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## EXECUTIVE SUMMARY

Culture in Armenia's external relations is marked by a contrast between the small size of the country and the considerable influence of its diaspora worldwide. Post-Soviet Caucasian and Middle-Eastern geopolitics as well as the consequences of the unresolved conflict of Nagorno-Karabakh have pushed the Armenian Republic into ambivalent relations with both its neighbours and the EU. In order to maintain a balance in its relations with Russia and the EU, the country made the choice of a customs union with Russia in 2013, de facto rejecting the EU's offer of an Association Agreement, while keeping the door open for deeper relations. At the same time, the globalised Armenian diaspora shapes cultural relations along two lines: the protection of both Armenian tangible and intangible culture, especially Armenian architectural and religious heritage, as a way to protect and promote Armenian identity and the opening up of the country's cultural scene to international trends.

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## OVERVIEW

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In Armenia, culture in external relations is officially related to ‘the spread of the Armenian culture for the representatives of other nations’, on the basis of the Governmental Policy 2008-2012. The country’s external policy on culture figures in an important section of this document, entitled ‘Development of International Cooperation’ (p. 50-51), aiming at the ‘expansion and deepening of multilateral relations and dialogue with foreign countries, developing and implementing a targeted advocacy programme on Armenian culture in foreign countries’. The two dimensions are pursued by a variety of stakeholders in Armenia.

The authority accountable for the definition and implementation of the national, regional, and local policy on culture in external relations is the Ministry of Culture – and more particularly its directorate on foreign relations and cooperation with the diaspora – with the support and promotion of the embassies and consular offices abroad. In that respect, the Ministry of Foreign Affairs is also involved in the diplomatic and political side of external cultural relations, including when it relates to conflict situations (often linked to heritage protection abroad).<sup>1</sup> The Ministry of Culture coordinates with other thematic ministries (economy, health, justice, etc.) when appropriate. There are also six artistic education bodies controlled by the Ministry of Culture.<sup>2</sup>

Other governmental bodies also play a role: the presidential apparatus sometimes steers the organisation of nationwide cultural events having an international dimension like the 500<sup>th</sup> Anniversary of Armenian Book Printing (from 2011 till April 23, 2013) which was celebrated by the holding of other parallel cultural events. The tourism department of the Ministry of Economy has, in the last decade, also launched initiatives aimed at the promotion of Armenia abroad. This has entailed stronger involvement in the framework of the UNWTO, participation in international tourism fairs and increased relations with bilateral partners.

The main source of public financing of cultural events in Armenia is the Ministry of Culture. The annual total public budget for culture in Armenia is a bit less than 17 million euros and the budget in cultural external relations around 250,000 euros. In the last five years, the overall budget for culture has increased.

Regional and local authorities have their own budgets for cultural activities, which actually dramatically limits locally initiated outward-looking cultural work: although they draft plans for international cultural policies, they often lack funding to implement them. The Ministry of Culture works in cooperation with the departments of culture of the various regional municipalities (*Marzpetarans*) to accept bids for midterm expense budgets and proposals. The most visible international cultural event outside the capital Yerevan, according to our informants, is the Gyumri

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<sup>1</sup> See infra the [section on the Nagorno Karabakh conflict](#).

<sup>2</sup> Yulia Antonyan, ‘Country profile Armenia’, *Council of Europe’s Compendium on Cultural Policies and Trends*, 2012, p.10.

biennale, the website of which is only available in Armenian.<sup>3</sup> In general, most external cultural relations are conducted in Yerevan.

Private funding is sometimes mobilised through companies and individual philanthropists (the official sponsor of the May 2009 Spartak Ballet was the Rosgosstrakh insurance company and the Golden Apricot Film Festival is financed by the telephone company Viva Cell MTS and many other private donors).<sup>4</sup> This practice is limited, however, and cultural events benefiting from private sponsorship (like the Golden Apricot International Film Festival) are still few.

Two key independent cultural initiatives with a remarkable international dimension have emerged in the last decade: the Golden Apricot International Film Festival (which receives around 100,000 euros from the Ministry of Culture) and its related activities and the very successful HighFest International Performing Arts Festival (which receives 80,000 euros from the Ministry of Culture).<sup>5</sup> That said, the Armenian independent cultural sector is still tiny and lacking woefully in resources, with limited access to foreign languages apart from Armenian and Russian.

The objective of promoting the Armenian culture and heritage in the world is a specific policy area in which the Armenian government (specifically with the Ministry of Diaspora created in 2008) interacts with the Armenian Apostolic Church and numerous diaspora groups, organisations and individuals outside of the country.<sup>6</sup> The Church has properties (churches, monasteries, museums, libraries) in Armenia that it can manage according to its own rules, but its properties abroad are under the protection of the state, which has strong implications for the country's external cultural relations.

Developing external cultural relations and a 'pan-Armenian' cultural space with and for the Armenian diaspora is a large component of the Ministry of Culture's mandate in coordination with the Ministry of Diaspora.<sup>7</sup> The main historic Armenian diaspora communities are located in Russia (where communities and philanthropists contribute to Armenian archives and heritage protection), the Americas (the US but also Argentina and Uruguay), the Middle East (Lebanon and Syria) and Europe (France and the UK). The main interest of these groups though is usually the preservation of the Armenian cultural heritage (for instance the preservation of Yerevan's city centre) and identity (in particular the memory of the Armenian genocide and the country's position in the Nagorno-Karabakh conflict – see *infra*).<sup>8</sup> More recently established diaspora communities in former Soviet republics and central and South Eastern Europe have increased their cultural cooperation with the

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<sup>3</sup> Gyumri Biennial 2012 website: <http://gyumribiennale2012.wordpress.com/>.

<sup>4</sup> Golden Apricot, Yerevan International Film Festival website: <http://www.gaiff.am/>.

<sup>5</sup> Terry Sandell (et al.), *Analytical Base-line report on the culture sector and cultural policy of Ukraine*, EuroEast culture, Regional Monitoring and Capacity Building Unit, 2012, p. 18.

<sup>6</sup> Sandell (et al.), *op. cit.*, p.11. Article 8.1 of the constitution specifies the separation between the state and the Church and the 2007 law on the Church defines the role of the Church and its relations with the state.

<sup>7</sup> Antonyan, 'Armenia', *Compendium*, *op. cit.* 2012, p.10.

<sup>8</sup> Sandell (et al.), *op. cit.*, p. 7. Armenian Philanthropists from Russia or the US for instance have contributed to the restoration of churches since the early 2000s.

Republic of Armenia. Cooperation efforts are under way in neighbouring countries (Georgia, Turkey, Iran) to protect and restore Armenian heritage there.

In 1999, the Ministry of Culture launched the festival 'One nation – one culture' which, since 2004, is held every two years with the support of the Ministry of Diaspora. It most recently gathered around 5,000 participants from 12 countries.<sup>9</sup> A number of cultural centres have been established in Armenia through the investments of representatives of the Armenian diaspora (The Cafesjian Centre for Arts; Armenian Centre for Contemporary Experimental Art). The Cafesjian Centre for Arts was opened in November 2009 by its founder Gerard L. Cafesjian. It is a contemporary arts museum that received over 1.2 million visitors in 2011.<sup>10</sup>

Efforts to strengthen and deepen the relations between Armenia and its diaspora in the field of culture have also materialised with the creation of a database by the Ministry of Culture of individuals and organisations abroad engaged in cultural and social activities. The Ministry of Culture cooperates with numerous Armenian organisations worldwide. Some are called Armenian cultural centres, some are known as orders (The Mkhitarists Order in Vienna and Venice) and there are foundations such the Calouste Gulbenkian Foundation in Lisbon,<sup>11</sup> or the Hayastan All-Armenian Fund in Los Angeles, California), unions or associations (All-national Armenian Educational and Cultural Association, the Armenian Relief Fund, the Haigazian University of Beirut, the 'Hamazgayin' Educational-Cultural Union, the Tekeyan Cultural Union, cultural associations Tekeyan, New Generation, the Armenian General Benevolent Union, the Union of Armenian Dancers) or networks (the Pan-Armenian network of architects, which played an instrumental role in the setting up of the Armenian pavilion at Shanghai 2010).<sup>12</sup>

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<sup>9</sup> Antonyan, 'Armenia', *Compendium*, op. cit. 2012, p.19.

<sup>10</sup> Cafesjian Center for the Arts website: <http://www.cmf.am>.

<sup>11</sup> The Gulbenkian Foundation signed an agreement on cooperation in the field of culture with the government of Armenia in 2010. Antonyan, 'Armenia', *Compendium*, op. cit. 2012, p.14.

<sup>12</sup> Antonyan, 'Armenia', *Compendium*, op. cit. 2012.

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## THE CULTURAL POLICY LANDSCAPE AND RELATIONS WITH THE EU

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In addition to relations with its diaspora, Armenia has actively developed its external cultural relations since it recovered its independence in the early 1990s. This was illustrated by its joining a number of international and regional organisations (the United Nations, UNESCO, the Council of Europe, the Commonwealth of Independent States, Black Sea Economic Cooperation) and the signature of multilateral and bilateral agreements in the field of culture.<sup>13</sup> In the framework of UNESCO for instance, the government cooperated with Japan on the organisation of the programme on Armenian Duduk Music. The country now officially cooperates with around 50 countries, though priorities are redefined periodically according to the evolution of opportunities and multilateral cooperation processes.<sup>14</sup>

Many cultural initiatives linked to Europe started to take place in the remit of the Council of Europe (CoE), often with EU funding. The country joined the European Heritage Days programme in 1999. Armenia is now a member of the Executive Council of the CoE's audiovisual observatory and is expected to join the Eurimages fund in 2014.

Its cultural relations with Western Europe are determined not only by warm people-to-people historical connexions (relations between the Armenian and Western and Central Europe are old and deep; many émigré Armenians are fully integrated citizens of European countries) but also by complex and sensitive geopolitical dynamics (political and security alliances between Armenia and Russia, the rejection by Armenia of an Association Agreement with the EU, EU-Turkey relations, politics of memory). Because of large scale waves of migration to Europe in the late nineteenth and early twentieth centuries, many Western Europeans today are of Armenian descent and feel close to their culture as a diaspora. These people-to-people relations as well as governmental cooperation between Armenia and European countries today are probably the main vectors of cultural relations with the EU. They have not been systematically documented, however. The external relations of the government of the Republic of Armenia are also governed by foreign and security considerations that have encouraged the maintenance of very strong bonds with Russia. In 2013, Armenian leaders decided not to sign the Association Agreement proposed by the EU at the Vilnius summit. Instead, it was said that Yerevan would be ready to initiate the political aspect of the Association Agreement with the EU while opting for a customs union with Moscow.<sup>15</sup>

Relations with the EU itself have been governed since the 1990s by a Partnership and Cooperation Agreement, as in other former Soviet Republics.

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<sup>13</sup> Antonyan, 'Armenia', *Compendium*, op. cit. 2012, p.12 & more details on pp.15-18. Armenia also joined IFACCA and the international congress of puppet makers.

<sup>14</sup> The Russian Federation, Georgia, Kirghizia, Kazakhstan, Uzbekistan, Tajikistan, Ukraine, Moldova, Belarus, Lebanon, Egypt, Syria, Jordan, the United Arab Emirates, Iran, Finland, Hungary, Greece, Korea, India, Bulgaria, Italy, Spain, Portugal, Poland, Great Britain, Croatia, Estonia, Romania, Slovenia, France, Mexico, Argentina, Brazil, Uruguay, the USA, Canada, China, Germany, Kuwait, Qatar, Cyprus and Japan.

<sup>15</sup> 'President declares Armenia's intention to join Customs Union', *News.am*, 3 September 2013. Online. Available at: <http://news.am/eng/news/169534.html> . <http://www.arminfo.info/index.cfm?objectid=7DAAAC40-2CCA-11E3-8DFC0EB7COD21663>.

Armenia also benefited, as a non-EU member, from Culture 2000 (which ran from 2000 till 2006), the 2007-2013 Culture Programme, as well as from the TEMPUS and ERASMUS MUNDUS programmes of the European Commission.<sup>16</sup> An overview of past and on-going EU programmes is provided in annexes. Armenia will be able to participate in the Creative Europe programme 2014-2020.

Under the Culture Programme of the EU, Armenia benefitted from the Special Actions 2009 and 2010 (as have all the ENP countries that have ratified the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions) but did not participate in the programme itself. A number of Armenian cultural organisations have joined regional projects under its aegis. For instance the country received EU funding for a musical instruments' restoration project implemented jointly by the Ministry of Culture and the French Culture and Cooperation Association.<sup>17</sup>

Armenia also officially engaged in cultural cooperation with the EU through a number of traditional initiatives: European Heritage Days, museum night, and a music festival. Recent innovative projects mentioned by experts include: Puppet Nomad Academy project, Transkaukazja international festival (led by a Polish organisation with partners from the EU and South Caucasus), and Armeniaca (a project focusing on the digitalisation of the Armenian heritage located in Europe, implemented by the French branch of the diaspora organisation Armenian Benevolent Union and other European organisations with some funding from the EU culture programme 2007-2013).<sup>18</sup>

One of the most recent cooperation programmes in literature developed by the Ministry of Culture consists of hosting young foreign writers in artistic residences in Armenia, offering them the opportunity to write about the country in their own language, before their texts are translated into Armenian.<sup>19</sup>

Relations with European regions and cities have been historically strong thanks to diaspora groups. The Ministry of Culture cites, in particular, cooperation with Saxony Anhalt in Germany, Provence Alpes-Côte d'Azur/Marseilles and Vendée/Nantes in France.<sup>20</sup> Because of its large Armenian diaspora (officially around 500,000) France has developed strong cultural relations with Armenia, signing an intergovernmental agreement on cultural, scientific and technical cooperation in 1995. The priorities of France in Armenia are teaching French (with an Alliance française in Yerevan) and elite education (the French University in Armenia welcomes over 900 students per year; it has numerous partners in France, in particular with the University of Lyon III). Armenia became a full

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<sup>16</sup> Education, Audiovisual and Culture Executive Agency, Higher Education in Armenia, *Tempus country fiches*, last update July 2012. Online. Available at: [http://eacea.ec.europa.eu/tempus/participating\\_countries/overview/armenia\\_tempus\\_country\\_fiche\\_final.pdf](http://eacea.ec.europa.eu/tempus/participating_countries/overview/armenia_tempus_country_fiche_final.pdf).

<sup>17</sup> Antonyan, 'Armenia', *Compendium*, op. cit. 2012, p.14.

<sup>18</sup> Transkaukazja website: <http://transkaukazja.eu/2011/>  
Armeniaca website (only in Armenian): <http://armeniaca.eu/>.

<sup>19</sup> Statement of minister Pogosyan at the Tbilisi Eastern Partnership ministerial conference on culture, May/June 2013.

<sup>20</sup> Questionnaire filled in by the Ministry of Culture.

member of the Organisation Internationale de la Francophonie (OIF) in 2013. France also supports various cultural events such as film and music festivals as well as comics. Decentralised cooperation is very dynamic. Twenty French regional authorities are involved in twinning and cooperation projects with Armenia in a wide range of fields including tourism and health. The first conference of Armenian-French decentralised cooperation was held in Yerevan on 7 and 8 October 2010 and the second edition took place in October 2013 in Valence.

Germany's presence is much lighter but has been visible in Armenia in the field of cultural peace-building (encouragement of regional cooperation and cross-border cooperation with Turkey), heritage preservation (restoration of manuscripts), as well as language teaching and technical cooperation.

Because of the small size of the Armenian market, British cultural investment has remained limited. The UK has developed cultural cooperation with Armenia mainly in the form of grants and scholarships aimed at hosting young Armenians in the UK, holding cultural events in Armenia, and language teaching (the British Council opened an office in Armenia in 2001). There are historical ties between the two countries thanks to a small but active diaspora in the UK.<sup>21</sup>

Some historical cooperation has existed with Italy in the field of heritage conservation. The website of the Ministry of Culture lists a number of projects implemented with the Italian Centre for the study and documentation of Armenian culture: inventorying of monuments in need of restoration, scientific exchanges on heritage protection, architecture, tourism, restoration (among others the Marmarashen Monastery complex, the early Christian monuments at Ereruyk and the Hovhannavank Monastery).

Poland has also started to increase the level of its cultural relations with Armenia, not only in the field of arts but also in tourism and research (various scholarships are available to Armenians).

### Special situation: the Nagorno Karabakh conflict and cultural relations with 'Artsakh'

Because of its unsolved status following the 1992-1994 conflict between Armenia and Azerbaijan, the *Nagorno Karabakh* (Artsakh in Armenian) is, de facto, geographically linked to Armenia, internationally not recognised but claiming for recognition. Turkey does not officially recognise the Armenian genocide. In general, the cultural relations between Artsakh and Armenia should firstly be understood in the framework of the same ethnic, cultural heritage (e.g. language, religious, etc.) and historical background. And only particularly the topic of 'cultural genocide' is raised by Armenia in relation to the unresolved conflict on Artsakh/Karabakh.<sup>22</sup> The Karabakh conflict has thus turned into a cultural war over mutual perceptions (Armenia and Azerbaijan maintain

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<sup>21</sup> *Introduction to the Bilateral Relations between Republic of Armenia and United Kingdom*, Armenian British Business Chamber. Online. Available at: <http://www.abbc.am/bilateral-relations/>.

<sup>22</sup> See 'Cultural Genocide', *Ministry of Foreign Affairs* website. Online. Available at: <http://www.mfa.am/en/cultural-genocide/>.

antagonistic speech towards each other while still trying to take part in regional cooperation initiatives usually favoured by international powers), heritage protection (for instance Armenia accused Azerbaijan of destroying the ancient Armenian cemetery of Jugha in Nakhichevan – an exclave of Azerbaijan squeezed between Armenia, Turkey and Iran – in 2005) and ownership (Armenians see Artsakh as a heartland of their culture). This situation affects the relations of Armenia with Turkey, its Western neighbour, although people-to-people communications have not stopped.

Against this background, cultural relations between Armenia and Artsakh are not just cultural exchange flows between institutions and populations. A number of leaders, including the president, come from Artsakh. In addition to cultural support to Nagorno-Karabakh, culture is used by Armenia as a way to make the political case of Karabakh and present it as an essential part of Armenian culture (a message very dear to the diaspora) and as a political entity waiting for its recognition. Developing cultural projects in or with Artsakh (for example, a concert by French singer Patrick Fiori or the promotion of the chamber choir Mrakats in a cultural event in Vilnius in 2013 therefore has a strong political significance for Armenians, as an important component of official policy towards the diaspora and the Karabakh issue). Our informants noted that the protection of Armenia's territory and borders, particularly costly in the context of the unresolved Karabakh conflict, also means that fewer resources are available for cultural work abroad.

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## CONCLUSIONS, PERCEPTIONS AND EXPECTATIONS

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There was consensus among our informants about the fact that the current state of cultural relations with Europe and the Europeans is constrained by the realities of the cultural sector in Armenia itself. The independent cultural sector and NGOs specialised in external cultural relations are very limited in size and resources. They are keen to acquire new managerial skills to take their work to a more internationalised level. In that respect, the need to encourage a more autonomous Armenian civil society working internationally on culture was underlined.

The second key message which came out of the consultation was the strong desire to get closer to Europe in the cultural field. It was acknowledged that cultural professionals in Armenia still need to adjust to post-Soviet realities and to be better equipped to reform the way international cultural work is being done in their country. While the Soviet Republic of Armenia designed its external cultural relations vis-à-vis publics in the Soviet Union, it now has to reinvent its audience. This is only partly done by reaching out to the diaspora, but experts consulted for the Preparatory Action considered that Armenian cultural professionals need support to reorient their work towards other potential markets. 'Europe is considered to be a wider market for revealing Armenian culture and foster the mutually beneficial cultural collaboration', they said. The transfer of knowhow in cultural management (for instance in the area of legislation on culture and museums) as well as on cooperation with the private and business sector was cited as an imperative for future relations with the EU.

Thirdly, Armenian cultural stakeholders find it hard to get access to information about opportunities offered by the EU in the field of culture abroad. They suggested the setting up of an Armenian council working specifically on these issues to ensure stronger participation of Armenians in EU-funded initiatives. This idea, expressed in early July 2013, was then especially welcome in the perspective of the signature of an Association Agreement between the EU and Armenia. Cumbersome application procedures, namely co-financing criteria, visa-related and mobility difficulties and taxation conditions, were criticised and it was suggested to simplify them.

As an alternative, participants recommended the holding of more numerous reciprocal small-size projects and exchanges (including internships and training programmes for young people) allowing cultural professionals from Armenia to meet with their EU counterparts more regularly and build mutual trust with them. Finally, there is a need to scale up mutual programmes, research as well as exchanges in the field of education to help Armenia reach European standards to achieve mutually beneficial outcomes.

Against this background, the way Armenian cultural stakeholders will manage to maximise their use of the new EU Creative Europe and Eastern Partnership culture programmes will clarify the direction Europe-Armenian cultural relations will take. A number of sensitive issues (the relationship with Russia, the Karabakh issue and the role of the diaspora) require further attention, so as to understand better their role in the country's cultural relations of and in the self-image of the Armenian people.

## ANNEXES

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

The consultation took place in June 2013 and consisted of two workshops (5 and 4 individuals) – both involving a mix of governmental and non-governmental stakeholders – and 9 individual interviewees. In total 18 Armenian informants were involved.

Name	Organisation and position
Svetlana Sahakyan	<b>Ministry of Culture of the Republic of Armenia</b> Head of International Relations Department
Ani Hovsepyan	<b>Ministry of Culture of the Republic of Armenia</b> International Relations Department
Nerses Ter-Vardanyan	<b>Ministry of Culture of the Republic of Armenia</b> just appointed as a Deputy Minister; at the time of workshop Adviser to the Minister, Responsible for Yerevan UNESCO World Book Capital project
Gevorg Yeghiazaryan	<b>Ashtarak City Administration</b> Ashtarak Deputy Mayor
Astghik Marabyan	<b>Cafesjian Centre for the Arts</b> Associate Director for Public Programs
Arthur Ghukasyan	<b>HIGH FEST International Performing Arts Festival</b> President
Shoghakat Mlke-Galstyan	<b>MIHR Theatre</b> Actress, Co-Founder of MIHR Theatre
Susanna Karakhanyan	<b>Yerevan State Academy of Fine Arts</b> Vice-rector for Education & Sciences
Karen Avetisyan	<b>International Cultural Dialogue NGO</b> Chairman
Edward Balassanian	<b>CEO Armenian Centre for Contemporary Experimental Art</b> Co-Founder and Chief Executive Director
Aram Nikolyan	<b>Aram Nikolyan brand</b> Fashion Designer
Tatev Saroyan	<b>National Committee of ICOM Armenia</b> Member of ICOM National Committee of Armenia
Nazareth Karoyan	<b>National Association of Art Critics</b> Chairman
Laura Gevorgyan	<b>OSF Armenia</b> Arts and Culture Program Coordinator
Nika Babayan	<b>NAB Arts Management LTD</b> Chairman and Founder of NAB Arts Management LTD

Gevorg Gevorgyan	<b>Armenian National Cinema Centre</b> Director
Sarhat Petrosyan	<b>Urbanlab</b> Chairman
Vahram Martirosyan	Scriptwriter
Narek Bakhtamyan	Journalist/Cultural Entrepreneur

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

### A. EU-Armenian cultural cooperation activities run by the EU Delegation in Armenia

Name	Brief Description/Overall Objectives	EU Funding / Duration	Contact
<p><b>Sustainable Public Areas for Culture in Eastern Countries (SPACES)</b></p>	<p><b>SPACES promotes artistic and cultural action in public space and the recuperation of public spaces for art, culture and urban residents.</b></p> <p>The Project curates and carries out participatory art events in public spaces in Armenia, Georgia, Moldova, and Ukraine. Processes of networking, social research and policy debates accompany the in situ events.</p> <p><i>Main questions:</i> How can the art and cultural actors in these countries find new audiences and new places for artistic expression? What about the potential of public space in the cities for art, culture and civil society? What could be desirable new concepts for cultural governance in the region? To find answers to these questions, SPACES collaborates with artists, cultural workers, activists and civil society groups in the four countries and beyond.</p> <p><i>Main aims:</i></p> <ul style="list-style-type: none"> <li>• Four pioneering examples for appropriating public space through arts;</li> <li>• Capacity building for independent cultural initiatives;</li> <li>• New sustainable transnational cultural networks;</li> <li>• Policy advice for cultural governance in the region.</li> </ul>	<p><b>36 months</b></p>	<p><b>Oikodrom – the Vienna Institute for Urban Sustainability (Project Coordinator)</b></p> <p>Stutterheimstraße 16-18/III, 1150 Vienna, Austria Tel.: + 43 1 984 23 51 Fax: + 43 1 984 23 51 2 Email: <a href="mailto:info@spacesproject.net">info@spacesproject.net</a></p>
<p><b>Directors Across Borders Eastern Partnership Programme (DAB)</b></p>	<p><i>Goal:</i> To foster the development of conditions and structures through which cinema can be a vector for sustainable economic, social and human development within and between EaP Countries.</p> <p><i>Objectives:</i></p> <ul style="list-style-type: none"> <li>• To build cross border and cross cultural cooperation in the EaP and neighbouring countries by means of cinema;</li> <li>• To develop professional networks between stakeholders in the cinema sphere;</li> <li>• To create cultural diversity and tolerance through professional cooperation in cinema industries;</li> <li>• To improve the skills and capacities of cinema as agents of social economic and cultural development.</li> </ul>	<p><b>36 months</b></p>	<p>Lusine Martirosyan</p> <p>Address: 34/A Abovyan Street, apt. 21 0001, Yerevan, Armenia Phone: (+374 10) 52 14 01 Fax: (+374 10) 52 10 42 E-mail: <a href="mailto:l.martirosyan@dabhub.com">l.martirosyan@dabhub.com</a></p>

	<p><i>Milestones/Results:</i></p> <ul style="list-style-type: none"> <li>• Cinema Across Border on-line network (an Internet-based network of and for film-makers, journalists, film critics, distributors, cinema agencies and film enthusiasts in the region);</li> <li>• On-line film workshops (for 60 emerging filmmakers from all 6 countries of EaP with 'training for trainers' component for 10 trainers);</li> <li>• 3 DAB Regional Co-production Fora (including workshops, 3 film development mini-grants, development, publication and dissemination of DAB Regional Co-production Forum Project Book);</li> <li>• Supporting Armenia-Turkey Cinema Platform (ATCP): continuation of ATCP Co-production Forum that support production of short films, production and distribution of a DVD anthology of films supported by ATCP (workshops, small grants, and networking);</li> <li>• Cinema Journalists Across Border (theoretical and hands-on training for 12 young journalists in the field of film review and film critics; Establishment of CJAB Network);</li> <li>• 1-day symposium on the role of mass media in the present-day film processes;</li> <li>• Film Across Borders (1. film anthology screening in EaP countries: at 3 festivals and in 6 small towns, 2. symposia on the role of cinema in creating regional peace and tolerance);</li> <li>• Harmonising Regional Co-production (research on current film legislation and policies in EaP countries, round table discussion of the outcomes and drafting 18-months action plan).</li> </ul>		
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## B. EU-Armenian cultural cooperation activities run by the Commission Headquarters

- 'Kyiv Initiative': brings actors from local authorities and culture in ten small to middle range historic towns from each EaP country together.  
[http://www.coe.int/t/dg4/cultureheritage/cooperation/Kyiv/default\\_en.asp](http://www.coe.int/t/dg4/cultureheritage/cooperation/Kyiv/default_en.asp)

The Kyiv Initiative brings together five countries at the south-eastern edge of Europe, namely Armenia, Azerbaijan, Georgia, Moldova and Ukraine. Their aim is to work with each other, to create democratic and engaged societies and rebuild trust and confidence across the region.

The programme focuses on five themes that both unite and characterise the participating countries – heritage management, film, the shaping of cultural policy, literature, wine culture and tourism exchange. Through a series of projects designed to encourage cross-border collaboration, the Kyiv Initiative enables the sharing of expertise and the development of competence and skills in both towns and the countryside.

In the context of the Council of Europe's Kyiv Initiative Regional Programme, the European Commission is co-financing over the period 2009/2010 the first phase of Pilot Project 2 on '**Rehabilitation of Cultural Heritage in Historic Cities**' (PP2) for institutional capacity-building in relation to rehabilitation projects. A second convention will be concluded between the Commission and the Council of Europe in 2010, valid until 2011, for the second phase of Pilot Project 2.

## Eastern Partnership Programme Culture programme Part I

### **Programmes managed by HQ in Brussels**

*Strengthens regional cultural links and dialogue within the ENP East region, and between the EU and ENP Eastern countries' cultural networks and actors*

#### **Objectives:**

It aims at assisting the Partner Countries in their cultural policy reform at government level, as well as capacity building and improving professionalism of cultural operators in the Eastern ENP region. It contributes to exchange of information and experience among cultural operators at a regional level and with the EU. The programme seeks to support regional initiatives which demonstrate positive cultural contributions to economic development, social inclusion, conflict resolution and intercultural dialogue (Armenia, Azerbaijan, Georgia, Moldova, Ukraine, Belarus).

#### **What does it do?**

The programme helps strengthen policy-making, project and resource generating capacities of both the public sector and cultural operators. It fosters dialogue and contributes to the development of co-operation mechanisms within the sector across the region.

It also promotes intra-regional and inter-regional (EU-ENP) cultural initiatives and partnerships while helping to strengthen management skills and networking capacities of the cultural organisations and operators. The programme furthers linkages between cultural activities and wider regional agendas ranging from employment creation to social inclusion, environmental conservation, conflict prevention/resolution and intercultural dialogue.

**Actions in brief:** 1) Provides technical assistance to the Ministries of Culture in their policy reforms and helps overhaul legal and regulatory framework to foster cultural sector modernisation; 2) Organises training to address the identified skills shortages in the cultural sector; 3) Facilitates the increase of public access to cultural resources; 4) Supports conservation and valorisation of regional cultural resources and heritage; 5) Encourages multi-disciplinary and cross-sector exchanges between government, civil society and the private sector; 6) Helps cultivate cultural operators in the region through support in developing strategic management, business planning, communications, advocacy, fundraising and other relevant capacities.

Budget: 3 million €

Duration: April 2011-2013

## Eastern Partnership Programme Culture programme Part II

### **Decision 2010/021-920**

*(Six projects were de-concentrated to the EU Delegation in Georgia)*

The second part of the Eastern Partnership Culture Programme has been approved, one of a number of new regional programmes approved on 26 July 2010 by the European Commission, under the ENPI Regional East Action Programme 2010.

This Eastern Partnership Culture Programme will provide both *technical assistance*, to address specific priority needs of public institutions and the region's cultural sector, and *grants* to civil society cultural organisations – profit and non-profit – and national and local institutions for regional cooperation projects. The Programme will encompass the entire cultural sector, including cinema and the audio-visual sector, contemporary arts, tangible and intangible heritage, as well as support to heritage conservation projects.

The programme will help civil society organisations, both profit and non-profit, and government institutions at the national and local level to: 1) Strengthen regional links and dialogue within the region of the Eastern Partnership, and between the EU and countries of the Eastern Partnership in respect to cultural networks and actors; 2) Support policy reform and modernisation of the cultural sectors in the Eastern Partnership region with the aim of promoting the role of culture in national agendas for development; 3) Support

awareness raising and cultural initiatives having a regional impact on sustainable economic and social development, democratisation, and enhanced intercultural dialogue.

Budget: 9 million €

Duration: 2010-2013

Name	Brief Description/Overall Objectives	EU Funding / Duration	Contact
<p><b>Strengthening Creative Industries in Armenia, Azerbaijan, Georgia: Heritage Crafts – Common Platform for Development</b></p> <p>CRIS: 257-712</p> <p>Georgian Arts &amp; Culture Centre (GE)</p>	<p><i>Overall objectives:</i> Fostering the sustainable development of the Creative Industries (CI) field of Heritage Crafts (HC) (traditional handicrafts, museum sources and applied art) in Armenia (AM), Azerbaijan (AZ) and Georgia (GE), and contributing to the CI sectors' transnational cooperation among participant countries and the EU.</p> <p><i>Specific objectives:</i> 1) Stimulation of Conducive Environment through Assessment of Needs and Strengthening of Institutional &amp; Legislative framework for the CI field of HC in AM, AZ and Georgia GE; 2) Capacity building and professionalization of cultural operators, encouraging entrepreneurship and supporting innovative design; 3) Awareness raising and introducing of European experience on the CI sector as a source for economic growth, job creation and sustainable developments 4) Development of partnerships and network of artists, craftspeople and cultural workers within AM, AZ and GE and connecting to the European networks in order to promote the exchange and cultural diversity and to align with international trends and standards.</p> <p><i>Target Groups:</i></p> <ul style="list-style-type: none"> <li>• State Actors: Ministries of Culture, Economics, Education, Related Parliament Committees, Chambers of Commerce, Departments of Tourism and Statistics, Local Authorities, National Agencies, Museums, copyright agencies;</li> <li>• Non-State Actors: cultural NGO's, entrepreneurs, craft SMEs, individual artists, household women, youth, disabled people and IDPs.</li> </ul>	<p>480,000 €</p> <p><b>24 months</b></p> <p>Dec. 2011 – Nov. 2013</p>	<p>Ms Mariam (Maka) Dvalishvili 7, Niko Nikoladze str. 0108, Tbilisi, Georgia Tel.: (995 32) 931335; (995 32) 935685 Fax: (995 32) 921335 Mob.: (995 99) 506 448 Email: <a href="mailto:maka@gaccgeorgia.org">maka@gaccgeorgia.org</a> / <a href="mailto:gacc@gaccgeorgia.org">gacc@gaccgeorgia.org</a> Website: <a href="http://www.gaccgeorgia.org">www.gaccgeorgia.org</a></p>
<p><b>The Book Platform</b></p> <p>CRIS: 255-894</p> <p>Next Page Foundation (BG)</p>	<p>The <i>overall objective</i> of the project is to assist in creating an environment for a healthy, sustainable and open book culture as a prerequisite for economic, social and human development.</p> <p>The <i>key specific objectives</i> of the project are: 1. To enhance the role of book publishing as a key cultural industry for development in the region; 2. To build up sustainable conditions and networks for an enhanced intercultural dialogue through literature and translations in the region and with Europe; 3. To foster access to books and literature for all.</p> <p><i>Target Groups:</i> 1. Publishers and professional publishers associations in the region; 2. Translators and professional translators associations in the region; 3. National, municipal,</p>	<p>448,034 €</p> <p><b>30 months</b></p> <p>Jan. 2012 – June 2014</p>	<p><b>Next Page Foundation</b></p> <p>Yana Genova, director 60, Ekzarh Iossif str., 1000 Sofia, Bulgaria Tel/fax + 359 2 983 31 17 Email: <a href="mailto:ygenova@npage.org">ygenova@npage.org</a> Website: <a href="http://www.npage.org">www.npage.org</a></p> <p><b>Georgian Publishers &amp;</b></p>

	<p>regional and international public agencies in the book sector; 4. Writers and professional writers bodies in the region; 5. Cultural journals in the region; 6. Other cultural organisations in the region and in the EU countries.</p> <p><i>Final Beneficiaries:</i> 1. Reading audiences in the region at large and in particular children and youth, people in the countryside; 2. Creators in the book sector (writers, translators, book designers) in the region; 3. Educators and librarians; 4. European reading audience at large.</p> <p><i>Estimated Results:</i> 1. Enhanced capacity, effectiveness and representativeness of the professional associations in the book sector and their members; 2. Increased access to books and reading materials by all groups of society, including the most vulnerable groups (youth, minorities, inhabitants of distant regions); 3. Improved conditions for cooperation in the book sector within the region and between the region and the countries of the EU; 4. Better visibility of the book production of the participating countries at the European cultural and publishing arena; 5. Improved public/private dialogue in the book sector in the beneficiary countries.</p>		<p><b>Booksellers Association</b></p> <p>Ms Ketevan Jakeli, Executive Director Archil Kereselidze Str.1/12 Tbilisi 0154 Georgia Tel.: (+995) 570 101 601 Fax: (+995) 32 2342390 Mob.: (+995) 591 700 530; (+995) 593 133 068 Email: <a href="mailto:dir@gpba.ge">dir@gpba.ge</a> Website: <a href="http://www.gpba.ge">www.gpba.ge</a></p>
<p><b>CAUCULT – Caucasus Cultural Initiatives Network</b> CRIS: 257-644 Interkulturelles Zentrum (AU)</p>	<p><i>Overall objectives:</i> Contribute to the creation of a vivid political and social environment conducive to the strengthening of inclusive and culturally diverse societies in Armenia, Azerbaijan and Georgia through the empowerment of their cultural actors, as a cornerstone for sustainable economic, social and human development.</p> <p><i>Specific objectives:</i> 1) Support active participation of citizens, especially groups with least recognized ethnic and cultural backgrounds in cultural activities; 2) Establish strong, inclusive and sustainable networks of cultural actors from different areas active in the field of cultural diversity; 3) Enhance structured and skilful inter-cultural dialogue between all relevant stakeholders aiming at greater respect of cultural diversity.</p> <p><i>Target Groups:</i> 60 Key Dialogue Workers; cultural actors representing different ethnic and cultural groups, institutions and different cultural sectors; media representatives and journalists.</p>	<p>670,300 €</p> <p><b>36 months</b> Dec. 2011 – Nov. 2014</p>	<p><b>Mag. Franz Steiner</b> <b>Interkulturelles Zentrum</b></p> <p>Integration &amp; Interkulturelle Bildung, Lindengasse 41/10, 1070 Wien, Austria Tel.: +43 1 586 75 44 – 14 Mob.: +43 (0) 664 150 30 90 Fax: +43 1 586 75 44 -9 Email: <a href="mailto:franjo.steiner@iz.or.at">franjo.steiner@iz.or.at</a> Website: <a href="http://www.iz.or.at">www.iz.or.at</a></p> <p><b>Caucasian House</b></p> <p>Tea Galdava, Project manager Mob.: (599) 43 33 09 Email: <a href="mailto:teagaldava@hotmail.com">teagaldava@hotmail.com</a></p>
<p><b>Let's Talk about Films in South Caucasus</b> CRIS: 258-528</p>	<p><i>Overall objectives:</i> To strengthen regional linkages and communication in the South Caucasus region. To make practical use of documentary film as a tool for fostering democratic dialogue in the region.</p> <p><i>Specific objectives:</i> To support documentary film making and active use of documentary films</p>	<p>653,470 €</p> <p><b>24 months</b> March 2012 – Feb. 2014</p>	<p>Ms Pavla Pijanová, Desk officer for Caucasus Safarikova 24, 12000 Praha 2, Czech Republic Tel.: +420 777 203 569</p>

<p>People in Need (CZ)</p>	<p>as a tool for education, public awareness raising and communication in Armenia, Azerbaijan and Georgia.</p> <p><i>Target Groups:</i> 50 documentary film makers, 15 civil society organisations, 30 representatives of public authorities, 200 members of informal community groups, small festival organisers, active members of the public, teachers and students, 15,000 members of the public.</p> <p><i>Final Beneficiaries:</i> Viewers of new documentary films, new users of the project knowhow and tools, new film makers, schools newly using documentary films for education, cultural centres organising documentary film events, etc. The final beneficiary group may amount to 500,000 people in the three countries.</p> <p><i>Estimated Results:</i> 1. Documentary film makers have improved skills; 2. Documentary films are used as a tool for education, communication and discussion throughout Armenia, Azerbaijan and Georgia; 3. Regional communication and linkages are established between the participating countries through the exchange of documentary films and through their wide use for various audiences.</p>		<p>Fax: +420 226 200 452  Email: <a href="mailto:pavla.pijanova@clovekvtsni.cz">pavla.pijanova@clovekvtsni.cz</a>  Website: <a href="http://www.peopleinneed.cz">www.peopleinneed.cz</a> / <a href="mailto:aid@peopleinneed.cz">aid@peopleinneed.cz</a></p> <p><b>People in Need, Mission to Georgia &amp; Armenia</b></p> <p>Šárka Zahradníková  8 Sh. Dadiani str., Tbilisi, GE  Tel.: +995 599 562 063  Email: <a href="mailto:sarka.zahradnikova@peopleinneed.cz">sarka.zahradnikova@peopleinneed.cz</a></p>
<p><b>Regional Co-operation for the Cultural Heritage Development</b></p>	<p><i>Overall objectives:</i> To improve management of Cultural Heritage and ensure its integration into economic development of EP region.</p> <p><i>Specific objectives:</i></p> <ol style="list-style-type: none"> <li>1) Development of national policy for heritage;</li> <li>2) Capacity building of heritage sector stakeholders with the aim of enhancing role of heritage in sustainable economic development;</li> <li>3) Promotion of the regional co-operation and exchange of experience within the EP region and between the region and EU countries;</li> <li>4) Support of the civil society involvement in the planning and decision making processes.</li> </ol> <p><i>Target Groups:</i> Heritage preservation institutions, authorities, specialised agencies, civil society, heritage professionals, youth and school teachers, media and other stakeholders of heritage field.</p>	<p>500,012 €  1 Jan. 2012 – 30 June 2014</p>	<p>Ms Nato Tsintsabadze  16 B, Betlemi ascent, 0105 Tbilisi, Georgia  Tel.: (+995 32) 2 98 45 27  Mob.: (+995 (8) 55) 67 77 23  Fax: (+995 32) 2 98 45 27  Email: <a href="mailto:nt108@yahoo.com">nt108@yahoo.com</a>; <a href="mailto:icsave@gol.ge">icsave@gol.ge</a>; <a href="mailto:icomosge@gol.ge">icomosge@gol.ge</a></p> <p>Website: <a href="http://www.icomos.org.ge">http://www.icomos.org.ge</a></p>
<p><b>SOS Culture: Saving Endangered Cultural Assets in Remote Regions of Armenia and Georgia by Involving Local Youth in Their</b></p>	<p><i>Goals:</i> To improve the conservation of and raise awareness for the neglected, ignored and endangered culture assets in the border areas of Georgia and Armenia. Empowering local villagers to estimate values of nearby monuments and create a strong sense of ownership, especially among youth.</p> <p><i>Objectives:</i> To promote inter-cultural cross-border dialogue including minorities and fostering democracy, civil society and equal access to culture.</p>	<p><b>24 months</b></p>	<p><b>Foundation for the Preservation of Wildlife and Cultural Assets (FPWC)</b></p> <p>20 Myasnikyan Street, Yerevan 0025, Armenia  Tel.: + 374 (10) 555 209</p>

<p><b>Preservation</b></p>	<ul style="list-style-type: none"> <li>Youth empowering re. local culture assets;</li> <li>To raise tourists interest for the culture assets in the project region;</li> <li>To improve pedagogical capacity and practical skills of local teachers, youth leaders and other representatives of educational institutions in order to establish a sustainable working mechanism for the SOS Culture activities reaching beyond the project time-frame;</li> <li>To create an interactive SOS Culture website and database as a hub for cooperation.</li> </ul> <p><i>Milestones / Results:</i></p> <ul style="list-style-type: none"> <li>Grass-route level – video-photo database of min. 10 culture objects in the GE-AM border region, DVD with short films about those culture assets, SOS Culture website, 200 young villagers trained in photo and video skills and historic assets documentation;</li> <li>Multiplier level – info campaign, 2 workshops for educators of different levels, youth leaders, a manual for teachers, educational material for children and youth developed; maps for hiking tourist and culture sites developed.</li> </ul>		<p>Email: <a href="mailto:info@fpwc.org">info@fpwc.org</a></p>
<p><b>Equal Opportunities for National Minorities and Disadvantaged Groups in Realising Cultural Rights: Richness Through Diversity</b></p>	<p><i>Goal:</i> To preserve cultural diversity and support the culture of minorities by strengthening capacities of local authorities, CSOs, managers of culture institutions and local communities in Ukraine and Armenia.</p> <p><i>Objectives:</i></p> <ul style="list-style-type: none"> <li>To develop local plans on culture development including cultural needs of minorities and disadvantaged groups;</li> <li>To include innovative services in culture sector for minorities and disadvantaged groups on the base of network of local community institutions rebuilt with support of Social Investment Funds in Ukraine and Armenia;</li> <li>To enhance links and dialogue in culture diversity and creating access to culture for disadvantaged groups in Ukraine, Armenia and Poland.</li> </ul> <p><i>Milestone activities:</i></p> <ul style="list-style-type: none"> <li>Trainings and seminars for 120 representatives of local authorities, CSOs, managers of culture institutions;</li> <li>Study tour to Poland for 20 Ukrainians and Armenians;</li> <li>Culture plans for 20 communities;</li> <li>Introducing innovative services by local culture institutions using the potential of CSOs and focused on cultural needs of minorities;</li> <li>Re-granting 40 local initiatives;</li> <li>Awareness raising campaign for culture diversity.</li> </ul>	<p><b>36 months</b></p>	<p><b>GURT Resource Center</b> (Lead Project Partner)</p> <p>Ms. Maryana Zaviyska  Tel.: +38 044 296-1052  Fax: +38 044 296-10-52  Email: <a href="mailto:zaviyska@gurt.org.ua">zaviyska@gurt.org.ua</a></p>

<p><b>New Breath of Culture: Fill Heritage with Life of Arts</b></p>	<p><i>Project purposes:</i></p> <ul style="list-style-type: none"> <li>• Support and dissemination of best innovative cultural and creative practices on the basis of traditional cultural heritage – museums of study of local lore, history, archaeology, ethnography, art, etc. of all levels (regional, regional, national);</li> <li>• Involvement of non-governmental organisations, creative unions, formal and non-formal creative groups, independent authors and curators in cooperation with museums with the purpose of filling them with a new life, engaging new audience, becoming more open and attractive to the general public;</li> <li>• Development of partnership between the public, non-governmental and commercial (tourist) organisations in the sphere of culture, and the international cooperation within the region of the Eastern Partnership.</li> </ul> <p><i>Objectives:</i></p> <ul style="list-style-type: none"> <li>• To collect, support and disseminate the practices of successful cooperation of the museums preserving traditional cultural heritage, and non-governmental organisations, creative unions, independent authors and culture managers, and commercial (tourist) and official bodies;</li> <li>• To expand access to culture for different social groups;</li> <li>• To develop and introduce system of non-formal intercultural education for youth;</li> <li>• To expand intercultural dialogue within the region of the Eastern Partnership.</li> </ul>	<p><b>24 months</b></p>	<p><b>TOTEM Kherson City Center for Youth Initiatives</b> (Lead Project Partner)</p> <p>Ms. Olena Afanasyeva, Project Coordinator Tel/fax: +38 0552 266072 Email: <a href="mailto:culture@i.ua">culture@i.ua</a> Website: <a href="http://totem.kherson.ua">http://totem.kherson.ua</a></p>
<p><b>SAY CHEESE: Eastern Family Album. Capacity Building, Networking and Promotion of Thematic Eastern Partnership Photography</b></p>	<p><i>Overall objective:</i></p> <p>To enhance development of the so-called thematic Eastern Partnership photography (photography that demonstrates Eastern Partnership countries from various angles, such as culture, people, way of life, nature, cities and regions, business development, tourism opportunities, etc.) in the Eastern Partnership region and to contribute to the creation of the positive image of Eastern Partnership within the region and beyond it.</p> <p><i>Specific objectives:</i></p> <p>(1) to enhance capacities of EaP photographers' associations and to encourage their networking with each other;</p> <p>(2) to enhance capacities and abilities of local professional and amateur photographers in the EaP region to create and sell high quality thematic EaP photos;</p> <p>(3) to promote thematic EaP photography on the EaP, EU and international level.</p>	<p><b>30 months</b></p>	<p><b>INTERAKCIA Local Foundation for Promotion of International Dialogue and Cooperation</b> (Lead Project Partner)</p> <p>Mr Ivan Shchadranok, Project Manager Olshevskogo st. 1b-88, Minsk, 220073 Belarus Tel./Fax: +375 (0) 17 256 99 01 Email: <a href="mailto:shchadranok@eu-belarus.net">shchadranok@eu-belarus.net</a></p>
<p><b>Shared Cultures – Historical Imprints</b></p>	<p>The 3-year action plan of the project covers different work packages which will mainly target the implementation of wide project objectives with the specific focus on strengthening the capacities of semi-public actors involved in the activities and sustainability of independent history and heritage educators associations, awareness raising</p>	<p>699,399 €</p> <p><b>36 months</b> Dec. 2011 – Nov.</p>	<p><b>EUROCLIO – European Association of History Educators</b></p> <p>Mr. Steven Stegers</p>

	<p>and cultural education that enhance democracy and intercultural dialogue, creating adequate conditions for the development of educational activities in an international environment promoting cultural tolerance, strengthening regional links and dialogue within the region of the Eastern partnership, and between the EU and countries of the Eastern partnership in respect to cultural network and actors.</p> <p>The project target group is both formal and informal educators in the field of culture from Armenia, Azerbaijan, Georgia, Moldova and Ukraine, including history and heritage educators and their associations.</p>	2014	<p>Laan van Meerdervoort 70, 2517 AN The Hague  Email: <a href="mailto:steven@euroclio.eu">steven@euroclio.eu</a>  Website: <a href="http://www.euroclio.eu">www.euroclio.eu</a>  <b>Georgian Assoc. of History Educators</b>  Ms. Nana Tsikhistavi, President  Mob. : (577) 79 21 26  Email: <a href="mailto:ntsikhi@gmail.com">ntsikhi@gmail.com</a></p>
<p><b>Valorisation and Improving of Management of Small Historic Centres in the Eastern Partnership Region (VIVA EAST)</b></p>	<p><b>What does VIVA EASTPART propose?</b></p> <p>VIVA EAST carries on an analysis of best practices in the field of long term cultural and environmental heritage revaluation in Europe, focusing on the Eastern Europe specificities. The study is carried on by a team of international experts, led by experimented university researchers. The project aims to translate the best practice examples in the context of small historic centres. Consequently, VIVA EAST will elaborate a methodology on cultural and environmental heritage valorisation, engaging local stakeholders involved in spatial, cultural and tourism activities in the three pilot areas: Romania/Hartibaciu Valley micro-region, Armenia/Tavush region and Republic of Moldova/Cahul County.</p> <p>The VIVA EAST methodology will bring territorial added value by an integrated approach of cultural heritage and natural environment and will create an international network, facilitating cooperation, professional and cultural exchanges throughout the Eastern partnership region.</p> <p>The activities in the pilot areas (action plans and pilot projects), together with the digital identity, are designed to stimulate stakeholder's participation, to promote local experiences and values, and, nevertheless, to test the methodology and stimulate the sustainable economic development of the territory. The pilot projects' implementation will respect the principles that rest at the basis of the VIVA EASTPART project: long term sustainable valorisation of the cultural and environmental heritage.</p>	24 months	<p>Josefina López Galdeano  Tel./fax: +40 213 126 272  Email: <a href="mailto:josefinalopezgaldeano@gmail.com">josefinalopezgaldeano@gmail.com</a></p>

**Special Action 2009-Culture Programme**

**Objectives:**

Support cultural cooperation projects aimed at cultural exchanges between the countries taking part in the Programme and *Third Countries*, which have concluded association or cooperation agreements with the EU, provided that the latter contain cultural clauses. Every year one or more *Third Country(ies)* is/are selected for that particular year. The action

must generate a concrete international cooperation dimension.

For the special action in 2009, the European Commission proposes to concentrate on the EU Neighbourhood and the eligible third countries are: Armenia, Belarus, Egypt, Georgia, Jordan, Moldova, occupied Palestinian Territory and Tunisia.

Duration: 2009-2010

Budget per project: 50.000-200.000 €

[http://eacea.ec.europa.eu/culture/funding/2009/call\\_strand\\_13\\_2009\\_en.php](http://eacea.ec.europa.eu/culture/funding/2009/call_strand_13_2009_en.php)

Name	Brief Description/Overall Objectives	EU Funding / Duration	Contact
<b>Puppet nomad academy</b>	<p>Inspired by ‘the nomads of beauty’ from the period of European avant-garde, we conceived this project as some kind of puppet workshops travelling from Armenia, across Belarus, Czech republic, Croatia, Slovenia, and up to Belgium.</p> <p>The idea is to connect the great masters of puppetry, coming from a rich tradition of Eastern-European puppetry – with the masters from Slovenia, Croatia, and Belgium, and also with young puppeters from all above countries. Our project found inspiration in the antique and in the old European tradition where master-teachers practically transferred their secrets, their knowledge and skills to students and younger artists.</p>	137,670.00 €	<a href="http://www.mini-teater.si/client/en/index.php?table=articles&amp;ID=1302">www.mini-teater.si/client/en/index.php?table=articles&amp;ID=1302</a>
<b>Transkaukazja 2011</b>	<p>Transkaukazja 2011 is a unique project that is, on the one hand, based on the previous experience of organising the international festival Transkaukazja that is organised by independant professional art NGOs; on the other hand, for first time involves NGOs from four EU Member States that are experienced in professional art activities led in Armenia and Georgia.</p> <p>By combination of various tools Transkaukazja 2011 provides coherent wide scale art activities that will be implemented in the public places of European &amp; Caucasian cities. It promotes the content-related cooperation of the artists from the involved countries and it affects mass audiences across those countries with contemporary art.</p>	200,000.00 €	<a href="http://transkaukazja.eu/2011/?lang=en">http://transkaukazja.eu/2011/?lang=en</a>
<b>Armeniaca</b>	<p>After noting the presence in Europe and Armenia of many archives funds (written and photographic) dedicated to the monumental Armenian heritage, whose conservation is jeopardized due to the lack of financial resources and expertise for the maintenance and enhancement of documents, our project aims to safeguard the archives thanks to their Scan. It also aims to promote these through archives meeting, cataloging and indexing, and finally their provision of different publics in Armenia and Europe. The development of a data base, together with a very interactive website will enable transmission knowledge and exchange between researchers, students, artists and architects at an international level.</p>	200,000.00 €	<a href="http://www.armeniaca.eu">www.armeniaca.eu</a>

## Special Action 2010-Culture Programme

### Objectives:

The special action in 2010 is open for EU Neighbourhood countries which have concluded association or cooperation agreements with the Community and ratified the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

The eligible third countries are: Armenia, Azerbaijan, Belarus, Egypt, Georgia, Jordan, Moldova, occupied Palestinian Territory, Tunisia and Ukraine.

Azerbaijan and Ukraine have been added as from the first of March as they have signed the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

Duration: 2010-2011

Budget per project: 50.000-200.000 €

[http://eacea.ec.europa.eu/culture/funding/2010/call\\_strand\\_13\\_2010\\_en.php](http://eacea.ec.europa.eu/culture/funding/2010/call_strand_13_2010_en.php)

Name	Brief Description/Overall Objectives	EU Funding / Duration	Contact
<b>La Réconciliation</b>	<p>The focus of the project is to enable collaboration between artists, young people and representatives of civil society from Armenia, Germany, Turkey and France. The final aim is to create a common discussion around the creation of a multi-disciplinary show with the participation of the audience's members.</p> <p>The project takes place in each partner's country from January 2011 to the first months of 2012.</p> <p>Throughout this shared experience, European citizens as well as citizens from nearby countries, will try to free themselves from geographic borders and historical and psychological barriers to think over together what reconciliation truly means.</p>	200,000.00 €	<a href="http://www.recon-project.com/index.php?lang=en">www.recon-project.com/index.php?lang=en</a>
<b>Samkura</b>	<p><b>SAMKURA</b> is the name for a small earth covering plant which has a leaf composed of a stem and three interconnected leaflets. The name in its Georgian form suggests the image of 'three ears connected together'. <b>SAMKURA</b> visualises the co-operation of a constellation of cultures (Ireland, Greece and Portugal) represented by the three leaves or 'ears', whose stem is represented by Georgia and Armenia. <b>SAMKURA</b> is a trans-European art and culture exchange linking European limits. <b>SAMKURA</b> creates the conditions for understanding contemporary art as a language of cross-cultural communication. Research, development and dissemination of new art works will take place in a context of a thematic artistic exchange focusing on cultural and linguistic specificity.</p> <p>The <i>lead organisation</i> Cló will be responsible for providing the practical support for the production of art works in the context of an artist-in-residence programme that will take place in Ireland, Portugal and Georgia. Cló invites a leading institution for contemporary Art</p>	168,473.81 €	<a href="http://www.samkura.net">www.samkura.net</a>

	in Greece to support the professional development of SAMKURA through sponsoring an international forum that will provide the curatorial structure for an exhibition and publication in Georgia and Armenia. Participating artists will be selected through agreement of the co-partners and will be drawn from all 5 participating countries with a minimum of 4 participants from each of the participating EU states with 4 from the combined ENP countries (Armenia and Georgia)		
<b>Fashion Road: Dialogue Across Borders</b>	<p>Fashion Road: Dialogue across Borders is a two year collaborative project aimed at promoting intercultural dialogue and cross-border collaboration through which fashion designers from Armenia and Europe will look into the past for ideas and inspiration. It is an <a href="#">EUNIC</a> (European Union National Institutes for Culture) project organised by the <a href="#">British Council</a>, <a href="#">the Czech Centre</a>, the <a href="#">Goethe-Institut</a>, <a href="#">the Danish Cultural Institute</a> and <a href="#">the Romanian Cultural Institute</a>, in partnership with the <a href="#">Armenian Fashion Council</a>. The project received the support of the European Union through the Culture Programme (2007-2013).</p> <p>The project will bring together young fashion designers from Armenia, the Czech Republic, Denmark, Germany, Romania and the UK which will study the traditional costumes of the participating countries and will explore the role of those costumes in contemporary society. Key to this project will be for the designers to view clothing in a cultural context and use modern technologies and approaches to present their interpretation of the countries' culture and identity.</p>	125,461.00 €	<a href="http://www.icr.ro/bucharest/eunic-projects/fashion-road-dialogue-across-borders.html">www.icr.ro/bucharest/eunic-projects/fashion-road-dialogue-across-borders.html</a>
<b>Lutherie : Facteur de développement dans le Caucase et au Maghreb (Lute-making: development factor in Caucasus and Maghreb)</b>	N.A.	200,000.00 €	N.A.
<b>Heritage, Identity and Communication in European Contemporary Art Practices</b>	<p>Borderland, border experiences, war experience, the heritage of differing cultures and the same political system, belonging, foreignness and identity are key terms and common elements of the east- and south European home regions of our partner institutions. These experiences have an impact on the practise of contemporary art, where they are reflected or continued, and create something new and shared.</p> <p>The project promotes exchange between artists through residential programmes in Plovdiv (Bulgaria), Yerevan (Armenia), Tbilisi (Georgia) and Bratislava (Slovak Republic). The results of the programmes are presented in country exhibitions. Furthermore, the partners implement five cross-linked exhibitions in Potsdam, Plovdiv, Tbilisi, Chisinau and Bratislava.</p>	199,986.00 €	<a href="http://www.atlantisprojects.eu/web/551.html">www.atlantisprojects.eu/web/551.html</a>

	<p>The project includes: a workshop in the run-up to the Biennale, which aims at promotion of the exchange of practises; furthermore another workshop during a cruise between Varna and Poti on the Black Sea; a seminar which will take place in Yerevan, and conference in Potsdam in addition to an opening as well as a closing workshop.</p> <p>The aim of the conferences and workshops is to contribute to an exchange between the curators and artists. At the event, held in each partner country, the foreign partners will present and discuss their curatorial practice. Beside network partners other curators will be invited as guests and speakers. The Partners will jointly present themselves at the Biennale 2011.</p> <p>The projects work will be documented in a book, which shall ensure international public access. The Network will be presented on an interactive, participatory web-platform.</p>		
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### Annex III: Bibliography and references

- Sandell, T., et al., 2012, *Analytical Base-Line Report on the Culture Sector and Cultural Policy of the Republic of Armenia*, Eastern Partnership Culture Programme, Regional Monitoring and Capacity Building Unit, 2012.
- Pant D. R., *A place brand strategy for the Republic of Armenia*, Palgrave, 7/1, 2005.

#### Important and useful websites include:

- Official webpage of the Ministry of Culture of the Republic of Armenia: [www.mincult.am](http://www.mincult.am).
- Golden Apricot, Yerevan International Film Festival: [www.gaiff.am](http://www.gaiff.am).
- Granish Literary Foundation: [www.granish.org](http://www.granish.org).
- Inknagir: [www.inknagir.org](http://www.inknagir.org).

#### The Ministry also listed

- Yerevan 2012, World book capital: [www.yerevan2012.org](http://www.yerevan2012.org).
- TW Union: [www.twunion.com](http://www.twunion.com).
- Armenian Book Expo: [www.armbookexpo.com](http://www.armbookexpo.com).
- National Gallery of Armenia: [www.gallery.am](http://www.gallery.am).
- Aram Khachaturian International Competition: [www.akhic.am](http://www.akhic.am).
- Matenadaran: [www.matenadaran.am](http://www.matenadaran.am).
- Armenian Philharmonic Orchestra: [www.apo.am](http://www.apo.am).
- Naregatsi Arts Institute: [www.naregatsi.org](http://www.naregatsi.org).
- Informational Database of the Historical Monuments of the Republic of Armenia: [www.armmonuments.am](http://www.armmonuments.am).
- Arteria: [www.arteria.am](http://www.arteria.am).
- Armenian Historical Monuments: [www.armenianarchitecture.am](http://www.armenianarchitecture.am).
- Virtual Museum of Komitas: [www.komitas.am](http://www.komitas.am).
- Cafesjian Center for the Arts: [www.cmf.am](http://www.cmf.am).
- Film Aser: [www.filmaser.com](http://www.filmaser.com).
- Armenian House: [www.armenianhouse.com](http://www.armenianhouse.com).