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EXECUTIVE SUMMARY

In the last century Moldova found itself at the cultural, economic and political periphery both of the Latin and Romanian world as well as of the Russian speaking area. It also went through successive cultural purges, revolutions and transitions. Until recently its cultural allegiances have swung between Romanian and Russian culture, between Western democratic models and post-Soviet authoritarian ones.

Yet, unlike other European post-Soviet countries, in 2013 Moldova has clearly taken the path of European integration by signing an Association Agreement with the EU. This has strong implications for its external cultural relations in general. This shift has taken some time to unfold and the Soviet legacy in the building of the country's national identity, including the cultural sector, is still strong.

Culture in Moldova's external relations is thus going through deep change and transformation, speeded up by the prospect of some form of association with the EU and internal aspirations on the part of cultural stakeholders for more and better access to Europe. Contemporary debates in Chisinau therefore will continue to focus on two themes: the role of the state on the one hand, and the capacity of the cultural sector to maximise its new relations with EU institutions and partners on the other.

OVERVIEW

Moldova's external relations in the last few years have been directed towards closer cooperation with the European Union (EU) in all fields, including culture, in particular through the Eastern Partnership. Yet since its independence, the country has only partly and slowly reformed its cultural policy structures and institutions. The Moldovan way is still very much State-led and inspired by Soviet practice. The administration of the Party of Communists of the Republic of Moldova (PCRM) under former President Voronin maintained the old structures and scarcely modernised the policy landscape. It is only since 2009 that a genuinely strategic reflection on reform has begun and it has so far yielded limited results. It is against this background and in the framework of negotiations with the EU for an Association Agreement that recent and current government strategies (including those on culture) can be understood and interpreted.

Moldovan cultural professionals have to struggle for their economic survival, with very limited support from the state (when they have not left the country). They have inherited a complex and sometimes traumatising heritage from their predecessors, who lived through various phases of acculturation or assimilation by the two culturally dominant powers in the region: Romania and Russia. The question of the language to be used in and for external cultural relations is still in the background of a country that has to deal with a breakaway region – Romanian-speaking Transnistria – and that maintains ambiguous ties with Moscow and neighbouring Ukraine. Language is both an asset (the elite usually speaks both Romanian and Russian but is quite divided on the conditions of their usage) and a liability (trade-offs and dilemmas have to be faced) for the stakeholders of external cultural relations.

Culture and external relations is a very sensitive topic in governmental circles. Experts identify broadly two groups of cultural stakeholders who take different positions in this regard: on the one hand the Romanians, who deem Moldova to be part of Romania and Romanian culture and on the other the Moldovans, who consider that Moldova became a genuine nation under Soviet rule, developing a culture that superimposed itself on the Romanian cultural element, while also belonging to Europe. A third group could be identified (mostly among the ruling elite of Transnistria), namely the Soviets, who think that Moldova should not only balance its Romanian and Russian heritage but also pursue common purposes with Russia as a political, governance and cultural system.

In the capital city Chisinau there is a small circle of public institutions dealing with culture in external relations: the Ministry of Culture, the Ministry of Foreign Affairs (but with no specific team on cultural issues), the municipality of Chisinau, the main public cultural institutions (the National Theatre, the Music and Fine Arts Academy, the National Museum, the Opera). Most (but not all) of the country's international cultural relations are conducted in Chisinau and local authorities usually have limited resources in this realm, even if they have competence.¹ This may change in the future

¹ Council of Europe, 'Moldova', *Compendium of Cultural Policies and Trends in Europe*, p.32.

with the implementation of national strategies for local development. There are no specific limitations for non-government organisations or foreign organisations to launch cultural initiatives.

From a pro-rata perspective, the budget for culture in Moldova is impressively high (over 1 per cent). However, Moldova is the poorest European country and its GDP is very small in comparison to others on the continent. In volume, the state dedicates only 19 million euros to culture (2011 figures), 90 per cent of which go to public institutions.² The Ministry's budget to support cultural NGOs amounts to 1.2 million euros and is deemed largely insufficient to support Moldovan artists abroad. Only around 100,000 euros are dedicated to external cultural action.³

Three governmental structures are mostly in charge of external cultural relations: the Ministry of Foreign Affairs, the Ministry of Culture and Tourism, and the Ministry of Education. The first deals with international agreements and conventions; it has a protocol and political role. The Ministry of Culture and Tourism (since 2005) is in charge of cultural policy and external affairs are managed by the department of international relations. The Ministry of Education has the responsibility for educational (including artistic) and scientific cooperation and exchanges.⁴

In the non-governmental sector, cultural professionals and artists are still organised in professional unions (e.g. of writers, actors, architects, etc.) on the model of Soviet practice. Most of these unions have evolved and have diversified and modernised their work, which matches the EU's objectives to support civil society platforms. More research is needed to differentiate between them, but theatre director, journalist and actor Mihai Fusu identifies progress and efforts of modernisation in the field of historical and architectural heritage protection. The digitalisation of the country's heritage has actually been done pro bono by the organisation in charge of the conservation of the historic centre of Chisinau.⁵

In reality, Moldova's external cultural relations have taken off mostly as the result of private initiatives, the most noteworthy of which are presented below. Some of these initiatives are also advertised on the EnjoyMoldova website, a portal promoting the country.⁶ They consist mainly of international festivals and artistic encounters. At the level of professional exchanges and people-to-people contacts, numerous cooperation projects were launched in the 2000s (these are all documented in the Moldova Cultural Policy Profile that figures in the Council of Europe's *Compendium of Cultural Policies and Trends in Europe*.⁷ For example, the Ethno Jazz Festival, launched in 2002 by the Trigon Ethno Jazz Group has grown in size and attendance and was often

² Céline Bayou, *L'édifice culturel comme métaphore d'une identité empêchée*, October 2012. Online. Available at: <http://www.moldavie.fr/spip.php?article2377>.

³ Figures given by one participant during the workshop in Chisinau.

⁴ *Compendium*, op. cit., p.10.

⁵ Centrul Istoric al Chişinăului website: <http://www.monument.sit.md/>;
Agentia de Inspectare si Restaurare a Monumentelor website: <http://airmc.wordpress.com/patrimoniul-2/>.

⁶ 'Festivals and Holidays', *EnjoyMoldova*. Online. Available at: <http://enjoymoldova.org/things-to-do/culture/festivals-and-holidays/>.

⁷ *Compendium*, op. cit., p.13.

cited as a model and good practice example.⁸ The Cronograf Documentary Film Festival is the only one of its kind in the country and has considerable regional significance in South Eastern Europe.⁹ The Cartier publishing house managed by Emilian Galaicu-Pan has become a reference in the Romanian literary field. In point of fact, 90 per cent of its activities are related to the Romanian book market.

⁸ Ethno Jazz Festival website: <http://www.trigonjazz.com/f2013/index.html>.

⁹ CRONOGRAF Festival (Festivalul International de Film Documentar) website: <http://www.cronograf.md/festival.php?id=1>.

THE CULTURAL POLICY LANDSCAPE AND RELATIONS WITH THE EU

Moldova's external cultural policy reflects key internal political trends: a first decade focused on the rediscovery of the Romanian identity and heritage combined with the building of an independent Moldovan identity (the founding reference being the medieval monarch, King Stefan Cel Mare); a decade of communist rule under President Voronin, during which not much changed in the state-led cultural structures receiving public subsidies. Since 2009, political instability has made it difficult to embark on deep reform. Yet, some changes were initiated in the framework of a general pro-European stance taken by successive parliamentary coalitions (of which the current Minister of Culture has been a member). Yet as experts acknowledge, the directors of state-funded cultural institutions have often remained in place despite the official termination of the communist regime and a generational change in other managing positions of the country. Moreover, in 2009, deep and participatory debates involving policy makers at the highest level touched upon the necessary reform of cultural policy. Proposals were made to create a dedicated cultural foundation to coordinate and manage and implement cultural policy, including its external dimensions. However, few lessons of these debates have been absorbed into the country's cultural policy making, according to Mihai Fusu.¹⁰ Cultural action in Moldova has thus only slowly been modernised. Thus there is little planning ahead of cultural events, which makes it difficult for culture and tourism agencies to coordinate their activities in order to better promote the country's cultural assets (the Wine Festival and the Martisor Music Festival were cited as instances).¹¹ Yet new strategies (such as the current tourism strategy which runs till to 2020) have been recently adopted. Moreover, the Ministry of Culture has informed the European Commission of the three following priorities for 2014-2017 as far as external relations are concerned: cultural policy for internal institutional and human capacities, the mobility of artists and collections and the preservation of cultural heritage.

In the last few years the pro-European governments have made efforts towards European integration in a variety of policy areas. However, culture sector professionals who participated in the consultation did not hide their impression that the pro-European policy supporters had neglected the cultural sector.

In a sensitive geopolitical environment marked by tensions between Russia and Western Europe over their respective 'near abroad' (see the [special situation](#) section below), the Moldovan authorities have invested in cooperation with multilateral organisations such as UNESCO, the Commonwealth of Independent States (CIS – a Russian initiative), the Council of Europe, the Black-Sea regional initiatives (often driven by Romania), and EU programmes. Moldova is also a full member of the Organisation Internationale de la Francophonie (French speaking countries) the OIF. The number of international cultural events in Moldova are related to international Russian-speaking networks and circles in the CIS, for instance in theatre schools and theatre festivals.

¹⁰ Mihai Fusu, *Une analyse critique de l'édifice actuel de la culture moldave*, Paris, 29 October 2012.

¹¹ 'La Moldavie invite au Festival du vin', *Portail francophone de la Moldavie*. Online. Available at: <http://moldavie.fr/spip.php?article983>.

The first countries of origins of tourist are Romania, Russia and Germany, according to one participant to the workshop.

From the 1990s onwards the Soros Foundation-Moldova, in line with the objectives of the Open Society Institute, provided the largest amount of funding to independent cultural initiatives. The example of the publication of a catalogue on 20th century Bessarabian painters was cited during the consultation workshop. As it did elsewhere in formerly communist Europe, the Foundation helped the creation of spin-off autonomous organisations, such as the PASOS network, still related and affiliated to the Soros networks. Private sponsorship has also emerged and grown steadily, providing support to festivals and international events.

Moldova's cultural relations with the EU and Europe have developed steadily since the 1990s as well, with an acceleration of cooperation since 2009. Over the last two decades the main trend in Moldovan society has been massive brain and talent drain and economic emigration, which has actually reduced the country's potential for the development of an active cultural sector. This was recognised by experts consulted for the Preparatory Action. Yet, as a public, most of the Moldovan diaspora is composed of blue-collar workers not necessarily interested in or targeted by those who want to enhance the country's cultural profile. State structures have only recently started to pay attention to the diaspora in cultural relations, with the creation of a dedicated Office for Diaspora Relations that has recently conducted a mapping of diaspora communities. It is expected that the first measures in this field will be taken in 2014. Against this background, Moldovan culture experts stress that those who finance Moldovan culture are always foreign cultural institutes.

Since 1998 a Partnership and Cooperation Agreement governed Moldova's relations with the EU. The country was then included in the special action of the Culture programme 2009-2010. The Eastern Partnership Culture Programme (ENCP) created new opportunities. The signature of an Association Agreement with EU in November 2013 will widen the scope of cooperation even further while Moldova will be able to join the Creative Europe programme 2014-2020. An overview of EU programmes and projects is provided in annexes.

In 2010-2011, the Theatre, Music and Fine Arts Academy got involved in an EU-funded project entitled 'Piano as a reflection of European culture', together with the European piano championship, as well as Austrian and French partners.¹² The project was funded under the special action of the EU's Culture programme (more details are given in tables presented in annexes).

The Academy is also part of the touring orchestra for the Eastern Partnership (called the *I, Culture Orchestra*) that has been managed by Poland as an official musical representation of its presidency of the EU.¹³ The Classfest Festival, an international event bringing together students from various theatre schools, is also organised by the Academy, which has been credited for its success.¹⁴

¹² 'Programme Européen « Piano : Reflet de la Culture Européenne »', *Alliance Française de Moldavie*, 7 September 2010. Online. Available (in French) at: <https://www.alf.md/spip.php?lang=fr§ion=6&subsection=28&article=317>.

¹³ 'EU: The Eastern Partnership Orchestra Took London By Storm', *EastBook.com*, 8 November 2011. Online. Available at: <http://eastbook.eu/en/2011/11/uncategorized-en/eu-the-eap-orchestra-took-london-by-storm/>.

¹⁴ "'ClassFest' International Festival of Theatre and Film School', *East European Performing Arts Platform*, 4 June 2012. Online. Available at: http://www.eepap.org/web/english/event-full-page/-/asset_publisher/q8SD/content/classfest-international-festival-of-theatre-and-film-schools-republic-of-moldova.

In partnership with the Austrian Remedia Foundation, the Academy has also cooperated on fine arts workshops in 2013.

The cultural components of the Association Agreement with the EU cover a number of areas where closer relations are expected to develop, such as a continuation of the work started with the Eastern Partnership on culture: cultural policies and internal institutional and human capacities; development of cultural and creative industries; mobility of artists and museum collections and development of the media and audio-visual sector, including cinema. Moldova is also planning to contribute with a 80,000 euros fee (charged by the EU) to get access to funding and cooperation opportunities in the framework of the Creative Europe programme.

The role of Romania in Moldova's cultural relations is absolutely essential: the two countries share a language and a large part of their history; Romania is more developed and already a member of the EU. While it has supported Moldovan emancipation from Russian influence it has also exerted its own. The relations between the two have reached a state of even greater ambiguity with the hypothetical possibility of unity between the two countries, something that is openly mentioned by a number of Romanian officials. Although this option is not realistic in the short term, it definitely has to be taken into consideration as far as cultural relations are concerned. Since 2008, the Romanian Cultural Institute is pursuing, thanks to dedicated funds assigned to it by the Romanian government, an overall strategy aimed at supporting the mobility of Moldovan artists, as part of the promotion of Romanian culture in general. In fact, the Institute does not distinguish between the promotion of Romanian or Moldovan artists.

Poland has been particularly active also in fostering more cultural activities in and with Moldova via its Adam Mickewicz Institute and its embassy. In particular stakeholders quote the most recent East European Performing Arts Platform (EEPAP).¹⁵

France has maintained special relations with Moldova thanks to the efforts of la Francophonie and the Alliance Française in particular is cited as one of the most active foreign cultural agencies in Moldova.

Special situation: the cultural dimensions of Moldovan politics in Transnistria and their linkages with external relations

Although the Transnistrian conflict was not explicitly or spontaneously mentioned at the September 2013 workshop, it clearly has cultural implications. The use of the Romanian language has been the object of controversies in the region of Transnistria for decades. In the 1930s, the Latin alphabet was introduced for several years but then abandoned.¹⁶ In the subsequent years, the Cyrillic alphabet became the rule.

¹⁵ East European Performing Arts Platform website: www.eepap.org.

¹⁶ Emilian Galaicu-Paun, speech at a conference on Moldovan culture, 29 October 2012, Paris. Online. Available at: <http://www.moldavie.fr/spip.php?article2375>.

The use of Romanian/Moldovan in some schools in Transnistria has been challenged several times, particularly in 2004 when the authorities of Tiraspol decided to close these schools down. This crisis led to a case initiated by Moldovan speaking parents and children. Three schools submitted claims to the Court of Human Rights alleging violations of their right to education and their right to work in conditions of non-discrimination. The Court's decision of October 2012 stated that the Russian Federation (but not Moldova) was responsible for the violation of rights to education and should pay compensation of 6,000 euros to each of the 170 complainants.¹⁷ In effect, tensions around schools, language and education in Transnistria have become part of a much larger geopolitical confrontation between Russia and the EU, both countries being represented in the mediation bodies in charge of mitigating the Transnistrian conflict.

¹⁷ European Court of Human Rights, Case of Catan and Others v. Moldova and Russia, Judgement, 19 October 2012. Online. Available at: <http://hudoc.echr.coe.int/sites/fra/pages/search.aspx?i=001-11408>.

CONCLUSIONS, PERCEPTIONS AND EXPECTATIONS

With the confirmation of the Association Agreement between Moldova and the EU, perceptions are likely to change. The difficult and complex process of real societal transformation – already initiated with individual projects and partnerships supported by the EU – is starting and it can sometimes be painful for stakeholders unused to the EU’s bureaucratic and legal standards (and obligations). In fact one expert underlined the fact that cultural exchanges between Europe and Moldova so far have usually been mostly beneficial to the foreign partners and neglect the interests of Moldovan stakeholders.

Existing debates about the role of the state as the main support provider to cultural stakeholders (through a mobility fund, a fund for internal tourism, the role of embassies, compulsory contributions or taxation, the idea of cultural institute, etc.) will probably become more intense and sophisticated if Moldova increasingly opens itself to EU policies and programmes. Some already call for the creation of a cultural foundation able to foster international partnerships and co-funding arrangements to promote the country’s culture abroad. Experts look at the experiences of other Eastern European countries, such as Poland or Bulgaria and of course Romania. Moldova’s cultural sector is entering a new phase during which cultural stakeholders will be torn between enthusiasm and scepticism: enthusiasm about the potential opened up by closer relationships with the EU (Association Agreement, Eastern Partnership, Creative Europe programme) and scepticism generated by missed opportunities, disappointing EU-funded initiatives and cumbersome procedures. Yet, some of our informants stated clearly that they hoped that culture will be addressed in the framework of all EU programmes even if they are not explicitly labelled ‘cultural projects’ as such.

A second set of expectations relates to better and deeper cooperation between the Moldovan authorities in charge of external cultural relations and the EU. This would require, according to independent culture professionals, not only strong incentives from the EU to encourage a long-term strategy for external cultural relations, but above all knowledgeable and like-minded policy makers and stronger skills in cultural management.¹⁸ The Ministry of Culture is hoping to receive funds from the EU to conduct a comprehensive mapping of the cultural and creative industries with a view to identifying potential avenues for the development of the cultural sector, and thereby its external projection.

¹⁸ Fusu, *Une analyse critique*, op. cit.

ANNEXES

Annex I: Methodology and consultation process

The consultation took place in September 2013 and consisted of a workshop organised by the Alliance Française de Moldavie (10 participants) – both involving a mix of governmental and non-governmental stakeholders – and individual interviews, including one with the Minister of Culture in the margin of the 27-28 June Eastern Partnership Cultural Programme Tbilisi conference. In total more than 15 Moldovan stakeholders were consulted.

Public officials

- **Mr Gheorghe Postica**, Deputy Minister for Culture
- **Mr Andrei Chistol**, Head, International Relations Department, Ministry of Culture
- **Mr Ion Stefanita**, Director, Inspection and Restoration, Heritage Monuments Agency
- **Mr Victor Ciobanu**, Head, Policies Analysis and Evaluation, Tourism Agency
- **Mr Ghenadie Ciobanu**, Member of Parliament, committee Mass Media and Culture; President, Moldova's Composers' Union
- **Mr Tudor Zbirnea**, artist/painter; Director, Fine Arts Museum
- **Ms Victoria Melnic**, Rector, Academy AMTAP

NGOs, artists, representatives of international organisations

- **Mr Anatol Stefanet**, jazz musician, Artistic Director, International Jazz Festival 'Ethno Jazz'
- **Mr Constantin Rusnac**, General Secretary, UNESCO National Committee
- **Ms Ecaterina Dimancea-Dubraveanu**, Programme Coordinator, Romanian Cultural Institute in Chisinau
- **Mr Victor Chirila**, Executive Director, Foreign Policy Association

EU Delegation

- **Ms Elena Madan**, Culture and Education Section Attaché
- **H.E. Mr Pirkka Tapiola**, Ambassador

French Embassy

- **Ms Amandine Sabourin**, Cooperation Attaché

Alliance Française de Moldavie

- **Mr Emmanuel Skoulios**, Director
- **Adrian Cibotaru**, Deputy Director

Annex II: EU-Moldavian 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.

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

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

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 audiovisual 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>SAY CHEESE: Eastern Family Album. Capacity Building, Networking and Promotion of Thematic Eastern Partnership Photography</p> <p>http://www.eu-belarus.net/ru/projects/current/saycheese/</p> | <p><i>Overall objective</i> 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> (1) to enhance capacities of EaP photographers' associations and to encourage their networking with each other; (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; (3) to promote thematic EaP photography on the EaP, EU and international level.</p> | <p>554,203 €</p> <p>Duration 30 months</p> | <p><i>Lead Partner</i> INTERAKCIA Local Foundation for Promotion of International Dialogue and Cooperation (Belarus)</p> <p>Contact person: Mr Ivan Shchadranok, Project Manager Email: shchadranok@eu-belarus.net Tel./Fax: +375 (0) 17 256 99 01</p> <p><i>Moldovan partner</i> Union of Photo Artists of Moldova Contact person: Anatolie Poiata, chairman Email: apoiata@foto.md Tel.: +373 69 122 989</p> |

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| <p>‘Sharing History, Cultural Dialogues’</p> <p><i>Participating countries:</i> Armenia, Azerbaijan, Georgia, Moldova, Netherlands, Ukraine</p> <p>http://www.euroclio.eu/new/index.php/sharing-history-cultural-dialogue-2011-2014</p> | <p>The EUROCLIO project Sharing History – Cultural Dialogues brings together history, heritage and citizenship education professionals from Armenia, Azerbaijan, Georgia, Moldova and Ukraine aims at raising awareness for innovative and responsible approaches in cultural education, which enhance democracy and intercultural dialogue, creating sustainable national and cross border networks and strengthening the professional capacities of their individual members. The project experiences will be shared also with colleagues representing the EUROCLIO professional networks in Belarus, Bulgaria, Romania, Russia and Turkey. The project is a component of the EUROCLIO programme ‘Innovating History Education in the Black Sea Region’, which focuses on a regional, cross-border approach to history, heritage and citizenship education based on implementing critical thinking, multi-perceptivity and mutual understanding and a pedagogy fostering independent, self-directed and creative learners.</p> <p>The project will contribute to the professional development of hundreds of educators, stimulate cross-border cooperation, and help to build the capacities of the civil society organisations.</p> <p>The main result of the project is the publication of a multilingual educational resource and three special reports on the state of cultural education in Azerbaijan, Armenia and Moldova.</p> | <p>Duration 36 months</p> <p>1 December 2011 – 30 November 2014</p> | <p><i>Lead Partner</i> EUROCLIO – European Association of History Educators (Netherlands)</p> <p>Contact persons: Ms Aysel Gojayeva and Mr Steven Stegers Email: aysel@euroclio.eu and steven@euroclio.eu</p> <p><i>Moldovan partner</i> National Association of Young Historians of Moldova (ANTIM)</p> |
| <p>Sustainable Public Areas for Culture in Eastern Countries (SPACES)</p> <p><i>Participating countries:</i> Armenia, Austria, Croatia, Georgia, Luxembourg, Moldova, Ukraine</p> <p>http://www.spacesproject.net/</p> | <p>SPACES promotes artistic and cultural action in public space and the recuperation of public spaces for art, culture and urban residents.</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?</p> <p>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"> • Four pioneering examples for appropriating public space through arts; • Capacity building for independent cultural initiatives; | <p>Duration: 36 months</p> | <p><i>Lead Partner</i> OIKODROM-FORUM NACHHALTIGE STADT (Austria)</p> <p>Contact person: Oikodrom - the Vienna Institute for Urban Sustainability (Project Coordinator) Stutterheimstraße 16-18/III, 1150 Vienna, Austria Email: info@spacesproject.net Tel.: + 43 1 984 23 51 Fax: + 43 1 984 23 51 2</p> <p><i>Moldovan partner</i> Oberliht – Young Artists Association</p> |

| | | | |
|--|--|---------------------------------------|--|
| | <ul style="list-style-type: none"> • New sustainable transnational cultural networks; • Policy advice for cultural governance in the region. | | |
| <p>Valorisation and Improving of Management of Small Historic Centers in the Eastern Partnership Region (VIVA EAST)</p> <p><i>Participating countries</i> Armenia, Italy, Moldova, Romania</p> <p>http://vivaeastpart.eu/</p> | <p><i>Goal</i> Bringing territorial added value by an integrated approach of cultural heritage.</p> <p><i>Objectives</i></p> <ul style="list-style-type: none"> • Smart reinforcement of Small Historic Center and Landscape Systems; • Participatory integrated actions of heritage enhancement; • Enhancement of EaP cultural heritage; • Local development through joint activities in the Network. <p><i>What does VIVA EASTPART propose?</i> VIVA EAST carries on an analysis on 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> | <p>Duration: 24 months</p> | <p><i>Lead Partner</i> Association for Urban Transition (Romania)</p> <p>Contact person: Josefina López Galdeano Email: josefinalopezgaldeano@gmail.com Tel./fax: +40 213 126 272</p> <p><i>Moldovan partner</i> Cross Border Cooperation and European Integration Agency Website: http://www.actie.org.md</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

| Name | Brief Description/Overall Objectives | EU Funding / Duration | Contact |
|---|---|-----------------------|---|
| Piano: reflet de la culture européenne | The European 'Piano: Reflection of European Culture' programme is aimed at young players alike, from 5 countries, starting an international career. Designed as a companion programme across Europe, it will enable them to acquire knowledge extended to multiple aspects of European cultures. | 195,000.00 € | http://www.alfr.md/spip.php?lang=fr&section=6&subsection=157&article=317 |
| The port of cultures | <p>There are three different projects included in the big project 'the PORT of cultures'. A jazz trio and an orchestra are involved in the first project. They will work on a concept of a CD, making arrangements, work in a recording studio.</p> <p>The second joint project is a collaboration of Latvian and Moldavian musicians.</p> <p>The most complex project is a multimedia programme/show, 'the Tree of life' which is a dance/music/poetry/performance based on Scandinavian cultural treasure. All the video material of the project, taken during the process of preparation work and during the performances, will be collected, edited and made into a documentary 'The PORT of cultures'.</p> | 99,784.00 € | http://www.festivalporta.lv/en/the-port-of-cultures |

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

| Name | Brief Description/Overall Objectives | EU Funding / Duration | Contact |
|---|---|-----------------------|---|
| Tandem – Creating new trans-national cultural cooperation links with Ukraine and Moldova | <p>The first Tandem scheme was launched in 2011-2012 to foster cultural cooperation between the EU, Ukraine and Moldova. Supported by the European Commission CULTURE programme and the Robert Bosch Stiftung, it included 50 participants from more than 30 European cities.</p> <p>The European Cultural Festival completed the Tandem project in May 2012 in Chisinau (Republic of Moldova). During the final presentation, the Tandem cooperations transformed the abandoned part of an old museum into a temporary vibrant place of arts and culture.</p> <p>ECF and MitOst worked with the following partners: Centre for Cultural Management (Lviv); Soros Foundation Moldova (Chisinau); and Culture Action Europe (Brussels).</p> | 199,270.00 € | http://tandemexchange.eu/about-tandem/tandem-ukraine-eu-moldova/ |
| Heritage, Identity and Communication in European Contemporary Art Practices | <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. 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> | 199,986.00 € | http://atlantisprojects.eu/ |
| PROMS Music Crossover | <i>Applicant organisation: JMEVENTS</i> | 92,100.00 € | http://eacea.ec.europa.eu/culture/fun |

| | | | |
|--------------------------------|--|--------------|---|
| - East-West Connections | <p><i>EU co-organisers:</i></p> <ul style="list-style-type: none"> • Académie Européene de Musique, FR • A. I. Cuza - Gesellschaft fur Literatur, Muzik und Kunst, DE <p><i>Third Country coorganiser:</i> Public Association Cutez ă torul</p> | | ding/2010/selection/documents/strand_1_3_5/strand13-publicationprojectsselected.pdf |
| Mirrors of Europe | <p>Mirrors of Europe will provide opportunities for prominent authors from 20 selected countries to spend time in another project country and produce an extended essay on his/her experience and perception of the host country. Each project country would host one foreign author and send one of its own authors to one of the remaining countries. In the essays, the authors will be expected to address the question of what they see as the key signs of Europe in the country they are visiting. The idea is that essays written by foreign authors will allow the domestic readership to see ‘their’ countries through a different lens.</p> | 162,000.00 € | http://eacea.ec.europa.eu/culture/funding/2010/selection/documents/strand_1_3_5/strand13-publicationprojectsselected.pdf |