

COMPENDIUM

CULTURAL POLICIES AND TRENDS IN EUROPE

COUNTRY PROFILE

BULGARIA

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It is based on official and non-official sources addressing current cultural policy issues.

The opinions expressed in this profile are those of the author and are not official statements of the government or of the Compendium editors.

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BULGARIA¹

1. HISTORICAL PERSPECTIVE: CULTURAL POLICIES AND INSTRUMENTS.....	2
2. GENERAL OBJECTIVES AND PRINCIPLES OF CULTURAL POLICY	4
2.1 Main features of the current cultural policy model	4
2.2 National definition of culture	5
2.3 Cultural policy objectives.....	5
3. COMPETENCE, DECISION-MAKING AND ADMINISTRATION.....	6
3.1 Organisational structure (organigram)	6
3.2 Overall description of the system	7
3.3 Inter-ministerial or intergovernmental co-operation	8
3.4 International cultural co-operation	8
4. CURRENT ISSUES IN CULTURAL POLICY DEVELOPMENT AND DEBATE.....	15
4.1 Main cultural policy issues and priorities.....	15
4.2 Specific policy issues and recent debates	15
4.3 Other relevant issues and debates.....	32
5. MAIN LEGAL PROVISIONS IN THE CULTURAL FIELD	35
5.1 General legislation.....	35
5.2 Legislation on culture	39
5.3 Sector specific legislation.....	42
6. FINANCING OF CULTURE.....	48
6.1 Short overview	48
6.2 Public cultural expenditure.....	49
6.3 Trends and indicators for private cultural financing	52
7. PUBLIC INSTITUTIONS IN CULTURAL INFRASTRUCTURE.....	53
7.1 Cultural infrastructure: tendencies & strategies	53
7.2 Basic data about selected public institutions in the cultural sector	53
7.3 Status and partnerships of public cultural institutions.....	54
8. PROMOTING CREATIVITY AND PARTICIPATION.....	56
8.1 Support to artists and other creative workers	56
8.2 Cultural consumption and participation	59
8.3 Arts and cultural education.....	70
8.4 Amateur arts, cultural associations and civil initiatives	73
9. SOURCES AND LINKS	74
9.1 Key documents on cultural policy	74
9.2 Key organisations and portals	75

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1. Historical perspective: cultural policies and instruments

In the late 19th and early 20th century, the climate for culture was constructed of values and goals towards self-affirmation, harmonisation with European culture, openness to foreign cultural influences, enlightenment and, to some extent, emulation. Cultural institutions were regarded as a means to boost the self-confidence of the nation and assert the values of European culture.

This atmosphere changed when the Communist regime took over in 1948. During 45 years of communist rule, cultural policy was characterised by:

- total centralisation of cultural processes within the state administration;
- ideological monopoly over the promotion of cultural values; and
- the extensive development of totalitarian cultural institutions.

The arts were regarded as a means of education and enlightenment rather than as entertainment and therefore responsibility for the arts and culture was declared as the exclusive domain of the state. Totalitarian cultural institutions were created covering all spheres of cultural life. The social system consistently advocated and practised political and cultural protectionism from the perspective of communist ideology.

The regime change marked the end of any form or participation of private enterprise in the dissemination of cultural values and works of art. For example, a *Cinefication and Cinema Industry Act*, passed in early 1948, eliminated private enterprise in filmmaking and film import and distribution became a state monopoly. Nationalisation of private printing houses began in 1947 and most were closed down in May 1948. A new *Book Printing Act* was passed in 1949, which effected changes similar to those in the film industry. The creation of a Committee for Science, Art and Culture in 1948 replacing the former National Culture Chamber was the final move to establish a centralised system of cultural administration, which imposed total control over all spheres of cultural life and *de facto* turned culture into an instrument to achieve non-cultural – i.e. political, ideological, social and propaganda – objectives of the state.

The creative unions (*tvorcheski suyuzi*) became a transmitter of the state monopoly on culture and controlled the entire process of creation and dissemination of works of art, virtually eliminating individual expression. Artists, who were closely connected with the state even before the establishment of totalitarian rule, now became wholly dependent on the Communist Party-State and *de facto* turned into civil servants.

By the early 1950s, the system of state cultural institutions was fully established and running smoothly. Each element of this system was hierarchically subordinated and subject to dual – State and Communist Party – control. The cultural policies pursued at the time were ideologically orthodox, and any form of dissent from the official line was penalised.

It was only after 1956 that the echo of Khrushchev's reforms brought about a certain thaw in the ideological climate, trumpeted by the ruling Bulgarian Communist Party as its "April Policy", which was promptly abandoned after the "Prague Spring" in August 1968. The subsequent period of stagnation was extolled as a period of "flowering socialist art".

In the early 1970s there was a move to introduce the so-called "public-cum-state principle" in the administration of culture, which presupposed the involvement of all governing bodies and a radically extended range of people, in decision-making processes. The Bureau and the Presidium of the Committee for Culture were elected bodies, but their heads and members could not take office without the approval of the National Assembly and the State Council. Public participation in cultural debates soon turned into a ritual designed to provide legitimacy to decisions already taken. The promotion of "the public-cum-state

principle" as a democratic achievement of Bulgarian cultural policy proved to be a demagogic propaganda campaign: despite the proclaimed participation of governing bodies in culture, the real decision making took place in the Communist Party.

Nevertheless, Bulgarian artists as a whole had won a significant amount of creative independence by the end of the totalitarian period. State control over creative unions loosened and they became a kind of safe haven for members. Instead of brutally suppressing criticism, the creative unions began granting certain privileges and financial security to a selected few. Under the influence of Soviet *perestroika* in the mid-1980s, some of the creative unions turned into opposition associations of intellectuals and their 1989 congresses became forums for attacks against the communist system.

Bulgaria's new cultural policy model after 1989

Culture was one of the spheres worst affected by the economic and spiritual crisis during the course of transition. At the same time, the ongoing reforms in society have had a particularly positive impact on culture.

During the transition period, cultural development in Bulgaria was searching for the best way forward. Concepts frequently changed. Few activities of the different levels of government were followed up. There was little coordination between different levels of the administration. Main responsibilities for financing culture were decentralised and then recentralised. The private business sector had little interest in supporting cultural activities.

Over the last few years, things are starting to clear up. New regulations are being implemented which clearly define the responsibilities of the different administrative levels of government. Considerable steps forward are being taken by civil society. The third sector is consolidating and the business sector is starting to show signs that they are willing to adopt a new attitude of partnership.

Bulgaria's new cultural policy model is still developing, but its most important elements are already in place:

- the ideological dependence of artists and cultural institutions and censorship have been abolished;
- cultural institutions have become a mediator between artists and the public;
- the local authorities are increasingly independent to pursue their own cultural policies, as well as to take decisions on their co-financing and development;
- new actors have emerged on the cultural scene: foundations, private cultural institutions, new professional associations, etc.;
- minority groups can now participate in the general cultural process without having their identity threatened;
- the goals for accession of Bulgaria to the European Union have been. In 1993 Bulgaria became candidate for EU membership which entailed substantial legal and administrative reforms towards decetralisation, democratisation, improvement of access, promotion of cultural diversity, protection of copyrights, internationalisation and facilitation of the artists' mobility, protection and development of cultural heritage and its sustainable use etc.; and
- Bulgaria started its pro-active participation in the work of the key intergovernmental institutions (Council of Europe, UNESCO, CEI etc.) and became an equal player at international scale.

2. General objectives and principles of cultural policy

2.1 Main features of the current cultural policy model

In the course of Bulgaria's transition to democracy and a market economy, a series of cultural reforms have been conducted in the past ten years, with the following objectives:

- decentralisation of the administration and financing of culture;
- freedom of action and formation of market-oriented attitudes of cultural institutions and artists;
- amendments to cultural legislation designed to meet the new socio-economic challenges;
- harmonisation with European Union legislation;
- establishment of an administrative environment facilitating cultural development and European integration;
- guarantees of the equality of state, municipal and private cultural institutions; and
- strengthening the role of the non-governmental sector.

Decentralisation, regarded as the top priority at the start of transition, has remained a controversial issue both for cultural circles and the general public. At present, there are three sources of conflict:

- central government and the legislature which, on the one hand, are decentralising the financing and administration of cultural institutions while, on the other, retaining partial control over the latter;
- local government, which is eager for greater autonomy, but still prefers most of the responsibilities for and financing of culture to be borne by the central government; and
- NGOs, which are the most active champion of decentralisation, but are still weak in terms of networking and in their influence on the legislature and opinion-making.

The fiscal policy pursued by the national government was a centralised model of budget financing with subsidies equally shared among the existing networks and cultural institutions. In a context of economic crisis and budget restrictions, this meant less and less funds for their core activities and doomed some of the structures to de-professionalisation. At the end of the 1990s the Ministry of Culture has started financing the cultural activities of these institutions on a competitive basis, which makes it possible to provide differentiated support to the individual cultural institutions, depending on their contribution to culture and the artistic and economic results of their activities. This new way of financing is based on the transfer of part of the state subsidies for cultural institutions to concrete creative projects on the basis of *equal treatment* of applicants.

In recent years, joint financing – by the national and municipal budget – of theatres, opera houses and philharmonic orchestras has been a definite achievement. However, due to the permanent financial problems of the municipalities it has been difficult to reach agreements with the Ministry of Culture on their contributions, and municipalities do not always keep their part of the deal. That is why developing local cultural policies and strategies still remains a good intention rather than a fact. Cinema and literature have no state-subsidised structures—state subsidies are rather granted to individual projects on the basis of competitive bidding.

It is hard to define an overall model of cultural policy applicable to the sector in Bulgaria. The observations registered after 1989 tend to reveal an eclectic approach and pragmatic decisions "by the job", according to the aims of each governmental programme, but not to an overall vision characterised by a long term development strategy.

2.2 National definition of culture

The *Protection and Development of Culture Act* defines culture as

"the activity associated with the creation, study, dissemination and protection of cultural values, as well as the results of this activity".

This definition applies to culture in the narrow sense and tends to serve cultural institutions, the arts and activities associated with them. Culture in the broader sense, related to humans and human development at large, is an important aspect of the quality of life. In the present period of transition, culture may become a main propellant of democratisation and a mainstay of civil society.

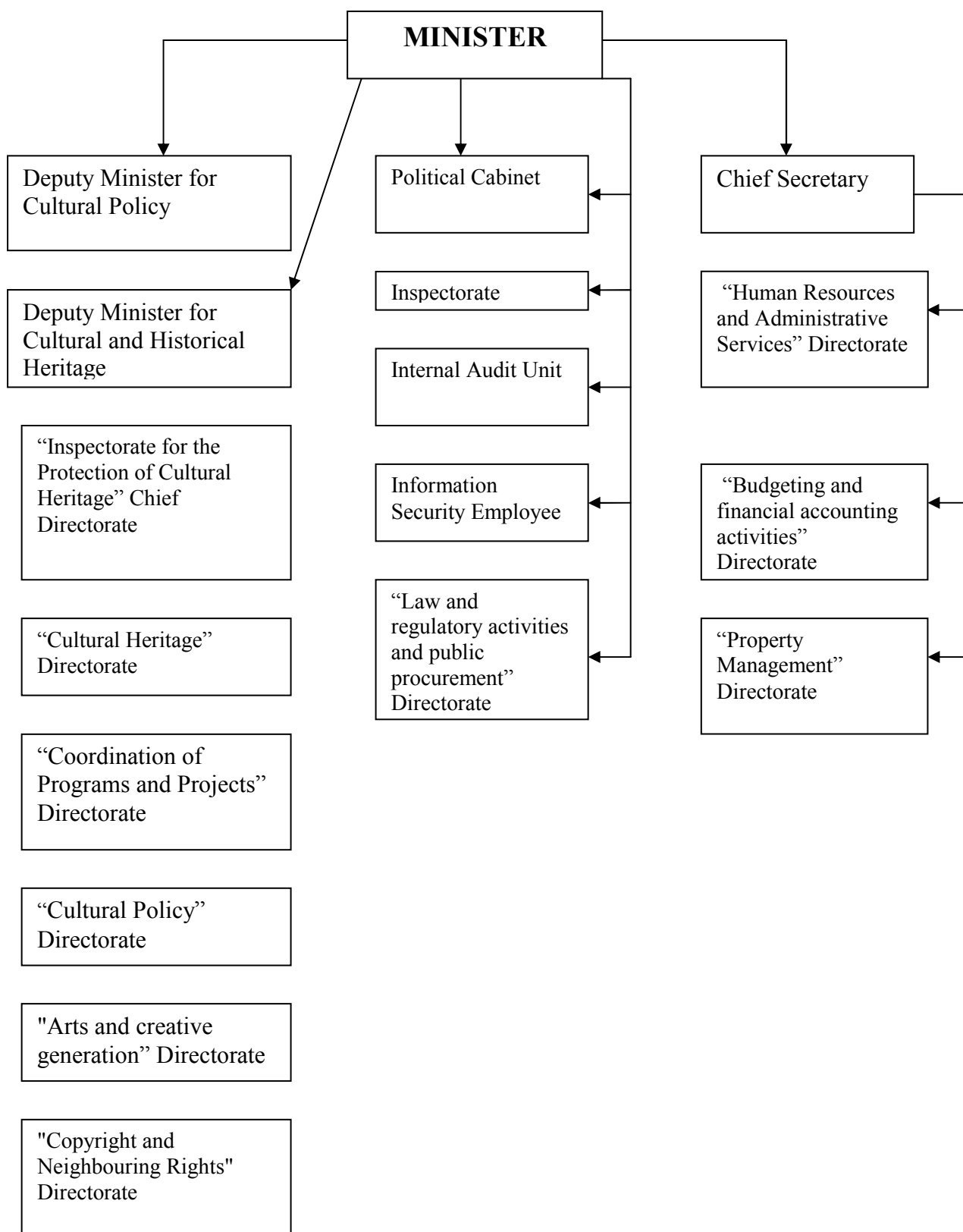
2.3 Cultural policy objectives

Bulgaria is still at the beginning of the road towards democratisation of culture, but on the whole its national cultural policy objectives overlap with the principles of cultural development observed by the Council of Europe and EU member states:

- guaranteed freedom of expression;
- creation of conditions for equal participation in cultural life;
- preservation and promotion of the culture of different ethnic and religious minorities;
- support for cultural education; and
- support for international cultural exchange and intercultural communication.

3. Competence, decision-making and administration

3.1 Organisational structure (organigram)



Status: June 2009.

3.2 Overall description of the system

At the national level, responsibility for the formulation and implementation of cultural policies is shared between the *legislature* (the National Assembly), and the *executive* (the Council of Ministers). At the local level, cultural policies are implemented by the bodies of local self-government.

The supreme central executive body with the right to initiate legislation in the sphere of culture and formulate the main principles of national cultural policy is the Ministry of Culture.

The Ministry of Culture is headed by a Minister, Deputy Ministers and a Secretary General. The Office of the Minister includes a Political Cabinet with Protocol Service and Public Relations Service, and an Inspectorate. The Minister is advised mainly by a Collegium and several expert councils representing various arts fields.

The Minister is entitled to appoint his / her own political cabinet, which supports him / her in reaching and promoting concrete decisions concerning governmental policy and its promotion in society. The Political Cabinet comprises deputy-ministers, the head of the Cabinet, the Parliamentary Secretary and the head of The Public Relations Unit. There are three specialised units within the structure of the Cabinet - Protocol Service, Inspectorate and Internal Audit Units. The Minister is advised mainly by a Collegium of the Ministry and the Public Expert Councils representing various arts fields. The structure of the Ministry has been changed two times in the last four years.

The current structure of the Ministry came into force in November 2009 (In June 2010 a third deputy minister was appointed to take charge of the new theatre reform). With the introduction of the new Structural Regulation of the Ministry of Culture, some serious transformations were made. The structure includes one major directorate – the "Inspectorate for Protection of Cultural Heritage" and even 9 directorates, 6 of which are specialised directorates for "Cultural Heritage", "Legal Affairs and Property Management", "Coordination of Programmes and Projects", "Cultural Policy", "Arts and Creativity" and "Copyright and Neighbouring Rights". The Secretary General is in charge of the directorates which deal with the resource management policy: "Human Resources, Administrative and Business Affairs", "Budgeting and Financial Resource Management" and "Property Management".

With the introduction of the new Structural Regulation of the Ministry of Culture in June 2006, the Council of Ministers transformed the existing national art centres (the National Music and Dance Centre, the National Centre of Museums, Galleries and Visual Arts, the National Book Centre and the National Theatre Centre), which had been "arms-length" structures with an autonomous legal status and budget, into Directorates. The reason given for this transformation was failure to optimise the resource options in previous years. The centres had not been able to raise any significant non-budget (external) funding and budget funds could not be assigned only to independent experts or structures. "It is necessary to more carefully allocate taxpayers' money in the operational legislative regulations, while rendering an account of the reasonable security and financial effectiveness" (Kr. Philipova, former director of the National Theatre Centre and current director of the new Directorate).

The Executive Agency "National Film Centre" and the National Institute of Monuments of Culture, which is in charge of the protection of cultural landscapes, remain structures with an autonomous legal status and budget.

The activities of the Executive Agency and the Institute are guided by a programme approved by the Minister of Culture, supervised by a deputy minister and implemented by their respective directors.

The lower levels of cultural competencies correspond to the constitutional division of territorial administrative units: districts (*oblast*) and municipalities (*obshtina*). The main unit of territorial administration is the municipality (of which there are 262), which is legally autonomous, and has property rights and freedom of association. At the municipal level, cultural competence is exercised in the form of local self-government, including financial control which is distributed among the respective municipal Councils on Culture.

3.3 Inter-ministerial or intergovernmental co-operation

Along with the administrative breakdown of cultural competence, there are inter-departmental commissions' co-ordinating central government activities. Culture is just part of the general competence of these commissions, which have been set up for other fields such as education, foreign policy, youth, tourism, and ecology. There are *standing* and *interim* interdepartmental commissions which have consultative capacities and the right to initiate legislation. There is a consultative Council on Cultural Affairs which reports to the President of the Republic.

Since 1997, the National Council for Ethnic and Demographic Issues (NCEDI), within the Council of Ministers, has operated as a state and public body. According to *Article 1* of the NCEDA's regulations, the aim of NCEDI is "implementation of consultations and cooperation and coordination between the government structures and non-government organisations, aiming at the formation and realisation of a national policy regarding ethnic and demographic issues and migration". In 2004 the NCEDI was transformed into the National Council for Interethnic Interaction. <http://www.ncedi.government.bg>

Ad-hoc inter-ministerial groups are established in relation to different projects, programmes and national initiatives – e.g. Project Implementation Units (PIU) for EU funded programmes, National Committees, National Councils and working groups.

The National Council on the Protection of *Intangible Cultural Heritage* was established in 2006. The Council on *Cultural Diversity* was also established in 2006 and is mainly in charge of integration of minorities. The Inter-ministerial Advisory Group on the *European Year of Intercultural Dialogue* was established in April 2007.

The inter-ministerial / intergovernmental working group for digitalisation of cultural heritage (cultural content) was set up at the end of 2008. Its members are representatives from the Ministry of Culture, Bulgarian Academy of Sciences, The University Library, National Historical Museum, and the Archives National Agency. In 2009, an inter-ministerial / intergovernmental working group on cultural statistics was set up. Its members are representatives of the Ministry of Culture and the National Statistical Institute and some other agencies such as the Observatory of Cultural Economics.

3.4 International cultural co-operation

3.4.1 Overview of main structures and trends

In recent years, the Republic of Bulgaria's international cultural policy has been characterised by openness, dialogue, and emphasis on integration into international cultural structures and organisations. Bulgaria is open to European and world culture, and encourages the promotion of the top achievements of national culture abroad in various ways. The following are the main priorities of Bulgaria's international cultural policy:

- enhancing the presence and active position of Bulgarian culture and building up a positive image of the state as a stable partner of international cultural policy and

relations, by means of a successive policy of active, legally based cultural cooperation (at bilateral and multilateral level);

- respect and recognition of the universal values of cultural diversity;
- promotion of the achievements of the Bulgarian arts and culture abroad and introducing the diversity of other cultures in Bulgaria;
- ensuring the participation of Bulgarian creators in international artistic exchange and art markets, thus enhancing the free movement of artists, cultural values and cultural goods and services; and
- approval of the role of culture and its mission as a means for conflict prevention and surmounting crisis situations etc.

For more information see the official web site of the Ministry of Culture <http://www.mc.government.bg>.

Up to January 1st 2007 Bulgarian international cultural policy has been focused on improving the legal framework and active preparation to for full participation in the cultural matters at the EU level. Since 2007, as an EU member, Bulgaria has been playing an important role in mainstream political and cultural initiatives of the governments of the SEE countries.

3.4.2 Public actors and cultural diplomacy

These agencies have elaborated a long-lasting and fruitful collaboration both with the public and private sector in culture. The cooperation projects vary from traditional forms of artistic exchange (e.g. exhibitions, workshops, performances, touring etc.) to research and cultural policy development.

In Bulgaria the most present ones are: Institut culturel Français et de coopération, Goethe Institut, British Council, Cervantes Institut (opened in 2005) and the Swiss Cultural Programme in Bulgaria (Pro Helvetia) withdrew its regular grants programme by the end of 2006, due to EU accession.

This active collaboration at multiple levels brings up the Bulgarian cultural sector closer to the European values and act not only as bilateral but also as multilateral instrument of cultural diplomacy.

While performing its main tasks in cultural diplomacy, the Ministry of Culture works in close collaboration with the Ministry of Foreign Affairs, the National UNESCO Commission, foreign representations (e.g. embassies, consulates, cultural institutes) etc.

Bilateral cultural co-operation

Within the period 2001-2009 Bulgaria signed one hundred and four agreements and protocols in the field of cultural cooperation. This number includes cultural cooperation programmes covering specific areas of the cultural sector e.g. cinema production, cultural heritage etc.

Bulgaria has 10 cultural institutes abroad, which were established as a result of bilateral agreements. They are situated in European capital cities: Berlin, Bratislava, Budapest, Prague, Moscow, Skopje, Warsaw, Vienna (the Haus Wittgenstein), Paris and Rome. Since 1 October 2006, the Academia Bulgaria di Arte e Cultura, "Boris Christoff" (a residency providing master classes to young Bulgarian opera talents in Rome) has been transformed into a Bulgarian Cultural Institute in Rome.

Bulgarian culture was presented in Brussels and other Belgian cities during the four-month festival *Europalia – Bulgaria 2002*. Participation in *Europalia - Europe* (Belgium, October 2007- February 2008).

The year 2008 was proclaimed as the Year of Russia in Bulgaria, which was celebrated with a number of major cultural artistic activities. The year 2009 was proclaimed reciprocally a Year of Bulgaria in Russia and a special programme was carried out for promotion of Bulgarian culture and arts among Russian audiences.

Memorandums and agreements have also been signed for some major events of international scale e.g. large scale exhibitions, residential programmes etc.

Besides the annual state support for international cultural cooperation through the budget of the Ministry of Culture, other instruments are available e.g. the *Communication Strategy for the EU Accession* of Bulgaria. It was launched in 2002 with the aim to promote the new European image of Bulgaria, where cultural and artistic initiatives have a core role. Through project subsidies allocated by the government, via the Ministry of Foreign Affairs, public and private organisations could participate in initiatives aimed at promoting Bulgarian culture and civilisation in Europe, at disseminating EU values to the general Bulgarian population.

The State Institute for Culture with the Ministry of Foreign Affairs was established in 2006 as an instrument of cultural diplomacy. Its main activity is related to formulation of the Ministry's policy in the field of international scientific, cultural and education cooperation of Republic of Bulgaria as priorities of state's foreign policy. Among the main goals of the Institutes are to take part in drawing up of the positive image of the contemporary Bulgaria with rich ancient and dynamic contemporary culture, that contributes to the processes of intercultural dialogue and international cultural cooperation. <http://sic.mfa.government.bg/>

3.4.3 European / international actors and programmes

Bulgaria participates in multilateral cultural co-operation in several ways:

1. *Participation of Bulgarian experts* in EU working groups / task forces concerning the implementation of international policies, legal instruments and key papers in the culture and audiovisual sphere and copyright;
2. *Implementation of international legal instruments* (treaties, conventions, agreements) in the cultural field through their adoption, accession, ratification and enforcement in Bulgarian law. Bulgaria is a party to the following international conventions in the field of culture (see Table 7 in chapter 5.2);
3. *Participation in EU programmes*

Bulgaria took part in the European Union's Kaleidoscope (7 projects), Ariane (3 projects) and Raphael (1 project) cultural co-operation programmes. Among the first examples of large-scale cultural projects involving public, private, non-governmental organisations and interdepartmental groups was the Plovdiv 1999 European Month of Culture Programme.

Bulgaria joined the EU's Culture 2000 Programme (2000-2004) in 2001. The European Integration Department at the Ministry of Culture's European Integration and International Cultural Cooperation Directorate (currently the International Affairs Unit in the Cultural Policy Directorate), was responsible for disseminating information about the programme as well as consulting potential applications and co-ordinating activities. The Euro-Bulgarian Cultural Centre also provided assistance to potential applicants for Culture 2000 funding.

As an accession country to the EU, Bulgaria had official access to the programme for 2005-2006. With full membership in January 2007, Bulgaria now takes part in the new community programmes such as Culture (2007-2013), Europe for Citizens, Media and Life Long Learning.

During the period 2001-2006, 74 projects with Bulgarian participation were approved under the Culture 2000 programme, of which there were 16 with Bulgarian lead organisations, 27 with Bulgarian co-organisers and 7 with associated partners.

Bulgaria joined the MEDIA II Programme in 2000, obtaining grants for two projects. In 2002, the Bulgaria joined the MEDIA Plus Programme, and in 2004 a National MEDIA Desk was opened as a separate administrative body of the National Film Centre Executive Agency. During the period 2003-2006, 84 projects with Bulgarian participation were approved by the programme, amounting in total to 1 168 766 EUR.

The participation of Bulgarian professionals in training under the Media Training Programme, for the period 2003-2006, supported 21 successful projects, which were granted 24 146 EUR and 2 329 BGN (a total of 25 337 EUR).

The Cultural Contact Point (of the Culture programme) was established by the Ministry of Culture (<http://ccp-bg.com>). The Life Long Learning programme is coordinated by the Human Resources Development Centre (former Socrates agency <http://www.hrdc.bg>) and Europe for Citizens, by the Ministry of Foreign Affairs.

Under the 2007 call for proposals in the framework of Culture 2007-2013, strand 1.2.1 (cooperation projects), there were 2 projects with Bulgarian lead partners; under strand 1.2.2 (literary translation), there are 6 projects with a Bulgarian lead. In all, 14 projects have Bulgarian co-organisers.

Under the 2008 calls, in strands 1.1 (multiannual projects), 1.2.1 (cooperation projects) and 1.3 (cooperation with third countries), there are 12 projects with Bulgarian co-organisers and none as a lead partner. Under strand 1.2.2 (literary translation), there are 9 projects involving Bulgarian organisations. (Source: EACEA and CCP-Bulgaria).

In 2007 and 2008, under the MEDIA programme, the following support was provided:

- Media "Training": Module "Organisation of training programmes" - 2 projects totalling 170 000 EUR in total (both for TOSMI Training on Open Source Multimedia Instrument) and in the "Support to networking and mobility", 4 projects were supported. Media "Distribution" (2007 and 2008) - Automatic support: 13 projects were awarded a total of 335 288 EUR; in the strand "Selective support", the distribution of 37 films was supported in the amount of 189 000 EUR.
- Media "Promotion" (2007 and 2008): 130 000 EUR allocated for Sofia Film Meetings; Under Media "Support for festivals" – 85 000 EUR was allocated (Source: Media Desk Bulgaria).

Table 1: Overall number and the total sum of the MEDIA grants, in EUR, 2009

Action line	Number of projects	Grants
Training action line		
• Initial training for networking and mobility Module	2	Consortium
• Continuous training programmes module	1	90 000
MEDIA International 2009 Preparation phase		
• lot 1 action line	1	25 000
Development action line		
• Single projects Module	2	44 500
• i2i audiovisual Module	1	8 302
• TV broadcasting Module	1	80 000
Distribution action line		
• Distributors: Selective Support Module	29	155 500
Promotion action line	1	75 000
MEDIA International 2009 Preparation phase		
• Lot 2 action line	1	75 000
Support for festivals action line		
• Festivals Module	2	77 963

Source: Media Desk Bulgaria, <http://www.mediadesk.bg/index.php?cat=content&page=24>

4. Participation in other intergovernmental initiatives

In June 2003, Bulgaria was among the first countries in the region of South-East Europe to join the *Regional Programme for Natural and Cultural Heritage in SEE (RPSEE)* organised by the Council of Europe and the European Commission (with support from the Culture 2000 programme). By the end of 2004, the 1st Component an "Institutional Capacity Building Plan" was accomplished. Since then, the process under the 2nd Component (Integrated Plan for Rehabilitation Projects) provides opportunities for the establishment of improved political and professional foundations, as an argument for future partnership initiatives, for carrying out reconstruction and conservation works and investment projects. As a result of the RPSEE, a Report on architectural and archaeological heritage of the country was accomplished, along with a Priority intervention list (PIL) and a Preliminary Technical assessment and feasibility studies for some of the enlisted sites. In 2007 a Pilot project for local development has been launched for development of a strategy for development of the Strandzha region, followed by a Territorial Charter.

Being a full member of the Francophone Community since 1993, Bulgaria carries out a number of activities in this framework, which are an intrinsic part of multilateral cultural cooperation. As such, the country is regularly, and actively, involved in francophone initiatives on the international scene – in artistic, political and expert formats (including the debates on the drafting and the ratification of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions). Main activities are organised during the annual celebration of 20th March, the International Francophone Day.

The Council of Ministers of Culture in SEE was established in March 2005, in Copenhagen with the aim of contributing to improving the external visibility of the region (inspired by the Nordic Council model). The Charter on the establishment of the Council has been signed by Albania, Bulgaria, Greece, Croatia, FYROM, Romania, Serbia and Montenegro etc. The Presidency of the Council is arranged on a rotating principle, in alphabetic order. Cultural diversity is considered a defining factor; therefore constructive collaboration in the cultural policy field and the spirit of dialogue are key foundations for further developing South East Europe as an area of political and economic stability. Bulgaria holds the Presidency for the period 1 April 2006 – 31 March 2007 and, as such, it hosted the

Second meeting of the Ministers of Culture (Varna, June 2006) where the Opatija Strategy (see above) was approved and an Action Plan for its implementation was adopted.

The Ministry of Culture is responsible for its implementation in cooperation with other relevant bodies (e.g. the Bulgarian National UNESCO Commission).

In 2005, under the aegis of the Bulgarian President and the Director General of UNESCO and the Secretary General of the Council of Europe, the initiative for Cultural Corridors in South-East Europe got under way. Launched at a summit held in Varna in 2005, this process had a large regional outreach and resulted in a Strategy for identifying, preserving, using and promoting cultural corridors of South-East Europe in a sustainable manner (Opatija, Croatia, 1 June, 2006).

In February 2008 Bulgaria hosted the Second Extraordinary Session of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage (2.EXT.COM) in Sofia.

3.4.4 Direct professional co-operation

In 2000 Bulgaria joined the Policies for Culture Programme of the European Cultural Foundation and the ECUMEST Association for SEE, which operated from 2001 to 2005. A large debate on decentralisation was launched, along with local action projects by local authorities and NGOs. The programme developed a regional pool of experts in cultural policy-making and in research.

Initiatives of the private sector in the arts are ongoing within the existing international networks. Although not a part of the official national policy instruments, these exchanges contribute a great extent to the image of Bulgarian contemporary arts abroad. Festivals, workshops, international exchanges in performing arts, media, film, visual arts etc. are run mainly by NGOs and supported by international funding.

3.4.5 Cross-border intercultural dialogue and co-operation

Cultural cooperation is incorporated in the existing PHARE-CBC grant schemes with all neighbouring countries (Serbia, Macedonia, Greece, Turkey and Romania). The most successful of these schemes are those in the fields of cultural heritage, traditional arts and crafts, and youth exchange.

National and international *mobility programmes* facilitate efficiently the cultural operators from Bulgaria, as well as foreign artists who would like to work in Bulgaria on a short-term basis.

The main source of support at national level is the programme for cultural contacts - "Mobility" - of the National Fund "Culture", which started in 2003. The main aims of this programme are:

- distribution of Bulgarian culture and arts in the country and abroad;
- to support the integration of Bulgarian authors and artifacts in the European and the world culture exchange;
- acquiring and adopting successful foreign practices and models related to development of arts and culture;
- support for professional training and development of Bulgarian authors and professionals in culture; and
- encouraging cultural cooperation and the participation of Bulgarian authors in international cultural networks and initiatives.

To accomplish its aims, the programme supports: Bulgarian authors participating in international cultural forums; foreign producers, managers and programme organisers in the field of culture and the arts, touring and attendance at conferences and events in Bulgaria.

This programme consists of 3 modules – 1) individual and group travel for professionals; travel in relation to promoting non-professional art abroad; and 3) the third module was initiated in 2008 as a consequence of the rising number of applications for promotion of non-professional folklore art, and in 2009 its scope was broadened to include support for non-professional art in all its forms. Grants cover 80% of travel expenditure of successful applicants.

The Mobility programme offered 111 travel grants in 2006 and 138 in 2007. In 2008, 147 project proposals were supported amounting to 154 973 BGN. In 2009, 141 project proposals were successful, amounting to 183 118 BGN.

In 2007, the Maecenas programme initiated by the Municipality of Sofia started operating. One of its priorities is the support of "Intercultural Dialogue and Mobility". The grants allocated to mobility in this programme for 2008 amounted to 51 000 BGN, with 7 projects granted support, and for 2009, the sum amounted to 43 697 BGN, with 16 projects offered grants (for more information see: <http://www.sofiaculture.bg/index.php?show=mpk>).

Bulgarian individuals and organisations are eligible for the existing international mobility Programmes: STEP Beyond mobility programme of the ECF: between 2005-2008 over 20 Bulgarians received travel grants for short term trips to other countries (up to 7 days). The US *Artslink* programme encourages and supports the exchange of artists and cultural managers between the United States and Central Europe, Russia and Eurasia. Between 2001 and 2008, 11 Bulgarian artists and managers received support for residencies in the United States. *Courants du monde* of the French Government supported over 130 professionals from Bulgaria to take part in capacity building activities between 1995 and 2008). *Kulturkontakt* Austria since 1990 established cooperation with over 60 Bulgarian organisations; most of the projects include short-term or long-term mobility. *Gulliver's Connect* Programme provided 26 placements for artists and cultural operators over the last 10 years. UNESCO *Aschberg* bursaries for artists provided 4 Bulgarians with bursaries since 1996 up to now.

3.4.6 Other relevant issues

A special policy under the Ministry of Culture is directed towards the Bulgarian diaspora in Serbia (Western Outskirts), Ukraine, Moldova and Kosovo. Donations of books and materials in the Bulgarian language are provided. Theatre performances, exhibitions and other cultural activities are organised.

Large scale international events – such as festivals, competitions and other cultural manifestations - are held in the majority of the big cities in Bulgaria. They are all included in the *National Cultural Calendar*, published annually by the Ministry of Culture on their website: <http://www.mc.government.bg>. Most of the cultural events are organised by the local / regional authorities, in close cooperation with NGOs and agencies. The organisers apply for project subsidies to the Ministry of Culture, but the largest part of their budgets comes from local sources (municipalities, districts and private funding). International participation in events is supported and facilitated, to a great extent, by embassies and foreign cultural services.

4. Current issues in cultural policy development and debate

4.1 Main cultural policy issues and priorities

Bulgaria's national cultural policy priorities include:

- preserving the cultural memory and historical heritage;
- creating conditions for development and enrichment of all spheres of culture as factors for sustainable development;
- designing and adopting an effective mechanism of financing cultural institutions and finding alternative funding forms and sources;
- improving the statutory framework in the sphere of culture; and
- preservation of cultural heritage and digitalisation of cultural content.

EU accession as a major general policy objective poses great challenges to national cultural policy. While leading into all-European cultural processes, Bulgaria's cultural policy must, at the same time, strengthen the place of Bulgarian culture in Europe by preserving its national identity and values. Cultural policy aims to support the creation, protection and dissemination of cultural values, as well as to create an environment which promotes and protects cultural diversity, freedom and creativity.

The Ministry of Culture co-operates with other government institutions in the sphere of education, environment, tourism, sports, etc., as well as with numerous NGOs and community associations to achieve these cultural policy objectives. Balancing the interests of national art centres, local government, NGOs and the different professional cultural associations has been the guiding principle of recent policy.

The Ministry of Culture's current concept of cultural policy formulation and implementation puts special emphasis on the *subsidiarity principle*, which presupposes shared obligations and responsibilities for the common good among institutions and citizens not only and not simply in their capacity as taxpayers, but through voluntary contribution of part of their time, energy and imagination. In the transition period the idea of subsidiarity helps to create a new type of community rather than chaos, as the state eventually relinquishes its leading role.

4.2 Specific policy issues and recent debates

4.2.1 Conceptual issues of policies for the arts

Information is currently not available.

4.2.2 Heritage issues and policies

The present *Culture Heritage Act* (2009), which replaced the former *Cultural Monuments and Museums Act* (1969), introduced a new integrative concept for cultural heritage and sets up a new national system for protection, management and sustainable use. The law was adopted after years of debate and its main achievement is to recognise the responsibility of the state and society to protect and preserve the cultural heritage of Bulgaria for the benefit of its citizens and for international visitors.

The law states two main groups of monuments that are described as movable and immovable. This regulatory differentiation is due to the different modes, procedures and proponents of movable and immovable monuments of cultural protection. More details on

the law and the most important debates concerning its adoption and implementation are available in chapter 5.3.3.

The total number of immovable monuments of culture in 2006 was 39 547.

The movable monuments of culture with the greatest scientific and cultural value are included in a National Museum Stock. The stock register is kept at the "Museums, Galleries and Fine Arts" Directorate of the Ministry of Culture.

State funding sources

The Republican budget, endorsed each year by the Parliament, provides funding in the field of immovable cultural heritage preservation, allocated in line with the following scheme:

1. Through the budget of the Ministry of Culture

For each financial year, the Ministry of Culture devises a proposal for the benchmarking of the state subsidy funding for specific monuments and specific types of work that the Minister of Culture approves. The following criteria for selection of monuments to be included in the "State Assignment" have priority in the proposal preparation:

- cultural heritage properties with "world" significance and with "national" significance;
- monuments at an advanced stage of the conservation and restoration works, which can possibly be concluded during the year of the funding;
- monuments in the process of conservation and restoration works, for which interrupting the technological cycle is unacceptable;
- monuments in decayed physical state, whose integrity is endangered; and
- monuments whose owners together with the municipality where they are located commit to secure additional funding for different activities during the financial year.

2. Through the budget of the Ministry of Finance, which secures credits for investigation and protection of monuments of culture that are covered by the allotted funding for the site.

3. Through the budget of the municipalities – subsidy for specialised activities for monuments of culture with local importance.

4. Through the "Religious Denominations" Directorate with the Council of Ministers.

Regional and local government funding sources

The financing of the local level activities for preservation of architectural and archaeological heritage comes from the following sources:

- *Annual Target Subsidy from the Ministry of Culture* - The Minister of Culture concludes contracts with municipalities for the carrying out of clearly specified activities on certain sites included in the programme prepared in advance. The budget subsidy covers part of the expenditures under that programme (generally between 50% and 80%), and the respective municipality provides the balance;
- *Municipal budgets* adopted every year by the Municipal Councils; and
- *Private funding and sponsors* include the private owners of monuments, foundations, national and international NGOs, including The Foundation "A. G. Leventis", The World Monument Fund, the Headley Trust and The Foundation "Messerschmidt".

Tax relief

The state extends tax relief to the owners and users of immovable monuments of culture as compensation for the specific restrictions on their rights and the specific obligations that

they have to assume. Building-monuments of culture are exempt from "tax on buildings" provided that they are not used for economic purposes (in compliance with *Article 24 of the Local Taxes and Fees Act*).

At present, tax relief and the financial incentives for protection of the cultural heritage are quite limited.

Public access to heritage

The measures for the accessibility and interpretation of heritage are directly related to its usage as a resource for development and its preservation within the framework of a collective process with a large number of participants-partners. From this point of view, the following topical questions are the subject of public debate: how to educate and raise awareness of the participants in the preservation process; how to facilitate their access to heritage; how to interpret heritage in order to improve the efficiency of its usage without causing risks to its cultural value.

In the last eight years, access to monuments has been encouraged by the European Heritage Days (1999 – "Traditional Architecture", 2000 – "Cultural Routes", 2001 – "Children, Youth and Cultural Heritage", 2002 – "Different Ethnic Communities and Religions – Common Heritage", 2003 – "Cultural Landscapes", 2004 – "Cultural Tourism", 2005 – "South-East Europe – Shared Heritage" and 2006 – "Heritage in the Information Society"). The European Heritage Days arouse an increasing interest, involving an increasingly wider range of participants of all age groups. These Days successfully apply the model of partnership among central and local government authorities, state and non-governmental organisations, the public and private sectors, with the participation of the media (regrettably, quite insufficient yet). Traditionally, during the European Heritage Days museums are free, and the monuments which are undergoing conservation are open to the public.

Access to heritage is still insufficiently encouraged and facilitated by tourist information systems: signs, information boards, etc. There are not enough websites and guides for cultural routes and historic settlements. Tourist information regarding privately owned cultural heritage properties is almost nonexistent. The number of specialised projects for tourist visual communication has been steadily increasing of late.

Raising awareness of young people

National policy takes into account the need to raise young people's awareness of the cultural heritage. The curricula generally include information on the monuments of culture, in connection with the subjects of history of fine art, cultural studies, archaeology, journalism and mass communication. Beyond the educational system, different formats for raising awareness of the cultural heritage properties are used: participation in the Council of Europe projects "European heritage class" and "Europe, from one street to the other", in scientific and exploration expeditions to cultural heritage sites, conducting research on different themes related to heritage etc.

Representatives of the central authorities, non-governmental organisations and experts are preparing an open network for the exchange of information and ideas, and for the improvement of the state policy in this respect, in the spirit of Recommendation No R of the Council of Europe regarding Heritage Education.

The bi-lingual (Bulgarian and English) multimedia "Children and the Cultural Heritage of South-Eastern Europe" was made in Bulgaria in 2006. The project, financed by the British Council Bulgaria and implemented by the Cultural Tourism Association in partnership with the University for Architecture, Civil Engineering and Geodesy and the Bulgarian Committee of ICOMOS was a first attempt to present, in a contemporary IT format

adapted for children, the cultural heritage of the countries in the region. The product, the "Treasure Quest" game is accessible on-line at the address – <http://www.otkrivam.com>.

On the occasion of the launching of the site, in Sofia a working meeting-seminar took place entitled "Heritage Pedagogy – Children and the Cultural Heritage of South-Eastern Europe". During the seminar, discussions were held on the possibilities and the prospects for associating young people to the values of heritage by way of the contemporary information technologies.

In recent years, the national movement "Bulgarian Heritage" organises the initiative "Preserve the Bulgarian Heritage" with the participation of students and pupils from all over the country who work on national archaeological sites guided by archaeologists. This initiative is implemented under the aegis of the President of the Republic of Bulgaria.

Policy on digitisation

After the accession of Bulgaria to the European Union, a comprehensive and long term policy for the development of the information society in Bulgaria and for digitisation in the field of cultural heritage was set.

In 2009, the inter-ministerial / intergovernmental working group for digitalisation of Cultural Heritage (cultural content), started in 2008, continued its work with the participation of representatives from the Ministry of Culture, Bulgarian Academy of Sciences, The University Library, National Historical Museum, and the Archives National Agency. Some of the work outlined is:

- adoption of a unified definition of digitalisation;
- proposals for establishment of a legislative and infrastructure framework;
- adoption and promotion of European standards regarding this sphere; creating a comprehensive, precise and concrete register of all institutions, organisations, governmental and private structures committed to digitalisation;
- preparation of a national programme for training employees and creating national centres for training and development (including curricula development for the specialised schools); and
- creation of a specialised network for data exchange.

In November 2010, the Bulgarian article was placed on *Europeana*. Varna Regional Library "Pencho Slaveykov" is the sole Bulgarian participant in this project so far. This library has digitalised approximately 14 000 digital units which comprise: more than 2 000 post cards dating from the beginning of the 19th century (some in cooperation with The Renaissance Museum and The Museum of History of Varna), as well as more than 21 annual volumes / files of Varna dailies dating from the beginning of the 20th Century. The project "Pencho Slaveykov" is a result of Bulgarian participation in EuropeanaLocal, funded by *eContentplus* Programme of EC. More information at <http://www.libvar.bg/projects/digitalcollection/index.html> and at <http://www.libvar.bg/index-eng.html>.

Another important project - NALIS - started in June 2009. The founders of the National Academic Library and Information System Foundation (NALIS Foundation) are the [Central Library of BAS](#) (CL-BAS), the [Sofia University "St. Kliment Ohridski"](#) (SU) and the [American University in Bulgaria](#) (AUB). The libraries of these institutions take active part in the NALIS Project – apart from the CL-BAS, these are the [Sofia University Library](#) (SUL) and the [AUB Library](#) (AUBL).

The NALIS Project stimulates integration of the Bulgarian academic library systems. Its main purpose is to create a shared online catalogue of the university and research libraries in Bulgaria, which, through a web portal, will allow integrated searching through the

internet in these libraries, and electronic access to the bibliographical information about their stocks, electronic resources and information services.

The first stage is the construction of a library and information net between the libraries of the three participating institutions. The second stage will open the net both to all the research libraries and to those public libraries that are technologically prepared for involvement in the project.

4.2.3 Cultural / creative industries: policies and programmes

In the past few years, the culture industries in Bulgaria have been increasingly perceived as a sector with an important contribution to local, regional and national development, and an impact on the local labour market.

However the national film industry relies on state subsidies, on the support by foundations, international organisations and private sponsors. Mainly co-productions with European countries are realised. The Executive Agency "National Film Centre" under the Ministry of Culture governs the allocation of state subsidies at competition basis. Main partner is the Bulgarian National Television, which sets aside a share of its annual budget to production of Bulgarian TV productions.

Support for co-productions is also attributed by the European fund "Eurimages" of which Bulgaria has been a member since 1992.

There are several private film distributing companies, three of which – *Sunny Films*, *Alexandra Films* and *Duga Films* – are the Bulgarian partners of the top seven international film distribution companies.

In the period 2001-2004 the Ministry's *Books and Libraries Directorate* (Former National Book Centre) promotes the publishing of non-commercial Bulgarian and translated literature. The Book Aid Programme (created in 1991) supports publishers of certain types of literature on a competitive basis: contemporary Bulgarian literature and literary heritage; Bulgarian human studies, reference works and encyclopaedias, and translated human studies literature. The Programme has supported 230 projects with a budget of BGL 412 707. There are partnership programmes with the French, German and British cultural institutes to support the publication of translated literature.

In 1995, the Open Society Institute (Budapest) launched a project supporting the translation of works in human studies and social sciences in Bulgaria. This ongoing project has provided support for the translation and publishing of 124 titles proposed by more than 40 publishing houses.

The activities of *Next Page Foundation* are based on the premise that equal access to knowledge and information is crucial for people's participation in shaping the societies they live in, and for promoting intercultural understanding. The Foundation thus aims at supporting translations and the growth of independent private publishing in transitional and developing countries. For more information see: <http://www.npage.org>.

Bulgaria's major recording companies have licensing contracts with international companies such as Sony, PolyGram, BMG and EMI, and exercise strict control over the copyright of authors, producers and performers.

In 2008 [Twinning Project BG/07/IB/OT/01](#), "Strengthening the capacity of the Ministry of Culture for development and implementation of a national audio-visual policy, guaranteeing copyright" (co-funded by EU) started and continued to function in 2009. By the end of 2009, the key aims were achieved, in particular the promotion and dissemination of the media legislative system adhering to the new Audiovisual Media Services Directive adopted by EU countries. Key recommendations were made concerning

the Bulgarian legislative system that regulates copyright. Within the framework of the project, several training programmes, seminars and exchanges of good practice were organised, as well as the International Conference on Cultural Statistics' Issues organised with the support of the third sector (Observatory of Cultural Economics).

Cultural and creative industries concepts in Bulgaria

A Council of Europe funded pilot project on "Cultural Diversity and Cultural Enterprise" was launched in Bulgaria in 2001. This project – implemented in close co-operation with the Euro-Bulgarian Cultural Centre – was designed to analyse Bulgaria's potential in the sphere of culture industries and identify possibilities for their development. Stage two of this project (carried out in 2002) targeted media and entrepreneurship in this field.

Cultural industries include the traditional (radio and television, recording industry, film production and editing) as well as the cultural activities positioned at the edge of the arts and the new and flexible forms of creativity expression in media, advertising and design.

The development of culture industries at the regional and local level is also a priority in projects under the PHARE Economic and Social Integration Programme (education and establishment of information centres for the Roma population). In the period 2003-2004, 19 regional projects were implemented under PHARE (BG 0102.03) - "Development of Cultural Tourism in Bulgaria" with a total budget of 4 726 000 EUR.

In 2005, a research project entitled "The Creative Industries in Plovdiv – an Economic Perspective" was carried out with the support of the British Council and its goal was to map the creative industries in the town.

In 2006, a research project entitled "The Economic Contribution of Copyright-based Industries in Bulgaria" was assigned by the Ministry of Culture to a working group involving university lecturers and experts with the technical assistance of the WIPO (World Intellectual Property Organisation).

This survey is the first comprehensive study of the contribution of copyright and related rights-based industries (copyright-based industries) to the Bulgarian economy and was conducted in the period August 2006 – February 2007 and published in 2007.

The collected CI economic data for 2003 and 2005 allows for additional specialised analyses of different segments of the copyright-based industries, including in-depth analyses of the most successful and rapidly developing sectors of software, publishing and printing, and film industries. This data is also a good basis for future comparisons on a national and international scale.

Table 2: Contribution of the copyright-based industries to the GDP in 2005

	Total in BGN	Share of total gross output	Share of GDP
Gross output of the core copyright industries	2 498 559 000	2.71%	-
Total gross output created in economic activities related to copyright and related rights in Bulgaria	4 155 101 000	4.51%	-
Total gross output	92 132 091 000	100.00%	-
Added value of the core copyright industries	672 270 000	1.91%	1.57%
Added value created in economic activities related to copyright and related rights in Bulgaria	1 204 229 000	3.42%	2.81%
Total gross added value	35 220 410 000	100.00%	-
Total GDP	42 797 407 000	-	100.00%

For the period 2003-2005, the survey identified that the gross value added derived from the current prices index grew by 50% over three years only, which exceeded the growth rates of the economy as a whole (11.5%). If favourable conditions continued and the sector received adequate public support, it might become one of the engines of the Bulgarian economic development in near future.

Employment in the sector of copyright-based industries

In 2005, 104 814 people in Bulgaria were employed in economic activities related to copyright and related rights, almost one in every 20 people employed. 55 861 people worked in the core copyright-based industries only, i.e. more than half of the people employed in the sector.

A fast increase in the number of people employed in copyright-based industries is registered for the period 2003-2005. The growth rate exceeds more than three times the growth of employment in the economy as a whole.

Book publishing and print and *Software and databases* are the two largest core copyright-based industries – they both contributed 0.51% each to the gross value added in the country in 2005.

The second fastest developing sector is *Software and databases* – it registers growth of 93%. The third fast developing sector is *Architecture* which falls into the category of partial copyright-based industries. During the surveyed period, it showed a growth in value added by +81% taking into account the inflation, a growth in gross product by 23% and 16% of growth in employment.

The exported goods and services of the *Publishing and printing* industry amounted to between EUR 5.45 million and EUR 6.84 million a year for the period 2003-2005 while the imports grew steadily and the increase for 2005 only was 68%.

It is obvious that the first successes in the fight against intellectual piracy and the strengthening of the legislation in this field have resulted in a triple increase in payments made abroad while the income from rights and licenses in Bulgarian products of intellectual property remains at a constant level.

With the share of value added of the core copyright-based industries in 2003 equal to 1.3% of the GDP, Bulgaria ranks last among the 19 states that have conducted surveys applying this methodology (after Greece and Portugal).

Based on the project results, the following recommendations can be outlined:

- strengthening the implementation of *IP Law*, especially in distribution of protected items and services via Internet;
- improving competences and knowledge in copyrights among the representatives of the legal system in Bulgaria, especially among the judges and prosecutors;
- continuation of the public campaign against intellectual piracy;
- support for the export of locally produced copyright industries products and services; and
- measures to improve qualification levels among the employees and entrepreneurs in the copyright industries.

For more information on the research project entitled "The Economic Contribution of Copyright-based Industries in Bulgaria" please [click here](#).

In 2007 the Ministry of Culture commissioned a National mapping of the creative industries which accomplishes the picture of the sector with data analysis from the six planning EU regions in Bulgaria, providing information about the clustering of activities

and companies, relations with the public sector and support for small and micro enterprises.

4.2.4 Cultural diversity and inclusion policies

The Tables 3 and 4 below provide data on the population breakdown in Bulgaria and derived from the most recent population census (2001).

Table 3: Population by ethnic group and mother tongue, 2001

	By ethnic group	By mother tongue
Bulgarian	6 655 000	6 697 000
Turkish	747 000	763 000
Gypsies (roma)	371 000	328 000
Others	69 000	71 000
Non stated	62 000	45 000
Total	7 929 000	7 929 000

Source: Population census 2001.

Ethnic group: "Community of people, related to each other by origin and language, and close to each other by mode of life and culture";

Mother tongue: "The language which a person speaks best and which is usually used for communication in the family (household)".

Table 4: Population by religion, 2001

Religion	Total number
Christian (East Orthodox, Catholic and Protestant)	6 639 000
Moslem (Sunni and Shiite)	967 000
Unknown	25 000
Not stated	283 000
Others	15 000
Total	7 929 000

Source: Population census 2001.

Religion: "Membership, determined historically, of a person or his parents and grandparents to a given group with certain religious views".

The Parliament ratified the Framework Convention for the Protection of National Minorities (Council of Europe) in 1999.

In the course of the National Debate on Bulgarian Cultural Policy, held in 1998, the executive and NGOs stressed their common view of minority culture as an integral part of the national cultural heritage.

Despite its limited budget, the Ministry of Culture offers financial support to projects such as the Roma Cultural and Information Centre, the Roma Musical Theatre, festivals and projects of different cultural groups, etc. A Public Council on Cultural Diversity has been established at the Ministry as an expert consultative body. In 2006, the Department for Cultural Integration, Ministry of Culture organised several regional workshops for government and non-government experts working in the field of culture on issues related to cultural integration of ethnic minorities. These seminars were undertaken in cooperation with the individual municipalities and chitalistas (cultural houses). The programme of each seminar was adapted to the specific needs of the region.

NGOs such as the Open Society Foundation, the Interethnic Initiative for Human Rights, SEGA, and the International Centre for Minority Studies and Intercultural Relations, provide support for periodicals, media events and live performances of various cultural

groups. This support is given on the basis of results from sociological surveys, which have shown that minority cultural groups are increasingly consumers rather than just producers of cultural products. That is one of the reasons why in early 2003, two state cultural institutes were founded in regions with large Turkish communities: the Kadrie Lyatifova Institute in Kurdjali and the Nazim Hikmet Institute in Razgrad. Their mission is to create and stage musical, dance and theatre productions; to preserve elements of Turkish identity such as language, traditions and cultural heritage; and to promote intercultural tolerance and dialogue.

An important development was the creation of a National Council of Ethnic and Demographic Issues (NCEDI) within the *Council of Ministers Decree No 449* on the 4.12.1997, which included representatives from various minority cultural groups. In 2004, the NCEDI was transformed into the National Council for Interethnic Interaction. The Council is working on the development of a national policy in consultation with different government agencies and non-governmental organisations. The non-government organisations from the minorities sector are critical of the Council in relation to its limited legal powers – it is only a consultative body, without power to impose sanctions where infringements occur. The integration of cultural minorities has been identified as a national priority along with decentralisation of support for their education. Local level Councils for Ethnic and Demographic Issues have also been established in the different regions and include representatives of the respective local minority cultural communities. (see: <http://www.ncedi.government.bg>).

In 2005, the NCEDI granted funding to projects related to minorities in the amount of 143 000 BGN, from which:

- 45 350 BGN was granted to projects for the preservation and development of culture and originality of the Roma minority;
- 40 700 for the Turkish minority;
- 9 985 for the Armenian minority;
- 3 000 for the Jewish minority; and
- 11 300 BGN for initiatives which were oriented towards inter-ethnic collaboration and for other ethnic communities.

An internet portal regarding ethnic minorities was created (<http://www.ethnos.bg>), with the support of the Council and with the participation of the "Open Society- Sofia" and the Bulgarian Helsinki Committee. The objective of the portal is to be a communication forum between the donor organisations and their beneficiaries. The portal is oriented towards NGOs working in the area of minority issues, law enforcement NGOs, government institutions – ministries and regional agencies, district and municipal councils on ethnic and demographic issues, and the media. It provides information about basic documents, which set the framework for the minorities' integration processes, about legislation, about donor programmes, information about minority NGOs, international organisations, media, universities, projects in Bulgaria, and studies of minorities.

The Ministry of Culture, the Nesebar and Varna Municipalities provide support for the annual 3-day "Ethnos Festival". The festival takes place in both municipalities and its main objectives are to present the culture of the various ethnic communities located in these areas and to support their development and preservation. The following actors are involved in the organisation of the festival: the Varna Community Center "Chitalishte Hristo Botev", the United Arts School Nesebar as well as the cultural organisations of the different ethnic communities.

Roma

In 2004, a government "Action Plan" was adopted for implementing the "Decade of Roma Inclusion" (2005-2015) and a budget of 37 622 000 EUR is expected for the duration of this programme. The Programme "Decade of Roma Inclusion" is an initiative adopted by eight countries in Central and Southeast Europe and supported by the international community. It represents the first cooperative effort to change the lives of Roma in Europe. An action framework for governments, the Decade will monitor progress in accelerating social inclusion and improving the economic and social status of Roma across the region. The international community is supporting the Decade. This includes the Open Society Institute, the World Bank, the European Commission, United Nations Development Program, the Organisation for Security and Cooperation in Europe, Council of Europe, and most importantly, Roma leadership, including international Roma organisations (for further information look for the website <http://www.romadecade.org>).

Another important element concerns an amendment to the *Media Act*, which eliminates the danger of regionalisation of minority culture, i.e. the creation of ethnic regions by means of radio and TV broadcasts as a prelude to ethnic-based territorial differentiation.

The National Framework Programme on Equal Integration of Roma into Bulgarian Society adopted in 1999 is the most important measure concerning minority cultural groups. This programme resulted from an agreement between several dozen Roma organisations and a government representative, and was adopted by a Council of Ministers resolution. The Framework Programme identifies several priorities:

- protection against discrimination, including amendments to the effective legislation (introduction of anti-discrimination provisions in the laws on education, health care, regional development, sports; inclusion in the *Criminal Code of racist motives for crime as an aggravating circumstance*);
- economic development: measures for employment, social assistance and land allocation;
- health care: tightened sanitary control and health education programmes;
- regional development of Roma neighbourhoods (targeted state subsidies);
- education: de-segregation of Roma schools; support and encouragement of the introduction of preparatory classes for Roma children with poor, or no command of the Bulgarian language; encouraging the appointment of teachers with university education; educational and training programmes for adult Roma;
- protection of the ethnic specificity and culture of Bulgarian Roma;
- presence of Roma in the national media; and
- formation of a culture of equality among Roma women.

The active participation of the Roma community in elaborating and implementing the Programme is of crucial importance.

In 2005, the Open Society Institute – Sofia continued to support the development of a network of Roma community centres, by strengthening their capacity to organise advocacy campaigns. Ten advocacy campaigns took place under the project, including campaigns for equal access to education, introducing access to health mediators - as one of the social services provided by municipalities, improving housing in Roma neighborhoods, etc.

4.2.5 Language issues and policies

According to the Constitution of the Republic of Bulgaria, the official language is Bulgarian. The issue of "mother tongues" (the term "minority language" is not used in the Bulgarian Constitution, which regards "mother tongue" as the more relevant term) is

addressed in two specific laws. The first concerns radio and TV broadcasting, regulated by the *Radio and Television Act* [Article 12 (2)], which lists the cases in which programmes may be broadcast in a language other than the official one: 1) when they are aired for educational purposes and 2) when they are designed for Bulgarian citizens whose mother tongue is not Bulgarian. The second addresses the status of "mother tongue" as a subject in Bulgarian schools, regulated by the *National Education Act* [Article 8 (2)] and the *Syllabus and Minimum Comprehensive Education Act* [Article 15 (3)]. According to the provisions of the first Act, students whose mother tongue is not Bulgarian are entitled to mother tongue tutoring in municipal schools, with the state providing protection and exercising control; the second Act defines "mother tongue" as a "compulsory optional subject", which means that if students want to study their mother tongue, the municipality or the state is obliged to provide them with this opportunity.

Public debate was mainly focused on the previous Act and was related to the possibilities of municipalities to provide the necessary resources and qualified trainers. Separately, nationalistic oriented citizens and media were disputing the necessity of news broadcasting in Turkish on BNT, but these voices did not get wide public support.

4.2.6 Media pluralism and content diversity

Bulgaria has state- and private-owned radio stations and television networks providing national coverage, as well as numerous private radio and television stations providing local news coverage. Cultural events and issues of international, national and local relevance are covered extensively in their programmes. Both the state-owned and private electronic media have numerous, mainly weekly, programmes for minority cultural groups. For example, the daily Turkish news programme broadcast by the Bulgarian National Television.

According to the regulations of *Article 71* of the *Radio and Television Act*, BNR (Bulgarian National Radio) and BNT (Bulgarian National Television) should provide assistance to the creation and dissemination of national audio and audiovisual productions:

- BNR allocates at least 5% of the subsidy received from the state budget and "Radio and Television" Fund for the creation and performance of Bulgarian musical and radio-dramatic productions; and
- BNT allocates at least 10% from the subsidy received from the state budget and "Radio and Television" Fund for Bulgarian film and television productions.

The Radio and Television Fund was created by *Article 98* of the *Radio and Television Act*. The money made available to the Fund is raised by:

- monthly reception fees for radio and television programmes;
- initial and yearly licensing and registration fees for radio and television; and
- interest rate resources already in the fund.

Resources collected via the Fund are to be used for the financing of:

- BNR and BNT (for preparation, creation and dissemination of national programmes);
- council for Electronic Media;
- projects of national importance, related to the introduction and usage of new technologies in radio and television;
- significant cultural and educational projects; and
- projects designed to extend the dissemination of radio and television programmes over population and / or territory.

There is a lack of transparency of media ownership and capital in the commercial broadcasting sector, with no public register of ownership. The provisions on media ownership in the *Law on Radio and Television (1998)* – and also the *Telecommunications Law (2003)* and the *Law for the Protection of Competition (1998)* – aim to prevent broadcasters from monopolising or even dominating the market. In practice, however, there are no effective anti-monopoly regulatory mechanisms.

Two Articles in the *Law on Radio and Television* refer to the monopoly prevention:

Article 105 (4) The following shall be ineligible to apply for a license: 9. any telecommunications operators placed in a monopoly situation on the market;

Article 108. Upon submission of documents for the granting of licenses under *Article 111*, the applicants shall declare that they do not hold any interests, shares or rights of any other kind to participation in radio and television operators, in excess of the permissible limit, according to the anti-trust legislation of the Republic of Bulgaria. (*The Competition Protection Act* defines the concentration of economic activity, and the *Commercial Law* regulates the procedures for transformation of companies).

Up to now (2006), no measures have been taken to combat concentration in the media sector, even if the issue is being actively discussed between the media experts. One of the discussion panels at a seminar for radio and television activities' regulation, held in June 2004 by the Council for Electronic Media, and with the support of the Council of Europe, was devoted to concentration in the media sector. The circumstances in Bulgaria had developed mainly a vertical system of concentration – the telecommunication operator, in the majority of cases, is an owner both of a television and of a radio channel, of the studio complex, of the broadcasting equipment, of the transmitting cable network – i.e. of the entire chain for media broadcasting.

The seminar concluded that there is a deficit of media concentration regulation and that it is in the public interest that regulation should be a compulsory part of the *Radio and Television Act*.

There is no available statistical data on the correlation between imported and locally produced programmes in Bulgaria. The *Radio and Television Act* sets the programming quotas: there must be at least 50% of the total annual programme time for European and Bulgarian programming, excluding newscasts, sports shows, game shows on radio and TV, commercials and the radio and TV market, when that is practically possible.

The NGO Centre for Social Practices has been working for two years on a project called "Voices of Exclusion: Minority Empowerment Through the Media", which includes a series of training seminars for minority communities – Turks, Roma and Muslim Bulgarians – that are conducted in the country's mixed regions. The aim of the project is to empower minorities and facilitate dialogue via media programmes, thereby inserting their agendas into the public debate and sensitising decision-makers. The project provides a one year training programme for students from these groups to become leaders, to put together production teams – and most of all - to learn how to communicate their messages via the media. The goal is to help them to be understood; for their messages to be read, watched and listened to with the hoped effect of generating support for their cause. It is very important that the real voices of the Turks, Roma and Bulgarian Muslims are heard and understood by the others.

The training programme is made up of 300 school hours taught in 11 units (each of them lasting three days). The "Voice Of Exclusion" project is financed by the EuropeAid programme of the EU.

The press is entirely privately owned and provides the widest coverage available on public debates on reforms in the field of culture. Recent issues reported on have included reforms in the theatre, the *Protection and Development of Culture Act*, the *Media Act*, production of pirated CDs, cultural heritage protection, etc.

4.2.7 Intercultural dialogue: actors, strategies, programmes

In Bulgaria, the National Council for Co-operation on Ethnic and Demographic Issues (NCCEDI), under the aegis of the Council of Ministers, is the main national level institution which is responsible for coordinating policies related to intercultural dialogue. It facilitates cooperation between state bodies and NGOs of different minority groups and considers policy proposals submitted by other Ministry departments. Following approval by the Council of Ministers, the NCCEDI monitors, analyses and coordinates measures aimed to:

- guarantee human rights;
- preserve and strengthen tolerance and understanding; and
- create conditions which ethnic minorities in Bulgaria need, in order to sustain and develop their culture, as well as to preserve the most important elements of their identity: religion, language, traditions and cultural heritage.

Regional Councils on ethnic and demographic issues are being created within the administrative structures of district governments. They are responsible for implementing nationally approved measures in their relevant district / region, as well as for developing relevant regional strategies and programmes.

The NCCEDI receives annual funding, from the Council of Minister's budget, to support organisations of ethnic minority groups and their activities. The following types of projects are eligible for funding:

- cultural events such as arts festivals, exhibitions (fine arts, applied arts and crafts);
- artistic groups and their activities such as theatres, choirs, dance performances, art schools, etc;
- celebrations of historical and traditional holidays;
- organisation of seminars and conferences;
- educational projects;
- extra-curricular education programmes for children and students;
- printing and distribution of poetry, collections of folk tales, songs, proverbs; and
- audio and video productions.

In 2004, the National Council adopted the "Strategy for Educational Integration of Children and Students from Ethnic Minority Groups". This strategy and follow-up action plans were developed by the Ministry of Education and Science for the school years 2004/2005 and 2008/2009. For more specific information on the strategy and the action plan see: <http://www.ncedi.government.bg/MoES-STRATEGY.htm> and http://www.ncedi.government.bg/1_Action%PlanStrategyBGL.htm

One of the conclusions reported on in the national strategy is that "the history and culture of minorities are insufficiently presented" in the general school curricula. Activities designed to address this deficiency are outlined in the National Action Plan:

- to provide various means for kindergarten and elementary level students to learn about the history and culture of ethnic minorities;
- to integrate intercultural education in the curricula of the humanities courses;
- to examine existing curricula, with a view to eliminate references to ethnocentrism, negative stereotypes and hostile speech;

- to organise annual seminars to train teaching staff in intercultural education and human rights;
- the Ministry of Education and Science is to create an electronic library and database which will contain information related to intercultural education;
- the Ministry of Culture and municipalities are to prepare an ethno-cultural calendar for the school year taking into account regional specificities; and
- schools and municipalities are to organise school trips which would help acquaint students with the different ethnic-cultures in Bulgaria.

Both the national strategy and action plan were drawn up on the basis of a report conducted by the International Centre for the Study of Minorities and Cultural Interaction, available from: <http://www.imir-bg.org>.

Culture plays a key role in the National Action Plan on the Roma Inclusion Decade (2005–2015). The main purpose of this action plan is to achieve sustainable and cultural integration of the Roma people in Bulgarian society. The following activities have been envisaged:

- support for programmes and projects for cultural and social integration at a municipal level;
- open new libraries, internet-clubs, schools, courses;
- support for artistic groups and others undertaking creative work;
- setting up, maintaining and supporting "chitalisthe" cultural clubs in the Roma districts;
- establishment of a "chitalisthe" resource centre for the Roma in Sofia, which would establish a Roma chitalisthe centres' network, through which consultations could be held, information exchanged and education programmes set up;
- creation of a Roma musical theatre;
- using audiovisual tools to record and document talented people in the area of Roma music, song, and dance, as well as those with traditional skills and craftspeople;
- creation and maintenance of a Roma culture web portal; and
- improvement of the Roma's public image in the social, and particularly in the media space.

The authorities responsible for realising these activities are: the Ministry of Culture, the NCCEDI, the Folklore Institute under the Bulgarian Academy of Science and non-governmental organisations.

The European Year for Intercultural Dialogue 2008 was launched in Bulgaria on 30 January 2008 by its National coordinator – the Ministry of Culture - announcing the National project "HOUSE", co-financed by the European Commission. The project consisted of communication events, concerts, thematic films and screenings, specialised publications, exhibitions, conferences, seminars and round tables, 2 events in its main programme, as well as many associated events throughout the country. Several thousand participants were directly involved. A detailed programme and information about the events is available at <http://www.dialogue2008.bg>.

4.2.8 Social cohesion and cultural policies

In Bulgaria, social cohesion is a priority, in which cultural components have multiple inputs at central and local levels, through various actions and projects implemented by institutions, local authorities and NGOs.

An example of a large campaign was the *2005 European Year of Citizenship through Education*, lead by the Ministry of Education but in close collaboration with all the parties concerned (see chapter 8.3.3 for details or visit <http://www.citizenship-bg.org/en/index.html>).

There is no consolidated information about the development and implementation of public policies to promote social cohesion at national and regional levels, although multiple

actions are taking place. One of the exceptions is the annual conference on artists (painters) with physical disabilities, organised by the municipality of Lovech.

The theatre is seen as a resource which can help disabled children to integrate into society, by giving them skills to overcome isolation, to improve their self-confidence and feelings of self-worth, as well as to provide them with a greater network of social contacts. The non-governmental sector is taking the first steps towards the implementation of different initiatives in this context. The establishment of the Foundation "Avanstage" is one example. Since 2000, it has been involved in the international programme of the Madrid based Institute for Mediterranean Theatre. In 2003, Avanstage carried out a national workshop entitled "The Different Theatre", for disabled children and young people. In 2004, it supported the participation of 7 disabled young people (from Kardjali) in the International Theatre Workshop, held in Montpellier, France. In 2005, two theatre workshops were organised in the sea-side resort of "Albena", for children and youth associated with specialised centres for disabled people, from 15 Bulgarian municipalities. In 2006, an international conference was to be held on issues related to integrating disabled people.

Art for Social Change is an international programme for training and work of artists with young people and children at risk, launched by the European Cultural Foundation and supported by PHARE and other programmes. It has been carried out in Bulgaria by the Red House Centre for Culture and Debate. Since 2000, 25 artistic projects have been developed, which involved over 500 children and youngsters from 21 institutions in 11 cities and towns in Bulgaria. (http://www.redhouse-sofia.org/index_b.html).

Creativity in Daily School Life (April 2009 – June 2010) is a project that relies on the social aspects of the arts and group creative processes and aims at increasing the creative potential of more than 400 young people representing various social layers through engaging their creative abilities and potential when resolving personal and social problems.

This project aims to combat violence among young people who attend 10 public institutions in Sofia, thus decreasing the level of aggression, insecurity, lack of confidence, dependence and deviant behaviour within the school and social-care system. This project as a step in the lasting introduction and sourcing of new ways of utilising the arts and creativity in schools and the social care system.

Creativity In Daily School Life is a project of the MA Programme in Artistic Psycho-Social Practices at the New Bulgarian University and is realised in partnership with The Red House Centre for Culture and Debate. The project is funded by the Trust for Civil Society in Central and Eastern Europe.

ENTR'ACTE is a club for clinical supervision through psychodrama and other expressive approaches which started in November 2008 and is still running. The aim of the Club is to give human and professional support to those working with people and to students in different psycho-therapeutic and social approaches, thus encouraging the development of individual working-styles compatible with the personal resources, theoretical approaches and therapeutic methods used by each participant.

4.2.9 Employment policies for the cultural sector

National statistics record the number of employed persons by branches of the economy. The problem is in the nomenclature of the different branches. For example, individuals working in the cultural sector are included in the employment data of both "Culture and Information" and "Leisure and Sports" (average annual number of employed). It is currently not possible to disaggregate the figures below.

Table 5: Employment in the cultural sector, 1998-2009

	Culture and information	Leisure and sports
1998		
Total employed	41 286	11 145
No. employed in the private sector	23 566	6 578
1999		
Total employed	40 724	10 737
No. employed in the private Sector	23 546	6 452
2000		
Total employed	33 785	11 441
No. employed in the private sector	18 105	6 663
2002		
	Culture**	
Total employed	28 777	
No. employed in the private sector	11 218	
2003		
	Culture**	
Total employed	28 980	
No. employed in the private sector	11 141	
2007		
	Culture, Sports and leisure	
Total employed	27 786	
2008		
	Culture, Sports and leisure	
Total employed	31 586	
2009		
	Culture, Sports and leisure	
Total employed	32 323	

Source: Statistical Yearbook, National Statistical Institute.

* Since the National Statistical Institute has changed its classification for "Culture and Information" and "Leisure and Sports", there is no data available for 2001 and following years.

** For the period 2002 - 2003 the National Statistical Institute (NSI) submitted data only on the "Culture" section.

The main issues regarding employment in the cultural sector are low payments / salaries and a declining number of state-subsidised cultural institutions. This has prompted many gifted young people to emigrate in search of better working conditions abroad.

In 2003, the average monthly salary in the cultural sector, according to the information from the NSI, was 231.91 BGN. The average salary in the "education sector" was 261.06 BGN, and 206.09 BGN in the "social services sector". In 2008 the average monthly salary in the cultural sector was 552 BGN, while the average salary in Bulgaria was 581 BGN. For 2009, the average salary in "culture, sport and entertainment" was 527 BGN, while the average salary in Bulgaria was 608 BGN.

In 2003, the "Employment in support of the Bulgarian Theatre" programme was introduced as a joint project of the Ministry of Labour and Social Policy and the Union of Actors in Bulgaria. This programme provides employment options for persons on longer term contracts which have been made redundant including: actors; theatre-craftsmen; property, stage and lighting workers – all those with a specific experience, knowledge and skills. These persons can be re-employed by the theatres for a fixed period (one year) and be paid a fixed minimum salary including social insurance. This is a very important programme. During the reform of the Bulgarian theatre sector, the number of the theatres remained the same while the number of jobs / positions were considerably decreased (from 3 400 in 1996 to 1 850 in 2003). These reforms created serious disruptions to the theatres as several positions were merged and qualified staff were let go. In 2004 the Programme provided employment to 240 professionals through a financial contribution of 451 440 BGN. In

2005 the programme included 437 unemployed theatre specialists from all Bulgarian municipalities, with the involvement of both state and municipal theatres.

4.2.10 Gender equality and cultural policies

Gender equality and culture is mainly on the agenda of NGOs. For example, the Bulgarian Gender Research Foundation is an independent NGO promoting social justice, gender equality and human rights through research, education, legislative changes and advocacy. The Open Society Foundation has a special Gender Programme which provided a total USD 255 584 in support of various projects in 1999-2001. Some NGOs deal specifically with the equal integration of women from the minority cultural communities – especially Roma women – into the mainstream life of Bulgarian society.

4.2.11 New technologies and digitalisation in the arts and culture

A three-year joint project was established by the Ministry of Culture and the UNDP programme "Community Development and Participation through the *Chitalishte* Network" (a follow-up of the 1997-2000 project on "Community Participation and Development in Bulgaria"). It has been supported by the Dutch Government's Matra Programme and USAID. This project was designed to increase the public role of the *Chitalishte* (community culture clubs) as traditional cultural and educational centres in Bulgaria, and to offer effective models for their modernisation and participation in local community life. Three hundred *Chitalishte* are permanent partners of the project, and another 600 are involved in a broader range of activities. There are 25 Internet centres in *Chitalishte* located in smaller population centres, which offer computer literacy courses and help overcome the information inequality among the inhabitants of Bulgaria.

The Ministry of Culture is actively involved in one of the axes of development in the *Information Society for All Programme* – "building a civil society and democratic thinking through art and culture" – by networking 11 regional, 16 municipal and 40 large *Chitalishte* libraries. Access to the network will enable interactive communication with Bulgaria's libraries, museums, art galleries and media. Public libraries will thus complement the educational system by helping children and young people acquire basic knowledge and skills of searching for and analysing information. The rich multimedia resources available during after-school activities will help overcome children's unequal opportunities for access to new technologies. Numerous foreign surveys show that children benefit in both academic and social terms from easy access to various information and communication technologies from an early age. Early acquisition of skills of self-learning in libraries will give children a more complete education and additional skills that will enable them to study alone as they grow up.

In 2002, the National Culture Fund held a competition for funding music information sharing, as well as the creation and maintenance of an information database and Web page of Bulgarian music culture and authentic folklore. A link between all NFC funded pages and databases with the web-site of the Euro-Bulgarian Centre was made, in order to facilitate access to information about the Bulgarian music culture.

Since 2002, the National Music and Dance Center has been supporting a series of 6 educational concerts of the "Ensemble for electro-acoustic music – EEM", which presents electronic arrangements of classical works and contemporary electro-acoustic pattern pieces to young people. In the framework of the annual "New Bulgarian Music Festival", a concert with works of Bulgarian composers of electronic-music is included.

A Nationwide programme "*Bulgarian libraries – access points to information and communication for all*", supported by a USD 15 million grant from the Bill & Melinda

Gates Foundation, started in 2009. Glob@l Libraries - Bulgaria is designed to facilitate access to information, knowledge, communication, e-contents and community services through Bulgaria's public libraries network. The Ministry of Culture is the lead organisation for the programme in partnership with the State Agency for Information Technology and Communications, the Bulgarian Library and Information Association, and the National Association of Municipalities. UNDP will act as the programme implementing agency. The total programme budget is USD 50 million, which includes the foundation grant, an estimated USD 6 million software donation from Microsoft Corp., and a matching contribution of USD 29 million from central and local government agencies. Glob@l Libraries - Bulgaria will ensure free information and communications technology (ICT) equipment and Internet use for the public in 900 public libraries in towns and villages across the country, and will strive to additionally mobilise resources for ICT equipment for 700 more libraries. Approximately 3 000 library workers from 1 600+ libraries will be trained in IT skills, provision of modern library services and library management.

4.3 Other relevant issues and debates

The National Cultural Policy Debate, held in November 1998, in cooperation with the Council of Europe provided a kind of analysis of cultural policy after 1989. In February 2009 a seminar was held on the occasion of the 10th anniversary of the National Debate, with participation by the experts involved in the CoE external report and civil society. More information on <http://www.ccp-bg.com>.

In 2010, a research study on "Inertia or Development: Analysis of the Effectiveness of Public Expenditures for Culture for the Period 1989-2009" (on the film industry, cultural heritage and performing arts) was presented by the Open Society Institute, The Red House Centre for Culture and Debate and the Observatory of Cultural Economics. Part of the analyses can be downloaded at <http://politiki.bg/?cy=152&lang=2> in English and <http://politiki.bg/?cy=151> in Bulgarian.

The Red House Centre for Culture and Debate, and various partners, organises on a regular basis debates and discussions on different cultural policy issues (national strategy for culture, culture in Bulgarian foreign policy, public financing of culture, and Bulgarian culture in the EU etc.). In connection with the Europalia Bulgaria 2002 Festival in Brussels, the Red House held a round table on "Europalia - How the State Builds Its Images before the World".

In 2006 a project was launched with the support of the Trust for Civil society in SEE, focused on transparent and efficient cultural policy. Following debates took place:

- what type of cultural strategy Bulgaria needs?
- "exportation" of Bulgarian culture – opportunities and alternatives;
- alternative instruments for financing of Bulgarian culture; and
- how the principles of transparency and accountability apply to Bulgarian cultural policy?

Since January 2007 the project experts group compiles and issues a Cultural Policy electronic bulletin.

Family of NGO's for Art and Culture (<http://familia.cult.bg>) is an informal forum of Bulgarian art and cultural organisations, carrying out awareness-raising and advocacy campaigns. Its main goal is to promote the role of civil organisations as an active partner in the development of cultural policies at local and national level. In 2006, it initiated a civic advocacy campaign to encourage municipal funds for culture.

The Map of the Cultural Sector in Bulgaria (<http://map.cult.bg/site>) is an online directory of cultural organisations in Bulgaria, presenting thematic activities and featuring multiple mapping visualisations and research-based case-studies; it aims to showcase innovative managerial practices. Its English section aims to promote cultural cooperation.

Information on debates organised in the period 2007-2010 in The Red House Centre for Culture and Debate can be found at <http://www.redhouse-sofia.org/Events.aspx?type=8>. These debates were held in cooperation with Bulgarian and foreign organisations and institutions:

Cultural Heritage - Preservation or Access? (2007) is a debate on the philosophy and principles of the future *Law on Cultural Heritage* that in 2010 is still in preparation. Can harmony be achieved between the state and business interests in the field of cultural heritage preservation? <http://www.redhouse-sofia.org/Events.aspx?search=%u043a%u0443%u043b%u0442%u0443%u0440%u043d%u043e+%u043d%u0430%u0441%u043b%u0435%u0434%u0441%u0442%u0432%u043e>

Being Young Is Our Main Fault (2008): A debate about the need for innovative policies to stimulate film debuts arose from concerns that in the last 10 years the average age of directors of first full-length feature films is 48, and for the last 4 years in Bulgaria only 2 first-time directed feature films have been produced (in comparison, in Romania there were 14!). Is the funding allocated by the National Film Centre for debuts adequate? A debate is required to examine the possible policies for development of Bulgaria's film industry, in particular the conditions necessary to encourage new writers. Is the creation of a Cinema Fund for accumulation of additional resources to support the film industry a possible solution?

Bulgarian Cinema – Yesterday, Today, and What About Tomorrow? (2010): The focus of this debate was the socialisation of Bulgarian cinema - the role of distributors, Bulgarian National Television, identifying of all possible distribution channels for Bulgarian films, as well as the possibilities for encouraging attendance (see: <http://www.redhouse-sofia.org/Event.aspx?id=4712>).

Theatre Reform in Action (2010): With the support of the Euro-Bulgarian Cultural Center. The focus of the discussion is the pending and long-awaited reform in the sphere of theatre. Attempts are being made to address some issues concerning the general parameters (legislative, financial and managerial) of the planned theatre reform. What are these parameters for the state funded theatre bodies and how will they be secured with financial sustainability and the realisation of private organisations in the theatre sphere's activities? What are the sore points in the theatre sector and what are the possibilities for change? The discussions were held with the participation of the Bulgarian Association of Employers in the Cultural Sphere, [The Union of Bulgarian Actors](#); [ACT association](#); Association of Free Theatre Practices, Department of Arts and Creativity, MC, Association of Producers of Private Theatres (see: <http://www.redhouse-sofia.org/Events.aspx?type=8>).

Theatre Reform in Action – part 2: The main focus of the debate is the forthcoming acceptance of the Performing Arts Legislation. Debates seek to answer whether the necessary transparency and intricacy is included in the building of the Legislation? Are the public debates and working groups of experts assured? What are the main priorities in the Performing Arts Legislation? This work is being carried out in conjunction with the participation of the Observatory of Economics of Culture, Association for Free Theatre, Teater Workshop Sfumato, Drama Teater – Lovech, Puppet Theater – Plovdiv (see: <http://www.redhouse-sofia.org/Events.aspx?search=%u0411%u0438%u043b%u044f%u043d%u0430+%u0422%u043e%u043c%u043e%u0432%u0430>).

In 2009, the Observatory of Cultural Economics presented a series of three "Culture&Policy" pre-election debates (the election for the new Parliament of Bulgaria was at the end of June 2009). The debates aimed to discuss the governing parameters of Bulgarian culture today: financial possibilities (budget and market based), effectiveness of the previous budget expenditures; legislative limitations (realised and unrealised laws and legislative initiatives), and resources for management at the Ministry of Culture and NGOs. The actions of the parties of the 41st National Assembly, as well as the succeeding government, could have a certain impact only if they are secured by wide-spread public and expert support. Thus, what is needed is transparent and comprehensible policy-making concerning the financing of Bulgarian culture in the pre-election period. (see: <http://www.redhouse-sofia.org/Events.aspx?search=%u041e%u0431%u0441%u0435%u0440%u0432%u0430%u0442%u043e%u0440%u0438%u044f+%u043f%u043e+%u0438%u043a%u043d%u043c%u0438%u043a%u0430+%u043d%u0430+%u043a%u0443%u043b%u0442%u0443%u0440%u0430%u0442%u0430>).

"Culture&Policy -1": Cultural Heritage (2010): The first in a "Culture&Policy" series of three pre-election debates. What are the pre-election platforms on culture of the leading political parties? What could be the next government's financial and juridical / law- making commitments of the Ministry of Culture, the Ministry of Regional Development and Public Works and the National Agency for Tourism concerning the sustainable development of cultural heritage? The Red House Centre for Culture and Debate arranges discussions on the potential partnership with business and the so called third sector, in particular - applying for projects to the European Structural Funds.

"Culture&Policy -2": Cultural Industries (Filmmaking): Second in a "Culture&Policy" series of three pre-election debates. The aim of this debate is to look at the pre-election policies of the leading political parties concerning the cultural industries. What are the successes of the *Law on Film Industry* five years later? And how efficient is public spending in the sector. What are the possibilities for European and private investment in Bulgarian cinema and the The Bulgarian Film Fund, particularly in light of the annual budget deficit of 20 million BGN?

"Culture&Policy-3": Bulgarian Culture: Priorities, Future Responsibilities - Financial and Legislative: The third in a series of three "Culture&Policy" pre-election debates presented by the Observatory of Cultural Economics. The debate's aim is to discuss the governing parameters of Bulgarian culture today: financial possibilities (budget and market based), effectiveness of the funds from public expenditure; legislative limitations (realised and unrealised laws and legislative initiatives), and resources for management at the Ministry of Culture and NGOs. Is there a liberal and social approach in governing and financing Bulgarian culture? What is the role of the state and the market – a choice or a permanent agent - predetermined from the particularity of the "cultural product"? Encroachment of the business and the third sector - how far and how much and how in the time of financial crises?

5. Main legal provisions in the cultural field

5.1 General legislation

5.1.1 Constitution

Texts from the Constitution of the Republic of Bulgaria, which directly refer to the cultural field, are the following:

Article 3 Bulgarian shall be the official language of the Republic.

Article 13

- (1) The practicing of any religion shall be free.
- (2) The religious institutions shall be separate from the state.

Article 18

- (1) The state shall enjoy exclusive ownership rights over the nether of the earth; the coastal beaches; the national thoroughfares, as well as over waters, forests and parks of national importance, and the natural and archaeological reserves established by law.

Article 23

The state shall establish conditions conducive to the free development of science, education and the arts, and shall assist that development. It shall organise the conservation of all national monuments of history and culture.

Article 36

- (1) The study and use of the Bulgarian language shall be a right and an obligation of every Bulgarian citizen.
- (2) Citizens whose mother tongue is not Bulgarian shall have the right to study their own language alongside the compulsory study of the Bulgarian language.

Article 39

- (1) Everyone shall be entitled to express an opinion or to publicise it through words, written or oral, sound or image, or in any other way.
- (2) This right shall not be used to the detriment of the rights and reputation of others, or for the incitement of a forcible change of the constitutionally established order, the perpetration of a crime, or the incitement of enmity or violence against anyone.

Article 40

- (1) The press and the other mass information media shall be free and not be subjected to censorship.
- (2) An injunction on, or a confiscation of printed matter or another information medium shall be allowed only through an act of the judicial authorities in the case of an encroachment on public decency or incitement of a forcible change of the constitutionally established order, the perpetration of a crime, or the incitement of violence against anyone. An injunction suspension shall lose force if not followed by a confiscation within 24 hours.

Article 54

- (1) Everyone shall have the right to avail himself of the national and universal human cultural values and to develop his own culture in accordance with his ethnic self-identification, which shall be recognised and guaranteed by the law.
- (2) Artistic, scientific and technological creativity shall be recognised and guaranteed by the law.
- (3) The state shall protect all inventors' rights, copyrights and related rights.

5.1.2 Division of jurisdiction

The institutional and statutory forms of organised action in the sphere of culture include: state cultural organisations; municipal cultural organisations; private culture organisations and mixed cultural organisations. The so-called *cultural institutions* within the meaning of the *Protection and Development of Culture Act*, which are state or municipal cultural organisations, are largest in number. Cultural institutions are authorised to determine their own tasks and conduct subsidiary activities, including business. They are publicly financed legal entities and are wholly or partly financed by the Ministry of Culture, and by municipal budgets on the basis of contracts on co-funding of activities in the sphere of culture concluded between the Ministry of Culture and municipalities.

The so-called regional cultural institutions constitute a specific case: they are incorporated, transformed and dismantled by the Council of Ministers on the motion of the Minister of Culture, after a co-ordinated decision with the Regional Governor of the Municipal Council on whose territory they are located. Regional cultural institutions are financed by contributions from the municipal budget on whose territory they are located, target state subsidies, and contributions from the neighbouring municipalities to which they provide services.

Municipal cultural institutions are legal entities with an autonomous budget, which are incorporated, transformed and terminated by a decision of the Municipal Council, in co-ordination with the Minister of Culture. They are financed by the municipal budget.

Private cultural institutions are incorporated, transformed and dissolved upon request by natural persons and / or private legal entities according to the provisions of the *Commercial Code*, the *Persons and Family Act*, or the *Not-for-Profit Legal Entities Act* in force since the beginning of 2001. Private cultural institutions, as well as NGOs, are treated equally with all other institutions and natural persons when competing or bidding for projects and programmes in the sphere of culture, cultural heritage and the arts.

5.1.3 Allocation of public funds

In the Republic of Bulgaria, the municipality is the main administrative territorial unit, of local self-government. The Municipal Council is the main authority. Representatives are elected from their respective constituencies for a period of 4 years.

At the end of 2002, first regulatory steps were taken to normalise the financial decentralisation of public services, to be carried out by the municipalities including cultural activities. The main aim was to increase local income and a maximum level of local autonomy as well as to define the character and content of municipal services.

Upon *Decree of the Council of Ministers (No.°16/2003)*, all public services were divided into two groups:

- Activities delegated from the *state* in the fields of education, healthcare, social affairs and partially in the field of culture. Minimal standards have been adopted regarding the number of staff, amount of salaries, insurances and maintenance of buildings. The state is responsible for their financing through assigned taxes and for providing supplementary subsidies in cases when municipal funds are not sufficient to meet these standards; and
- *Local* activities including public utilities, sanitation, kindergartens and most activities in the field of culture. Financing is generated from local taxes and charges, property management, fines, etc. Those municipalities with a low capacity to generate their own income receive compensation subsidies. Investments are financed through grants which are within the realm of government priorities and objectives.

2003 was the first year that this division of labour was realised and is seen as a serious step forward to strengthen local self-government and to overcome problems of the individual municipalities.

In 2006, the Bulgarian government developed the *Decentralisation Strategy* and the *Programme for Implementation of the Decentralisation Strategy 2006-2009* - an important document aimed at raising the efficiency and quality of services delivered to the citizens (see also <http://www.namrb.org/?act=news&id=69>).

5.1.4 Social security frameworks

Social security for artists is regulated by the *Labour Code* and the *Ordinance on Social Security of Persons who Practice a Liberal Profession and of the Bulgarian Citizens Working Abroad* (2000). Under these laws, artists practising a liberal profession are treated equally with those who have registered companies as sole traders or partners in commercial corporations under the *Commercial Code*. In all three cases, artists have two options to pay:

- *compulsory social security* contributions for all types of retirement insurance including old-age pension, disability, survivor's pension, etc., at the rate of 22% of an income of their choice, which may not be less than two or more than eight national minimum wages; and
- *voluntary contributions* at the rate of 32% for all types of social insurance, such as: pension, sickness benefits, monthly child benefits, etc.

Artists (just like all other employees) who have signed a contract of employment (e.g. an artist employed by an advertising agency) are subject to compulsory social security contributions at the rate of 37% of their gross income to be paid by the employer (2% to be paid by the employee). Another contribution is made to the *Occupational Training and Unemployment Fund*. The rate is 4% (3% to be paid by the employer and 1% to be paid by the employee).

Taking into consideration the unique nature of the work performed by artists, an amendment was made to the *Transitional and Final Provisions of the Protection and Development of Culture Act* which now entitles artists who have worked for at least 4 of the past 12 months (without entering into an employment relationship in artistic associations) to obtain unemployment benefits.

5.1.5 Tax laws

To encourage private persons and companies to sponsor the development of the arts and culture, a tax deduction is provided to resident and non-resident natural persons and legal entities. This amounts to up to 10% for donations for cultural purposes, as well as for conservation and restoration of historical and cultural monuments, or for grants. The rate of tax deduction was increased from 5% to 10% under amendments to the *Corporate Income Tax Act* adopted at the beginning of 2002.

Artists pay taxes under the *Personal Income Tax Act*, which allows them to deduct 50% of their expenses from taxable income received for the creation of works of art, science and culture, folk arts and crafts, and copyright royalties. Furthermore, taking into account the specificity of creative work, the legislation provides an opportunity for income averaging derived from creative work undertaken in the course of more than one year (e.g. the writing of a book), but not exceeding four years. Artists thus avoid the progressive annual income tax.

There is a unified rate of VAT of 20% for everything in Bulgaria – including cultural goods and services. According to an amendment of the *VAT Act*, under *Article 42*, the levy

of VAT on the tickets for concerts, performances (excl. variety programmes, bars, clubs), museums, art galleries, zoos, botanic gardens, architectural and archaeological sites is cancelled as of 2005. The same Article stipulates VAT exemption on activities carried out by the Bulgarian National Radio, Bulgarian National Television and Bulgarian News Agency and for which these institutions receive a subsidy from the state.

There is a debate going on in the National Assembly on a bill proposing some tax concessions which would support Bulgarian culture.

5.1.6 Labour laws

See chapter 5.1.4.

5.1.7 Copyright provisions

The *Copyright and Neighbouring Rights Act*, passed in 1993, protects a maximum range of copyright and neighbouring rights. In 1995, the Parliament ratified the Rome Convention and the Geneva Convention.

On 25 July 2002, the 39th National Assembly passed an *Act to amend the Copyright and Neighbouring Rights Act*, which brings Bulgarian legislation in line with its commitments to its international agreements with the World Intellectual Property Organisation and with the World Trade Organisation Agreement on Trade Related Aspects of Intellectual Property Rights (TRIPS).

Articles in Bulgaria's *Copyright and Neighbouring Rights Act* supplement and adjust the legal framework to include provisions on the fair use of works in the new Internet environment and the introduction of new technologies. The purpose is to adjust copyright protection to the new environment and harmonise certain aspects related to regulations on the right to reproduce and distribute works via the Internet.

Legal protection is also provided to database producers. Producers are granted special rights on the original selection or arrangement of the database for a period of 15 years. Special attention is also paid to organisations for collective copyright management. They have been assigned an increasing role in guaranteeing the observance and protection of copyright and neighbouring rights. Under *Article 26* of the *Copyright and Neighbouring Rights Act*, royalties on recording for personal use are payable to the organisations representing the different categories of copyright holders under the Act. Such organisations are also authorised to represent members in disputes of civil law.

According to the *Ordinance Establishing a Procedure and Terms for the Allocation of Funds from Fines Collected* under *Article 97* of the *Copyright and Neighbouring Rights Act*, adopted by the Council of Ministers in 2002, 50% of the money collected are transferred to the bank account of the Culture National Fund, and the remaining 50% to the Ministry of Culture budget. They are to be used for copyright protection.

By the end of 2005, some very important legislative acts, in the protection of the rights on intellectual property, were initiated by the Ministry of Culture and passed by the Parliament.

The *Act to Amend and Supplement the Copyright and Neighbouring Rights Act* was adopted. Thus, the regulation of two new directives of the European Union was incorporated into Bulgarian legislation, namely:

- *Directive 2001/84/EU dated 27.09.2001*, related to the right to resell original art works; and
- *Directive 2004/48/EU dated 29.04.2004*, related to implementation of rights regarding intellectual property.

The legislative changes also regulate, and in much more detail, the procedures for the legal administrative powers of those authorities within the Ministry of Culture, which are responsible for monitoring compliance in this field. The new legislation also increases the fines which are applicable for any violations.

The transposed directives entered into force with the accession of Bulgaria to the EU in 2007.

In September 2005, the *Act on Administrative Control on the Production and Trading of Optical Disks, Matrixes and other Storage Media Containing Copies or Objectives of the Copy and Neighbouring Rights* was introduced. The law envisages clear and accurately written orders and conditions for obtaining the respective registration or licensing permission, as well as a very detailed mechanism for control, prevention and sanctions, which guarantees conformity with the law, both in execution, by the state bodies, of activities for the administration of these regimes, and in implementation of the regulated business activities.

The project "Establishment of a national network for cooperation and exchange of information related to the protection of rights on intellectual and industrial property" was realised under the PHARE Programme. The Project's main objective is to create an informational system for the exchange of data needed for execution of control, in the observance of the rights related to intellectual property.

Case law regarding copyright and neighbouring rights is in the process of being established within the Bulgarian Courts.

5.1.8 Data protection laws

A *Law on the Protection of Personal Information (Official Gazette No. 91/2002)* regularises the protection of physical persons in the processing of personal data, as well as concerning access to these data. The objective of the law is to guarantee the inviolability of person and personal life, as well as to protect physical persons from illegal processing of personal data and to regulate access to such data. Under the provisions of this law, "personal data" is defined as "information about the physical person, which reveals his physical, mental, psychological, marital, economic, cultural or civil identity".

5.1.9 Language laws

See chapter 4.2.5.

5.1.10 Other areas of general legislation

Information is currently not available.

5.2 Legislation on culture

Table 6: Overview of cultural legislation in Bulgaria

Title of Act	Year of adoption	Amended and supplemented
1. <i>Protection and Development of Culture Act</i>	Official Journal No. 50/01.06.1999	OJ No. 1/2000; OJ No. 34/2001; OJ No. 75/2002; OJ No. 55/ 2004; OJ No.28, No.74, No.93 & No. 99/2005;

Bulgaria

		OJ No. 21, No. 41; No. 106/2006; OJ No. 84/2007, OJ No 42/09
2. <i>Copyright and Neighbouring Rights Act</i>	Official Journal No. 56/29.06.1993	OJ No. 63/1994; OJ No. 10/1998; OJ No. 28/2000; OJ No. 107/2000; OJ No. 77/2002; OJ No. 73/2006; OJ. No. 59/2007
3. <i>National Chitalishte Act</i>	Official Journal No. 89/22.10. 1996	OJ No. 95/1997; OJ No. 90/1999; OJ. No. 28/2005, OJ. No. 94/2005, OJ. No. 108/2006
4. <i>Compulsory Deposit of Copies of Printed and Other Works Act</i>	2000 Official Journal No. 108/29.12.2000	-
5. <i>Act to Amend the Radio and Television Act</i>	1998 Official Journal No. 138/1998	OJ No. 60 & No. 81/1999; OJ No. 96/2001 & No. 112/2001; OJ No. 77 & No. 120/2002; OJ No. 99, No. 114/2003, OJ No. 99/2004; OJ No. 88, No. 93, & No. 105/2005, OJ No. 21, No. 34, No. 70, No. 105 & No. 108/2006, OJ No. 10, No. 41 & No. 113i/2007
6. <i>Film Industry Act</i>	2003 Official Journal No. 105/2003	OJ No. 28, No. 94 & No. 105/ 2005; OJ No. 30 & No. 34/2006; OJ No. 98/ 2007
7. <i>Act on Administrative Control on the Production and Trading in Optical Disks, Matrixes and other Storage Media, Containing Copies or Objects of the Copy and Neighbouring Rights</i>	Official Journal No. 74 /2005	OJ No. 105/2005; OJ No. 34/2006; OJ No. 84/2007
8. <i>Maecenas Law</i>	Official Journal No. 103/2005	OJ No. 103/2005; OJ No.30, No.34 & No. 63/2006; OJ No. 109/2007
9. <i>Electronic Communications Act</i>	Official Journal No. 41 / 22.05.2007	
10. <i>Cultural Heritage Act</i>	Official Journal No.19 / 13.03.2009 in	

Bulgaria

	force as of 10 April 2009	
<i>11. Public Libraries Act</i>	Official Journal No. 42 / 05.06.2009 in force as of 6 July 2009	Amended., issue. 74/ 15 September 2009, <i>in force as of 15 September 2009</i>
<i>12. Act to Amend the Radio and Television Act</i>	Promulgated in Official Gazette, issue 99/ 15 December 2009, in force as of 01 Jan. 2010	
<i>13. Act to Amend the National Chitalishte Act</i>	Promulgated at Official Gazette, issue 42/ 5 June 2009	
Bills	In progress	
<i>1. Draft Proposal of Performing Arts Law</i>	A draft has been prepared and presented by the Ministry of Culture for review and comment within the Working Group – October 2010	

The *Law on Maecenas*, adopted in 2005, was implemented to create new opportunities for the funding of culture in Bulgaria. Under the provisions of this law, the state supports and encourages the Maecenas with tax relief, determined in special legislation– the *Corporate Income Tax Act and the Personal Income Tax Act*. Under the terms and provisions of the Law, the tax base is reduced to 15% in cases of grants. An annual state award was established in order to stimulate this process, which will be administered by the Minister of Culture. Unfortunately, for the past five years, the *Maecenas Law* has not been a stimulus - it is even a considerable institutional impediment in two alternative instruments for financing Bulgarian culture – donations and the "Art Lottery". The Law is a far cry from the modern innovative forms of donation (e.g. by means of the World Wide Web) making use of some unnecessary and hard to manage intermediary organisations which, according to the Law, are supposed to connect the donor and the recipient. Consequently, nowadays we there are only 19 organisations and 5 individuals officially registered in this Register of Donors (<http://mc.government.bg/page.php?p=141&s=232&sp=0&>). The amounts donated could be between 50 and 500 000 yearly.

Table 7: International legal instruments

Title of international legal instrument	Year of adoption, accession, ratification	Entry into force
<i>Convention for the Protection of Cultural Property in the Event of Armed Conflict with Regulations for the Execution of the Convention – The Hague, 1954</i>	OJ No. 24/07.11.1956	07.11.1956
<i>Second Protocol to the Hague Convention of 1954 for the Protection of Cultural Property in the Event of Armed Conflict (1999)</i>	Ratification 14.06.2000	
<i>UNESCO Convention Concerning the Protection of the World Cultural and Natural Heritage (1972)</i>	Accepted on 07.03.1974	17.09.1975
<i>UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of</i>	Ratification 15.09.1971	24.04.1972

<i>Ownership of Cultural Property (1970)</i>		
<i>Convention on the Protection of the Underwater Cultural Heritage (2001)</i>	OJ No. 24/23.09.2003	Not yet in force
<i>The Universal Copyright Convention (1971)</i>	Accession 07.03.1973	07.06.1975
<i>Convention for the Safeguarding of the Intangible Cultural Heritage (2003)</i>	OJ, No. 12, 7.02.2006, Ratification 10.03.2006	10.06.2006
<i>UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions</i>	OJ, No. 97/01.12.2006, Ratification 18.12.2006	18.06.2007
<i>European Cultural Convention (1954)</i>	Accession 09. 09. 1991	09.09.1991
<i>European Convention for the Protection of the Architectural Heritage of Europe (1985)</i>	OJ, No. 13/15.02.1991 Accession 31.01.1991	01.05.1991
<i>European Convention on the Protection of the Archaeological Heritage (Revised) -1992</i>	Ratification, OJ, No. 30/1993 Ratification 02.06. 1993	25.05.1995
<i>European Convention for the Protection of the Audiovisual Heritage and Protocol (2001)</i>	Signature 08.11.2001	Into force 01.01.2008
<i>European Convention on Cinematographic Co-Production (1992)</i>	27.04.2004	01.08.2004
<i>European Convention on Transfrontier Television (1989)</i>	03.03.1999	01.07.1999
<i>European Landscape Convention (2000)</i>	OJ, No 94/2004 Ratification 24.11.2004	01.03.2005
<i>Council of Europe Framework Convention on the Value of Cultural Heritage for Society (2005)</i>	Signed on 27. 10. 2005 Ongoing ratification	Not yet in force
<i>UNESCO Convention on the Protection of the Underwater Cultural Heritage</i>		02.01.2009
<i>Audiovisual Media Services Directive (2007)</i>		19.12. 2009

5.3 Sector specific legislation

5.3.1 Visual and applied arts

There is no special law on visual and / or applied arts in Bulgaria.

5.3.2 Performing arts and music

The performing arts legislation (*Draft proposal of Performing Arts Law*), which is currently being prepared (October 2010), recognises the multiple forms of performing arts making up the theatre network in Bulgaria. Under this proposed Bill, equal treatment is to be given to all theatrical organisations when competing for project funding. It also outlines the shared rights and responsibilities of the state and local authorities in development of theatrical activities in Bulgaria.

5.3.3 Cultural heritage

The Constitution of the Republic of Bulgaria (1991) stipulates the commitment of the state to be responsible for the national cultural and historic heritage preservation. It stipulates

that the natural and archaeological reserves defined by law are exclusively owned by the state and guarantees the natural and irrevocable right to access to cultural heritage without discriminative restrictions of any ethnic-cultural and religious nature. The legislative framework of the "cultural and historic heritage" sector was defined by two main pieces of legislation. The state cultural policy's main principles are fixed in the *Protection and Development of Culture Act* (1999), which is a common legal Act for the entire field of culture. The new *Cultural Heritage Act*, adopted by the Parliament on 26.02.2009 replaces one of the most outdated operative regulations in the country: the *Law of Cultural Monuments and Museums* (since 1969). The *Culture Heritage Act* defines the main scope of cultural heritage (thus replacing the outdated concepts of "cultural monuments" and "cultural and historic heritage") and the main areas of its preservation and protection. The law introduces new categories of cultural heritage: "tangible and intangible, moveable and immovable, as bearers of historic memory, national identity and which have a scientific or cultural value" (art. 2). The scope of cultural heritage has been enlarged to include intangible heritage, industrial heritage, underwater heritage, audiovisual heritage, landscapes etc., specified in art. 6. It defines cultural values and stipulates equality of access, decentralisation and transparency of management, and protection of cultural heritage (art. 2 & 3). It introduces the national system of protection and preservation of cultural heritage and the different levels of management.

This law was urgent because of the outdated conceptual and statutory system of cultural heritage management in Bulgaria, but its adoption was accelerated also because of the increasing number of archaeological discoveries on the territory of Bulgaria where a large number of cultural values of the Thracian, Greek, Roman, Byzantine and other civilisations are situated. The previous *Law* (1969) gave only the state the right to protect, preserve and promote them. Changes in the social and economic environment demanded that private companies could also participate in these activities. The new law allows the creation of private museums and collections, as well as providing cultural monuments under concession. The law provides for severe penalties for the treasure hunters and smugglers of antiquities (i.e. those who illegally excavate, remove and traffic cultural and historic treasures): up to ten year jail sentences and very high fines. (In recent years this has become a real menace for historical heritage due to the destruction and plundering of thousands of archaeological sites).

Many specialists are of the opinion that the new law on its own would not be able to solve the problems of protecting cultural heritage in Bulgaria. They call for serious reforms of the state and local authority institutions responsible for cultural heritage, which are currently spread under different ministries, the Bulgarian Academy of Science and the municipalities. Legal penalties and the activities of the National Inspectorate based at the Ministry of Culture would not be sufficient if not backed up by specialised police units and adequate penalty actions by the courts.

The Law introduces the EU Council Regulation No°3911/92 regarding the export of cultural valuables. A new chapter has been created on the "Export and temporary export of movable cultural values". The rules for granting export permission are defined as such: while the export of movable cultural monuments which are of national value is not allowed, except temporarily, with the permission of the Minister of Culture and in a thoroughly limited number of cases. The reproduction of cultural monuments in copies is regulated, and the definition of "exact copies" and "copies for educational, representative or commercial use" is given. An Inspectorate for movable cultural heritage is established in order to build a united information system for the management of cultural values together with the Ministry of Interior and the National Customs Agency.

The law also introduces in a coherent way the state's responsibilities under the international conventions in the field of cultural heritage to which Bulgaria is a party.

The regulation of an integrated digital information system in the field of country governance is provided for by *Decree No. 36 of 14 February 2001 of the Council of Ministers*.

In the field of cultural heritage preservation, although no comprehensive programme exists for establishing interactive information awareness, there are certain developments both in the legislation and in the sphere of practice, namely:

- digital information system of the archaeological heritage has been set up. *Ordinance No. 26 of 10th April 1996 on the Development, Usage and Management of the automated information system "Archaeological Map of Bulgaria"*, settles the development, management and usage of the automated information system "Archaeological Map of Bulgaria" (AIS "AMB");
- digitalisation of the National Scientific-documentary Archive of the immovable monuments of culture is provided for by *Ordinance No. 5 of 14th May 1998* which stipulates the procedure for announcement of the sites of the immovable cultural-historical heritage as monuments of culture, and for archiving the documentation on them; and
- the digital entries of the cadastre plans and maps (also containing data about the monuments of culture and their protected areas), of the town-planning schemes and the soil-categories maps, are the subject of *Ordinance No. 5 of 10th May 1999*, issued by the Minister of Regional Development and Public Works. The digitalisation of these documents is of substantial importance to their preservation in that its structural connection with the territorial development plans of population centres is a significant component of the integrated conservation of immovable monuments.

5.3.4 Literature and libraries

In 2000, a new law was adopted regarding the obligatory depositing of copies of printed and other works. The objective of the law is to ensure the collection and preservation of copies of: printed works, works circulated / disseminated by sound recordings, cine-film or electronic format stored by physical and juridical persons, dissertations and research works qualifying for academic recognition. These can be works protected within the country and / or produced by Bulgarian citizens abroad. Orders, medals, badges and plaques, coins and bank-notes, post stamps designed for usage in the country are also included in the law. It also regulates the preservation of complete collections of works as part of the national cultural heritage, ensuring public access to compulsory copies, as well as preparation, publishing, and dissemination of bibliographic information.

The *Copyright and Neighbouring Rights Act* defines public lending as "distribution of a work, which means the sale, exchange, donation, rental or lending, import and export, as well as the offer for sale or rental of any originals and copies of the work".

In 2009, a *Public Libraries Act* was adopted. The law regulates the conditions which public libraries need to meet, their financing, their governance and interaction in a national network. Unified standards for the work of the libraries and for the services they provide are introduced. The law envisages the creation of a National Library Council at the Ministry of Culture, which will prepare strategies for the development of library activities, measures for the preservation of the funds and for citizen access to cultural heritage.

The law envisages sanctions for those who lose, damage or destroy documents from the library fund and for officials who fail to secure conditions for their preservation. The envisaged fines range between BGN 500 and 2 000 (EUR 250 and 1 000).

5.3.5 Architecture and spatial planning

Matters related to the preservation of the architectural heritage are addressed in the *Law for Organisation of the Territory* and the *Law of Cultural Monuments and Museums*. According to expert opinion, there are some inconsistencies between the provisions in these two laws. The *Law of Cultural Monuments and Museums* indicates which state bodies are authorised to implement the management and supervision, investigation and protection of cultural monuments. However, the division between their competences causes some problems in practice, for example, one immovable cultural monument comprises of great number of movable ones, which may be under the responsibility of a different administrative body. In the majority of cases, the main problems are linked to insufficient funding. However, the law does not envisage any stimuli, or relief for the private owners of immovable cultural monuments. At the same time, it imposes upon them the duty of maintaining the monument in good condition, assuring access to it and a number of other responsibilities. Directly connected with the issue about funding is also the question about ownership of different cultural monuments. State property receives the majority, while little is left for others. At the same time, there is a lack of specialised state bodies based in the regions, which impedes badly needed site management. This creates some problems towards the decentralisation of cultural heritage management and does not allow for effective usage and potential of local authorities.

5.3.6 Film, video and photography

The main change in the film sector over the past ten years concerns the model of public financing. Funds are now granted to individual film projects, and not to production structures. This provides more equal chances for emerging independent producers who have to compete with the previously monolithic production studios. The main objective is to develop a film industry that is capable of gaining its own share of the domestic market, to gradually meet all-European criteria and to integrate into the European structures and markets for audio-visual products.

The *Film Industry Act* (2003) regulates the distribution, promotion and exhibition of films throughout the Republic of Bulgaria and defines state support for the film industry, thus creating conditions for its development.

State policy priorities fixed in the *Film Industry Act* (2003) are:

- the right of the public to have access to various forms of film creativity;
- protection of the rights and interests of spectators;
- support for aspiring talents and young creators;
- promotion of Bulgarian cinema both throughout the country and abroad; and
- setting satisfactory conditions for the filming of foreign productions within the country.

The *National Film Centre* is an Executive Agency being established as an administrative unit of the Minister of Culture. It is a legal body which is funded by the state budget and revenues collected from its own activities. The Agency:

- supports the creation, distribution and exhibition of Bulgarian films in the country and abroad;
- drafts bills in the field of film;
- maintains a register, as provided for under the *Film Industry Act*; and
- co-operates with legal persons on a non-profit-making basis, with the professional associations of filmmakers and with the associations collectively administering copyrights in the field of film industry in Bulgaria.

Consultative and expert bodies are being established for the Agency as follows:

- National Film Council: responsible for drawing up and proposing a national programme for the development of the film industry to the Minister of Culture. The NFC proposes the amount of state support required for implementing the national film policy and proposes an annual quota for the production of first-time Bulgarian films;
- National Creative Committee: comprised of 9 members, who consider and select film projects to receive state support;
- National Film Rating Committee: makes proposals to the Executive Director of the Agency on individual ratings for each of the films to be distributed and / or exhibited within Bulgaria;
- National Technical Committee: evaluates the technical quality of the completed films that were granted state support under the *Film Industry Act*; and
- Financial Committee: makes proposals to the Executive Director of the Agency on the amount of state support for each of the projects that have been selected by the National Creative Committee based on expert evaluation.

The *State Budget Act* provides an annual subsidy to the Agency, the yearly amount of which should not be less than the total of the average budget for the previous year, including: 5 feature films, 10 full-length documentaries and 120 minutes animation, as well as membership fees to international organisations, funds and programmes, and funds to maintain the Agency.

The *State Budget Act* also stipulates that financial support for the production of Bulgarian films must not be less than 30% of the average budget from the previous year for different types of films and must not exceed 80% of the budget for new projects.

Financial support for participation in European co-productions can be given up to a maximum of 10% of the production costs, in cases when foreign co-producers have ensured financing for the entire film.

The National Film Council proposes a quota each year to support new Bulgarian films, amounting to no more than 10 percent of the total support for film production.

The Act provides detailed conditions on the state support given to the exhibition and distribution of Bulgarian films and films which have been co-produced with other European countries, or countries with which the Republic of Bulgaria has signed agreements.

The Act also regulates the licensing of film producers and cinemas.

5.3.7 Mass media

The *Radio and Television Act* sets the following programming quotas: at least 50% of the total annual programme time for European and Bulgarian programming, excluding newscasts, sports shows, game shows on radio and TV, commercials and the radio and TV market, when that is practically possible. Bulgarian National Television must allocate at least 10% of the National Budget subsidies and Radio and Television Fund subsidies for the production of Bulgarian TV films.

Blank tape levies are regulated by *Article 26* of the *Copyright and Neighbouring Rights Act*. According to *Article 26 (1)*, "any author of a work recorded on audio- or video-recording media, any performer [...], as well as any producer of any such phonogram's, shall have the right to a compensatory royalty..." Paragraphs 2, 3 and 4 identify the payers, recipients and rates of royalties due under Paragraph 1.

In 2007 the National Assembly adopted an *Electronic Communications Act*, which regulates the field related to communications via electronic means and the interrelations among the Communications Regulation Commission (CRC) and the Council of Electronic

Media (CEM) in the area of digital radio broadcasting, as well as regulates the licensing the use of determinate individually limited resource.

In 2008, a series of actions were undertaken in regard to the harmonisation of the Directive 2007/67/EC - *Audiovisual and Media Services Directive* (AVMSD), including an administrative capacity building project in cooperation with the German authorities (see chapter 4.2.3). A large public consultation process was launched to contribute to the amendment of existing legislation.

At the end of 2009, the *Act to Amend the Radio and Television Act* was adopted. This Act contributed to the development of the legislative system and sets the following aims:

Promotion and adoption of the principles and norms of Directive 2007/65/EO (Audiovisual Media Services Directive) of the European Parliament and of the Council dated 11 December 2007 for Amendment of Directive 89/552/EIO.

The rights for broadcasting aim to establish a balance between the rights of TV providers to hold the exclusive rights on TV broadcasting of events of considerable public interest and encouragement of pluralism by means of a variety of productions and schedules in the programme scheme of the overall EU.

Regarding the legislative principal framework, the principle regarding the country of origin has been inaugurated in the *Radio and Television Act* and acts in relevance to the accomplishment of transmitting linear TV broadcasts.

Quotas – for productions of European origin, whenever possible, the audiovisual media services on demand should stimulate the production and the distribution of European works, thus contributing to the improvement of cultural diversity.

Commercial messages - The rules stipulating the commercial messages and regarding the commercial interactions have been carefully stated.

With the transition and final clauses of this Act, the *Public Broadcasting Law* has been repealed.

5.3.8 Other areas of culture specific legislation

Information is currently not available.

6. Financing of culture

6.1 Short overview

The analysis of the funding in the cultural sector within the framework of the economic development and the financial status quo of the country for the last twenty years indicates several stages and some constant trends in public expenditure for culture.

The economic situation of the country and the scope and amount of the national budget have a considerable impact on the budget allocated to the cultural sector.

During the last 20 years, three definite stages can be evaluated in accordance with the approximate share of the budget allocated for culture by comparison with GDP (on the basis of the reports for the spending of the consolidated state budgets).

The first stage is from 1990 to 1992 and is characterised by a high level of funding for culture but the trend shows a decline – from 1.09% at the beginning of the period to 0.8-0.9% of GDP at the end.

The second stage (from 1993-1997) is related to the grave crisis in the economy - financial and economic crisis and hyperinflation in the period 1996-1997. During this stage, the active servicing of foreign debt started, as Bulgaria was obliged to do as a result of the 1994 negotiations with the London Club and the signing of the so-called *Brady Agreement*. The servicing of the interest of the debt by means of the state budget increased tension concerning the distribution of the budget. Culture had to operate on some mere "leftovers" of the budget. In 1996-1997, the budget for culture hit a low of 0.43% of GDP. The 1990s was a time of considerable shrinking of cultural activities, some diminishing severely. Some cultural institutions were closed down, while others struggled to survive - a typical example is the cinema industry.

The third stage is from 1998 – 2008: this period is characterised by slow recovery of the economy and a steady rise, especially from 2000 onwards (more than 6%), of the level of GDP. Its levels reached the stage typical for GDP in the beginning of the transitional period in 1998. At the beginning of this period, the share of culture expenditure as a part of GDP grew considerably – from 0.44% in 1996 up to 0.78% in 1999, an increase of 73 %. However, during later years (from 2000-2008), this share remained stable and amounted to approximately 0.7%. In 2008 the rate was 0.724 %. In seven of the nine years of this period researched, the Bulgarian fiscal balance is positive, i.e. the year ended with a fiscal surplus, which during the last two years exceeded 3% of GDP. Part of this surplus was allocated to the fiscal reserve and some was directed towards the public sector, including culture. Unfortunately, inflation swallowed much of the nominal increase in public spending for culture.

During the last two years (2009-2010), there is has been a relative drop in public expenditure for culture due to the exacerbating economic crisis, the negative growth of GDP, and the drop in overall public expenditure. Public expenditure for culture in 2008 (the year when the highest amount of money was allocated to culture for the last 20 years on) was 460.8 million but this diminished in 2009 to 440.5 million BGN. The estimated budget for 2010 is 358.2 million BGN. The draft budget for 2011 shows an increase from 2010 to 368.1 million BGN. The budget of the Ministry of Culture amounted to 138 million BGN in 2008; 120 million BGN in 2009, and 92 million BGN in 2010. In the draft budget proposal for 2011, the amount provided amounts to 94 million BGN, a slight rise from the previous year.

The expenditure of households for cultural goods and services are being calculated by the national statistics under the grouping of "Leisure time, cultural recreation and education"

and cannot be separated. In the beginning of 2004, the National Statistical Institute carried out a study of household budgets in 2003. The results which are related to culture are given in the table below:

Table 8: Household expenditure for leisure time, cultural recreation and education, in BGN, 1999-2009

	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009
Average per household	119	124	124	141	162	174	193	210	259	298	318
Average per person	43	45	46	53	62	68	76	84	103	120	129
Structure - % of all expenditures	3.7	3.6	3.5	3.6	3.9	3.8	3.9	3.8	3.8	3.8	4.0

Source: National Statistical Institute, 2009.

An example of positive change and of "good practice" in cultural policy is the "Culture" Programme set up by Sofia City municipality. The Programme will support projects that will be selected by public tender with clearly stated priorities, criteria and evaluation mechanisms. This is a sign of significant change in the municipal authorities' attitude towards the financing of culture because it opens up the possibility for support not only of traditional cultural institutions (as at present), but also for authors and groups which do not belong to these organisations. The non-government sector in the cultural sphere, which is more flexible and creative, should at last get the chance to develop its potential more adequately. Before the start of the programme, the nongovernmental cultural institutions did not have any source of public funding. Therefore, the cultural sector regards this initiative as a serious investment, despite the modest annual budget of BGN 1 000 000 allocated to the programme for 2005 and 2006.

6.2 Public cultural expenditure

6.2.1 Aggregated indicators

The figures in the table below are calculated on the basis of annual NSI data, on the size of the population based on births and deaths, and data from the last census conducted in March 2001. The basic reason for the rise of the cultural expenditure per capita is caused by the significant the rise of GDP – more than twice between 2002 and 2008. For 2009, the level of cultural expenditure per capita is on a level with 2007, mostly because of the decrease in the GDP and budget restrictions of public expenditure.

Indicator 1: Public cultural expenditure, all levels of government, per capita in 2009 was 57.14 BGN or 29.30 EUR.

Indicator 2: This corresponds to 0.64% of the GDP.

Indicator 3: The share of the total public expenditure in 2009 was 1.72%.

Table 9: Public cultural expenditure per capita in BGN and in EUR, 1999-2009

Year	Expenditure per capita in EUR	Expenditure per capita in BGN	Exchange rate of the BGN against the EUR	% of GDP	GDP per capita in BGN	% of total public expenditures
1999	14.55	22.33	1.95	0.8	n.a	3.77
2000	15.90	31.00	1.95	0.6	n.a	1.66
2001	18.76	36.58	1.95	0.7	n.a	1.62
2002	14.08	27.46	1.95	0.75	4 087	1.56
2003	14.68	28.63	1.95	0.66	4 367	1.77
2004	13.85	27.01	1.95	0.67	4 989	1.69
2005	17.66	34.44	1.95	0.74	5 529	1.72
2006	22.03	42.95	1.95	0.64	6 411	1.75
2007	29.38	57.29	1.95	0.70	7 379	1.73
2008	33.39	65.12	1.95	0.72	8 753	1.82
2009	29.30	57.14	1.95	0.64	9 061	1.72

Source: NSI, Bulgarian National Bank (<http://www.BNB.bg>), 1999-2009.

6.2.2 Public cultural expenditure broken down by level of government

Table 10: Public cultural expenditure: by level of government, in BGN, 2009 (budget figures)

Level of government	Total expenditure in BGN	Total expenditure in EUR	% share of total
State (federal)	120 895.8	61 997.8	39.8 %
Regional (provincial, Länder)	n.a.	n.a.	n.a.
Local (municipal)	183 128.7	93 912.1	60.2 %
Total	304 024.5	155 909.9	100.0%

Source: Ministry of Finance, *National Budget Act*; Ministry of Culture, Finance Department, 2009.

Note: Figures presented in Table 10 include all expenditure of the Ministry of Culture (subsidy from the state budget plus income from own resources). On the local level expenditures are allocated to the municipalities.

Table 11: Public cultural expenditure: by level of government, in '000 BGN, in %, 1998-2009 (budget figures)

Level of government	Central	Regional	Municipal /local	Extra budgetary allocation	Total
1998	40 461 28.29%	7.2 0.007%	49 935 45.33%	29 051.3 26.38%	110 166 100%
1999	42 679 39.66%	n.a.	58 041 53.94%	6 891.1 6.40%	107 611 100%
2000	49 704 49.94%	n.a.	49 375 49.60%	449.3 0.46%	99 529 100%
2001	49 812 48.91%	n.a.	51 274 50.35%	754.4 0.63%	101 841 100%
2002	53 771 46.53%	n.a.	60 122 52.04%	1 670.6 1.43%	115 564 100%
2003	64 936 44.98%	n.a.	77 122 53.44%	2 275.8 1.58%	144 334 100%
2004	72 855 44.59%	n.a.	88 224 54.01%	2 275.8 1.40%	163 356 100%
2005	89 989 45.67%	n.a.	104 800 53.19%	2 247.3 1.14%	197 036 100%
2006	92 337 42.11%	n.a.	125 286 57.14%	1 633.2 0.75%	219 256 100%
2007	115 053 40.23%	n.a.	166 128 58.10%	4 782.5 1.67%	285 964 100%
2008	138 480 42.28%	n.a.	187 476 57.25%	1 465.1 0.47%	327 422 100%
2009	120 895 39.80%	n.a.	183 128 60.20%	n.a.	304 024 100%

Source: Ministry of Finance, *National Budget Act* (adopted on an annual basis), 1998-2009.

As indicated in the Table above, the stable progress of decentralisation as a lasting trend occurs after 1998. In 2009, the proportion distributed between central and local level budgets was 39.80% at central level and 60.2% at municipal level. This is evidence of efforts by the executive power to implement real decentralisation in the cultural financing system after the stabilisation of the Bulgarian economy from 1997, when the Currency Board was implemented as an instrument for fiscal and economic stability. Although funding is nominally increasing, it still remains at a constant percent of GDP. After 1999, expenditure for culture per capita remained relatively stable.

Some of the local authorities started implementing local support schemes for cultural projects. In 2007 the Sofia City Hall attributed for the first time a grants programme for culture by attributing an amount exceeding the subsidy by the Ministry of Culture granted through the National Culture Fund for the year 2007.

6.2.3 Sector breakdown

Table 12: Direct state cultural expenditure and transfers (central level)*: by sector, 2009, in 1000 of BGN

Field / Domain / Sub-domain	TOTAL		of which: Direct expenditure** (of government or its agencies)	of which: Transfers**	
	in 1000 BGN	in %		to other levels of government	to NGOs, companies, individuals
I. Cultural Heritage	19 543.7	6.42	19 543.7		
<i>Historical Monuments</i>	8 672.0	2.85	8 672.0		
<i>Museums</i>	7 486.7	2.46	7 486.7		
<i>Archives</i>					
<i>Libraries</i>	3 385.0	1.11	3 385.0		
<i>Intangible Heritage/Folk culture</i>					
II. Visual Arts					
<i>Fine Arts</i>					
<i>Photography</i>					
<i>Architecture</i>					
<i>Design / Applied Arts</i>					
III. Performing Arts	58 502.8	19.24	58 502.8		
<i>Music</i>	28 538.4	9.39	28 538.4		
<i>Theatre, Music Theatre, Dance</i>	29 934.4	9.85	29 934.4		
<i>Multidisciplinary</i>					
IV. Books and Press					
<i>Books</i>					
<i>Press</i>					
V. Audiovisual and Multimedia	12 615.9	4.15	12 615,9		
<i>Cinema</i>	12 615.9	4.15	12 615,9		
<i>Television</i>					
<i>Sound recordings</i>					
<i>Radio</i>					
<i>Multimedia</i>					
VI. Interdisciplinary	213 392.4	70.19	30 263.7	183 128.7	
<i>Socio-culture</i>					
<i>Cultural Relations Abroad</i>	4 633.8	1.53	4 633.8		
<i>Administration</i>	4 055.9	1.3	4 055.9		
<i>Cultural Education</i>	20 147.7	6.71	20 147.7		
	257.4		257.4		
VII. Not covered by domain I-VI	1 138.9	0.37	1 138.9		
TOTAL	304 024.5	100	120 895.8*	183 128.7	

Source: Ministry of Finance, *National Budget Act 2009*.

* This figure includes 94 812.7 BGN budget subsidy, plus 21 122.7 BGN from the revenue of the Ministry of Culture, 4 775.4 received transfers and 185.0 other revenue.

** The amount is a subsidy allocated by the state budget to municipalities for support of municipal cultural institutes and the *chitalishta* (community cultural houses).

6.3 Trends and indicators for private cultural financing

Information is currently not available.

7. Public institutions in cultural infrastructure

7.1 Cultural infrastructure: tendencies & strategies

As a result of the dominance of the state, public cultural institutions have retained their leading role and main responsibility for the development of culture in Bulgaria for years. At the same time, by steadily cutting annual public spending on culture, the state gradually relinquished its former "total" responsibility for culture, thus jeopardising the very survival of some cultural institutions. In the past few years, the state has given priority to the re-allocation of public responsibilities to the local level, however, without changing the status of public cultural institutions.

Given the absence of a specific statutory framework and clear agenda of cultural reform, private enterprise aimed at divestment and establishment of non-governmental for-profit (and partly non-profit) organisations has been haphazard and confined to certain spheres of culture only, foremost the media and cultural industries, where a free market model of cultural products and services was partly established.

As regards the NGO sector, support for culture came foremost from outside sources or partners – mainly from the Open Society Foundation and various European Union programmes (Culture, Media, PHARE etc.) , as well as donations from numerous foreign funds and foundations, as well as from expatriate Bulgarians.

Today there are new actors in cultural policies who have diversified the notion of who is responsible for the development of contemporary Bulgarian culture and who are changing the hierarchy of public responsibilities in this area.

7.2 Basic data about selected public institutions in the cultural sector

Table 13: Cultural institutions financed by public authorities, by domain

Domain	Cultural institutions (subdomains)	Number (2009)	Trend (++ to --)
Cultural heritage	Cultural heritage sites (recognised)	39 037	39 037 (2008)
	Museums (organisations)	231	222 (2008)
	Archives (of public authorities)	-	-
Visual arts	Public art galleries / exhibition halls	39	40 (2008)
	Art academies (or universities)	1	1 (2008)
Performing arts	Symphonic orchestras	4	4 (2008)
	Music schools	10	10 (2008)
	Music / theatre academies (or universities)	3	3 (2008)
	Dramatic theatre	50	46 (2008)
	Music theatres, opera houses	9	10 (2008)
	Dance and ballet companies	46	47 (2008)
Books and Libraries	Libraries	47	47 (2008)
Audiovisual	Broadcasting organisations	113	119 (2008)
Interdisciplinary	Socio-cultural centres / cultural houses	3 443	2 895 (2007)
Other (please explain)			

Source: National Statistical Institute, 2007, 2008, 2009; Ministry of Culture, 2007, 2008, 2009.

7.3 Status and partnerships of public cultural institutions

The national strategy towards decentralisation is vested in the *Protection and Development of Culture Act*, which has changed the status of cultural institutions in Bulgaria. The Act classifies cultural institutions as "state institutions of national importance" (financed wholly and with priority by the Ministry of Culture budget); "state institutions" (financed by the Ministry of Culture and municipalities); "departmental institutions" (financed wholly or partly by the respective department, when they are institutions of a government department); "municipal institutions" (financed by the municipal budget); "regional cultural institutions" (financed by the respective municipality on whose territory they are located, by municipal contributions and supplementary funds determined on an annual basis by the *National Budget Act*).

Cultural NGOs come in many varieties and may call themselves alliances, societies, associations, foundations, funds, unions, committees, centres, festivals, academies, *Chitalishte*, trustees, independent theatres, federations, institutes, etc. Depending on their function, they are classified mainly as operational and community NGOs. A new *Not-for-Profit Legal Entities Act*, regulating their incorporation and activities, was adopted in 2000.

Today the state's main partners in cultural policy implementation are the municipal departments of culture and the commissions on culture at the municipal councils (the local parliaments). The latter have their own, local cultural calendar; approve and follow their own cultural budgets; support municipal cultural institutions and contribute to the financing of state cultural institutions, as agreed with the Ministry of Culture.

There are many forms of co-operation with NGOs: recruitment of NGO activists and experts to the standing and interim commissions of municipal councils; inviting NGO representatives to share their views on issues of regional and local relevance; assigning specific tasks to NGOs and providing the necessary resources; organising joint events with joint activities and responsibilities, etc.

The Ministry of Culture promotes partnerships between the governmental and non-governmental sectors. Joint financing, activities and projects between the Ministry and NGOs, as well as sponsorship by for-profit NGOs, have become a common practice in many spheres.

A trilateral agreement on partnership in the formulation, updating, and implementation of the national cultural policy was concluded in the beginning of 2002 between the National Assembly's Committee on Culture, the Ministry of Culture and the National Civic Forum of Culture (an association of cultural NGOs).

The interest and desire of private businesses to support the development of culture and arts in Bulgaria is starting to gain speed. According to research carried out in 2000 by the Soros Arts Centre, "Business support for culture and art in Bulgaria", among 100 Bulgarian and foreign companies active in the Bulgarian marketplace, the majority of them (65%) have been providing support in the most wide meaning of organisation and / or events related to arts and culture. The most active are banks and financial institutions, service companies – communications, airlines, etc., distributors of foreign products, followed by industrial companies. Companies are most interested in providing sponsorship to:

- music - a considerable part of the support goes to popular forms;
- literature - supporting publications of particular books; and
- theatre – partnerships with mainly large, powerful companies.

To the list should be added festivals, which attract the interest of a comparatively larger audience as well as number of sponsors. Attention should also be paid to the attitude of many companies which prefer to provide funding for "saving" something of particular

national value and / or significant forms of art, events or cultural-historical heritage. The Soros study shows that, in Bulgaria, sponsorship is seldom part of the integrated marketing strategy of the majority of companies. Funds for sponsorship, advertising and donations are allocated from the total budget and a unified approach is applied to them. The perfect scenario would be the establishment of long-term partnerships (as in the case of support for the "Sofia Film Fest" from a bank). Support for such projects is more common as they are apart from the public and market interests.

8. Promoting creativity and participation

8.1 Support to artists and other creative workers

8.1.1 Overview of strategies, programmes and direct or indirect forms of support

Information is currently not available.

8.1.2 Special artists' funds

The National Culture Fund (NCF) was established by the *Protection and Development of Culture Act* and began operating in November 2000. Its main goal is to support the development of culture in accordance with national cultural policies outlined in the state programmes for the corresponding period and spelled out in the *Protection and Development of Culture Act*.

The governing body of the NCF is a Management Board whose chairman is the Minister of Culture. Members of the Board are distinguished cultural figures, representatives of unions of artists and a representative from each of the municipalities, the Ministry of Culture and the Ministry of Finance.

Funding for creative projects is allocated on the basis of open tenders / competitions which are prepared and approved by the Management Board. Priority areas for support are formulated at the beginning of each year. All cultural organisations can participate in these competitions, including non-profit organisations and individuals. The applicants submit their documentation according to a specific application procedure. The applications are examined and evaluated by commissions of experts from different sectors. The Management Board discusses the decisions made by the commissions of experts and reaches a final decision for funding winning projects. The competition results are announced on the website of the Euro-Bulgarian Cultural Centre: <http://www.eubcc.bg>, and the winners are informed by personal letters.

The new priorities of NCF foresee its development as an independent organisation, which takes part in the formulation of Bulgarian cultural policy. In order to achieve this goal, the NCF has outlined the following activities which it plans to undertake:

- formation of an environment and preparation of a normative order for the creation of a national cultural strategy. This includes efforts to implement mechanisms and procedures outlined in the *Protection and Development of Culture Act*, aimed at widening its scope of activities and securing the economic and institutional structure of the Fund;
- participation of NCF in projects, informational and expert programmes of analysis of the Cultural Department;
- participation in the programmes of the European Union in order to ensure the financial support required to realise reforms in the area of culture; and
- elaborate mechanisms to attract additional resources from donations and from partnerships with other institutions.

In 2003, a programme for international cultural exchange and mobility was launched. Within this programme, the NCF distributes yearly around 43 000 BGN (22 000 EUR), dedicated to travel expenses of artists and managers on a competition basis.

Since 2003, the NCF attempts at increasing its resources and activities through new partnerships with different types of organisations. The NCF, together with the Soros Centre for Cultural Policies and the Swiss Cultural Programme in Bulgaria organised and held a

joint competition to support new projects proposed by the young and youngest generation artists in the whole spectrum of contemporary arts, including training. The goal of the competition was to encourage the development of new trends in the field of contemporary art and culture, to stimulate the production of a variety of cultural products, and to contribute to their "popularisation" and international exchange. The Fund extended its activities over the next years and in achieved in 2007 the highest amount of funds raised for additional support activities, research and surveys, international collaboration and networking etc. Comparing to the year 2006, its total budget for activities doubled.

In 2009, the National Culture Fund budget was 1 228 491 BGN – from state subsidies, endowments etc. and was used for supporting different projects within NFC directions of priority as follows:

Table 14: State subsidy and endowments used for supporting different projects within NFC, 2009

Cultural Contacts Programme "Mobility"	183 118 BGN
"Critique Literature" Programme	91 240 BGN
"Scholarships" Programme	22 500 BGN
"Authentic Folklore" Programme	38 996 BGN
"Debuts" Programme	50 000 BGN
"Translations" Programme"	29 990 BGN
"Short-length films" Programme	54 037 BGN
Other	84 890 BGN
Donations for fixed purposes	572 800 BGN
Information and strategic initiatives of NFC	35 000 BGN
Total for projects	554 771 BGN
Administrative costs	100 920 BGN
TOTAL	1 228 491 BGN

Source: National Culture Fund, 2009.

The State Prize "Paisii Hilendarski" was established by *Article 19 of Protection and Development of Culture Act*. Since 2000, it has been awarded on a yearly basis to one eminent Bulgarian artist (author or performer) whose work is of importance, or related to Bulgarian history and tradition. The Prize is given by the Prime Minister based on proposals put forward by the Minister of Culture (who in turn receives proposals from all state authorities and non-government cultural organisations).

Since 2003, the Ministry of Culture awards the yearly prize "Golden Age" in honour of the 24th May – a Day of Bulgarian Education and Culture and Slavic writing. The Prize – honorary decoration and a sum of 3 000 BGN – is given by the Minister of Culture for contributions to the development and popularisation of Bulgarian culture. In 2003, the Prize was awarded to 30 Bulgarian artists from all areas of culture. They are nominated by the artists unions and national art centres.

Indirect state support for artists and creativity is provided via various laws with provisions recognising the specificity of creative work: employment relations, social protection in case of unemployment, income tax, donations for cultural activities, social insurance, etc. Notably, all those laws are currently being revised for the purpose of harmonisation with the *acquis communautaire*.

8.1.3 Grants, awards, scholarships

The important positive role of NGOs in the transition period has become obvious in the past five years. Recent data shows that there has been an increase of third sector support for cultural projects.

Foundations offer three main forms of support to artists including:

- talent scouting and arranging exhibitions, shows, competitions and other forums for young hopefuls;
- creation and improvement of working and training conditions (facilities, workshops, courses etc.); and
- grants for education or special training abroad.

The Open Society Institute, Future for Bulgaria Foundation, Ss Cyril and Methodius Foundation, the 13 Centuries Bulgaria Fund, and since 2000, the National Culture Fund, together with the EU Phare Programme, granted a total of more than USD 13.6 million for cultural projects between 1996-2004.

The American Foundation in Bulgaria (established in 2004) supports and promotes excellence in Education, Natural Sciences, Arts, Culture, and the Humanities. Its "Arts" programme supports projects of young film makers and visual artists, as well as cultural heritage.

Table 15: NGO contributions to culture 1996-2005 (in USD)

Organisation	1996-1998	1999-2001	2002-2004	2005	Total
Open Society					
<i>Culture</i>	-	1 982 129	646 563	-	
<i>Media</i>	-	666 111	305 000	-	
<i>Libraries</i>	-	625 468	-	-	
<i>Women's Programme</i>	-	-	224 000	-	
<i>Roma Programme</i>	-	-	398 000	-	
Total	4 850 322	3 073 708	1 867 773	-	9 791 803
<i>-of which Soros</i>	<i>-2 412 628</i>	<i>-1 311 157</i>	<i>-194 210</i>	-	<i>(-3 917 995)</i>
<i>Centre for the Arts</i>					
Future for Bulgaria	427 530	-	-	-	427 530
Phare Programme	1 605 000	-	-	-	1 605 000
13 Centuries Bulgaria	49 636	-	-	-	49 636
National Culture Fund		236 695	1 457 311	-	1 694 006
Total	6 932 488	3 310 403	3 325 084	-	13 567 975
Swiss Cultural Programme in Bulgaria (Pro Helvetia)		100 000 CHF	300 000 CHF	530 000 CHF	930 000 CHF

Obviously, the major sponsor of culture 1996-2004 was the Open Society Foundation. At the same time the Foundation, through its Soros Centre for the Arts, developed specialised programmes (on visual arts, theatre, music, literature, cultural heritage), as well as a comprehensive database through which it provides consulting services to Bulgarian and foreign artists and experts.

According to information provided by the non-governmental organisation "Bulgarian Donor's Forum" (established in 2003), various donors provided support for projects in the cultural area in the amount of 300 000 BGN for the year 2004. These include the Swiss Cultural Programme Pro Helvetia, the European Cultural Foundation, business companies (ING Bank, Post Bank) and charity business networks (Rotary Club). The majority of these grants were directed towards modern art, followed by support for the exploration and preservation of the cultural and historic heritage.

The number of companies that donate to charity is low, but is growing – from 4% in 2003 to 6% in 2005. A research on the "Bulgarian Donor's Forum" indicates that 60% of the donations are from international institutions and foundations from USA, Germany, Japan,

European Union and about 20% from Bulgarian private companies. Bulgaria receives about 20 million EUR from foreign donor's capital annually. More recently, there is a noticed reduction of international involvement and an increase in funding coming from the Bulgarian state budget.

The ratio of state subsidies delivered through the state budget (741 326 254 USD) to funds provided by the third sector (13 567 975 USD) for support to cultural projects between 1996 and 2004 is approximately 50:1, i.e. 2% of all funds invested in cultural projects have been granted by NGOs. This ratio is common to most European countries with well developed legislation, established traditions, and a strong business community, where the volume of funds obtained through sponsorship is between 1 and 6%.

In 2007 a culture support programme was launched by the Sofia City Hall. At its first session in the second half of 2007 it awarded 20 projects in 4 categories with an amount of 460 943 BGN (235 680 EUR).

8.1.4 Support to professional artists associations or unions

Professional associations are currently lobbying the Parliament for favourable social and labour legislation for their respective professions, as well as for passage of specific legislation facilitating the emergence of a market for works of art.

Artists association maintain social funds offering members lump-sum aid or monthly supplements to recipients of pensions below the poverty threshold. Members of professional associations are entitled to discounts on goods and services from association-owned shops, enterprises or recreation facilities.

Some associations negotiate threshold rates of payment for certain professions with potential employers. Only a few associations have a special fund for creative support which pays part of the cost of creative activity and handles marketing.

8.2 Cultural consumption and participation

8.2.1 Trends and figures

A sociological survey on "Public Opinion on Cultural Life, the Status of Artists and Cultural Reform" conducted in 1997 found that an insignificant proportion of Bulgaria's population (from 0.3% to 6% depending on the particular art form) participate in the traditional forms of cultural life several times a month. If we add the proportion of those who attend an art event once every few months, we will get a relatively stable group of about 10% to 15% of the population with comparatively active rates of participation in cultural life. Those who never go to the cinema, theatre, opera, concert or art exhibition comprise between 70% and 88% (depending on the particular art form) of the population. The majority (56% of the population) own 100 to 500 books, 6% to 7% are active book collectors, and 74% could not quote the name of the author or title of the last book they bought.

During the last 10 years, the number of young readers in Bulgaria increased by 15%, according to analysis of reading habits carried out in November 2004 by the sociological agency "ASSA-M" and commissioned by the Association "Bulgarian Books" and the National Book Centre under the Ministry of Culture. This study also indicated that 41% of the public do not read and had not purchased a book in the previous three months. Of the reading public, only 41% purchased books from bookshops and the remainder had received their books from friends.

In February 2005 the National Centre for Research on Public Opinion carried out a study on "Cultural attitudes and consumption of cultural products in Bulgaria". The study is representative at national level and it was carried out by the method of semi-standardised interviews. This is the first integral analysis for 15 years which is devoted to national cultural preferences and values, to the frequency, motivation and restraints in the demand for cultural products and services, as well as the role of education in this process. The study demonstrated that the main national leisure pursuit is watching TV – 57.4% of those interviewed. The next preferences are book reading (8%), listening to music (6%), and in this respect young people under 30 years of age are the leading group. Only 1.4% of the population visits the theatre, movies, opera, ballet, or exhibitions on a regular basis.

At the same time, 10.4% expressed an interest in visiting the theatre, concerts, opera, ballet and exhibitions – i.e. the difference between the real and the potential audience is 1:10. The main reasons given by interviewees for not pursuing leisure activities of personal interest to them were financial restrictions – 42%, lack of free time – 16%, and tiredness at the end of the day – 14%. However, when interviewees were asked for the reasons for not attending cultural events, the financial restraints are rated only in third place (14%) i.e. the price of the tickets is not the most important barrier. The reluctance to visit arts events is formed at an earlier stage and is defined by arguments such as "people from my social environment don't visit these places" – 32%, followed by "I feel unprepared for this type of cultural entertainment" – 17%. Therefore, the leading factor in low participation rates is more related to socio-cultural factors, such as family, friends, and the environment.

The role of education at a young age is a determining factor for development of the future consumer-connoisseur. When analysing the data from this study, the researcher Biljana Tomova draws the following conclusion: "The observed reduction in demand for cultural products and services over a period longer than a decade and the more and more restricted access of households to various forms of cultural entertainment is nowadays moving on to a completely new stage – one generation is lost for Bulgarian culture."

There are no surveys monitoring the participation of national minority groups or immigrant groups in cultural life.

Cultural participation in its traditional forms is obviously declining. There are two main reasons for this: economic hardship and a massive swing towards newer and more individualised forms of dissemination of culture: TV, video, cable, satellite. This distinct trend is associated with substantial changes not only in the frequency, but also in the forms, standards, and criteria of cultural participation.

In 2008, the National Statistical Institute carried out empirical research on "Participation of the population aged 25 - 64 in cultural activities and events" with EUROSTAT methodology. The results were published in 2009 and can be viewed in the tables below.

The empirical research encompasses frequenting of live performances, screenings, cultural landmarks, taking pictures, production of film and video recordings, creation of black and white drawings, sculptures and printing, composing poems, prose and short stories, taking part in creation of theater plays, number of book read and number of book owned by a single household, number of newspapers read, attending amateur companies, practicing different hobbies, membership in associations, specific clubs.

The analysis finds out that of all cultural activities that were monitored reading newspapers is the predominant activity for 89% of the respondents, as 44.7% of them practice is daily or in two days time. Reading books is the second cultural activity most preferred for 52% of the Bulgarian respondents, as more than the half of them have read up to 6 books lifetime. 39.9% of the respondents prefer to attend to live performances, as the greatest number of visits amount to 3 visits per year. Next come visits to cultural landmarks chosen

by 29.7% of the respondents, followed by attending cinema screenings - 19.1% and taking pictures, production of film and video recordings. The cultural activities which are most popular with the population are the participations in public performances – 3.5%, creation of black and white drawings, sculptures and printing – 3.1%, composing poems, prose and short stories - 1.1%. Briefly – all these activities that require personal commitment. The finding is that the respondents prefer to be consumers of cultural activities but not to be their authors even when the point is the amateur art.

Table 16: Attendance at live performances, by age, gender, education, labour status and residence, 2007

		Total	1-3 times in the last 12 months		4-6 times in the last 12 months		7-12 times in the last 12 months		More than 12 times in the last 12 months		No visits in the last 12 months	
		Number	Number	%	Number	%	Number	%	Number	%	Number	%
Sex	Total	4 295 030	1 195 052	27.8	337 263	7.9	109 261	2.5	70 001	1.6	2 583 453	60.1
	Male	2 120 002	552 873	26.1	121 127	5.7	42 212	2.0	22 283	1.1	1 381 507	65.2
	Female	2 175 027	642 178	29.5	216 136	9.9	67 049	3.1	47 718	2.2	1 201 946	55.3
Age	25-34	1 141 616	366 515	32.1	120 501	10.6	39 886	3.5	23 247	2.0	591 466	51.8
	35-54	2 127 408	594 599	27.9	153 512	7.2	51 209	2.4	31 099	1.5	1 296 990	61.0
	55-64	1 026 006	233 938	22.8	63 250	6.2	18 166	1.8	15 655	1.5	694 997	67.7
Educational attainment	Basic education or below	1 039 266	177 358	17.1	12 963	1.2	3 244	0.3	1 610	0.2	844 090	81.2
	Upper secondary education	2 284 298	636 681	27.9	158 142	6.9	41 150	1.8	23 655	1.0	1 424 670	62.4
	Tertiary education	971 466	381 013	39.2	166 159	17.1	64 866	6.7	44 735	4.6	314 693	32.4
Labour status	Employed	2 929 552	914 209	31.2	279 354	9.5	93 978	3.2	56 894	1.9	1 585 117	54.1
	Unemployed	604 843	117 121	19.4	23 726	3.9	4 798	0.8	4 891	0.8	454 307	75.1
	Inactive	760 635	163 722	21.5	34 183	4.5	10 485	1.4	8 215	1.1	544 030	71.5
Residence	Urban	3 172 067	955 272	30.1	308 478	9.7	99 349	3.1	61 418	1.9	1 747 551	55.1
	Rural	1 122 962	239 780	21.4	28 786	2.6	9 912	0.9	8 583	0.8	835 902	74.4

¹ According to the opinion of the interviewees, not by ILO definitions, so people, who do not have a job and do not search for one are self-assessed as unemployed, not as inactive.

Table 17: Visits to the cinema, by age, gender, education, labour status and residence, 2007

		Total	1-3 times in the last 12 months		4-6 times in the last 12 months		7-12 times in the last 12 months		More than 12 times in the last 12 months		No visits in the last 12 months	
		Number	Number	%	Number	%	Number	%	Number	%	Number	%
Sex	Total	4 295 030	469 844	10.9	165 225	3.8	78 069	1.8	66 377	1.5	3 515 514	81.9
	Male	2 120 002	219 811	10.4	88 284	4.2	38 286	1.8	33 163	1.6	1 740 459	82.1
	Female	2 175 027	250 034	11.5	76 941	3.5	39 784	1.8	33 214	1.5	1 775 055	81.6
Age	25-34	1 141 616	193 414	16.9	89 313	7.8	45 476	4.0	46 569	4.1	766 844	67.2
	35-54	2 127 408	221 236	10.4	62 770	3.0	25 079	1.2	18 549	0.9	1 799 775	84.6
	55-64	1 026 006	55 195	5.4	13 142	1.3	7 515	0.7	1 258	0.1	948 895	92.5
Educational attainment	Basic education or below	1 039 266	31 638	3.0	1 508	0.1	2 551	0.2	-	-	1 003 569	96.6
	Upper secondary education	2 284 298	246 561	10.8	78 621	3.4	30 521	1.3	27 653	1.2	1 900 942	83.2

Bulgaria

		Total	1-3 times in the last 12 months		4-6 times in the last 12 months		7-12 times in the last 12 months		More than 12 times in the last 12 months		No visits in the last 12 months	
		Number	Number	%	Number	%	Number	%	Number	%	Number	%
	Tertiary education	971 466	191 645	19.7	85 097	8.8	44 998	4.6	38 723	4.0	611 003	62.9
Labour status	Employed	2 929 552	380 804	13.0	136 568	4.7	66 452	2.3	47 629	1.6	2 298 099	78.4
	Unemployed	604 843	38 069	6.3	5 646	0.9	5 378	0.9	8 146	1.3	547 605	90.5
	Inactive	760 635	50 972	6.7	23 012	3.0	6 239	0.8	10 602	1.4	669 811	88.1
Residence	Urban	3 172 067	413 714	13.0	153 726	4.8	73 815	2.3	64 534	2.0	2 466 278	77.7
	Rural	1 122 962	56 130	5.0	11 499	1.0	4 254	0.4	1 843	0.2	1 049 235	93.4

¹ According to the opinion of the interviewees, not by ILO definitions, so people, who do not have a job and do not search for one are self-assessed as unemployed, not as inactive.

Table 18: Visits to cultural sites, by age, gender, education, labour status and residence, 2007

		Total	1-3 times in the last 12 months		4-6 times in the last 12 months		7-12 times in the last 12 months		More than 12 times in the last 12 months		No visits in the last 12 months	
		Number	Number	%	Number	%	Number	%	Number	%	Number	%
Sex	Total	4 295 030	947 486	22.1	207 809	4.8	64 058	1.5	57 842	1.3	3 017 835	70.3
	Male	2 120 002	427 668	20.2	88 227	4.2	23 856	1.1	24 232	1.1	1 556 019	73.4
	Female	2 175 027	519 818	23.9	119 582	5.5	40 202	1.8	33 609	1.5	1 461 816	67.2
Age	25-34	1 141 616	282 475	24.7	67 079	5.9	19 708	1.7	20 527	1.8	751 826	65.9
	35-54	2 127 408	465 610	21.9	109 081	5.1	34 111	1.6	28 450	1.3	1 490 156	70.0
	55-64	1 026 006	199 401	19.4	31 649	3.1	10 238	1.0	8 865	0.9	775 853	75.6
Educational attainment	Basic education or below	1 039 266	75 759	7.3	2 375	0.2	-	-	2 733	0.3	958 399	92.2
	Upper secondary education	2 284 298	510 358	22.3	88 304	3.9	16 952	0.7	18 787	0.8	1 649 897	72.2
	Tertiary education	971 466	361 369	37.2	117 130	12.1	47 106	4.8	36 322	3.7	409 539	42.2
Labour status	Employed	2 929 552	736 859	25.2	176 445	6.0	54 469	1.9	50 720	1.7	1 911 059	65.2
	Unemployed	604 843	66 697	11.0	10 323	1.7	5 213	0.9	1 385	0.2	521 224	86.2
	Inactive	760 635	143 930	18.9	21 041	2.8	4 376	0.6	5 736	0.8	585 552	77.0
Residence	Urban	3 172 067	777 338	24.5	188 422	5.9	61 188	1.9	53 027	1.7	2 092 092	66.0
	Rural	1 122 962	170 149	15.2	19 387	1.7	2 869	0.3	4 814	0.4	925 743	82.4

¹ According to the opinion of the interviewees, not by ILO definitions, so people, who do not have a job and do not search for one are self-assessed as unemployed, not as inactive.

Table 19: Artists taking photographs, making movies, recording videotapes, by age, gender, education, labour status and residence, 2007

		Total	Taking photographs, making movies or recording of videotapes in the last 12 months - Yes		Taking photographs, making movies or recording in the last 12 months of videotapes - No	
		Number	Number	%	Number	%
Sex	Total	4 295 030	817 393	19.0	3 477 636	81.0
	Male	2 120 002	465 354	22.0	1 654 648	78.0

Bulgaria

		Total	Taking photographs, making movies or recording of videotapes in the last 12 months - Yes		Taking photographs, making movies or recording in the last 12 months of videotapes - No	
			Number	Number	%	Number
	Female	2 175 027	352 039	16.2	1 822 988	83.8
Age	25-34	1 141 616	345 113	30.2	796 502	69.8
	35-54	2 127 408	388 528	18.3	1 738 881	81.7
	55-64	1 026 006	83 753	8.2	942 253	91.8
Educational attainment	Basic education or below	1 039 266	38 031	3.7	1 001 234	96.3
	Upper secondary education	2 284 298	412 668	18.1	1 871 630	81.9
	Tertiary education	971 466	366 694	37.7	604 772	62.3
Labour status	Employed	2 929 552	703 341	24.0	2 226 211	76.0
	Unemployed	604 843	40 028	6.6	564 815	93.4
	Inactive	760 635	74 024	9.7	686 611	90.3
Residence	Urban	3 172 067	730 747	23.0	2 441 320	77.0
	Rural	1 122 962	86 646	7.7	1 036 316	92.3

Table 20: Visual artists - painting, drawing, sculpture or print-making aged 25-64, by age, gender, education, labour status and residence, 2007

		Total	Painting, drawing, sculpture or printing in the last 12 months - Yes		Painting, drawing, sculpture or printing in the last 12 months of videotapes - No	
			Number	Number	%	Number
Sex	Total	4 295 030	134 845	3.1	4 160 184	96.9
	Male	2 120 002	50 826	2.4	2 069 176	97.6
	Female	2 175 027	84 019	3.9	2 091 008	96.1
Age	25-34	1 141 616	59 696	5.2	1 081 919	94.8
	35-54	2 127 408	58 826	2.8	2 068 582	97.2
	55-64	1 026 006	16 322	1.6	1 009 683	98.4
Educational attainment	Basic education or below	1 039 266	2 412	0.2	1 036 854	99.8
	Upper secondary education	2 284 298	45 376	2.0	2 238 922	98.0
	Tertiary education	971 466	87 057	9.0	884 408	91.0
Labour status	Employed	2 929 552	117 821	4.0	2 811 731	96.0
	Unemployed	604 843	866	0.1	603 977	99.9
	Inactive	760 635	16 159	2.1	744 476	97.9
Residence	Urban	3 172 067	119 926	3.8	3 052 141	96.2
	Rural	1 122 962	14 919	1.3	1 108 043	98.7

Table 21: Writers of prose, poems, short stories aged 25-64, by age, gender, education, labour status and residence, 2007

		Total	Writing prose, poems, short stories in the last 12 months - Yes		Writing prose, poems, short stories in the last 12 months - No	
			Number	Number	%	Number
Sex	Total	4 295 030	48 216	1.1	4 246 813	98.9
	Male	2 120 002	16 684	0.8	2 103 319	99.2
	Female	2 175 027	31 533	1.4	2 143 494	98.6
Age	25-34	1 141 616	15 755	1.4	1 125 860	98.6

Bulgaria

		Total	Writing prose, poems, short stories in the last 12 months - Yes		Writing prose, poems, short stories in the last 12 months - No	
		Number	Number	%	Number	%
	35-54	2 127 408	20 337	1.0	2 107 072	99.0
	55-64	1 026 006	12 125	1.2	1 013 881	98.8
Educational attainment	Basic education or below	1 039 266	1 440	0.1	1 037 826	99.9
	Upper secondary education	2 284 298	16 056	0.7	2 268 242	99.3
	Tertiary education	971 466	30 720	3.2	940 746	96.8
Labour status	Employed	2 929 552	39 792	1.4	2 889 760	98.6
	Unemployed	604 843	3 803	0.6	601 040	99.4
	Inactive	760 635	4 621	0.6	756 013	99.4
Residence	Urban	3 172 067	40 948	1.3	3 131 119	98.7
	Rural	1 122 962	7 268	0.6	1 115 694	99.4

Table 22: Persons who participated in public performances, by gender, age, education, labour status and residence, 2007

		Total	Personal participation in public performances in the last 12 months - Yes		Personal participation in public performances in the last 12 months - No	
		Number	Number	%	Number	%
Sex	Total	4 295 030	150 752	3.5	4 144 278	96.5
	Male	2 120 002	58 553	2.8	2 061 450	97.2
	Female	2 175 027	92 199	4.2	2 082 828	95.8
Age	25-34	1 141 616	42 441	3.7	1 099 175	96.3
	35-54	2 127 408	69 330	3.3	2 058 078	96.7
	55-64	1 026 006	38 982	3.8	987 024	96.2
Educational attainment	Basic education or below	1 039 266	39 656	3.8	999 610	96.2
	Upper secondary education	2 284 298	52 352	2.3	2 231 947	97.7
	Tertiary education	971 466	58 745	6.0	912 721	94.0
Labour status	Employed	2 929 552	102 288	3.5	2 827 264	96.5
	Unemployed	604 843	25 735	4.3	579 108	95.7
	Inactive	760 635	22 729	3.0	737 906	97.0
Residence	Urban	3 172 067	115 304	3.6	3 056 764	96.4
	Rural	1 122 962	35 448	3.2	1 087 514	96.8

Table 23: Population according to number of books at home, by gender, age, education, labour status and residence, 2007

		Total	0-25 books		26-100 books		More than 100 books	
		Number	Number	%	Number	%	Number	%
Sex	Total	4 295 030	1 409 048	32.8	1 395 833	32.5	1 490 148	34.7
	Male	2 120 002	744 861	35.1	696 330	32.8	678 811	32.0
	Female	2 175 027	664 187	30.5	699 503	32.2	811 337	37.3
Age	25-34	1 141 616	432 798	37.9	352 671	30.9	356 147	31.2
	35-54	2 127 408	657 543	30.9	705 811	33.2	764 055	35.9
	55-64	1 026 006	318 708	31.1	337 351	32.9	369 946	36.1
Educational attainment	Basic education or below	1 039 266	818 665	78.8	183 763	17.7	36 838	3.5
	Upper secondary education	2 284 298	547 717	24.0	988 092	43.3	748 489	32.8

Bulgaria

		Total	0-25 books		26-100 books		More than 100 books	
		Number	Number	%	Number	%	Number	%
	Tertiary education	971 466	42 667	4.4	223 978	23.1	704 822	72.6
Labour status	Employed	2 929 552	749 483	25.6	1 010 196	34.5	1 169 873	39.9
	Unemployed	604 843	365 712	60.5	145 454	24.0	93 677	15.5
	Inactive	760 635	293 853	38.6	240 183	31.6	226 599	29.8
Residence	Urban	3 172 067	774 433	24.4	1 080 659	34.1	1 316 975	41.5
	Rural	1 122 962	634 615	56.5	315 174	28.1	173 173	15.4

Table 24: Population reading newspapers, by gender, age, education, labour status and residence, 2007

		Total	Every day or almost every day		At least once a week (but not every day)		At least once a month (but not every week)		Less than once a month		Don't read newspapers	
		Number	Number	%	Number	%	Number	%	Number	%	Number	%
Sex	Total	4 295 030	1 921 639	44.7	1 558 266	36.3	217 646	5.1	124 835	2.9	472 644	11.0
	Male	2 120 002	1 056 527	49.8	714 495	33.7	98 126	4.6	54 805	2.6	196 048	9.2
	Female	2 175 027	865 111	39.8	843 771	38.8	119 519	5.5	70 029	3.2	276 596	12.7
Age	25-34	1 141 616	484 887	42.5	413 347	36.2	60 569	5.3	34 599	3.0	148 213	13.0
	35-54	2 127 408	989 655	46.5	744 911	35.0	104 723	4.9	61 608	2.9	226 511	10.6
	55-64	1 026 006	447 096	43.6	400 008	39.0	52 354	5.1	28 628	2.8	97 920	9.5
Educational attainment	Basic education or below	1 039 266	138 428	13.3	373 982	36.0	108 204	10.4	67 548	6.5	351 103	33.8
	Upper secondary education	2 284 298	1 152 379	50.4	904 101	39.6	90 227	3.9	44 996	2.0	92 596	4.1
	Tertiary education	971 466	630 832	64.9	280 183	28.8	19 215	2.0	12 291	1.3	28 946	3.0
Labour status	Employed	2 929 552	1 552 290	53.0	1 011 943	34.5	119 624	4.1	70 065	2.4	175 629	6.0
	Unemployed	604 843	118 366	19.6	230 491	38.1	50 584	8.4	25 500	4.2	179 901	29.7
	Inactive	760 635	250 982	33.0	315 832	41.5	47 437	6.2	29 270	3.8	117 115	15.4
Residence	Urban	3 172 067	1 545 310	48.7	1 132 791	35.7	140 636	4.4	74 051	2.3	279 279	8.8
	Rural	1 122 962	376 328	33.5	425 475	37.9	77 010	6.9	50 783	4.5	193 366	17.2

Table 25: Population participating in activities of amateur collectives, associations, clubs of interest, aged 25-64 by gender, age, education, labour status and residence, 2007

		Total	Participated in the last 12 months		Not participated in the last 12 months	
		Number	Number	%	Number	%
Sex	Total	4 295 030	264 420	6.2	4 030 610	93.8
	Male	2 120 002	132 895	6.3	1 987 107	93.7
	Female	2 175 027	131 525	6.0	2 043 503	94.0
Age	25-34	1 141 616	84 712	7.4	1 056 903	92.6
	35-54	2 127 408	119 332	5.6	2 008 076	94.4
	55-64	1 026 006	60 375	5.9	965 631	94.1
Educational attainment	Basic education or below	1 039 266	22 164	2.1	1 017 101	97.9
	Upper secondary education	2 284 298	127 727	5.6	2 156 571	94.4
	Tertiary education	971 466	114 528	11.8	856 938	88.2
Labour status	Employed	2 929 552	206 053	7.0	2 723 499	93.0

Bulgaria

		Total	Participated in the last 12 months		Not participated in the last 12 months	
		Number	Number	%	Number	%
	Unemployed	604 843	16 317	2.7	588 526	97.3
	Inactive	760 635	42 049	5.5	718 586	94.5
Residence	Urban	3 172 067	201 180	6.3	2 970 888	93.7
	Rural	1 122 962	63 240	5.6	1 059 722	94.4

Source: National Statistical Institute, 2009 <http://www.nsi.bg>

Table 26: Number of theatres, seats and shows, 1998 – 2009

Field / Year	1998	1999	2000	2002	2003	2005	2007	2008	2009
Number of theatres	80	81	75	n.a.	n.a.	75	78	78	80
Seats	29 904	30 500	30 277	n.a.	n.a.	30 105	29 977	28 386	29 904
Shows	11 038	12 500	10 465	n.a.	n.a.	10 776	10 951	10 880	11 038
Visits to theatres	1 611 000	1 600 000	n.a.	n.a.	n.a.	1 475 323	1 636 000	1 679 000	1 611 000

Table 27: Number of cinemas, screenings, visits and ticket sales, 1998-2009

Field / Year	1998	1999	2000	2003	2006	2007	2008	2009
Number of cinemas	205	191	179	149	66	62	57	56
- in towns	183	168	158	130	59	54	50	54
- in villages	22	23	21	19	7	8	7	2
Number of screenings	100 074	84 314	103 876	136 422	157 247	140 182	159 765	173 140
- in towns	99 633	84 080	103 488	136 145	157 154	139 971	159 544	172 120
- in villages	441	234	388	277	93	211	221	1020
Visits	3 204 000	1 923 000	1 860 484	3 530 595	2 580 000	2 631 000	2 429 000	3 041 000
- in towns	3 189 000	1 909 000	n.a.	3 508 000	2 578 000	2 627 000	2 427 000	3 029 000
- in villages	15 000	14 000	n.a.	2 595	2 000	4 000	2 000	12 000
Ticket sales (million BGL)	10 730.0	8 000	7 327	13 680	9 312	n.a.	13 454	22 852

Table 28: Number of libraries and Chitalishte, 1998-2009

Field / Year	1998	1999	2000	2002	2004	2005	2006	2007	2008	2009
Number of libraries	7 483	7 283	7 091	49**	50**	4 552***	48**	49***	47***	47***
- Library stock ('000 items)	97 536	96 701	95 737	34 677	35 143	86 582	34 966	35 422	34 987	35 040
- Books	78 571	77 756	76 615	18 644	18 902	68 531	18 562	18 856	18 411	18 395
Average loans per reader	19	19	18	26	24	n.a.	26	27.8	27.04	28.86
- books	16	16	16	19	17	18	18.5	19.6	19.24	20.50
Number of Chitalishte	3 125	3 056	2 933	3 000	n.a.	2 838	n.a.	2 895	n.a.	n.a.
- in towns	514	510	508	n.a.	n.a.	539	n.a.	548		
- in villages	2 611	2 546	2 485	n.a.	n.a.	2 299	n.a.	2 347		
Members (in '000)	191 000	180 000	171 000	n.a.	n.a.	164 000	n.a.	168 000	n.a.	n.a.
- in towns	86 000	81 000	79 000	n.a.	n.a.	68 000	n.a.	67 000		
- in villages	105 000	99 000	92 000	n.a.	n.a.	96 000	n.a.	101 000		

Table 29: Visitors to museums and galleries, 1998-2009

Field / Year	1998	1999	2000	2002	2005	2007	2008	2009
Visitors (in '000)	5 646	5 053	3 938	3 554.5	3 925.2	4 060	4 631	4 371
- of which to art galleries	1 685	1 503	880	590.6	395.6	458	408	n.a

Table 30: Film production, television and radio stations, 1998-2009

Film production								
	1998	2000	2003	2006	2007	2008	2009	
Number of film produced	32	79	86	125	70	91	110	
Of which for television	15	62	76	106	59	72	94	
Full-length films	6	13	12	23	19	14	14	
Short- and medium-length films	26	66	74	102	51	77	72	
Television stations								
Numbers	31	86	98	102	110	119	113	
Programmes-hours	206 698	395 369	498 091	599 135	661 872	747 036	694 778	
Radio stations								
Numbers	33	67	89	95	107	114	104	
Programmes-hours	354 664	493 376	525 511	591 834	843 365	797 683	726 776	

Source: *Statistical Reference book 1999, 2001, 2002, 2003, 2005, 2006, 2007, 2008, 2009; National Statistical Institute, Bulgaria 2009.*

* Culture clubs.

** From 2002 to 2004 and in 2006, the NSI covered libraries only stocking more than 200 000 items.

*** Libraries stocking more than 2 000 items.

Note: From 2002, the NSI will update data on theatres, cinemas and *chitalishte* on a five-year basis.

Table 31 and 32 provide data on rates of participation in those areas of cultural life that do not receive notable public subsidies, mainly the fields of book publishing and other printed media.

Table 31: Published books and brochures, 1998-2009

Year	Titles – Number	Circulation – thousands	Average circulation per book - thousands	Books and brochures per person – numbers
1998	4 863	11 873.9	2.4	1.4
2000	5 027	9 363.2	1.9	1.2
2001	4 984	6 567.1	1.3	0.8
2002	6 018	5 616.2	0.9	0.7
2003	5 511	4 483.5	0.8	0.6
2004	6 432	4 286.1	0.7	0.6
2005	6 029	3 917.1	0.6	0.5
2006	6 562	4 137.6	0.6	0.5
2007	6 648	4 797.0	0.7	0.6
2008	6 767	4 646.0	0.7	0.6
2009	5 737	5 971.0	0.9	1.1

Source: National Statistical Institute, "Bulgaria 2005", Sofia, 2009, <http://www.nsi.bg>

Table 32: Published newspapers, magazines and bulletins, 1998-2009

Year	Newspapers			Magazines and bulletins		
	Titles - copies	Yearly printing		Titles - copies	Yearly printing	
		Thousand copies	Per capita – copies		Thousand copies	Per capita – copies
1998	644	428 430.3	51.9	639	14 121.3	1.7
2000	545	442 570.5	54.2	647	19 149.6	2.3
2001	465	375 244.2	47.2	678	16 999.4	2.1
2002	401	358 423.6	45.5	673	15 184.0	1.9
2003	386	297 687.7	38.1	661	17 034.3	2.2
2004	420	310 500.0	n.a.	770	19 500.0	n.a.
2005	386	297 687.7	n.a.	746	13 665.2	n.a.
2006	446	325 733.1	42.3	778	13 665.2	n.a.
2007	448	338 590.0	44.2	817	17 944.0	n.a.
2008	438	370 789.0	48.6	n.a.	n.a.	n.a.
2009	436	355 600.0	46.9	745	11 401.0	n.a.

Source: <http://www.nsi.bg>

8.2.2 Policies and programmes

There is no explicit policy or reference in government documents on culture linking participation in cultural life to the broader issues of civic participation, citizenship, civil society development / cohesion.

Special programmes or policy initiatives to promote participation in cultural life are implemented mainly by the Ministry of Culture through the national art centres. The latter subsidise cultural programmes and creative projects promoting participation in cultural life. The Ministry provides consistent, albeit limited financial support to educational concerts, festivals, competitions, and amateur arts. Some cultural institutions – theatres, opera houses, orchestras – offer discounts or free shows for pensioners, students, and children.

Since 2000, the National Book Centre has started granting active readers (pupils and students) book vouchers - in total worth BGN 10 000 (approximately USD 6 000) - twice a year, during the spring and autumn book fairs in Sofia. An individual active reader could receive 10-50 USD per year.

The programme of the National Book Centre, entitled "In aid of Libraries", was launched in 2004. Most of the 7 thousand libraries in Bulgaria had not purchased any books in the previous ten years because of the very limited state subsidy. The programme enables libraries to select the books they would like to acquire, but covers only half of the cost necessary for their purchase – the other half they should source themselves.

The Bulgarska Nacionalna Filmoteka (Bulgarian National Film Archive) 2009 report lists:

1. Acquisitions for 2009

In 2009 the Archive acquired 14 films on 35mm film – documentaries, animation and feature films - and 357 items on DVD and BETACAM. To the non-film holdings were added 14 books, 10 periodicals, 1 200 clippings, 15 posters, and 60 photos. So far, the non-film collection comprises 8 408 books, 2 663 volumes of periodicals, 134 423 clippings, 133 663 photos, and 27 211 posters.

2. Progress and problems in the field of preservation

125 films from the archival collection were transferred to DVD from 35 mm.

3. Cataloguing, documentation and research

17 researchers saw 263 films from the archival collection on screen for educational and scientific purposes. The estimated number of digital catalogue entries at the moment is over 8 100 – 793 for feature films, 1 121 for animation, 2 314 chronicles and news reels, personal files, and over 2 500 documentaries and over 600 foreign films.

4. Film showings, exhibitions and publications (a short summary)

Bulgarska Nacionalna Filmoteka was co-organiser of the 13th International Sofia Film Festival, The Festival of European Co-productions, the Bulgarian Non-Feature Film Festival "Golden Rhyton", and the 17th International Film Festival "Love Is Folly".

5. International relations (FIAF and others)

- Panorama of Bulgarian Films in Japan;
- "Yugoslovenska Kinoteka presents" – panorama of Serbian cinema in Sofia; and
- Panorama Bulgarian films in Russia.

Collaboration with:

- the Exhibition "Topography of Terror", Berlin;
- Asterfest, Macedonia;
- Art Film Fest, Bratislava;
- Slovenska Kinoteka;
- Joint project "Despite", Bulgarian Documentary on Cinema, with the USA Embassy, the Bulgarian Circle of Humanitarian Publishers and Starshel newspaper;
- Five Brave FAMU-ers, together with the Czech Centre in Sofia;
- The Czech Miracle and Vera Chitilova, with the Society for Bulgarian-Czech and Slovak Friendship;
- Bulgarian-German co-productions, with the Goethe Institute;
- World Day of Animation, with the French Institute Sofia and ASIFA, Bulgaria; and
- Open Class, with SOFILM.

The Bulgarian Cinematheques organised various events to encourage initiatives aimed at young audiences, shown at the cinema Odeon

- "Fairy tales for youngsters and adults";
- "The Traditional Filmvalentines of Odeon";
- Cooperation with the project of the Union of the Bulgarian Filmmakers "European values are our values – the cinema proves it";
- 12 films – 6 Bulgarian and 6 European - were presented with live commentary before each screening by famous Bulgarian actors;
- The Day of Francophonie;
- The Bulgarian National Film Archive - co-organiser of the 9th International Sofia Film Fest. Most films are generally aimed and eagerly anticipated by a young audience – college and university students, scholars, and intellectuals. 38 titles from the programme of the Festival were presented in the cinema Odeon;
- The Bulgarian Film Archive congratulates The National Fantasy and Horror Club – L'armata Brancaleone;
- The Bulgarian National Film Archive cooperates with the X International Festival of European Co-productions, Sofia;
- Celebration of 24 May – Day of the Slavonic Alphabet and Bulgarian Culture;
- The Bulgarian National Film Archive congratulates the Bulgarian College Graduates; and
- Panorama "The IIWW Vista of the French Cinema".

6. Programming

Number of public screenings 2009: 508

Number of projected titles 2009: 392

Number of spectators 2009: 19 246

8.3 Arts and cultural education

8.3.1 Institutional overview

The responsibility for arts education is shared between two ministries – the Ministry of Culture, which is responsible for specialised arts secondary schools, and the Ministry of Science and Education, which is responsible for the schools of general education and their programmes in different arts sectors, as well as for higher level arts education.

Two types of arts education programmes are offered in Bulgaria: comprehensive arts education, which covers arts courses from grades 1 to 12 in all schools, and specialised arts education. The main orientation of comprehensive arts education programmes throughout the past several decades was towards the classical forms of arts. A contemporary concept of education in the arts and culture may begin to include avant-garde arts, cultural heritage, design, culture of the urban environment, photography and, audio-visual arts in the overall curriculum. To a great extent, this concept has been enacted. There is an introductory course on contemporary art forms provided in the compulsory programmes of fine arts and music for 8 and 9 grades in the secondary general education schools.

Specialised arts education offers continuous training in the arts at high-school (grades 8 to 12) and university levels. Students from specialised arts schools and university students of music and fine arts are studying web-design and computer technologies.

8.3.2 Arts in schools (curricula etc.)

In Bulgaria, special attention is paid to children who are gifted in the areas of science, art and sports. Once-off financial aid, in the amount of three times the national minimum wage, is granted to children who receive first, second or third place in competitions, Olympiads or contests, in the area of arts, science and sports, at municipality, national or international level. Incentives for gifted children are also granted in the form of monthly scholarships, in the amount equal to 50% of the minimum salary for the country. This grant may be applied for by a child, parent (guardian), school director or social worker. Candidates are evaluated by expert commissions, and the funds for this programme are provided by the budget of the interested ministries for the relevant calendar year. For 2005, the Ministry of Culture provided approximately 200 000 BGN for 151 scholarships to gifted children (106 musicians and 45 artists) and for 28 one-off grants (11 musicians and 17 artists). In 2006, 154 scholarships were provided.

8.3.3 Intercultural education

Efforts to set up intercultural education programmes in the system of secondary schools are the prerogative of each individual educational institution. In 2005, the Ministry of Education and Science (MES) set up a specialised department entitled "Intellectual Development and Cultural Integration" under the Secondary Education Directorate. This new Department, which has three sectors - "Cultural Integration", "Religion" and "Talents" - is directly involved in facilitating the integration of ethnic minorities in Bulgaria. The MES has also set up a Consultancy Council on the education of ethnic minorities, as a

state-public body for consultation, cooperation and coordination between MES, NCEDI (National Council on Ethnic and Demographic Issues within the Council of Ministers), other ministries and institutions and NGOs, working in the field of education. The objective of the Council is to support the formation and implementation of a national policy related to the integration of pupils from ethnic communities in Bulgaria, as well as the development of strategies and specific measures for educational policy in this regard. Difficulties arising for children from minority groups are addressed by the Bulgarian National Programme for Child Protection, designed by the Department for "Intellectual Development and Cultural Integration".

The Ministry of Education and Science organises training courses for academic personnel covering information about Roma history and culture, problem solving and management of the class.

The creation of dictionaries, grammar books and training materials on the history and culture of minorities in Bulgaria commenced with the active support of NGOs and lecturers in the field of minorities' history and culture. The Inter-ethnic Initiative for Human Rights Foundation has prepared materials for pupils, from first up to eleventh grade, in the form of 11 addendums to the text books in language, literature, history and music, with information about the Roma history and culture, as well as 5 methodical instruction manuals for the teachers in the respective subjects. The publications were endorsed by the Ministry of Education and Science and have become regularly used training manuals. The Foundation has trained teachers from 35 schools, to work with these manuals, and has implemented a pilot project for their approbation in schools where Bulgarian and Roma children study.

The Human Rights Foundation has also initiated the creation of an educational programme for intercultural understanding, entitled the "Development of Intercultural Experience", intended for work with younger pupils. It is a training programme to promote understanding through shared children's experience, through intercultural dialogue in the class and through defense of mutual rights. It is intended for work in classes and groups, regardless of their ethnic composition and it is easy adaptable to different ethno-cultural environments.

The Balkan Foundation, *Diversity*, publishes trainee manuals for studying the Roma language, as well as pedagogic manuals to assist the teachers who work in the Bulgarian language, but who also teach children from Roma and Turkish ethnic communities. *Diversity* also organises annual international seminars on ethno-linguistics, directed mainly to explore the linguistic problems of the Roma and Turkish children when studying the Bulgarian language.

The Public Council on Cultural Diversity, within the Ministry of Culture, has been operating since 2002. International student exchanges are being organised in art schools, which are under the management of the Ministry of Culture, e.g. since 1989, an exchange programme has been organised between the students from the National School of Fine Arts "Ilia Petrov", in Sofia, and the students of art and design from the City College, in Bath, England. Participants on the programme have meetings in Bulgaria and England, have become acquainted with the local cultures and traditions and, in parallel, are working on common projects. Results from their creative activities are being shown in exhibitions organised in the town of Bath and at the British Council in Sofia.

Regional Councils on Ethnic and Demographic issues are functioning under the regional administrations (28 in number) and are working on programmes approved by these authorities. The Councils involve experts from the regional administrations, mayors of municipalities, representatives of the territorial units of the central executives, and public

minorities' organisations working in the respective regions. Such experts are nominated in almost half of the 263 Bulgarian municipalities.

Citizenship Education

The year 2005 was proclaimed by the Council of Europe as *The European Year of Citizenship through Education*. The Bulgarian government was one of the initiators and most active participants of this programme. Representatives of key institutions and NGOs were involved in the implementation of the National Programme for the "Year", and the leader in the process was the Ministry of Education and Science.

The European Year of Citizenship through Education took place in the context of the 50th anniversary of the European Cultural Convention. For more information see: <http://www.citizenship-bg.org/en/index.html>. One of the main questions addressed was: How can education on democracy contribute to solving societal problems and promote *social cohesion*?

Examples of actions undertaken within the elaborated National Programme on the "Year of Citizenship" are:

- setting up sites of citizenship, i.e., centres promoting democratic development, allowing citizens to be directly involved in the decision-making process;
- favouring innovative approaches, methods and strategies in EDC / HRE (Education for Democratic Citizenship / Human Rights Education) aimed at furthering the inclusion of vulnerable social groups;
- stimulating projects on non-violent conflict solving through dialogue, negotiation, co-operation and consensus-seeking methods as well as confidence-building measures;
- developing specific EDC / HRE projects for regions that were involved in conflicts or that are socially disadvantaged; and
- promoting active equal opportunities policies and gender mainstreaming in educational institutions, as well as developing partnerships.

During the Year, a special *Education Pack* was developed for training teachers and introducing the topics about citizenship education throughout schools in Bulgaria.

Special training, workshops and summer academies took place, in 2005, focusing on tolerance and intercultural communication.

8.3.4 Higher arts education and professional training

As a country involved in the building of the common European space for higher education, Bulgaria, from the very beginning of the Bologna process, supports and fulfils all the decisions adopted at the strategic progress levels. The objectives of the Bologna Process, and the resolutions resulting from the Ministers' meetings in Prague, Berlin and Bergen, are incorporated into national legislation. The autonomous high schools incorporate the directions of the European common policy in their organisation and in the substance of their activities (e.g. the stage structure and the bi-cycle educational model have been implemented). In addition, the functional structure of the systems for internal and external quality evaluation is established; effective schemes for students' and lecturers' mobility have been implemented; the common European instruments for the provision of free competitiveness and maximum utilisation of academic students' development has been adopted – i.e. the system for accumulation and transfer of credits and the European diploma supplement.

8.3.5 Basic out-of school arts and cultural education (music schools, heritage, etc.)

Information is currently not available.

8.4 Amateur arts, cultural associations and civil initiatives

8.4.1 Amateur arts and folk culture

Amateur arts are supported foremost by municipalities and partly by the Ministry of Culture and by sponsors – foundations and members of the public. The number of local cultural festivals of amateur arts is increasing.

Amateur arts in Bulgaria have been associated with the *Chitalishte* (culture clubs) ever since their genesis. There has been a drastic slump in the number of amateur art companies, performers and viewers (especially since 1990). The past three or four years have seen the beginning of stabilisation within the system, which is evidenced by the growing number of amateur art events: festivals, competitions, traditional feasts. The majority of those events are devoted to folk arts and crafts and authentic folklore.

8.4.2 Cultural houses and community cultural clubs

Chitalishte is a typically Bulgarian institution including a library and all sorts of cultural activities, such as lectures, meetings, different study groups, clubs etc. Their functions are similar to those of community centres. They are famous for their democratic tradition and their libraries have the functions of basic public libraries, accessible to all people (in 2000 there were 3 414 chitalishta libraries). More information under: <http://www.chitalishte.bg> (Chitalishte Project)

The UNDP Project BUL/00/002, Community Development and Participation through the *Chitalishte* Network 2001-2004, is among the most important grant schemes to develop the *Chitalishte*-infrastructure in Bulgaria. By building on the *Chitalishte*'s existing network, the project envisaged an expanded and sustainable role for the *Chitalishte*. By building on its traditional strength, the potential exists for increasing grass-roots participation and local development. Some of the strategies for improving the capacity of the Bulgarian *Chitalishte* include ICT grants for "model projects which demonstrate good practice" and public awareness initiatives.

8.4.3 Associations of citizens, advocacy groups, NGOs, and advisory panels

Information is currently not available.

9. Sources and links

9.1 Key documents on cultural policy

Institute of Culturology: *Bulgarian Cultural Policy 1990-1995*. Sofia, 1997.

Markov, Emil; Kabakov, Ivan: *Statutory Options of Financing Culture*. Legal Report on the Culture Technological Park Project under the Policies for Culture Programme (in Bulgarian).

Materials from a seminar on Decentralisation: *Investing in the Culture of Regions*. held in Bistritsa from January 18 to 20, 2001 under the Policies for Culture Programme (in Bulgarian).

Ministry of Culture: *Cultural Policy 1996-1999*. Sofia, 2000 (in Bulgarian).

National Statistical Institute: *Statistical Yearbook 2000; Statistical Yearbook 2001; Statistical Yearbook 2002, Statistical Yearbook 2003, Statistical Yearbook 2004, Statistical Yearbook 2005*. Sofia: National Statistical Institute, 2000 to 2006.

Tomova, Bilyana: *Financing of the Arts / Culture in Bulgaria: Between the State and the Market*. Economic Report on the Culture Technological Park Project under the Policies for Culture Programme (in Bulgarian).

Arts, Politics and Change, ECF / Boekman Stichting – Amsterdam / Bulgarian. Translation *Изкуство, политика, промяна*, ed. Sema-RS, Sofia 2005

Creative Industries in the City of Plovdiv – an Economic perspective, British Council – Bulgaria (2006)

Ivan Tchalakov, Vladya Borisova, Donka Keskinova, Georgy Damyanov, Rossitza Arkova, Tsveta Andreeva, Jordan Kalchev, Todor Todorov: *Economic Contribution of Copyright and related rights-based Industries to the Bulgarian Economy*. With the methodological support of the World Intellectual Property Organisation (WIPO), Sofia 2007 (in Bulgarian. English version will be published by WIPO by the end of 2007).

HEREIN – European Heritage Network *NATIONAL HERITAGE POLICY. BULGARIAN REPORT, UPDATED 2007*, (in English and in Bulgarian), up-dates by Uliana Maleeva, Hristina Staneva: Sofia 2007. See also <http://www.european-heritage.net/sdx/herein/>

Lidia Varbanova: *Financing Cultural practices in South-East Europe*. A cultural policy paper commissioned by Policies for Culture, 2003.

See also: http://cultmanagers.org/upload/files/PfC_LVarbanova_FinancingCEE.pdf

Bilyana Tomova *Cultural Manager's profile or the Art of managing*.

See also: http://money.ibox.bg/news/id_411314090

Economics of Culture Observatory: *Cultural heritage – economic aspects*.

See also: http://ncf.bg/wp-content/kulturno_nasledstvo_observatoty.pdf

National Fund Culture: *Electronic Bulletin "Culture"*.

See also: <http://ncf.bg/wp-content/buletin-nr1.pdf>

9.2 Key organisations and portals

Cultural policy making bodies

Ministry of Culture

<http://www.mc.government.bg>

National Council for Co-operation on Ethnic and Demographic Issues

<http://www.ncedi.government.bg>

State Institute for Culture (Ministry of Foreign Affairs)

<http://sic.mfa.government.bg>

Cultural Contact Point – Bulgaria

<http://ccp-bg.com>

MEDIA Desk – Bulgaria

<http://mediadesk.bg>

Executive Agency "National Film Centre"

<http://www.nfc.bg>

Professional associations

Union of Bulgarian Artists

<http://www.sbhart.com>

Union of Bulgarian Composers

<http://www.ubc-bg.com>

Union of Bulgarian Musicians and Dancers

<http://www.ubmd.org>

Union of the Architects in Bulgaria

<http://www.stroitelstvo.bg>

Grant-giving bodies

National Culture Fund

<http://www.eubcc.bg>

Open Society Institute

<http://www.osi.bg>

Goethe Institute – Sofia

<http://www.goethe.de/ms/sof/>

Human Resources Development Centre

<http://www.hrdc.bg>

Trust for Civil Society in Central and Southeastern Europe

<http://www.ceetrust.org>

Art Production Fund

<http://www.artproductionfund.org>

"Values" Foundation

<http://www.values.bg>

Cultural NGOs

Apollonia Art Foundation
<http://www.apollonia.dir.bg>

Art Office Foundation
<http://artoffice.bg>

Foundation "ACCESS Sofia"
<http://www.access-sofia.org/>

New Culture Foundation
<http://www.novakultura.org>

The Red House – Centre for Culture and Debate
<http://www.redhouse-sofia.org>

Swiss Cultural Programme in Bulgaria
<http://www.pro-helvetia.bg>

Cultural research and statistics

Bulgarian Gender Research Foundation
<http://www.bgrf.org>

Centre for Advanced Study
<http://www.cas.bg>

International Centre for Minority Studies and Intercultural Relations
<http://www.imir-bg.org>

National Statistics Institute
<http://www.nsi.bg>

Observatory of Cultural Economics
<http://www.culturaleconomics.bg>

Culture / arts portals

Cult BG
<http://www.cult.bg>

Democratic Review. A journal published by the Citizen Foundation
<http://www.dem-pr.hit.bg>

Euro-Bulgarian Cultural Centre
<http://www.eubcc.bg>

Kultura Magazine
a weekly for arts, culture and non-fiction published by the Kultura Space Foundation
<http://www.online.bg/kultura/>

National Civil Forum for Culture
<http://slovo.bg/ngfk/>

Cultural Policy Blog
<http://culturalpolicy.dir.bg>