Ms. Oksana Muzychuk, Project and Monitoring 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 Armenia were met, interviewed or contacted during the visit.

The national authorities showed high interest in the Eastern Partnership Culture Programme: specifically, the local Ministry of Culture provided active support for preparation of the visit. A separate working meeting with the Ministry of Foreign Affairs of Armenia was also organized.

A round-table discussion with key stakeholders on needs and priorities for policy reforms in the field of culture held in Yerevan became the principal event of the visit. More than 50 people attended the round-table organized by the RMCBU with the assistance of the Ministry of Culture and EU Delegation. The round-table provided an opportunity to share information about the Eastern Partnership Culture Programme, discuss needs and priorities for reforming and reinforcing the cultural sector. It also facilitated the sharing of knowledge on regional and national culture projects and initiatives for representatives of the national authorities, EU Delegation, NGOs, research and academic institutions, relevant projects and initiatives, national and local museums, art galleries, foundations, professional associations and unions, cultural industries and private sector.

The event was co-chaired by Deputy Minister of Culture Ms. Arev Samualyan who stressed repeatedly the importance of criticism; the usefulness of the round-table format for networking; and the need for new programmes to be launched and public-private cooperation developed in the country. An active dialogue of public authorities and independent cultural actors is seen by the Ministry as an important condition for the success of reforms.

The EU Delegation to the country announced at the round-table the three projects that had received grants under the Programme with Armenian leading partners (those that signed agreements with the Delegation).

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 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 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 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*.

The main needs for and priorities of reforming and reinforcing 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.

The MoC considered important, amongst other things, the following topics and types of support to be provided by the Programme, and more generally by the EU, in response to priority needs of the regional cultural sector:

- Linking of economy, tourism and culture, including the development of relevant indicators;
- Opening of EU Culture Programme for EaP countries including the strands for the projects supporting linguistic diversity and translation;
- Developing cooperation within the EaP Platform 4 "Contacts between People";
- Support to the *Kyiv Initiative* Regional Programme and the *Pilot Project on Rehabilitation of Cultural Heritage in Historic Towns*, in particular, within the EaP Culture Programme.

The Ministry proposed to organize two regional/international events with support from the Programme:

- A conference on the role of national heritage for reconciliation in the region (in cooperation with UNESCO);
- A regional event on cultural development criteria and indicators and efficient models of cultural representation with involvement of international experts.

The Ministry of Culture also asked for a specific type of technical assistance, namely expert assessment of certain new draft legislative acts, to be provided within the Programme.

Participants of the round-table discussion stressed the high 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 for the end goal of achieving substantial results. Of many donors supporting cultural cooperation and capacity building programmes/projects in the EaP countries, Armenian stakeholders mentioned most of all UNESCO and the Council of Europe.

Participants of the RMCBU round-table and working meetings also expressed their views on the most important factors and preconditions for success of the Programme and sense of ownership development among national stakeholders. These issues were mentioned by Armenian stakeholders.

- Providing as much as possible transparency in announcing opportunities and decision making including selection of the participants to the RMCBU events
- Taking into account the experience and lessons learnt as well as building on the results of already available programmes of regional cooperation for planning and implementation of the EaP Culture Programme, e.g.:
  - UNESCO funded projects and programmes
  - *Kyiv Initiative* Regional Programme involving five Eastern Partnership countries
- Paying special attention to heritage-related issues (preservation and protection, modern management and usage for local development, etc.)

While all national stakeholders admitted similarities in situations and consequent problems in the cultural sectors of the six EaP countries and expressed interest to know more of best practices and the experience of neighbouring countries as well as the experience and policy instruments of the EU Member States, they also stressed the necessity to pay attention to national differences and specific issues including such questions as

- Arts' and culture's contribution to national identity formation and development;
- Promotion of national cultural products.

In this respect it would be necessary to mention the concerns of the Armenian stakeholders voiced to the RMCBU team regarding the Programme, specifically on "avoiding the hegemony of bigger EaP partners". This was seen as a risk where the interests of "smaller" partner countries would be subsumed by the interests of the greater beneficiary country.

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 Armenia mentioned a range of things that have improved or got worse or become matters of new concern in the cultural domain or some of its sub-sectors at the national or local (municipal) level.

The openness of the cultural sector to comprehensive dialogue and growing cooperation and partnership between all stakeholders and actors at national and international levels was considered an important favourable factor for positive changes and modernisation of the cultural sphere in the country. The following positive changes were also mentioned:

- The beginning of the promotion of the export of national cultural products;
- The practice of voluntary work and unpaid activity and contributions introduced in the country;
- Some new developments in cultural activity such as festivals (cinema, theatre, publishing).

While assessing the situation in the country's cultural domain, the national stakeholders mentioned shortage of professional staff and lack of appropriate knowledge, e.g. culture management and fundraising skills being among the major handicaps to sector development and reforms.

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

- Improvement of cultural and fiscal legislation in accordance with relevant European standards to encourage sponsorship and charitable activities in the cultural sector and related sub-sectors; this also relates to enhancements that need to be made to the legislation on museum activities, book publishing, film production, NGOs and IPR protection;
- Support of national culture to encourage creativity, promote innovative and cultural initiatives and develop cultural tourism;
- Introducing new standards of, and approaches to, cultural sector administration, especially to ensure culture-related rights and boost public involvement in decision-making processes;
- Promotion of cultural diversity, cultural dialogue and tolerance;
- Enhancing multilateral dialogue, international partnership and exchanges of experience in the field of arts and cultural activities, including international exchange in the educational sphere and participation in international conferences and seminars;
- Introducing European standards and principles of democracy into the cultural sector.

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

### **Summary**

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 about 450 respondents from the six countries. One hundred of the received responses were included into the report. The responses were distributed by country, as follows: Armenia – 12, Azerbaijan – 10, Belarus – 10, Georgia – 13, Moldova – 11, and Ukraine – 44.

This low level of response from national stakeholders to the electronic questionnaire seems to be connected to factors, such as lack of familiarity with surveys at all and a lack of trust with regard to data protection. The RMCBU might also have overestimated the level to which stakeholders are familiar with modern technology and have regular access to the Internet.

As the amount of respondents from Armenia contributed to the *SWOT Assessment by National Stakeholders on Cultural Policy and Priority Needs of the Sector* was not sufficient to serve as a basis for the analytical research these have been attached to the report for information purposes only. At the same time, the SWOT assessment results do not contradict the conclusions of the analysis.

At first, it should be mentioned that the level of participation of Armenian respondents interested in the survey was low at only 12% (compared to the number of respondents from other partner countries and, particularly, from Ukraine). Therefore the assessment of current situation in the cultural sector of Armenia shows opinions of only a narrow range of stakeholders concerned.

Other important point is that the majority of respondents from Armenia (75 %) represented the non-governmental sector.

The following SWOT matrix indicates all factors indicated by Armenian respondents as able to impact the cultural sector.

| Location of Factor | TYPE OF FACTOR  |  |
|--------------------|---|--|
|                    | Favorable   | Unfavorable  |
| Internal           | <b>Strengths</b>  | <b>Weaknesses</b>  |
|                    | <ol style="list-style-type: none"> <li><b>1. Growing cultural cooperation and inter-sectorial partnership between all stakeholders and actors at national and international levels (67%)</b></li> <li><b>2. Staff capacity and intellectual potential (41,6%)</b></li> <li><b>3. Growing interest among the communities and government authorities towards national traditions and cultural activities and culture in general (41.6%)</b></li> <li>4. Dissemination of national culture and raising cultural values awareness, particularly among young generation (33%)</li> <li>5. Openness of cultural space and favorable climate to activity (25%)</li> <li>6. Emergence of initiatives and new practices (25%)</li> </ol> | <ol style="list-style-type: none"> <li><b>1. Lack of professionals and administrative staff with appropriate knowledge (50%)</b></li> <li><b>2. Lack of management and research capacities in the field of culture and art (41,6%)</b></li> <li>3. Low rate of partnership and exchange of experience, including international relations, inter-sectorial cooperation and interaction with audience (33%)</li> <li>4. Lack of access of cultural institutions to communication facilities and low level of cultural promotion through the media (33%)</li> </ol>                               |
| External           | <b>Opportunities</b>  | <b>Threats</b>   |
|                    | <ol style="list-style-type: none"> <li><b>1. Openness of the cultural sector to partnership and cultural dialogue and strengthening of international relations and cooperation among all actors and sectors (67%)</b></li> <li><b>2. Increase of cultural initiatives and participation in national cultural events (33%)</b></li> <li>3. Involvement in different international programmes, particularly those funded by the EU (25%)</li> <li>4. Overall democratization, including in the cultural sector (25%)</li> <li>5. Strengthening the diversity of cultural products and services (25%)</li> <li>6. Youth involvement in cultural activities (25%)</li> </ol>  | <ol style="list-style-type: none"> <li><b>1. Lack of professional staff and appropriate knowledge (50%)</b></li> <li><b>2. Low level of development and capacity building of cultural sector (33%)</b></li> <li>3. Lack of democratic principles in allocation of state support for culture and insufficiency of assistance to the non-governmental sector (25%)</li> <li>4. Low level of civil society awareness and lack of access to cultural products and services (25%)</li> <li>5. Inefficient legislative framework in the cultural field, including the film industry (25%)</li> </ol> |

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

- 1. Improvement of legislation related to cultural and taxation issues in accordance with European standards to encourage sponsorship and charity in the cultural sector and boost development of some cultural areas (67%)*  
(Including legislation related to museum activity, book publishing, film production, NGOs and copyright)
- 2. Providing support to national culture for encouragement of creativity, innovations and cultural initiatives and for development of cultural tourism and some cultural sub-sectors (41.6%)*
- 3. Introduction of new standards and approaches to the administration of cultural sector, especially for ensuring cultural rights and encouraging public involvement in decision-making process (33%)*  
(Besides, cultural policy should be addressed to promote cultural diversity, cultural dialogue and tolerance)
- 4. Enhancing multilateral dialogue, international partnership and exchanges of experience in the field of art and cultural activities (33%)*  
(Including international exchange in educational sphere and participation in international conferences and seminars)

The respondents have noted the high potential of cooperation, partnership and joint activities in the cultural field between Armenia and Member States of the European Union. Same percentage of respondents indicated different visions of such cooperation potential between Armenia and the countries participating in the EaP (Azerbaijan, Belarus, Georgia, Moldova and Ukraine); the opinions ranged from "High" to "Relatively low" to "Difficult to say". The current level of cooperation with the EU countries has



been estimated as relatively low to indicate some current cooperation activities with countries participating in the EaP with much greater potential still to be unleashed.

58% of respondents expressed an optimistic view on the future of culture and the cultural sector - a positive trend in a way to develop this field.

Moreover, the focus on key components of all assessment vectors, Strengths, Weaknesses, Opportunities and Threats; also main Needs and Priorities of cultural policy makes possible the following conclusion. The three main points to be taken into account are:

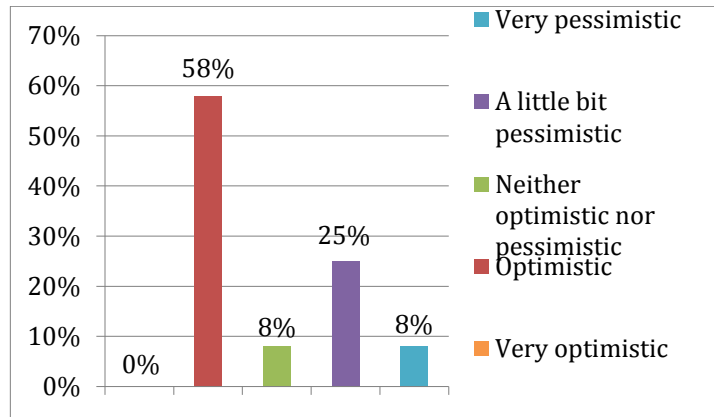
- Lack of professional staffs and appropriate knowledge is the major negative factor that obstructs development of cultural sector. In particular, this concerns the lack of specialists with management skills and low level of their knowledge of fundraising and other specific issues related to culture and art.
- The favourable factors are: the openness of the cultural sector to comprehensive dialogue and thus, growing cultural cooperation and inter-sectorial partnership between all stakeholders and actors at national and international levels. In particular, respondents have indicated strengthening of cooperation between both state and non-governmental sectors and actors at local and national levels and the emergence of partnership between public cultural organizations and international institutions (as strengths and potential opportunities).
- Many respondents have focused on issues concerning the introduction of European standards and principles of democracy into the cultural sector. Thus, the main need indicated by respondents is the improvement of legislation related to cultural and taxation issues in accordance with European standards in order to encourage sponsorship and charity in the cultural sector and development of some areas of culture. Another important vector of national cultural policy to be listed among priority needs is about supporting the national culture to encourage creativity, innovations and cultural initiatives and develop cultural tourism and some of sub-sectors of the cultural sector.

## Quantitative analysis

### Question 1

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

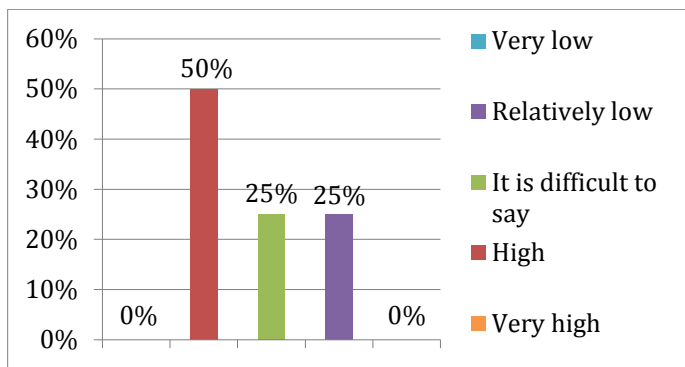
|                                    |            |
|------------------------------------|------------|
| Very optimistic                    | 0/12 – 0%  |
| Optimistic                         | 7/12 – 58% |
| Neither optimistic nor pessimistic | 1/12 – 8%  |
| A little bit pessimistic           | 3/12 – 25% |
| Very pessimistic                   | 1/12 – 8%  |



**Question 7**

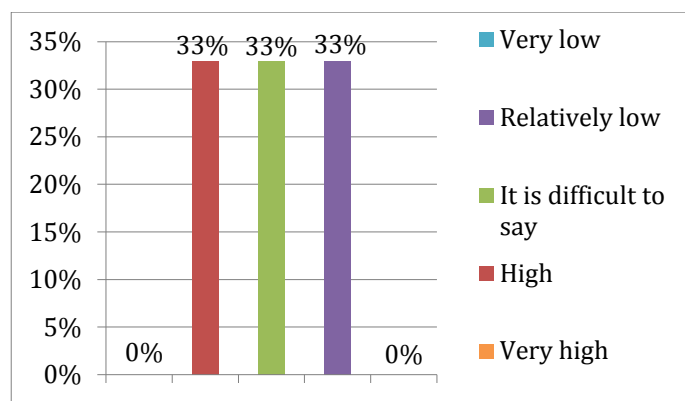
A. What describes best the potential level of cooperation, partnership and joint activities in the area of culture between your country and the countries of the European Union? It is:

|                        |            |
|------------------------|------------|
| Very high              | 0/12 – 0%  |
| High                   | 6/12 – 50% |
| It is difficult to say | 3/12 – 25% |
| Relatively low         | 3/12 – 25% |
| Very low               | 0/12 – 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:

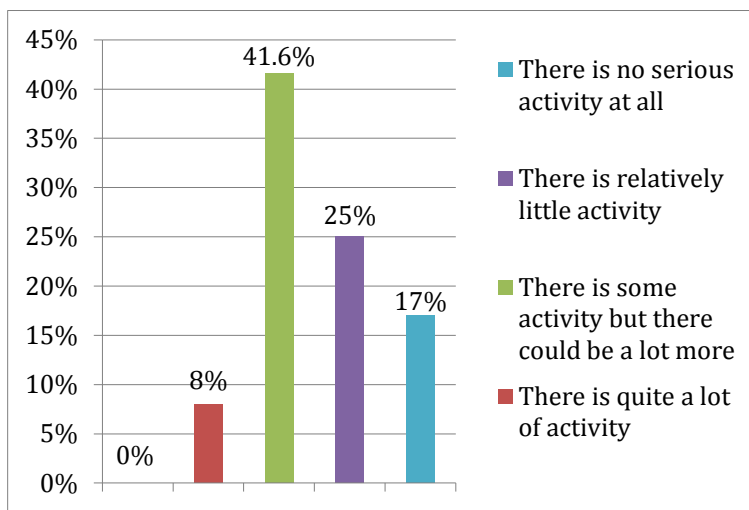
|                        |            |
|------------------------|------------|
| Very high              | 0/12 – 0%  |
| High                   | 4/12 – 33% |
| It is difficult to say | 4/12 – 33% |
| Relatively low         | 4/12 – 33% |
| Very low               | 0/12 – 0%  |



**Question 8**

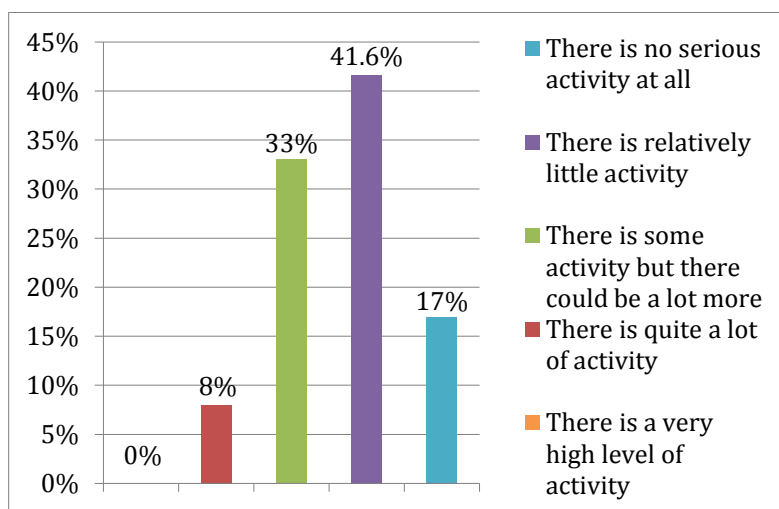
A. How would you describe the current level of cooperation, partnership and joint activities in the area of culture between your country and the countries of the European Union?

|  |               |
|--|---------------|
| There is a very high level of activity               | 0/(11)12 – 0% |
| There is quite a lot of activity                     | 1/12 – 8%     |
| There is some activity but there could be a lot more | 5/12 – 41,6%  |
| There is relatively little activity                  | 3/12 – 25%    |
| There is no serious activity at all                  | 2/12 – 17%    |



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)?

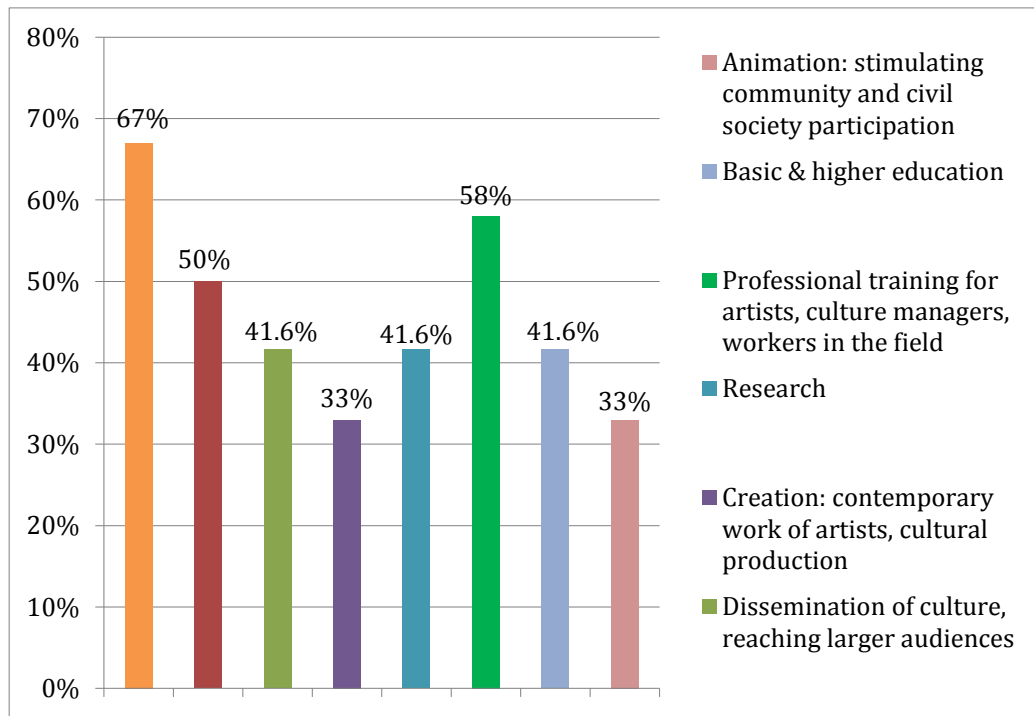
|  |              |
|--|--------------|
| There is a very high level of activity               | 0/12 – 0%    |
| There is quite a lot of activity                     | 1/12 – 8%    |
| There is some activity but there could be a lot more | 4/12 – 33%   |
| There is relatively little activity                  | 5/12 – 41,6% |
| There is no serious activity at all                  | 2/12 – 17%   |



**Question 9**

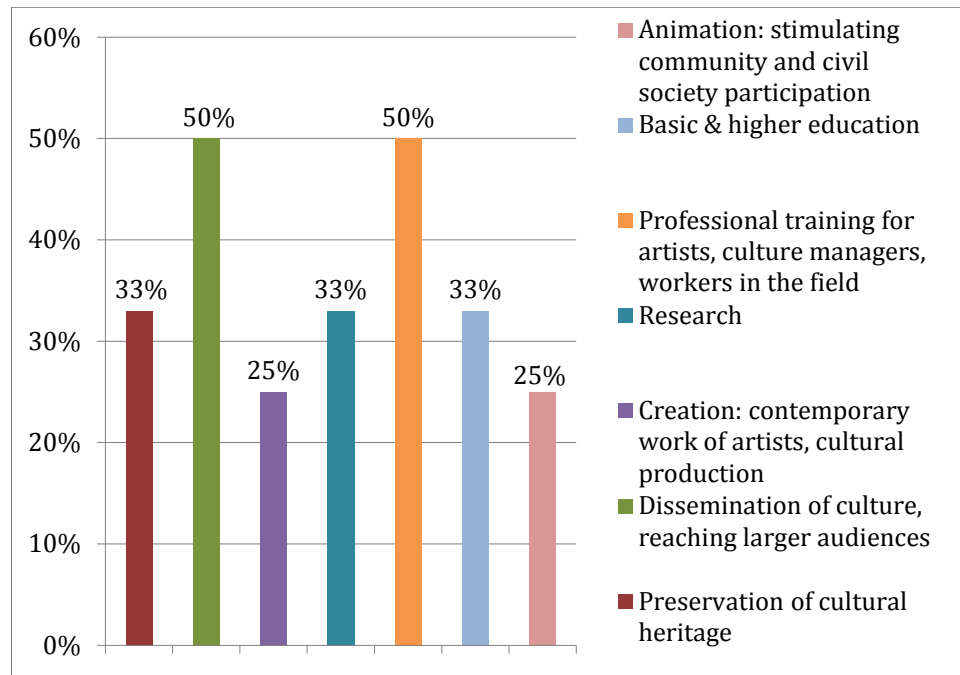
a) Which of the following do you consider to be main components of a comprehensive cultural policy?

- 67% (8/12) – All of them
- 50% (6/12) – Preservation of cultural heritage (sites, artifacts, cultural skills)
- 41,6% (5/12) – Dissemination of culture, reaching larger audiences
- 33% (4/12) – Creation: contemporary work of artists, cultural production
- 41,6% (5/12) – Research (audience research, culture mapping, cultural education)
- 58% (7/12) – Professional training for artists, culture managers, workers in the field
- 41,6% (5/12) – Basic & higher education (curricula development)
- 33% (4/12) – 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?

- 33% (4/12(10) – Preservation of cultural heritage (sites, artifacts, cultural skills)
- 50% (6/12) – Dissemination of culture, reaching larger audiences
- 25% (3/12) – Creation: contemporary work of artists, cultural production
- 33% (4/12) – Research (audience research, culture mapping, cultural education)
- 50% (6/12) – Professional training for artists, culture managers, workers in the field
- 33% (4/12) – Basic & higher education (curricula development)
- 25% (3/12) – Animation: stimulating community and civil society participation



**Qualitative analysis**

**Question 2**

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

|     |   |            |
|-----|---|------------|
| 1.  | <b>Lack of professional staff and appropriate knowledge</b><br><i>(Particularly lack of management skills and knowledge on fundraising among museum specialists or in cultural sector in general and low level of community involvement in cultural activity)</i>   | 50% (6/12) |
| 2.  | <b>Low level of development and capacity building of cultural sector</b><br><i>(Respondents focused both on personal development and on the development and capacity building of some specific areas, such as visual art, cinema, book publishing and distribution of films and books)</i>  | 33% (4/12) |
| 3.  | Lack of democratic principles in the allocation of state support for culture and insufficiency of assistance to non-governmental sector<br><i>(Including lack of technical assistance to cultural sectors and existence of closed process for allocation funds for culture, primarily oriented towards government institutions)</i> | 25% (3/12) |
| 4.  | Low level of civil society awareness and lack of access to cultural products and services<br><i>(Especially lack of advertising opportunities for classical music by media and also low level of promotion of museum collections and culture in general)</i>  | 25% (3/12) |
| 5.  | Inefficient legislative framework in cultural field, including film industry and book publishing  | 25% (3/12) |
| 6.  | Lack of management and strategic planning in the field of culture   | 17% (2/12) |
| 7.  | The need to establish new art institution in order to intensify the educational and research activity taking into consideration the social and cultural aspects   | 8% (1/12)  |
| 8.  | Lack of partnership and exchange of experience  | 8% (1/12)  |
| 9.  | Lack of incentive mechanisms for ensuring investment in culture   | 8% (1/12)  |
| 10. | Harmonization of domestic criterion of educational system toward international standards  | 8% (1/12)  |
| 11. | Limitedness of rights and opportunities of cultural institutions, especially museums  | 8% (1/12)  |
| 12. | Low level of technical facilities and equipment of public cultural institutions and their access to modern technologies and resources, including for research activity<br><i>(Including also the lack of appropriate place for activity)</i>  | 8% (1/12)  |
| 13. | Lack of international programmes aimed at Eurasian relationship   | 8% (1/12)  |
| 14. | Corruption  | 8% (1/12)  |
| 15. | Democratic challenges facing the country  | 8% (1/12)  |
| 16. | Increasing competition among media  | 8% (1/12)  |
| 17. | Revising the purposes of art bodies to introduce new goals for art criticism  | 8% (1/12)  |

### 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>Growing cultural cooperation and inter-sectorial partnership between all stakeholders and actors at national and international levels</b><br><i>(In particular respondents indicated strong international links and networks, cooperation between both state and non-governmental sectors at local and national levels, partnership between public cultural organizations and international institutions)</i> | 67% (8/12)   |
| 2.  | <b>Staff capacity and intellectual potential</b>   | 41,6% (5/12) |
| 3.  | <b>Growing interest of community and authority to national traditions and cultural activities and to culture in general</b>  | 41,6% (5/12) |
| 4.  | Dissemination of national culture and raising of cultural value awareness, particularly among young generation<br><i>(Including by using Internet)</i>   | 33% (4/12)   |
| 5.  | Openness of cultural space and favourable climate for activity   | 25% (3/12)   |
| 6.  | Emergence of initiatives and new practices   | 25% (3/12)   |
| 7.  | Increased recognition and trust among actors due to sufficient professional self-experience and personal knowledge   | 17% (2/12)   |
| 8.  | High level of cultural product and mastery<br><i>(Especially high level of performance and cultural events as festivals)</i>   | 17% (2/12)   |
| 9.  | Independence   | 8% (1/12)    |
| 10. | Cultural heritage and traditions   | 8% (1/12)    |
| 11. | Protection of copyright and publishing rights  | 8% (1/12)    |

### Question 4

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

|     |   |              |
|-----|---|--------------|
| 1.  | <b>Lack of professionals and administrative staff with appropriate knowledge</b><br><i>(In particular, knowledge of management and new technologies as well as other specific knowledge related to art and culture)</i>                                     | 50% (6/12)   |
| 2.  | <b>Lack of management and research activities in the field of culture and art</b><br><i>(Including lack of communality)</i>   | 41,6% (5/12) |
| 3.  | <b>Low rate of partnership and exchange of experience, specifically in the areas of international relations, inter-sectorial cooperation and interaction with audience</b>  | 33% (4/12)   |
| 4.  | <b>Lack of access of cultural institutions to communication facilities and low level of cultural promotion through media</b>  | 33% (4/12)   |
| 5.  | Low level of technical facilities and equipment<br><i>(One major problem is the lack of appropriate place for activity)</i>   | 25% (3/12)   |
| 6.  | Lack of legislation related to culture and interaction between governmental sector and art space  | 25% (3/12)   |
| 7.  | Lack of public interest in cultural activities, in particular among cultural workers and authorities  | 25% (3/12)   |
| 8.  | Low level of promotion and support of national cultural products and services<br><i>(Respondents have also noted a low level of worldwide dissemination of national cultural products and a lack of production network in the field of art and culture)</i> | 25% (3/12)   |
| 9.  | Imbalance of opportunities of cultural organizations to produce and promote their services and goods<br><i>(Including differences between centre and regions of country)</i>  | 17% (2/12)   |
| 10. | Low level of educational programmes and lack of personal training<br><i>(Including low level of competitiveness of educational system)</i>  | 17% (2/12)   |
| 11. | Lack of official recognition of the value of culture  | 8% (1/12)    |
| 12. | Lack of incentive mechanisms for mobilization of investment in culture, especially by sponsorship   | 8% (1/12)    |
| 13. | Lack of competencies among cultural actors in various sectors   | 8% (1/12)    |



**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>Openness of cultural sector for partnership and cultural dialogue and strengthening international relation and cooperation among all actors and sectors</b>   | 67% (8/12) |
| 2.  | <b>Increase of cultural initiatives and participation in national cultural events</b>  | 33% (4/12) |
| 3.  | Involvement in various international programmes, particularly those funded by the EU   | 25% (3/12) |
| 4.  | Overall democratization, including in cultural sector<br><i>(The process of democratization also includes development of cultural policy and introduction of new approaches to cultural sector operation, especially regarding civil society involvement in decision-making process and implementation researches in the cultural field)</i> | 25% (3/12) |
| 5.  | Strengthening the diversity of cultural products and services  | 25% (3/12) |
| 6.  | Youth involvement in cultural activity<br><i>(Also encouragement of voluntary initiatives among young generation)</i>  | 25% (3/12) |
| 7.  | Promotion of creativity and innovations in the cultural sector   | 17% (2/12) |
| 8.  | Development of modern technology, especially IT, Internet & Telecommunications   | 17% (2/12) |
| 9.  | Integration into European cultural and professional space  | 17% (2/12) |
| 10. | Public support for increased social activities   | 8% (1/12)  |

**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>Improvement of legislation related to cultural and taxation issues, in accordance with European standards, to encourage sponsorship and charity in cultural sector and development of some areas of culture</b><br><i>(Including legislation related to museum activity, book publishing, film production, NGOs and copyrights)</i> | 67% (8/12)   |
| 2.  | <b>Providing support to the national culture to encourage creativity, innovations and cultural initiatives and develop cultural tourism and some cultural sub-sectors</b>  | 41,6% (5/12) |
| 3.  | <b>Introduction of new standards and approaches to cultural sector administration, especially for ensuring cultural rights and encouraging public involvement in decision-making process</b><br><i>(Specifically, the cultural policy should address promotion of cultural diversity, cultural dialogue and tolerance)</i>             | 33% (4/12)   |
| 4.  | <b>Enhancing multilateral dialogue, international partnership and exchanges of experience in the field of art and cultural activities</b><br><i>(Including international exchange in educational sphere and participation in international conferences and seminars)</i>   | 33% (4/12)   |
| 5.  | Introduction of a new fiscal and finance policy with new democratic approaches to the support cultural sector  | 17% (2/12)   |
| 6.  | Ensuring awareness-raising and dissemination of culture  | 17% (2/12)   |
| 7.  | Modernization of professional training programmes and educational system in the cultural field   | 8% (1/12)    |
| 8.  | Ensuring job creation  | 8% (1/12)    |
| 9.  | Ensuring access of cultural institutions to technical facilities   | 8% (1/12)    |
| 10. | Assuring social protection and salaries to cultural workers  | 8% (1/12)    |

## **Annex 2. Background – Armenia in an Historical Context<sup>1</sup>**

Armenia (Hayk or Hayastan in Armenian) is a land-locked mountainous country with a population estimated to be just under 3,249,000 of whom 96% are ethnic Armenians. In this respect it is virtually monocultural. The ethnic minorities include Russians, Yezidis, Assyrians, Greeks, Ukrainians, Jews and Kurds. It is bordered by Turkey to the west, Georgia to the north, the disputed territory of Nagorno-Karabakh and Azerbaijan to the east, and Iran to the south.

The Kingdom of Armenia was established about 600 BC and reached its apogee between 95 and 66 BC under Tigran the Great, as one of the most powerful kingdoms of its time and a mini-empire. Subsequently it came under the influence of the Persian Empire, the start of a continuous and complicated history of alternating periods of independence and domination or invasion including by Assyrians, Greeks, Romans, Byzantines, Arabs, Mongols, Persians, Ottoman Turks and Russians and of various complex cultural influences.

Armenia is considered to be the first Christian state having adopted Christianity in AD 301. Religion and its Christian traditions are still extremely important in Armenia, not least in the area of culture. Religion, language and their unique alphabet have been central to Armenian identity.

With fluctuating borders throughout its history, including the division into western and eastern Armenia in 387 with the latter remaining independent, in 428, Armenia became a de facto vassal emirate within the Arab Caliphate until the ninth century, when an independent Armenian kingdom emerged under the Bagratid dynasty. This period, and independence, came to an end in 1045 when it briefly became part of the Byzantine Empire.

In 1071 Seljuk Turks defeated the Byzantines, conquered Armenia and the Seljuk Empire emerged. Some Armenians migrated to Cilicia<sup>2</sup> then under Byzantine control where they established a principality which grew into the Armenian Kingdom of Cilicia to where the seat of the Armenian Apostolic Church transferred. One can see this period as the origin of the Armenian dichotomy of 'historical Armenia' and 'diaspora Armenia' which has such a profound psychological, political and cultural influence on Armenia today. There was a further influx as a result of the Mongol invasion of 'historic Armenia' in 1241. Surrounded by Muslim states, Cilicia became a bastion of Christendom in the East and an ally of the Crusaders, who towards its demise in the second half of the 14<sup>th</sup> century tried unsuccessfully to force aspects of Latin Christianity on the Armenians.

The decline of the Cilician Kingdom at that time was also caused by attacks by the Egyptian Mamluks at the end of the 14<sup>th</sup> century while later, in the 15<sup>th</sup> and early 16<sup>th</sup> centuries Cilicia was conquered by the Ottoman Turks. An Armenian population continued to live in this region until the twentieth century and indeed after the First World War there were plans to create an independent Armenian state under French protection, a plan that had to be abandoned because of the Turkish War of Independence.

By the 16<sup>th</sup> century 'historic Armenia' was divided between the rival Safavid Persian and Ottoman Turkish Empire. The 1820s brought the arrival of another imperial power, Russia. The eastern part of Armenia was ceded by Ottoman Turkey to Russia in 1828 and became a province of the Russian Empire until its collapse.

Armenians living under Ottoman rule often flourished and had considerable autonomy within their own enclaves. In the final years of the Ottoman Empire however demands for reform went unheeded and other problems arose including Turkish distrust of its Armenian citizens who were increasingly perceived as siding with Ottoman Turkey's enemy, Russia. Armenians living within the Russian Empire in the 19<sup>th</sup> century similarly often flourished and saw development in many areas. It should also be noted that Armenians lived in very large numbers in Tiflis (Tbilisi) which was the cultural capital of the Caucasus and in Baku, its commercial capital.

In the late 19<sup>th</sup> century and the early part of the 20<sup>th</sup> century with the final collapse of the Ottoman Empire the situation of the Armenians in Turkey deteriorated leading in 1915 to what is termed the

<sup>1</sup> This section is intended as a background introduction for people not familiar with Armenia or its historical development. It has been written by Terry Sandell based on previous work and research he has done.

<sup>2</sup> Cilicia was situated on the Mediterranean in what is now south-east Turkey

'Armenian Genocide', a horrific and scarring episode in Armenian national history which to this day significantly defines Armenia's world view psychologically and politically.

In 1918 the Armenian province of the Russian Empire declared independence as the Democratic Republic of Armenia but was attacked by Turkey and taken over by the Bolsheviks in 1920 and as a result ceased to exist. In 1922 it was joined with Georgia and Azerbaijan to form the Transcaucasia Soviet Socialist Republic and this entity continued until change to the Soviet constitution in 1936 when Armenia, Georgia and Azerbaijan became individual Soviet republics.

In the 1980s, with changes in the Soviet Union, nationalist sentiments led both to an independence movement and tensions with neighbouring Soviet Azerbaijan over its autonomous district of Nagorno-Karabakh. Nagorno-Karabakh had a majority Armenian population and a movement for unification with Soviet Armenia. The tensions manifested themselves in serious ethnic riots, including in 1988 in Sumgait in Azerbaijan. The hostilities lasted from 1988 to 1994 with the armed conflict escalating into full-scale fighting in 1992. It is estimated that up to a quarter of a million Armenians and about 800,000 Azeris were displaced in this process. Although a peace treaty was negotiated in 1994 the situation of Nagorno-Karabakh has not been resolved nor have adjacent territorial issues, although negotiations are taking place, so far unsuccessfully, under the aegis of the OSCE's Minsk Group chaired by France, the Russian Federation and the United States.

In August 1990, Armenia became the first non-Baltic republic to secede from the Soviet Union, with its independence confirmed by referendum in September 1991, three months before the official dissolution of the Soviet Union. The Constitution of the Republic of Armenia was adopted by referendum in 1995 and amended, again by referendum, in 2005.