

COMPENDIUM

CULTURAL POLICIES AND TRENDS IN EUROPE

COUNTRY PROFILE

ROMANIA

Last profile update: July 2012

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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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Standard Reference: Council of Europe/ERICarts: "Compendium of Cultural Policies and Trends in Europe", 13th edition 2012. Available from World Wide Web: <http://www.culturalpolicies.net>.

ROMANIA¹

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1 This profile was prepared and updated by a team led by Liviu Chelcea and Anda Becut, based at the Centre for Cultural Research and Consultancy. **Last profile update:** July 2012.

1. Historical perspective: cultural policies and instruments

From 1945 until 1989 and with a few short periods of relapse (1965-1971), Romania was the theatre for one of the most refined and detailed totalitarian experiments in Eastern Europe. Naturally, culture was one of the most affected fields, as the state grip on individual private lives and collective mentalities alike was all-encompassing.

In 1948, a new regime was established, the People's Republic, which was progressively placed under the single rule of the Romanian Communist Party. During 1948-1949, all the other traditional political parties were brutally disbanded and most of their leaders imprisoned. As a member of Kominform (the international structure of Communist parties for media and culture), COMECON and the Warsaw Pact in the economic and military / strategic fields, Romania started to implement the socialist Zhdanov Doctrine, also known as "socialist realism", at the domestic level. This Doctrine prescribed the obedience of all actors in cultural life towards the new regime, correlated with state control of the whole "cultural chain", from budgetary resources and printing facilities, to the very content of cultural products that had to be adapted and aligned to the new Soviet directed standards.

All media, including television, was placed under close censorship, both through the presence of political propaganda by specialised departments and through the close monitoring of all forms of media content.

This *firm grasp* on cultural and creative life was accompanied by the progressive multiplication of various administrative entities and structures such as the Propaganda Secretariat of the Communist Party Central Committee and the National Council of Socialist Education and Culture (NCSEC). The public authority pyramid system was reinforced by the political hierarchy, in close communication and often employing the same human and management resources. Therefore, repression of any attempt at underground culture or challenges was increasingly effective and immediate.

There was a short *détente*, mainly highlighted by propaganda *coups* (for example related to the visit of foreign leaders to Romania, such as Charles de Gaulle in 1968 and Richard Nixon in 1969). However, in 1971, a new national cultural programme was introduced, known as "the July Platform" inspired by the Maoist "Cultural Revolution". Thus, this new wave of repression began with culture. Romania entered its "cultural dark ages" defined by an almost complete lack of communication and circulation of cultural goods and values to, and from, the Western world and renewed repression towards artists.

Romania's progress cannot be fully understood and evaluated without taking into account the mutation process in the field of collective mentalities in general, of culture and cultural policies in particular. Following the dereliction and control of the whole system and political behavior before 1989, the 1990s presented a frantic and sometimes incoherent succession of trends.

No less than seven different Ministers of Culture took office between 1990 and 1996, in an attempt to steer the course of reforms adequately and coherently. However, contradictory approaches, resistance of old structures and habits and sometimes a lack of initiative and political backup, coupled with a progressive devaluation of culture's rank in the national budgetary system, reduced the steady pace of change. 1996 marked the arrival to governmental affairs of the Romanian Democratic Convention, a coalition of liberals, social-democrats and Christian-democrats. Significant steps towards pragmatism were made in the cultural field.

The problems related to cultural structures and patterns of public policies are mainly related to the tension between the welfare and liberal mission of the state. Therefore, under the impetus of the Council of Europe, a first evaluation review was organised in 1998 to

draft clear instruments and criteria for public cultural policies, adapted to the local context, yet coherent with current European standards.

The second, this time domestic, pressure factor was civil society. More specialised structures (e.g. Ecumest) started to appear in a domestic scene which had been dominated for a long time by generalist NGO "holdings", such as the Soros Open Society Network. Their public impact is far more pragmatic and specifically targeted to the real needs of cultural life. Thus, NGOs started to provide an articulated framework for grants, in order to develop local pilot projects of public interest, public awareness and transparency.

Under these symmetrical pressures, the structures of the Ministry of Culture and Religious Affairs (MoCRA) had to evolve, in terms of increased transparency and cooperation, as well as meeting the needs of the stakeholders in the domains of policy and decision-making.

Until 1997, the drafting of public cultural policies was exclusively realised on a closed circuit basis, which included MoCRA's civil servants and those responsible to the Ministry. In 1997, a Consultative Council of the Ministry was set up, with the regular participation of representatives of relevant stakeholders.

In 2001, several Regional Cultural Forums were set up, which analysts considered to be similar to the negative NCSEC precedent. The whole debate was largely characterised by civil society as classic post-electoral "lip-service".

In the autumn of 2005, the new popular liberal coalition, *The Justice and Truth Alliance*, brought a new, increasingly transparent vision of public cultural policies. MoCRA ceased to be a mere cultural operator, administering and distributing public funds and organising events. It aimed to complete the transfer of its competencies related to the financing of cultural programmes and events to arm's length bodies, such as the recently reorganised National Cultural Fund.

The Public Policy Unit within the Ministry of Culture was established under *Government Decision no. 775/2005* in order to approve the Regulation on procedures for drafting, monitoring and evaluating public policies at central level. The Public Policy Unit is subordinated to the General Secretary and acts as a separate department within the Ministry of Culture and National Heritage organisational structure. Regarding public policy, The Ministry of Culture and National Heritage has developed procedures related to tasks, monitoring and evaluation of cultural public policies at central level.

Since 2006, three proposals for public policies have been developed and approved: to redefine institutions and companies in the performing arts, to develop the cultural services in rural and small urban areas, and to commence the digitisation of the national cultural resources. Also, the Ministry of Culture and National Heritage drafted the decentralisation strategy for culture and national cultural heritage strategy and participated in the drafting of the National Strategy for Sustainable Development.

Since 2007 progress has been made regarding the implementation and compliance with European Community law and procedures related to recovery and financing opportunities for Romania as a member of the EU.

Since 2009, The Ministry of Culture and National Heritage works on the basis of *Government Decision no. 9/2009*, which establishes the principles, general objectives and functions of the ministry and its decentralised services, as well as the organisational structure of the central apparatus and the institutions subordinated under the authority of the coordinating Ministry of Culture, Religion and National Heritage. During 2009 a series of proposals were set out for developing a public policy that supports creativity in culture, a strategy aiming to support and stimulate cultural small and medium sized companies and

a strategy for increasing the absorption of non-reimbursable external funds (structural and community) for culture. Romania's relationship with the European Union and all EU issues are covered in the Strategic Plan for the Years 2009-2013 of the Ministry of Culture and National Heritage, including all cultural, audiovisual and related sectors. Thus, the Ministry of Culture and National Heritage ensures our country's participation in decision making, actions and community programmes, while maintaining the link between European institutions and competent authorities in the cultural field.

2. General objectives and principles of cultural policy

2.1 Main features of the current cultural policy model

One of the main roles of the Ministry of Culture and National Heritage is to ensure the compliance and promotion of the fundamental rights and liberties established by the Romanian constitution and by the international treaties and conventions to which Romania is party, regarding: freedom of expression and creation, equal opportunities and free access to culture, participation in cultural life, freedom of conscience and of religious beliefs.

According to *Government Directive no. 78/2005*, the Ministry carries out its activities based on the following fundamental principles:

- culture and cultural freedom are an essential element of human development;
- cultural creativity represents one of the main sources of human progress;
- culture is an important factor of durable development;
- culture represents a factor in the stimulation of the quality of life and ensures social cohesion; and
- the religious groups recognised by law are free, autonomous and equal in their relations with the authorities.

The main objectives of the Ministry's activities are:

- increasing the degree of access to and participation to culture;
- promotion of diversity and preservation of cultural identities;
- promotion of multiculturalism and protection of the culture of minorities;
- protection of cultural, material and immaterial heritage;
- promotion and development of contemporary creation and support for the creators;
- support for the circulation of cultural works and creations, promotion of intercultural dialogue and of cultural creation within the world's circuit of values;
- support for artists' and creators' mobility, and also for cultural specialists;
- fostering cultural life within local communities;
- support for community involvement in the development of the knowledge society, by means of promoting universal access by public institutions to information centres;
- designing a specific social protection system for creators and artists;
- fostering development of the cultural industries sector;
- specialised training for workers in the cultural sector;
- promotion of programmes and projects dedicated to adult education; and
- support for the law recognising religious groups.

The Romanian cultural policy model can be characterised, therefore, as more oriented towards consumer-generated benefits / satisfaction, especially through the strengthening of managerial responsibilities of the directors of cultural institutions, the establishment of new and more complex decentralised services and the financial operation of "arm's length bodies", such as the Administration of the National Cultural Fund.

2.2 National definition of culture

The Ministry of Culture and Religious Affairs drafted a National Development Plan for the period 2007-2013. The NDP is a very useful and valuable planning tool, evaluating the issues at stake, irrespective of political changes. Thus, it provides a neutral approach and diagnosis of the main trends and identifies clear attainable objectives.

The NDP provides a pluralist definition of culture, which is considered as "[...] a factor of social development, not merely a sector that only consumes public financial resources. In

this respect, culture may be also viewed as an instrument for the accomplishment of other social and economic objectives (e.g.: employment, economic and education benefits, social cohesion, and addressing social problems) and must be understood as a tool to promote social value and dynamics."

Article 3 of Government Directive no. 78/2005 also expresses the fundamental, definitive principles of cultural policy (see chapter 2.1, second paragraph).

Culture is not only seen as one of the key factors of sustainable development and a core indicator for the overall quality of life; it also has an important role in simultaneously generating and responding to specific needs and aspirations, expressing identities and essential values and consolidating social cohesion and structures.

Therefore, culture ceases to be a mere source of expenditure and is transformed into a dynamic public service, which contributes to economic growth on a sustainable basis.

2.3 Cultural policy objectives

In terms of public policy, the duties of the Ministry for Culture and National Heritage relate to procedures for preparation, monitoring and evaluation of cultural public policies at central level. Since 2006, three proposals for public policies have been developed and approved. Areas within these policies that have been developed are:

- the institutions and companies presenting shows and concerts; business entrepreneurship in the arts;
- cultural facilities in rural and small urban areas; and
- Digitisation.

The priorities established by the Romanian cultural strategy for the period 2009-2013 are the following:

- the preservation and promotion of national heritage;
- the decentralisation of decision-making process and administration;
- providing support for the cultural and creative industries and also to the independent cultural sector;
- improvement of the infrastructure and management of cultural institutions and establishments;
- the capitalisation of potential of culture and cultural heritage as social inclusion factors; and
- increasing the social role of religion.

Taking into account these priorities, three directions of activity have been developed:

- strengthening administrative capacity and consolidating the legislative framework;
- creating and implementing strategies and policies for development in the domain of culture; and
- creating and implementing strategies and policies for development in the domain of religious affairs.

Perspectives

In 2011, the Ministry of Culture and National Heritage initiated the first steps towards the establishment of the Operational Programme in the field of Culture. Its intention is to facilitate the programme's funding through the cohesion and structural funds included in the 2014-2020 EU budgets. As of early 2012 the new government made one of its priorities the "preparation of an operational programme dedicated to the cultural sector for the next

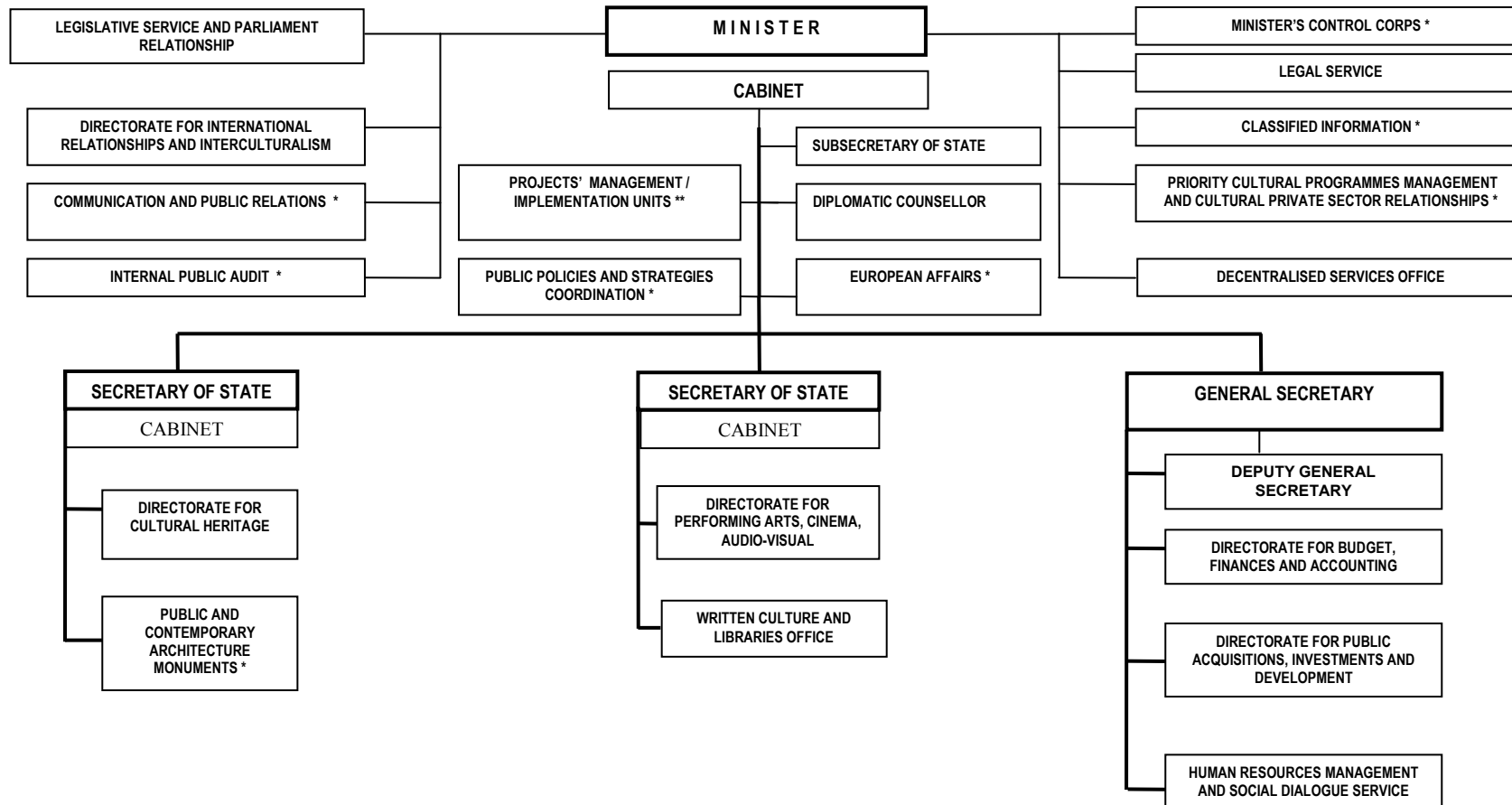
budgeting period of the European Union Structural Funds, scheduled for 2014-2020". (http://www.gov.ro/prioritatile-anului-2012-br-capitolul-23-cultura_11a116002.html).

In June, the Romanian government adopted a memorandum regarding actions and documents necessary for the absorption and implementation of European Funds in the period 2014-2020 (<http://www.maur.ro/articol/guvernul-romaniei-a-adoptat-un-memorandum-privind-actiunile-si-documentele-privind-pregatirea-accesarii-si-implementarii-fondurilor-europene-in-perioada-2014-2020>). Based on this memorandum, MoCNH (Project Management Agency) has organised three working groups with representatives from: the cultural institutions, professional associations and civil society. The coordinators of each group will participate in the Consultative Committee for Tourism, Culture and National Heritage, created by the Minister of European Affairs. The priority of this committee is the creation of an Operational Programme in the cultural field.

3. Competence, decision-making and administration

3.1 Organisational structure (organigram)

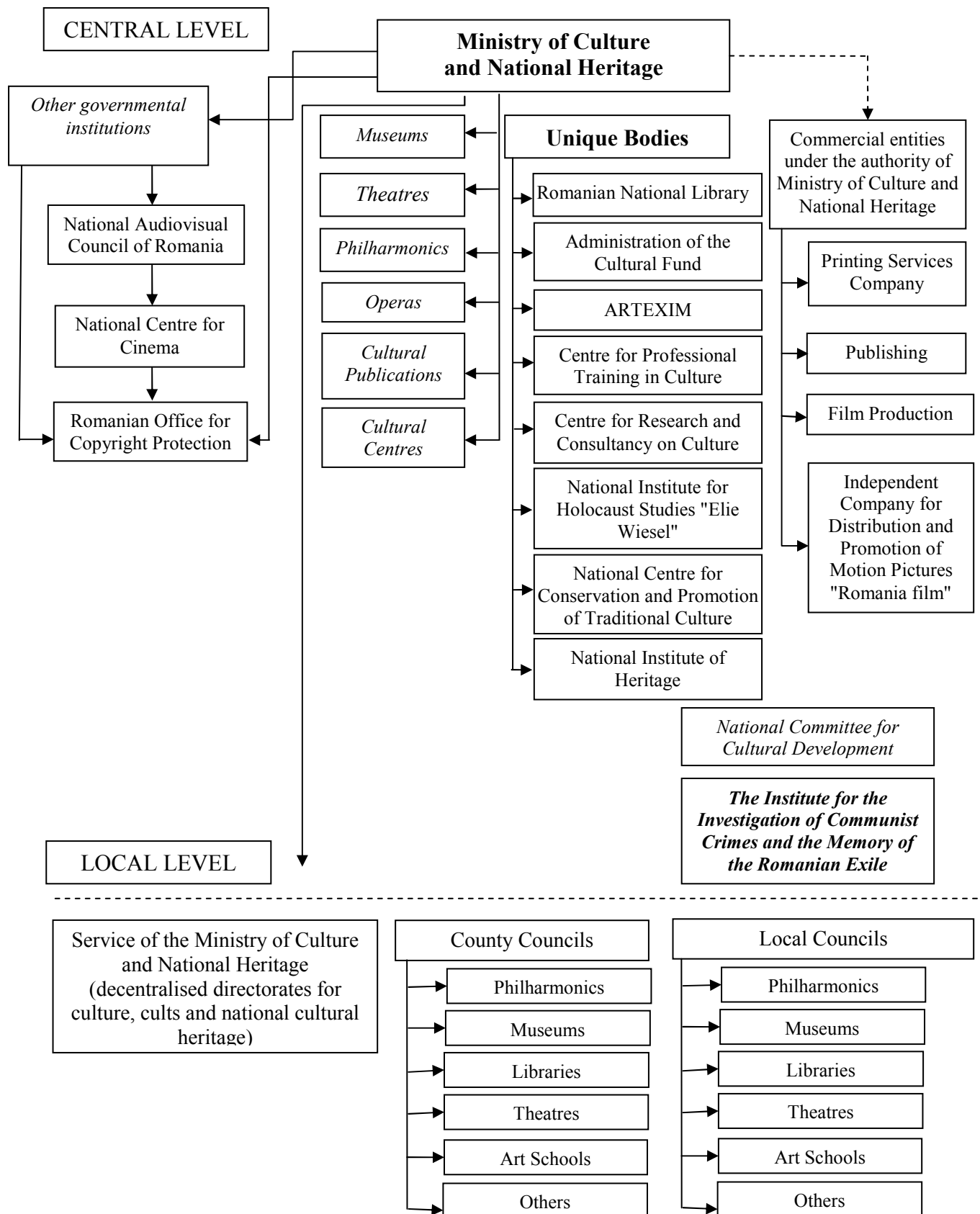
Organisational Structure of the Ministry of Culture and National Heritage 2010



*Organised at department level

** Organised according to the relevant legislation, by Minister's Order

The organisational framework of the Ministry of Culture and National Heritage 2010



3.2 Overall description of the system

The main actor in the cultural field is the Ministry of Culture and National Heritage. At local level, MoCNH shares responsibility for cultural policymaking and implementation with its forty-two Directorates for Culture and National Heritage.

Government Decision no. 90/2010 established the Ministry of Culture and National Heritage by reorganisation of the Ministry of Culture, Religious Affairs and National Heritage. This institution is a specialised organism of the central public administration, subordinated to the government, having distinct responsibilities for development and implementation of strategies and policies in culture, the arts and the audiovisual sector (in collaboration with the National Audiovisual Council). This Decision incorporates the organisational framework established by *Government Decision no. 78/2005* which diversified the structure of the ministry, creating new departments to cover all areas of competence, allowing for transversal, intersectorial co-operation within the ministry and within the government.

In 2010, these changes were followed by a number of government changes to the department housing culture, heritage and religious affairs. Only two years before, *Government Urgency Order no. 221/2008* had established the Ministry of Culture, Religious Affairs and National Heritage by reorganisation of the Ministry of Culture and Religious Affairs established in 2005.

Government Decision no. 1410/2009 established a re-organisation of some institutions that are subordinated to the Ministry of Culture, Religious Affairs and National Heritage, as follows:

- the National Office for Historical Monuments and the National Historical Monuments Institute to merge and become the National Heritage Institute;
- the Centre for Research on Culture and the Consultancy Centre for European Cultural Programmes to merge and become the Centre for Research and Consultancy on Culture;
- the Centre for Professional Training in Culture to merge with the European Centre for Culture Sinaia and the Institute for Cultural Memory, the activity of the two last institutions being ceased;
- the Cultural Centre "Sala Palatului" to change its name to the Centre for Performing Arts "Sala Palatului"; and
- the National Institute for Research on Conservation and Restoration to cease activity and to be reorganised as a department of the National History Museum.

Despite recent attempts of embracing a decentralised model of organisation, a large number of "national" cultural and artistic institutions still fall under the direct authority of the Ministry. MoCNH also controls commercial entities such as film production studios – RoFilm, Sahia Film, AnimaFilm; publishing houses – Meridiane Publishing House; and printing companies – Coresi Printing Company.

Reorganisation of the decentralised services (the county directorates for culture, and national cultural heritage)

Currently, the public decentralised services of the Ministry of Culture and National Heritage are organised at each county level – Directorates for Culture and National Heritage. The decentralised services of the Ministry of Culture and National Heritage do not normally function as cultural operators. They mostly act as part of the central administration as mediators, network operators etc.

Following the adoption of *Government Decision no. 78/2005*, these services have been reorganised and are now entrusted with specific tasks, adapted to their role and functions as decentralised bodies. They are now responsible for part of the central public administrative

system in various fields, such as the protection of historical monuments and national cultural heritage, monitoring copyright infringements, support for NGOs and financing of cultural programmes, projects and events in emergency situations. They also monitor the implementation and compliance, by relevant entities, of their respective obligations, according to the provisions of *Government Ordinance no 10/2005*, relating to the transfer of levies set up by the Ordinance to the National Cultural Fund. Training for cultural operators is also organised through these decentralised services (e.g. access to financial resources, the Culture 2000-2013 programme, Structural and Cohesion funds).

Reorganisation of the Ministry and the increasing number of project based activities has led to the creation of a new department: Project Management Agency (PMA). Founded under *Government Decision no.90/2010*, PMA is responsible for the proposal of new projects, coordination of the development of the absorption of the grants' strategy for the cultural field, the coordination of the MoCNH part in the application for the funding of the culture-focused operational programme from the EU structural budget (2013-2019). Besides, it also acts as a consultant and gives technical assistance on various projects on a contractual basis.

By means of the Project Management Agency, MoCNH coordinates, implements and monitors:

- the programme funded by the two projects of the Bank of Development of the European Council focused on the finalisation and rehabilitation of the public cultural buildings in Romania;
- the projects financed by the Financial Mechanism SEE under implementation (i.e. The Restoration of the Gate V – The fortress Vauban/ Fortification in the city of Alba Iulia and The Restoration of the Gabroveni Inn in Bucharest); and
- other projects financed by loans and by grants initiated and implemented by the MoCNH.

Moreover, on the administrative and procedural level, the PMA meets a broad number of functions in relation to project management (<http://www.umpcultura.ro/>).

On 1 July 2011, the Directorate for the Preservation of Cultural Memory (DPoCM) was established within the National Institute for Heritage, which is an Institute under the Ministry of Culture and National Heritage.

The DPoCM has a long and sinuous institutional history, first established in 1978 as the Records Office (*Oficiu de Calcul*) within the National History Museum, changing names and institutional affiliation in 1990 and 1998 when it became the National Institute of Cultural Memory.

From 2011, the DPoCM controls and administers the bulk of digital resources of the Romanian cultural heritage – <http://www.cimec.ro> (see chapter 4.2.11).

Financial competence

In 2006, MoCNH allocated financial responsibility for the cultural field to the Administration of the National Cultural Fund. The ANCF, as a public institution, offers financial support to cultural projects in a transparent and competitive environment. It holds consultations with cultural operators (artists, NGOs, public institutions), and representatives of the Ministry, in order to establish a financial strategy for culture. The agency also contributes to public awareness of culture and promotes access, appreciation and direct participation. In recent years, ANCF has acknowledged the importance of new media, by creating a new area of financing (see chapter 4.2.11). As a result of debates organised by the Coalition of the independent sector, the methodological rules of ANCF have been changed. (<http://coalitiasectoruluiculturalindependent.wordpress.com/category/afcn/page/2/>).

In 2012, the Romanian Government has put forward a draft legislation that will stop the transfer of the 2% of the Romanian Lottery revenues to the Administration of the National

Cultural Fund. These 2% were amounting to as much as 95% of the total budget of the AFCN for its grant-making towards cultural and editorial projects, so the effect for all project-based culture in Romania will be very important, especially for small organizations and freelance artists.

In 2002, the *Law of Cinematography (Law 630/2002)* established the National Centre of Cinematography (NCC). NCC supports finances and stimulates the Romanian movie industry. The Centre is the main governmental institution, ran by a state secretary that supports (through funding as well), stimulates and contributes to the administration of the Romanian movie industry (see chapter 6.2.3).

3.3 Inter-ministerial or intergovernmental co-operation

While the historical pattern is centralised, with a strong accent on close control by the state, new mechanisms of inter-ministerial and intergovernmental co-operation have been progressively implemented since 1990.

Until 2007, the main objective of intergovernmental co-operation was providing an effective transversal and intersectorial decision-making circuit and framework, able to ensure Romania's accession to the EU, according to the agreed schedule.

From December 2004 to April 2007, the Ministry of Culture and National Heritage has placed under the monitoring authority of a State Minister without portfolio, competent for European Integration, Education and Cultural Affairs (a minister which no longer exists). This approach was intended to foster and encourage the implementation of new mechanisms between the central executive level and its specialised central authorities.

During this period, several experts of the Romanian Ministry of European Integration worked within the General Secretariat of MoCRA and executed some of the tasks in the field of European Affairs. The tasks mainly consisted of the drafting and presentation of the Romanian National position papers on issues related to Audiovisual Culture (under Chapter 20 of negotiations with the EU) and Intellectual Property Rights (under Chapter 5 of negotiations with the EU), upon the mandatory approval of the Ministry of European Integration, the Ministry for Foreign Affairs and, when needed, of the National Audiovisual Council.

Throughout the duration of the programme Sibiu-European Cultural Capital, the Ministry of Culture and Religious Affairs cooperated, in the year 2006, with the National Tourism Authority (an authority which no longer exists) in promoting the programme at international tourism fairs.

In June 2012, the Romanian Government initiated the process of organisation and functioning of the partnership for the programming of European Funds (http://www.maeur.ro/files/articles/Anexa_2-

[_Organizarea si functionarea cadrului partenerial pentru programarea fondurilor europene d estimate unei dezvoltari inteligente, durabile si incluzive 2014-2020.pdf](http://www.maeur.ro/files/articles/Anexa_2-Organizarea_si_functionarea_cadrului_partenerial_pentru_programarea_fondurilor_europene_d_estimate_unei_dezvoltari_inteligente_durabile_si_incluzive_2014-2020.pdf)). MoCNP, alongside the Minister of European Affairs and the Minister of Regional Development and Tourism coordinates the Consultative Committee for Tourism, Culture and National Heritage. The objective of this CC is the creation of an Operational Programme in the field of Culture (see chapter 2.3). Under the partnership terms, MoCNP is also responsible for secretariat activities of the CC.

The Ministry of Culture and National Heritage shares competencies for the elaboration of sectorial public policies with other public entities, such as the National Audiovisual Council (the NAC) within specific coordination mechanisms. Therefore, a joint group of experts from MoCRA and the NAC was established to monitor issues related to the implementation of the

Convention on Transfrontier Television and other relevant European texts in the audiovisual sector (including the revision of the European directive "*Television Without Frontiers*").

At the central / local level, the Ministry of Culture and National Heritage cooperates with the Bucharest Municipality on several large scale projects (such as the rehabilitation and restoration of the Bucharest Historical Centre). In the past MoCNH cooperated with the local administration of Sibiu and with other municipalities on specific cultural events (e.g. theatre or music festivals).

In August 2010, the government approved the establishment of the Inter-ministerial Committee and working group on the reform of laws and procedures in the field of urban planning, architecture and construction which includes The Ministry of Culture and National Heritage. The Inter-ministerial Committee members are appointed at state secretary level from the Ministry of Regional Development and Tourism, the Ministry of Interior, the Ministry of Culture and National Heritage, the Ministry of Environment and Forests, the Ministry of Finance, the Ministry of Transport, the Ministry of Justice and the General Secretariat of the government.

Since 2006, the Ministry of Culture and National Heritage has been involved in a new inter-ministerial project. G.O no.118/2006 was the legislative framework for the organisation and development of a public cultural establishment requiring cooperation between the Ministry of Regional Development and Tourism, the Ministry of Culture and National Heritage and the Ministry of Agriculture and Rural Development. The main goal of the programme is building cultural establishments in localities where there are no such institutions, and the restoration, modernisation, equipping of public cultural establishments in rural and small urban areas. In April 2011, the National Investment Company (a society under the authority of the Ministry of Regional Development and Tourism) and the Ministry of Culture and National Heritage published four operational guides for the completion endowment of cultural establishment in the rural and small urban communities. (See also: <http://www.cni.com.ro/programme/5-program-prioritar-national-pentru-asezaminte-culturale>).

3.4 International cultural co-operation

3.4.1 Overview of main structures and trends

The Department for International Relations and Interculturalism, within the Ministry of Culture and National Heritage, is responsible for reciprocal cultural exchanges in bilateral relations and for coordination of programmes and cultural projects undertaken by the Romanian cultural institutes abroad in cooperation with the Ministry of Foreign Affairs and with the Romanian Academy.

The keys objectives of the Department for International Relations and Interculturalism are:

- to coordinate the national programmes in the areas of European cultural cooperation and international relations
- to propose strategies and programmes aiming at the promotion of Romanian culture abroad and at the promotion of foreign culture in Romania; and to ensure their implementation, together with specialised departments.
- to initiate and supervise, on a multilateral level, Romanian participation in programmes of international organisations (Council of Europe, UNESCO, the International Organisation of Francophone countries etc.);
- to analyse and to set up the lists of cooperation accords signed in the field of culture, in order to inform through the Ministry of Foreign Affairs the government members and the representatives of the Ministry of Culture and National Heritage who travel abroad on work matters;

- to support, with the cooperation of a specialised department in the Ministry of Foreign Affairs, an official relationship between the Ministry of Culture and cultural attachés posted in Romania and Romanian cultural attachés based abroad.

The Department for Cultural, Educational and Scientific Relations, within the Ministry of Foreign Affairs, is also responsible for cultural co-operation in the education and scientific fields. This Department elaborates and administers the executive programmes that exist at bi-lateral level.

The Ministry of Foreign Affairs does not have its own budget to carry out cultural projects proposed by Romania's missions abroad. This work is supported by the Ministry of Culture and National Heritage and the Romanian Cultural Institute, based on their priorities and on the budget of the two institutions. In 2009, The Department for Cultural, Educational and Scientific Relations supported the organisation of some cultural projects through Romania's diplomatic missions abroad. Some examples of activities and developments in the year 2009 are:

- participation in European film festivals and in other international festivals (Algiers, Baku, Beirut, Mexico, Damascus, Jakarta / Dilli, Yerevan, Kuala Lumpur, Lima, Ljubljana, New Delhi, Manila, Phenian, Singapore, Tashkent; International Festivals: Bogota – BOGOCINE International Film Festival, Buenos Aires – Independent Film International Festival, Helsinki International Film Festival , Moscow – DetectiveFest and the International Film Festival , The Hague – International Film Festival);
- Romanian Film Weeks / Galas in various countries (P.R. of China, Peru, India, Vietnam);
- participation in an art exhibition dedicated to the Danube in Ankara ; and
- photo exhibition – Romania UNESCO World Heritage (for more information see: <http://www.mae.ro/index.php?unde=doc&id=14880&idlnk=&cat=3>).

At intergovernmental co-operation level, Romania participated in the negotiations and offered support from the early stages for the adoption of the *UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions* (Paris, 2005). Important developments include Romania's key interest concerning cultural action directly focused towards two main targets: the European Union member states and the neighbouring countries of South Eastern Europe and the Black Sea Region, with special attention granted to the needs and expectations of Romanian communities living abroad and the general public. These developments focused on several regional agreements, projects and partnerships, such as the Council of Ministers of Culture of South-Eastern Europe (2005), the Central European Initiative, the Danube Cooperation Process, the Stability Pact in Southeastern Europe, and the Southeastern European Co-operation Initiative.

The main cultural diplomacy priorities for 2012 established by the Ministry of Foreign Affairs are (<http://www.mae.ro/en/node/2144>):

- creatively promoting Romania's economic, tourism and cultural objectives in the process leading to the EU Strategy for the Danube;
- taking the existing partnerships to a higher level by emphasizing the economic, technical-scientific, cultural and educational aspects as an objective of Romania's foreign policy;
- consolidating the scientific and cultural diplomacy dimensions, inclusively by organising fairs and exhibitions in order to disseminate our values and traditions;
- funding projects to preserve our national identity and enrich Romanian heritage abroad;
- creating an IT platform to facilitate, via our diplomatic missions and consular offices, access to information in specialised areas (labour market developments, legislation on rights);
- improving the legal and institutional framework dedicated to the interaction with the Romanians living abroad, based on their specific interests and concerns; and

- extending the collaboration between the Ministry of Foreign Affairs, the Ministry of Culture and of the National Heritage, the Romanian Patriarchate, the Romanian Cultural Institute and the Romanian Academy in order to promote Romanian culture and spirituality in the EU and support intercultural dialogue with countries on other continents.

3.4.2 Public actors and cultural diplomacy

The Romanian Cultural Institute (RCI) has the mission to promote Romanian culture abroad, with a view of preserving the cultural identity of Romanian Diaspora. The main purpose is to increase the visibility of Romanian cultural values. It subordinates (together with the Ministry of Foreign Affairs) fifteen branches – The Romanian cultural centres or institutes in the following cities: Berlin, Brussels, Szeged, Budapest, Istanbul, Lisbon, London, Madrid, New York, Paris, Prague, Rome, Stockholm, Tel-Aviv, Warsaw, Venice, and Vienna. The Institute functions under the Presidency of Romania and manages various projects.

On June 13 2012, the Government of Romania passed an emergency ordinance modifying the 2003 law establishing the Romanian Cultural Institute. The present ordinance changes the subordination and control of the Romanian Cultural Institute from the Presidency of Romania to the Senate, and the structure and process of appointing its leadership. Within 15 days since publication in the Official Gazette (i.e. June 29, 2012), the Senate should appoint the new President, Vice-presidents and Board of RCI.

In justifying the emergency nature of this piece of legislation, the government bill notes that it responds to the need to "preserve and perpetuate national identity" and takes in to account that maintaining the current functioning of RCI will lead to "the extension of the highly negative effects of some state of affairs that tend to affect, permanently, the sense of belonging to the Romanian nation of those who are already settled, temporarily, in other states".

The bill also invokes "dysfunctional aspects in the organisation and functioning of the Romanian Cultural Institute" that need to be addressed, without the bill including any change in the functioning of the institute besides the revised subordination and leadership appointment. The Speaker of the Prime Minister also noted that this bill is a must for the democratization of an institution that had previously been politicized (see also: http://icrny.org/n169-Romanian_Cultural_Institute_changed.html). This measure has been contested by several artists and cultural organisations in the weeks following the decision.

Table 1: The overall budget of Romanian Cultural Institute, 2005-2007

Year	The overall budget for promoting Romanian culture abroad	Percentage for cultural projects and programmes	Percentage for administrative expenses
2005	3 million EUR	50%	50%
2006	6 million EUR	60%	40%
2007	13 million EUR	73.6%	27.4%

Source: Romanian Cultural Institute.

Several cultural agencies support the promotion of foreign cultures in Romania:

- The French Institute. Cultural cooperation is sustained by a network of 4 institutes and cultural centres (in Bucharest, Cluj-Napoca, Iasi and Timisoara) and 4 French Alliances (in Brasov, Constanta, Ploiesti and Pitesti). There are also 55 bilingual sections in high schools and 10 university francophone sections e.g. in the Polytechnic University, the Economic Studies Academy and Faculty of Law and the Franco-Romanian College for European Studies; (<http://www.institutfrancais-roumanie.com/institutfrancais-roumanie.com/>)

- The British Council has a centre in Bucharest (one of the oldest British Council offices) and two others in Cluj Napoca and Iasi; (<http://www.britishcouncil.org/romania.htm>)
- The Goethe Institute has one main centre in Bucharest and German Cultural Centres in Timisoara, Cluj, Iasi, Brasov and Sibiu. (http://www.goethe.de/ins/ro/buk/roindex.htm?wt_sc=bukarest)
- The Hungarian Cultural Centre has two offices in Romania, one in Bucharest and another in Sfantu Gheorghe (Covasna county). The Hungarian Cultural Centre is an active promoter of Hungarian culture in Romania, where the Hungarian people are an important minority. (<http://bukarest.balassiintezet.hu/index.php/en/>)
- The Cervantes Institute opened in Bucharest in 1995 (http://bucarest.cervantes.es/ro/despre_noi_centru_romana.htm).
- The Polish Institute opened in Bucharest in 2001 (<http://www.culturapoloneza.ro/>)
- Italian Cultural Institute "Vito Grasso" in Bucharest (http://www.iicbucarest.esteri.it/IIC_Bucarest/Menu/Istituto/)
- The Czech Cultural Centre is an active cultural institution in Bucharest, focusing mainly on youth culture and the media. (<http://www.czech-it.ro/who-we-are>)

All of these institutes host public libraries, organise events (seminars, conferences, festivals etc), organise language training centres, and host various concerts, exhibitions etc. They fund different the independent projects of cultural organisations and actors. These centres are also partners in various programmes and projects, along with public and non-public institutions.

Romania has various bi-lateral agreements at ministerial level, with corresponding Ministries of Culture. France is a major partner on heritage management issues. There are also various inter-governmental agreements and co-operation treaties in the area of culture. For example, in the field of cultural heritage have been realised:

- the Administrative agreement between the French Ministry of Culture and Communication and the Romanian Ministry of Culture and Heritage in the period 2005-2010; and
- the Administrative agreement between the French Ministry of Culture and Communication and the Romanian Ministry of Culture in the field of Museums for 2007-2012.

In the accession process to the EU, Romania developed different partnerships with foreign agencies and organisations regarding education and training. France and Germany, for example, are major partners in this area. Another example of an exchange programme is a partnership with Greek organisations in the area of industrial archaeology, regarding the town of Sulina (situated in Eastern Romania, the Delta of the Danube region). Exchange programmes have been developed with French institutions in the fields of archaeology and restoration (see also chapter 3.4.1).

Overall, the Romanian structures charged with supporting projects in the cultural field (visual arts and architecture, written culture and libraries, museums, theatre, dance, music, heritage, intangible heritage, cultural management and permanent training) also involve international co-operation.

3.4.3 European / international actors and programmes

Romania is an active member of several expert groups of the Council of Europe (CDCULT, CDPAT, Europae Archeologicae Consilium and CDMC). Romania is also part of several regional agreements, projects and partnerships, such as the Council of Ministers of Culture of South-Eastern Europe, following the signature of the Copenhagen Charter (2005), the Central European Initiative, the Danube Cooperation Process, the Stability Pact in South-eastern Europe, the South-eastern European Co-operation Initiative - but also in other areas, in

Eastern Europe, the Caucasus and Central Europe. As a follow-up project in the framework of the Charter, Romania proposed the establishment, under Ministry of Culture and National Heritage's Centre for Cultural Studies and Research, of a Regional Observatory for Cultural Diversity (based in Bucharest) aimed at becoming a virtual network of researchers and policy-makers from each participant country of the Charter of Ministers of Culture from South-Eastern Europe.

In the field of the preservation of national mobile heritage, The Ministry of Culture and National Heritage was the implementation authority regarding the PHARE Project 2006/018-147.03.19: *Integrated information management for the protection of mobile cultural heritage and cultural objects*. The main purpose of this project was to increase the capacity of ministries and subordinate bodies, involved in the protection of movable cultural goods, to combat illegal trade and export, and theft, destruction and falsification of these cultural goods.

Romania was involved in European co-operation projects through its participation in the Culture 2000 Programme (the list of projects financed through Culture 2000 is available under <http://www.cultura2007.ro/eng/document.php?doc=18>) of the European Union and is involved currently in the Culture 2007-2013 Programme. The Cultural Contact Point for Romania for "Culture (2007-2013)" operates within the Consultancy Centre for European Cultural Programmes (actually the Centre for Research and Consultancy on Culture). In 2008, the financed projects were in the domain of multiannual projects of cooperation (developed between of 3 and 5 years), projects of cultural cooperation (up to a maximum of 24 months), projects of literature translation, and the support of European cultural organisations (21 organisations from Romania). The list of funded projects is available under the following weblink: http://www.cultura2007.ro/files/proiecte%20RO_2008_print.pdf.

The Ministry of Culture and National Heritage cooperates with the International Network on Cultural Policy (INCP) and in 2009 hosted the reunion of INCP and also participated at their meetings.

Another programme was developed with The Norwegian Fund for Romania and Bulgaria. Through the EEA Financial Mechanism, administered by the Romanian Ministry of Public Finance as National Focal Point, 40 projects developed by Romanian companies, organisations and institutions were selected to receive grants. In addition, another 47 projects developed by Romanian NGOs in different priority areas have already received funding under the first round of the EEA NGO Fund, operated in Romania by the Civil Society Development Foundation and its partners: Carpathian Foundation and Environmental Partnership Foundation. The EEA Financial Mechanism (EEA Grants) makes available EUR 50.5 million to Romania in project assistance, of which EUR 48.5 million represents Norway's contribution. Projects developed by Romanian public entities and NGOs are supported through this mechanism in four priority areas: protection of the environment, human resource development, health and childcare and conservation of cultural heritage.

The EEA supported projects in the cultural field in the area of human resource development (Cultural Centres - Leaders in Community Development Through the Promotion of Cultural Heritage), and also in the field of conservation of cultural heritage (Conservation of the Historic Landscape of the Saxon Villages in Transylvania, Conservation and Restoration of the Ethnographic Heritage in ASTRA Museum – Sibiu Woods, Restoration and Revitalisation of the Butchers' Fortress in Baia Mare, Restoration of Traditional Hydro-Powered Technical Equipment within the Maramures Museum, Restoration of the Gabroveni Inn in Bucharest, Restoration of the Fifth Gate of the Vanubian Citadel Fortification in Alba Iulia). Information is available in The EEA Norway Grants Brochure and under <http://www.norwaygrants.org/en/> and <http://www.norvegia.ro/>.

Another project was developed in Sibiu, which was selected as European Capital of Culture for the year 2007 (along with Luxembourg). An ambitious architectural restoration and rehabilitation programme was developed, in order to prepare an adequate infrastructure for the events on the project's agenda. The Centre for Research and Consultancy on Culture carried out a study on *The impact of "Sibiu – European Capital of Culture 2007" - the economic agents in the Sibiu region and "Sibiu – European Capital of Culture 2007"*. The economic indicators for the first study were the turnover/sales figures, investment, workforce and profitability. The conclusions indicated that there was a positive economic impact for the companies in Sibiu and in the city's surrounding area, especially in the fields of tourism and transportation. The results of the second study *"Sibiu – European Capital of Culture 2007"* indicated a high level of knowledge and satisfaction regarding the programme as well as an attendance that reached 5% of Romania's population. As for the economic agents, the companies that invested the most in the programme operate in the fields of hospitality, tourism and transportation (<http://www.culturadata.ro/Cercetari%20finalizateEN.html>).

Romania hosted the 2006 International Francophone Summit, in recognition of both its cultural heritage and regional importance. The International Francophone Summit was held in the Year of Francophonie and was the first summit after the adoption of the Charter of the Francophonie.

Romania has a National Committee for UNESCO, as country with several sites included on the world heritage list. The UNESCO country office, UNESCO-CEPES (the European Centre for Higher Education / Centre Européen pour l'Enseignement Supérieur), was established in September 1972 with a view to promoting co-operation in higher education among Member States of the Europe Region (the countries of Europe, North America, and Israel). The activities of the Centre are focused, foremost, on higher education in Central and Eastern Europe and the Director of UNESCO-CEPES also serves as the Representative of UNESCO in Romania. Since September 2003, UNESCO-CEPES have been a consultative member of the Follow-up Group of the Bologna Process (BFUG), which is responsible for the implementation of the Bologna Process goals.

The Romanian ministries and bodies responsible for implementing and monitoring the *UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions* are: the Ministry of Culture and National Heritage, the Ministry of Foreign Affairs (MFA) and the National Committee for UNESCO.

International Cooperation agreements signed in 2011:

- collaboration programme in the fields of science, education and culture between the government of Romania and the government of the Republic of Moldova for the period 2011-2016 signed on 12 April 2011 in Chisinau.

International Cooperation agreements signed in 2010:

- collaboration programme in the fields of culture, science, education and sport between the government of Romania and the government of the Democratic People's Republic of Korea for the period 2011-2016 signed on 18 November 2010 in Pyongyang.
- exchange programme for science and technology, education, culture and sports between the government of Romania and government of the Grand Duchy of Luxembourg for the period 2010-2014 signed on 5 May 2010 in Luxembourg;
- executive Programme between Romania and the government of the Socialist Republic of Vietnam on cooperation in culture, science, education and sport for the years 2010-2013, signed on 8 April 2010 in Hanoi; and
- exchange programme in science, technology, education, culture and sports between Romania and the Flemish government in Belgium for the years 2010-2011, signed in Bucharest in 2009, valid until 2011.

International Cooperation agreements signed in 2009:

- the collaboration programme in the fields of education, science, culture, media, youth and sports between Romania and the Republic of Bulgaria for the years 2009 - 2012, signed on 11 December 2009;
- programme of cultural cooperation between Romania and the Republic of China for the years 2009-2012 signed in Bucharest on 15 September 2009;
- cooperation Agreement between Romania and the government of France on film productions in Romania for 2009-2012, signed in Cannes on 18 May 2009;
- cultural and scientific cooperation programme between Romania and the government of the Hashemite Kingdom of Jordan 2009-2012, signed on 16 April 2009 in Bucharest; and
- agreement between Romania and the Republic of Poland on cooperation in science, education and culture for the years 2009 to 2012.

International Cooperation agreements signed in 2008

- cooperation programme between Romania and the Republic of Turkey in the field of Education, Culture and Arts, Media, Youth and Sports, signed in Bucharest on 3 March 2008;
- collaboration programme between the Ministry of Culture and National Heritage in Romania and the Ministry of Culture of Republic of Slovenia for 2007-2011 signed on 18 March 2008 in Ljubljana;
- cooperation programme in the field of education, science, technology, culture, communication, youth and sports between Romania and the government of Algeria for 2008-2011, signed in Algiers on 2 April 2008;
- programme for education and cultural cooperation between Romania and the Republic of Korea for 2008-2011, signed in Seoul on 11 September 2008; and
- cooperation programme in the field of culture, education, youth and sports between the government and the Mexican government, signed in Mexico City on 3 December 2008.

3.4.4 Direct professional co-operation

Examples of trans-national co-operation between arts and heritage institutions in Romania are:

- co-operation between the National Museum of Contemporary Arts in Bucharest and the Museum of Contemporary Arts in Zagreb, Croatia;
- co-operation between the National Theatre in Iasi and the National Theatre in Chisinau, Republic of Moldova;
- the International Congress of Theatre Critics took place, in 2005, in Bucharest;
- Another example of international related activity is The International "Shakespeare" Film Festival, which has taken place for four consecutive years in the city of Craiova, and also presented a series of shows in Bucharest this year. The festival opened on 25 April, two days after the anniversary of the playwright's birth, with a performance of "Twelfth Night", produced by the International Chekhov Festival, in collaboration with the "Cheek by Jowl" company from London and directed by Declan Donnellan. During the 10 days of the festival, Craiova hosted other important theatre companies: "A Midsummer Night's Dream" directed by Oskaras Korshunovas from the "Oskaras Korshunovas" Theatre in Vilnius; "Hamlet" directed by Omri Nitzan from the Cameri Theatre in Tel Aviv; and "Troilus and Cresida", directed by Silviu Purcarete, from the Katona Jozsef Theatre in Budapest. The programme in Craiova also included a series of shows produced in Romania, among which are Silviu Purcarete's "As You Like It or the Night at the End of the Fair" and "Romeo and Juliet", directed by Yiannis Paraskevopoulos, at the Craiova National. Other shows included two performances of "Cymbeline", one directed by Alexander Hausvater at the German Theatre in Timisoara and another directed by Laszlo Bocsardi at the Odeon Theater in Bucharest;
- the Romanian Film Week; and

- as for NGO's, until 2008 ECUMEST (<http://www.ecumest.ro>) had participated in various European networks, being an active promoter of networking between cultural operators and artists, both in Romania and Eastern Europe, as well as at international level. It mediated contacts and facilitated international cooperation projects in various artistic fields or cultural sectors (e.g., IETM – Informal European Theatre Meeting, ENCATC - European Network of Cultural Administration Training Centres, INCD - International Network on Cultural Diversity, Balkan Express).

3.4.5 Cross-border intercultural dialogue and co-operation

Several governmental bodies operate in this field:

The Ministry of Culture and National Heritage has an office for minorities' culture (The Minority Culture Department), which is responsible for supporting inter-cultural dialogue, along with promoting cultural events and organisations and institutions belonging to minority groups. The Minority Culture Department is responsible of administering the "PROETNICULTURA" programme which provides a framework for protection and logistic support, preservation, affirmation, development and free expression of cultural ethnic identity, linguistic and religious national minorities in Romania. It promotes the spirit of ethnic tolerance, mutual respect, intercultural dialogue, collaboration and maintaining a permanent link with other government institutions in the field and NGOs from Romania and abroad that support minority issues (see also: <http://www.cultura.ro/Documents.aspx?ID=117>)

The National Agency for Roma (NAR) was founded in accordance with *Government Ordinance No. 78/2004*, approved by *Law 7/2005*. The National Agency for Roma (in accordance with the provisions of *Government Decision nr. 1124 from September 2005*) is responsible for applying, co-coordinating, monitoring and evaluating the social intervention fields stipulated in the *Government Strategy for Improving Roma Conditions*, approved by the government in April 2001. The National Agency for Roma coordinates the programme *Decade of Roma Inclusion*, an international initiative with the participation of governments, international organisations and Roma civil society representatives from several countries and which proposes, over ten years (2005-2015), to significantly reduce socioeconomic disparities between Roma and the rest of society, based on the idea that the Roma are the largest minority in Europe, and also the most vulnerable (<http://www.anr.gov.ro/html/Deceniul.html>). This programme also involves more international partner organisations such as the Open Society Institute and Soros foundations network, the World Bank, European Commission, United Nations Development Programme, Organisation for Security and Cooperation in Europe, Council of Europe Development Bank, Council of Europe and, most importantly, Roma representative organisations who work in international organisation dedicated to this category.

The government established the National Centre of Roma Culture (NCRC) - *Romano Kher* – by *Government Decision no. 834/2003*. The centre is a public institution under the supervision of the MoCNH, dedicated to the preservation and promotion of traditional Roma culture. It is also in charge of endorsing and promoting the Roma contemporary cultural manifestations. The objectives of the centre are, according to the 430/2001 Law, dedicated to the strategy of improving the situation of the Roma population.

The centre focuses on the intercultural communication between Roma and the other cultural communities living in Romania and in Europe. In 2004 NCRC has negotiated the founding of a whole section dedicated to Roma culture within the project called "Sibiu – European Cultural Capital" where it facilitated the access of more than one hundred Roma artists: painters, craftsmen, brass bands and dancers. Because of its involvement in the festival, the NCRC has been invited to two international festivals: Ulm (2006) and Fellbach (2007), both in Germany.

In 2008, NCRC organised an international session of communication and public consultation regarding Roma culture in Timisoara. The project was funded by the MoCNH and the project

co-organisers were The Association of Gypsy Women – "Our Children", Parudimos Association and Timisoara Intercultural Institute. The theme of the conference evolved around the markers of the Roma culture and the tension between those markers and "modernity" concepts. During the same year, NCRC co-organised, alongside the foundation Thumende in Bucharest, a session of documentary films focused on Roma specific themes. It has also launched the presentation of its new management programme proposed by the new director in the multimedia hall of the MoCNH.

Policies for Culture was a regional framework programme of the ECUMEST Association (Bucharest) and the European Cultural Foundation (Amsterdam), initiated in the year 2000, which aimed to encourage a participative principle in the design, implementation and evaluation of new effective cultural policies throughout South East Europe. The Policies for Culture Programme (PfC) developed a platform of more than 500 organisations in the region (NGOs, public authorities at national, regional and local level, universities and research institutes, cultural magazines and journals) and initiated "PfC Plus" (addressing countries such as Slovakia or Turkey) and "CPEG – the Cultural Policy Education Group". The Policies for Culture Programme closed at the end of 2008 but the website associated to the project is still available online (<http://www.policiesforculture.org>).

3.4.6 Other relevant issues

"Culture in development" is one of the key concepts of the Ministry of Culture and National Cultural Heritage Strategic Plan for 2009-2013 that has been developed with the Ministry of Culture and National Heritage experts. Creative industries, for instance, have become a strategic goal for the national development strategy. Various programmes mentioned in the NDP are based on concepts such as efficiency, quality control, development and promotion.

4. Current issues in cultural policy development and debate

4.1 Main cultural policy issues and priorities

The main priorities of Romanian cultural public policies in the cultural field have changed in recent years. From 2010, the Ministry of Culture and National Heritage priorities are supporting the national heritage and contemporary creation, aspects that are integrated into the Strategic Plan developed for 2009-2013. Some of the medium-term priorities included in this strategic plan are: to protect and promote national heritage, to support cultural and creative industries and the independent cultural sector, to improve infrastructure, management of cultural institutions, cultural facilities, the potential of culture and cultural heritage and the decentralisation of decision-making and administration.

The Strategic Plan 2009-2010 included public policy on changing the organisation and functioning of legal institutions and entertainment companies, as well as exhibition of artistic activity; public policy on digitisation of cultural resources by creating a Digital Library for Romania; public policy on improving the quality of life in urban and small urban areas in terms of cultural services; a national cultural heritage strategy; and the strategy of decentralisation in the field of culture. The decentralisation process targets museums and performing arts institutions which are still subordinated to central authority.

The public policy planning documents include a public policy proposal for supporting creativity in culture, a strategy for supporting SMEs and stimulation of the cultural and creative industries and a strategy for enhancing access to European funds for culture (the information presented was obtained from the Strategic Plan of the Ministry of Culture and National Heritage for the years 2009-2013).

As a consequence of these changes, the Ministry of Culture and National Heritage has started to modify its role from a cultural agent to an advertising, consulting and mediating factor.

In the development of the policy priorities, the main challenges that Romanian policy-makers are facing are:

- obsolete infrastructure;
- obsolete and insufficient equipment;
- weak managerial knowledge;
- reduction in budgetary allocations;
- the process of decentralisation was made in the past without the actual transfer of responsibility at local level;
- the law does not allow enough flexibility for local authorities to take responsibility and to sustain financially the cultural institutions that respond to local consumer needs;
- the Ministry of Culture and National Heritage should create a cultural market and public private partnerships between companies and cultural institutions;
- the public grants for culture should be transparent: state priorities and application procedures should be clear. The allocation of funds remains obscure and does not stimulate competition for priority projects;
- low levels of remuneration - no incentives for young people;
- steady decrease in employment level in the cultural field; and
- harmonisation with EU trends and developments.

Public debates about some of the issues described above include:

- a debate initiated by the Civil Society Gala and the Ministry of Culture and National Heritage in order to promote non-profit organisations and cultural institutions (the programme sent to civil society);

- the decentralisation process in the Ministry of Culture and National Heritage, culture and local development: the role of culture in regional development;
- the management of cultural public institutions; and
- National Cultural Fund Administration's legislative procedures regarding financial sustainment of cultural projects.

4.2 Specific policy issues and recent debates

4.2.1 Conceptual issues for policies of the arts

In 2001, in the reorganisation of the Ministry of Culture and Religious Affairs, the Direction of Visual Arts merged with the Direction of Museums and Collection, amongst a General Direction of Heritage. At the same time, the programmes supporting artworks merged with the National Programme for Valuating Cultural Heritage. The direct result of these changes was the subordination of visual arts to national heritage.

After the fall of communism, Romania had no functional art market. Moreover, without a national contemporary art collection, the country also lacked institutions that expose contemporary art. In 2001, Romanian Government founded the National Museum of Contemporary Art (MNAC). Inaugurated in 2004 in a renovated pavilion of the Palace of Parliament, MNAC was seen as an institution which stores creativity and showcased recent art creation.

In 2009, through The Programme for the Support of Contemporary Fine Arts and Architecture, the MoCNH organised a public contest for the selection of a Romanian art project for the Venice Art Biennale.

4.2.2 Heritage issues and policies

The strategy related national cultural heritage realised by the Ministry of Culture and National Heritage is targeted at the protection, conservation and restoration of goods that represent Romania's cultural heritage.

In the built heritage sector, the main issues are:

- conservation and restoration: National Restoration Programme, approved by *Ministerial Order no. 3044/2005*;
- development of central - local partnerships;
- setting-up and development of other partnerships: inter-institutional (e.g. the partnership with the Ministry of Administration and the Interior - for the protection of national cultural heritage) or with international bodies such as UNESCO and WMF (World Monuments Fund);
- use of historical monuments at the core of sustainable development at local level;
- training for experts in the field;
- illegal demolitions; and
- Urban regeneration and industrial heritage.

Regarding movable and intangible cultural goods, the main issues are:

- Finalising the inventory and classification of these goods;
- Digitisation of museum collections;
- Ensuring the necessary protection for museum collections (e.g. anti-theft, air conditioning, etc.); and
- Development of heritage educational programmes for museums.

In recent years there has been an increasing trend in terms of updating and expanding the National Archaeological Heritage, by introducing new sites and by completing existing records, by taking information from archaeological research reports, as well as the updating and completing the list of Historic Monuments. A computerised system (GIS) has been developed in order to protect national cultural heritage property (archaeological and historical monuments) - eGISPAT. Also on the website of the Ministry of Culture and National Heritage one can see the location of historic monuments on the Google Earth application.

Also, in this area, the Ministry of Culture and National Heritage adapts its policies to the European Council's directions by representing Romania in the Regional Programme for Cultural and Natural Heritage in South Eastern Europe. Some of the activities undertaken in the field of cultural heritage are related to the conservation and restoration of heritage buildings, the organisation of annual events with international participation.

The most prevalent issues encountered in moveable heritage (the phrase is also used in UNESCO classification, another suggestion would be mobile heritage) management refer to the precarious situation of the permanent exhibition of museums, which require restoration and modernisation as well as sufficient storage space, an important risk factor for movable cultural heritage.

Since 2007, the National Committee for Safeguarding Intangible Cultural Heritage began the development of a directory called the Inventory of Intangible Cultural Heritage of Romania.

Furthermore, the National Commission for the Protection of Historical Monuments is currently working on developing mechanisms for the implementation of the Living Human Treasures programme, in accordance with *Law no. 26/2008* and with UNESCO recommendations in this regard.

4.2.3 Culture industries: policies and programmes

According to the National Development Plan for the Cultural Sector 2007-2013, the cultural industries are defined as those activities of production and reproduction, as well as large scale distribution, of symbolic goods. They tend to occupy an increasing role in the economic, social and intellectual life of communities and in the continuous reshaping of behaviour. These industries consist of activities of production and public communication of symbolic goods, whose economic value derives primarily from their cultural value. The sector includes both "classical" cultural industries (audio-video production, radio, film, editing), "new" industries (design, multimedia, architecture, gaming), as well as traditional arts (visual arts, handicraft, shows, written culture).

Currently, there is a shift towards the more recent concept of cultural and creative sector. This concept was used in a new initiative: *Public Policy Proposal for the stimulation and the support of Creativity in Culture*. The main aim of this proposal is the development of the economic dimension of culture by providing a financial framework, appropriate fiscal and social regularity bodies in the cultural and creative industries, especially SMEs, including the independent cultural sector (self-employed, creative and independent artists).

In 2011, the Centre for Research and Consultancy on Culture completed the second edition of the study *The Contribution of Copyright-based Industries to the Romanian Economy*. The study is based on the WIPO copyright model, in which the creative industries are divided into CORE-copyright industries, partial copyright industries, interdependent copyright industries and non-dedicated copyright industries. The contribution of creative industries to the gross domestic product (GDP), labour force, international trade and investment, reflect their growing importance for the Romanian economy. The contribution of these industries to the national economy registered a significant evolution: from 3.75% in 2002 to 5.95% in 2009. Moreover, in 2008 the creative represented 7.24% of the Romanian economy. This figure is

comparable to the contribution of real estate transaction, 7.08% and even higher than that of the tourist industry 1.34% and restaurants 1.50%.

The negative trend exhibited in 2009 by the creative industries is deeper than that of the national economy, which shows that compared with other economical domains this sector is more sensitive to external factors.

The CORE-copyright industries involved around 31 000 firms, accounting for 4.5% of the Romanian firms. Over a seven-year period from 2002 to 2008, the number of firms in the CORE copyright industries grew rapidly, with a rate of 26% per year. Turning now to the different domains, on average, the number of firms increases each year, reaching the highest level in 2008. However, this growth had ended the following year, when there was a wide degree of variation with individual categories experiencing decreases between 2% and 40%. Amongst the categories with the highest decrease, the recordings reproduction stands out; after a decrease of 4% in 2008, the number of firms that were actively engaged in this area continued its negative trend. The same descendent trend was visible in book publishing (from 1 523 firms in 2008 to 1 047 firms in 2009). In 2009, advertising and software and new media were two areas that exhibited a positive trend; the number of firms operating in programme editing grew by 40% (see: <http://www.culturadata.ro/>).

In 2009, there were 141 736 employees in the creative industries, representing 4.48% of the active labour force. The number of creative workers in Romania has grown considerably during the last decade. The same study indicates that from 2002 to 2008 the employment in the creative industries increased by 65%. However, this trend has shown a decrease in 2009, when 142 000 workers were employed in the creative industries. In 2009, the greatest volume of creative workers was absorbed by software and new media – 36 465 employees (26% from the total number of creative workers), book editing/ publishing – 24 100 employees (17% from the total number of creative workers), advertising – 15 066 employees (11% from the total number of creative workers), performing arts – 2 310 employees (2% from the total number of creative workers), music industry – 540 employees (0.5% from the total number of creative workers).

Table 2: The number of employees in the creative industries, 2002-2009

	2002	2003	2004	2005	2006	2007	2008	2009
CORE copyright industries	44 019	76 115	89 613	101 801	91 451	99 773	121 299	99 073
Partial copyright industries	30 044	37 738	36 701	32 257	30 183	31 509	26 877	21 520
Interdependent copyright industries	17 733	17 203	14 683	24 864	13 940	13 224	14 055	11 129
Non-dedicated copyright industries	11 821	15 524	16 000	18 528	8 777	8 601	8 825	10 015
Copyright industries	103 617	147 045	156 521	180 450	144 352	153 107	171 056	141 736

Source: Centre for Research and Consultancy on Culture, *The Contribution of Copyright-based Industries to the Romanian Economy*, 2011.

In 2008, the Centre for Research and Consultancy on Culture carried out a study entitled a *Draft for a politics for the stimulation of creativity*. The aim of the study was to identify the problems of different fields in the cultural sector and provide solutions, in order to formulate a public policy draft for the stimulation of creativity. Generally, the problems encountered by professionals in the field appeared to be similar for all the cultural sectors, the most notable ones concerning matters of production and distribution. Whether they regard a lack of

technology, of qualified personnel and proper spaces, or simply some administrative shortcomings, these problems have an impact on creativity as well as on the public's access to culture. Another series of issues pertain to the judicial system and lie in legislative ambiguities and copyright uncertainties (see also: <http://www.culturadata.ro/>).

The main challenges to small and medium sized culture industry firms in Romania were underlined in a recent study realised in 2009 by the Centre for Research and Consultancy on Culture named *The Economic Crisis' Effects on Cultural Operators*. The results of the research pointed out that, in the first half of 2009, the most notable decline concerning funding sources was related to sponsorship, public funding, self funding, scholarships and grants. Also, most businesses (78%) indicated a decline in their turnover rate, between January 2009 and July 2009, compared to the same period in 2008. One of the biggest challenges is related to growth in company expenses caused by an increase in the exchange rate: as many expenses (rent, copyright, translations, artists' payments, etc.) are equated in foreign currency (Romania tries to align with European Union's monetary policy and Romanian companies are trying to avoid financial losses caused by exchange rate differences). Among the investment activities included in the research, the most notable decline has been encountered in the purchase of technical devices (73%) and investment in professional training (66%). The economic crisis affected the companies in the cultural field in terms of the number of distributed products and the number of returns. There has been a lower level of demand in the market and 44% of the respondents stated that the number of returns from distributors has increased (see also: <http://www.culturadata.ro/>).

Regarding the support and development of small and medium enterprises (SMEs) active in cultural and creative sectors, the Ministry of Culture and National Heritage signed a cooperation agreement with the Ministry for Small and Medium Enterprises, Commerce and Business in August 2009. The cooperation protocol was aimed at supporting the development of entrepreneurial culture in the cultural and creative industries and also at developing a strategic framework to support and stimulate cultural SMEs through loans and grants. The protocol is targeted at cultural and creative industries, especially SMEs, at the confluence of economics and culture. The document corresponds to those decisions and actions taken at EU level in recent years sensible to the socio-economic impact generated by significant SMEs in the field of culture (<http://www.cultura.ro/DosarPresa.aspx?ID=265>).

4.2.4 Cultural diversity and inclusion policies

In Romania there are 20 officially recognised minorities: Albanians, Armenians, Bulgarians, Czechs, Croats, Greeks, Jews, Germans, Italians, Macedonians, Hungarians, Poles, Lipovan Russians, Roma, Ruthenians, Serbs, Slovaks, Tatars, Turks, and Ukrainians. In line with the Romanian Constitution, each minority is represented in the Deputies' Chamber (save for the Hungarian minority, which is represented by a political entity – the Democratic Union of Hungarians in Romania).

Recent years have seen a growth in the number of immigrants from China and Moldavia.

The most recent statistics on ethnic minorities within Romania population are from the 2012 Census. According to these statistics, Romanians represent 88.6% of the total population. The largest minority group are the Hungarians 6.5% and Roma 3.2%. Each of the other minorities makes up less than 0.3% of the total population. (http://www.recensamantromania.ro/wp-content/uploads/2012/02/Comunicat_DATE_PROVIZORII_RPL_2011_.pdf).

Some of the ethnic groups are compact communities, such as Hungarians in the eastern Transylvania (Szekely Land), Turks in Constanta County, Slovaks in Bihor County. Other groups, like Roma are scattered all over the country.

Article 6 of the Romanian Constitution states:

(1) State recognised and guarantees people from national minorities the right to preserve, develop and express their ethnic, cultural, linguistic and religious identity

(2) The protection measures taken by the state for the preservation, development and expression of national minorities' identity must comply with the principles of equality and indiscriminate in relation to other Romanian citizens.

While the Constitution provides the legal basis for minorities' rights, a precise framework for regulating their status has not been created. In recent years there have been some discussions about the *Law regarding the status of national minorities in Romania*. A very controversial project has been written by the Democratic Union of Hungarians in Romania in 2005. This draft law proposes a model of cultural autonomy defined as the right of a national community to have decisional powers in matters regarding its cultural, linguistic and religious identity, through councils appointed by its members. For the past six years, this law has not passed the parliamentary commissions, but this year there had been some talk concerning its ratification in a modified form.

There are distinct approaches adopted for minority groups in Romania's cultural policymaking, reflecting the significant differences in the socio-demographic composition of these groups.

The Department for Interethnic Relations was established by *Government Decision no. 111/2005* as public institution, subordinated to the Prime-Minister and aiming to preserve, affirm and develop the ethnic identity of national minorities. This department coordinates the activity of the Council of National Minorities, an organism that ensures the relation with the officially recognised national minorities. (<http://www.dri.gov.ro/index.html?lng=2>)

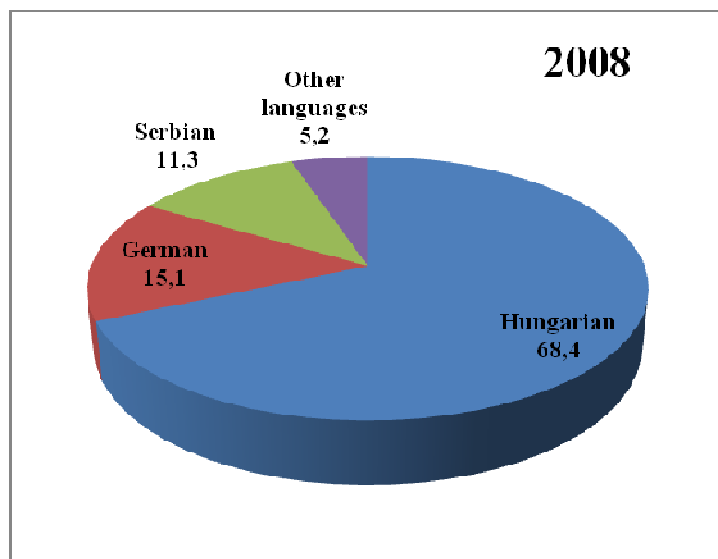
Another entity coordinated by the Department for Interethnic Relations is the Romanian Institute for Research on National Minorities. Based in Cluj-Napoca, the institute develops inter- and multidisciplinary research in order to preserve, develop and express ethnic, historical, cultural, linguistic, religious or other aspects of national minorities and other ethnic communities in Romania. For the years 2008-2012, the institute has developed a research strategy regarding the issues of Roma people. Some of the studies that the institute has developed in recent years include: Cultural Consumption in 2010. Comparative dimensions: Romanians and Hungarians, The touristic potential of Covasna, Harghita and Mureş counties, Narratives from and outside the ghetto, Sociolinguistic behaviour in minority linguistic communities. Studies concerning the Croatian, Ukrainian and Slovak linguistic communities, [The Ukrainians in Maramureş county](http://www.ispmn.gov.ro/eng/page/despre-institut) (<http://www.ispmn.gov.ro/eng/page/despre-institut>).

The Ministry of Culture and National Heritage has developed several specific programmes to support the cultural and linguistic identities and the diversity of expressions, cultural activities and artistic practices of minorities groups, such as:

- "Proetnicultura" – a programme designed to support cultural events, festivals etc.;
- "Roma - together in Europe" – the main objectives are the preservation and promotion of the cultural and linguistic heritage of the Roma minority;
- Support for book publishing in minority languages; and
- Support for the publishing of cultural magazines in minority languages.

In several cities such as Tirgu-Mures ([Maros Folk Ensemble](#)), Timisoara (State German Theatre) and Cluj-Napoca (Hungarian Opera) there are cultural institutions in minority languages supported by the state budget. The NGO sector also supports the cultural life of these groups, especially in the case of the Roma population. Significant support for cultural activities, advocacy and education programmes are carried out with funds from NGOs, such as the Open Society Foundation.

In the Public Broadcasting Services, there are TV and radio programmes in the languages of some ethnic minorities.

Figure 1: Structure of radio broadcast in minorities' languages in 2008*Roma*

As before mentioned (see chapter 3.4.5), The Roma National Cultural Centre was established by *Government Decision no. 834/2003*, as a public institution subordinated to the Ministry of Culture and National Heritage and the central aims of its work is preserving and promoting traditional Roma culture, but also the creation and dissemination of modern culture ethnicity. Some of the events organised by the Roma National Cultural Centre since 2008 are: a permanent exhibition at the Village Museum, an exhibition of Roma history and culture, events in the field of performing arts (B`Art - Charity Ball for raising funds, Roma music and dance show, art and documentary film festival, developing intercultural dialogue).

The RNCC is funded by public contributions and in turn it finances organisations (i.e. associations, foundations, cultural public institutions, private companies which are involved in cultural activities or which have social-educational or cultural missions focused on the Roma) which are active in the field of Roma culture (http://www.romanikultura.ro/docs/Regulamentul_de_finantare.pdf)

In 2011 RNCC funded :

- editorial projects (e.g. publishing books, magazines and other written materials) with a literary-artistic character; and
- visual arts and new media projects such as exhibitions of painting, sculpture and photography, documentary films focused on Roma issues.

The proposed projects focused on themes which were less circulated in relation to the Roma such as: folklore and Roma traditional customs (both in Romanian and Romani languages), literature, Roma slavery, the Holocaust, anti-racism, personality portraits, and identity pedagogy. The centre had already organised an event together with other NGOs for the promotion and preservation of Romani culture a year before, in 2010. (<http://www.romanikultura.ro/index.php?cnc=concurhuri>)

In addition, other independent cultural events have taken place, organised in collaborations between NGOs, local or central administration and private entities. These include: "Know Roma people before judging them" - a project realised with the financial support of The Department of Interethnic Relations.

Another recent issue regarding cultural minorities is related to The National Plan for modernisation of the Roma culture, which was proposed by the Ministry of Culture and National Heritage and the Parliamentary Subcommittee for Roma and Roma Associations

Framework Convention. The framework has the purpose of involving the Roma community in identifying and implementing solutions for recovery and revitalisation of Roma through the creation of the Parliamentary Subcommittee for Roma and the development of a national communication network.

Hungarians

The overwhelming majority of the Hungarian population lives in the Transylvanian counties, five of them being run by members of Democratic Union of Hungarians in Romania (Bihar, Harghita, Covasna, Mures and Satu-Mare).

At Babes-Bolyai University Cluj-Napoca, one of the largest state-funded tertiary education institutions in Romania, more than 30% of courses are held in Hungarian language.

Romanians Abroad

The Romanian Central Administration has a Department for Romanians Abroad run by a secretary of state. The department focuses both on neighbouring ethnic communities of Romanians and other Romanian cultural communities, but also on Romanian citizens abroad.

The department funds projects in the cultural and educational field, focused on affirming and promoting Romanian culture and enhancing dialogue between these communities and the larger societies in which they live. Special attention is given to Romanian cultural and ethnic communities from the neighbouring countries, such as the Republic of Moldova, Serbia, Ukraine, Bulgaria, Albania, and Hungary.

In 2011, the Department financed cultural, media and educational projects in European, Asian and American countries. (<http://www.dprp.gov.ro/despre-noi/>)

4.2.5 Language issues and policies

The official language of Romania is Romanian. The main issue regarding language in Romania is the protection of the languages of the 20 minority ethnic groups. Protective principles can be found in the *Local Public Administration Law no 286/2006*, including the right to use a mother tongue within administrative procedures (*Article 17*), or the systematic translation of geographical names and indicators in all the spoken languages of a given area (*Article 10 to 13*).

In an attempt to counterbalance the strong pressure of the English language on Romanian, the Parliament adopted a *Law on the use of Romanian in public places, circumstances and institutions (Law no 500/2004)*. The impact and credibility of this Law are still to be tested, taking into account the unpredictable and spontaneous character of any language's evolution.

On 24 October 2007, Romania adopted *Law no 282* in order to ratify the *European Charter for Regional or Minority Languages*, signed at Strasbourg on 5 November 1992.

4.2.6 Media pluralism and content diversity

The policy coordination authorities in the media sector are the Ministry of Culture and National Heritage, which implements policies, and the National Audiovisual Council (NAC), which is the secondary regulator for the sector.

Romania has ratified the European Convention on Transfrontier Television and modified its national legislation accordingly.

Currently, in order to harmonise its specific legislation with the acquires communautaire, Romania closely follows up the revision process of the European Convention on Transfrontier Television, and of the *TVWF Directive*, in order to adapt its legislation accordingly.

Romanian public service broadcasters operate alongside numerous commercial counterparts. Currently, there are now approximately 80 Romanian television channels (almost half of them

having more than 1 local station), plus 4 operated by the Romanian Television Society - the public broadcaster (TVR 1, TVR 2, TVR International, TVR Cultural and TVR Info). Due to financial problems the Romanian Television Society announced the closing down of TVR Cultural and TVR Info (see also <http://www.romania-insider.com/romanian-state-owned-tvr-to-close-down-two-channels-layoff-staff-in-attempt-to-save-money/63105/>). As of September 2012, only TVR info has been shut down. Also 845 cable companies also operate in Romania.

The National Audiovisual Council (NAC) is a public, autonomous authority under the control of the Parliament and is the protector of the public interest in the field of audio-visual communication, under the conditions provided by the *Audiovisual Law no. 504/2002* revised in 2010. The Council has advisory competence with regard to other public authorities, without being empowered with legislative initiative.

The NAC was founded in 1992 (under *Law 48/1992*, replaced in 2002 by *Law 504* revised in 2010) in order to provide a legal framework for the setting up of a competitive and free private market in the Romanian audiovisual field.

The NAC is the only regulatory authority in the field of audio-visual programme services and must ensure the following:

- observance of a pluralist expression of ideas and opinions in the programme services transmitted by radio-broadcasters under Romanian jurisdiction;
- pluralism of information sources for the public;
- free competition;
- a fair balance between the national radio-broadcasting services and local, regional or thematic services;
- protection of human dignity and of minor children;
- protection of the Romanian culture and language, as well as the culture and languages of ethnic minorities;
- transparency of mass communication means in the audio-visual sector; and
- transparency of its own activities.

The main debates among media professionals and other actors of the cultural community are targeted at the following issues:

- TV and radio cross ownership (without print media and ISPs);
- transparency provisions not fully enforced;
- the production and dissemination of indigenous content: *Audiovisual Law no. 504/2002* (amended in 2003 and in 2006) provides, in line with the *TWF Directive*, that broadcasters have to reserve at least 10% of their programme budgets, or their broadcasting time, for independent productions (excluding the time allocated to information, sports events, games, publicity, teletext and teleshopping services); and
- there are no cultural obligations for broadcasters, except for those in the public service (Romanian Television Society and Romanian Radio Society) - the law is currently under revision.

4.2.7 Intercultural dialogue: actors, strategies, programmes

Cultural policies in Romania have the priority of promoting intercultural dialogue.

The National Strategic Plan for 2009-2013 states that the Ministry of Culture is responsible for specific programmes to support the cultural and linguistic identities and the diversity of expression, cultural activities and artistic practices of minorities groups.

Several NGO's, such as the Soros Open Society Foundation and media monitoring agencies - Academia Catavencu, Romani Criss etc, alongside with international agencies (UNDP Romania), have developed several projects in this area.

A good practice model is the one created by an NGO, Education 2000+ Centre, which organises training for school teachers and summer camps in order to reduce ethnically differentiated access to education. One of the projects that this NGO organised is: "Roma Girls go to School as well! (2005-2006)."

The main goal of the project was to reduce the school drop-out rate due to early marriage and early pregnancy among Roma girls, to optimise the quality of education and improve the achievement of Roma girls in primary and secondary schools. Subsequently, the project aimed to encourage and strengthen local school-community partnerships, in order to design and implement the necessary educational tools for setting up an effective and efficient "second chance" education system open to this specific target group. The programme also aims at preventing exposure to social exclusion and to raise awareness of the risks involved in early marriage and early pregnancies. It also aimed to develop local implementation models that could be replicated nationwide.

In 2008, the European Year of Intercultural Dialogue organised by the European Parliament and European Council, the Ministry of Culture and National Heritage initiated the funding programme "Intercultural Dialogue 2009". The aim of the programme was to give financial support to contemporary intercultural projects in the fields of: visual arts, theatre, music, dance, cinematography, and literature. Regarding the European Year of Intercultural Dialogue, the institution entrusted for managing this programme was the Consultancy Centre for European Cultural Programmes in association with the following cultural actors: Toaca Foundation, The National Network of Museums in Romania, The Romanian Peasant Museum, the Geomedia Centre and Jeunesses Musicales Romania. One of the most important projects realised in the context of the European Year of Intercultural Dialogue was PUZZLE, which encompassed some of the following events: The Caravan of Intercultural Dialogue (The Department for Interethnic Relations), the Conference dedicated to the European Year of Intercultural Dialogue (The National Agency for Community Programmes in the Field of Education and Training), The Campaign *Appreciate diversity* (The Resource Centre for Ethno-cultural Diversity), Talk Down the Walls project (British Council), a study on cultural adaptation of foreigners to the specifics of Romanian society (the Romanian Immigration Office), and The Workshop *Intercultural dialogue and collaboration for Roma access to quality education* (Intercultural Institute of Timisoara).

The Association of Journalists in Romania has created a media project called the Media Institute for Diversity (<http://www.mediadiversity.eu>). It has been initiated by a group of journalists who write in the Romanian language, languages of national minorities or asylum seekers and refugees who live in Romania. It is meant to promote an innovative approach to diversity in Romania. The mass-media, as an opinion maker and as the "fourth power of a modern state", plays a major role in this process of reconfiguration of the pluralist society, of the "union in diversity", in cultural mediation (age, gender, sexual orientation criteria), intercultural mediation (ethnic and religious minorities) and trans-national mediation (asylum seekers, refugees, tourists), in fighting every form of discrimination, etc.

The institute's aims are to:

- periodically organise theme campaigns, in the framework of a partnership network that should bring together mass media departments/sections in Romania and abroad (education, culture, social issues, political issues, healthcare, gender, youth, children, etc.);
- create an Observer in order to optimise the access to information about diversity in Romania;
- organise debates on diversity (gender, ethnicity, generations, etc.);
- organise training sessions for journalists who wish to specialise in diversity matters;
- organise cultural, inter-cultural and trans-national mediation;
- award annual prizes for diversity in the mass-media;
- issue a quarterly publication devoted to inter-cultural dialogue;

- publish an annual report devoted to diversity in Romania;
- organise public awareness campaigns to promote diversity in Romania;
- promote the dialogue between the Romania mass-media and the media or national minorities living in Romania;
- perform theme/multi-disciplinary / sectoral analyses;
- issue dedicated brochures / books;
- create an online library;
- create a database with the national minorities living in Romania;
- create a database with contact details of representatives of Diversity; and
- organise visits in multi-ethnic communities.

4.2.8 Social cohesion and cultural policies

According to the National Development Plan for the Cultural Sector 2007-2013, culture and access to culture are regarded both as a right and as a source of sustainable development. Social cohesion and the right to culture are regarded as cultural policy issues. Social exclusion / inclusion are major issues in Romanian society. There are various third sector actors that address the culture and social situation of marginalised groups. Such projects usually relate to neighbourhoods, prisons, Roma groups, orphanages or immigrants. One example of good practice is *Teatrul Masca* (Mask Theatre), located in a working class neighbourhood, which promotes open space shows, subway shows and runs children's education programmes.

Another example of good practice initiated by the NGO sector is *Build your community!*, developed by the NGO *The Offensive of Generosity*. The project was established in May 2007 at the initiative of community members and of artists involved in the project. For three years, the *Offensive of Generosity Initiative* experimented with practices of participative democracy in Rahova-Uranus. The artists involved in the project assumed the role of mediators between the Rahova-Uranus community and the local authority, generating spaces of public debate such as *Speaker's Corner* on the topic of housing evictions; *The Summit of the Evicted 1* (16.10.2006) and *2* (20.10.2006) and *Whose are the evicted?* (23.07.2007) in order to set up short and long term solutions (see also: <http://ofensivagenerozitatii.blogspot.com/>)

4.2.9 Employment policies for the cultural sector

According to data from the National Statistics Institute, in 2010, 32 601 people were employed in the cultural field (for number of employees in the cultural industries see chapter 4.2.3). Table 3 reflects a decrease of 23% in the number of workers in the cultural field compared with the previous year.

The negative trend in cultural employment started in 2009. By the end of that year all the cultural institutions suffered from loss of workforce, with the exception of museums and public galleries (where there was a small growth in personnel). In 2010, the negative trend continued, the most affected sectors being performing arts (a decrease of 36% compared with the previous year) and publishing industry (a decrease of 25% compared with the previous year).

Table 3: Cultural employment in the public sector, 2008-2010

Sector	2008	2009	2010
Libraries	9 213	8 686	8 008
Museums and public art galleries	7 854	7 866	7 094
Performing arts institutions	19 704	18 329	11 749
Cultural field without the publishing industry	36 771	34 881	26 851
Publishing industry*		7 648	5 750
Cultural field with the publishing industry		42 529	32 601

Source: National Statistics Institute.

* there is no data regarding the number of employees in the publishing industry before 2009.

Besides cultural workers, these figures include the non-professional staff of cultural institutions. In 2010, in cultural institutions, 77% of the employees were cultural workers and 23% administrative and technical workers.

Even if the decrease rate is similar in these two categories of employees, it has a more powerful effect on the number of administrative and technical workers.

For example in 2008, in performing arts institutions, 75% of the employees were cultural workers and 25% administrative and technical workers. In 2010, the slow decrease in cultural workers is counterbalanced by a rapid decrease in non-professional staff, and distribution of employees is 80% and 20%.

There is new data concerning the number of freelance workers in the cultural sector.

Training programmes

As for the training programmes in the cultural field, from October 2009 to October 2012, The National Operetta Theatre "Ion Dacian" is implementing the project SCENART dedicated to jobs and professional training in the field of performing arts. The programme is realised in partnership with Accademia Teatro alla Scala of Milan and is co-funded by the European Social Fund. SCENART is the first Romanian programme supporting skill development in the performing arts sector. From April 2009 to January 2010, a number of specific training modules were organised at the National Operetta Theatre "Ion Dacian". These modules were structured in three sessions: artistic (choir, soloists, ballet, orchestras); administrative (management, project management, communication and PR, marketing and fundraising) and technical (lighting technician, sound technician, machinist, dresser, technical director, assistant director, delegate producer, make-up artist). The next phase, between February 2011 and January 2012 consists of external training and takes place in Metropolis Theatre in Bucharest, The National Theatre in Târgu Mures, Brasov Opera and the National Opera and Ballet Theatre "Oleg Danovski" in Constanta. The result of this programme is the training of at least 120 artists, 80 in the technical department and 100 people from the administration. (The information was gathered from the website of SCENART <http://www.scenart.ro/siten/>).

Also, in the field of training, the NGO Association Persona, which is involved in creative education, organised the first ADAPT (Advancing Digital Art Performance Techniques) workshop in Romania from 10-16 May 2010. The project was realised in partnership with The National Contemporary Dance Centre, The University of Arts and The University of Theatre and Film.

The European project A.D.A.P.T. "is an experimental cultural project connecting digital art practices and technology-oriented body-centred performances. The consortium brings together recognised experts and emerging young artists to work with a high level of artistic excellence in the cutting-edge fields of staging robots, developing automated virtual characters, connecting real and virtual stages, and delivering innovative performances with thematic elements" (<http://www.adapt-project.eu/>).

There is no comprehensive data regarding employee remuneration in public cultural institutions. However, there is a law, no. 118/2010 which refers to all salaries in the public sector. According to this law (also known as the *Austerity Law*), the salaries of all employees from the cultural sector decreased by 25%.

4.2.10 Gender equality and cultural policies

The main issues in relation to gender equality were addressed in the National Strategy for Sustainable Development of Romania (see: http://ec.europa.eu/youreurope/business/doing-business-responsibly/taking-sustainability-further/romania/index_en.htm). All employers in Romania should have, by law, non-discrimination policies, with regard not only to gender, but also race, ethnic origin, etc. Various organisations, such as the World Bank, UNDP, the Open

Society Foundation, various NGOs, academic structures and policy-makers from Western Europe or the US have been actively involved in developing non-discrimination policies in Romania.

Generally, but not specifically, the cultural sector is included in the same framework. There are provisions regarding the cultural sector in *Article 18 of Law no. 202/2002 on the Equality of Chances for Women and Men* (amended by *Law no. 501/2004*). The National Council for Combating Discrimination, which was created by *Governmental Directive (GD) no. 1194/2001*, and amended by *GD no. 1514/2002 and by Law no. 612/2002*, has specific competencies in this field. However, the lower level positions in cultural institutions are generally feminised. Women, mostly, tend to hold positions in the box office, museum supervision and maintenance in cultural institutions, which have low wages.

4.2.11 New technologies and digitalisation in arts and culture

The National Culture Fund is an organisation founded in 2005 for granting support to cultural projects, as well as the development of cultural activities. Through this Fund, development projects and the implementation of new technologies in cultural life should gain momentum. Cultural operators have been consulted in order to develop various focused policies. E-operators were also included in the planning and have been consulted regarding the initiatives included in the programme. In the last few years, the Fund has introduced a chapter for the funding of projects focused on visual arts and new media.

"Better off with a book" is a strategy initiated in 2005 by the Ministry of Culture to increase reading levels. One of the programme's aims is developing a nationwide IT network of public libraries that would include both rural and urban areas. It is composed of:

- building the IT infrastructure;
- creating digitalisation of the cultural heritage; and
- E-knowledge.

Starting with the year 2007, the Ministry of Culture and National Heritage initiated a proposal for developing a public policy related to the digitisation of the national cultural resources and the realisation of the Digital Library of Romania.

The Ministry of Culture and National Heritage identified the following projects for digitisation: the virtual library of The Metropolitan Library of Bucharest, [Wiki source](#) – a Romanian collection realised and updated by volunteers (over 5 900 articles); [Scriptorium.ro](#): Digital Library; Romanian Library - a project of the Association for Cultural Initiatives on the Internet; Digital Brukenthal Project: the collection of the Brukenthal Museum (almost 50 000 pages). Starting in November 2009, The Romanian Society for Broadcasting began to develop a programme for digitisation of written documents and recorded sound archive since 1928, which can be accessed on the Internet at a low cost.

A current programme initiated by the Ministry of Culture and National Heritage in Partnership with IREX Foundation, EOS Foundation (Educating for an Open Society) is Biblionet project which aims to develop a modern system of public libraries in Romania. Through training and technological development, the Biblionet project will ensure the development of integrated technological services in national and local libraries, with the help of the National Association of Public Libraries and Librarians in Romania and the above-mentioned foundations.

Related to new technologies and recent developments in this area, another important programme is INFOCARTE (Romanian Books in Print) - the first online catalogue for the publishing market in Romania released in March 2010. The project was initiated by the Association of Publishers of Romania and received high praise from the Fund for Central and East European Book Projects (CEEBP) in Amsterdam, and also from the Romanian Cultural

Institute through the National Book Centre and the financial support of the Erste Foundation Vienna. The Romanian online catalogue Books in Print is the first source that provides essential information regarding all books with ISBN publishers in Romania and displays which ones are available. It also contains reviews and information on authors, translators, publishers, booksellers, antique shops, distributors, importers and exporters of books, libraries, links to relevant sites (literary agents, literary festivals, book fairs, magazines, etc.).

Since 1996, the Institute for Cultural Heritage runs a website (<http://www.cimec.ro>) which is the main access portal to various sources for Romanian cultural heritage: museums, mobile cultural heritage, archeology, historical monuments, rare books, history, numismatics, ethnography, performance arts, the digital library for manuscripts and rare books, electronic books, cultural legislation, digital maps, etc. The website has a capacity of 16.2 GB on a dedicated server. The website is written in Romanian, being partially accessible in English and with some web pages also translated into French, Hungarian and German. In 2010, there were 1.5 million individual visitors.

Internet access in Romania

According to Eurostat, between 2006 and 2010 internet access in Romanian tripled, but it is still one of the lowest in the European Union member states with 42% of households having access to an internet connection while only 23% have broadband access in 2010, the lowest in the EU27. The percentage of people using the Internet to make phone calls and video calls is higher than the percentage the country shows for other Internet usage categories, probably due to the fact that a significant part of its population works abroad. In addition, in Romania, the usage of social media websites among Internet users is lower than in other EU countries. (http://epp.eurostat.ec.europa.eu/cache/ITY_PUBLIC/4-14122010-BP/EN/4-14122010-BP-EN.PDF)

4.3 Other relevant issues and debates

Information is currently not available.

5. Main legal provisions in the cultural field

5.1 General legislation

Romanian legislation does not comprise a unique normative act that fully covers all areas of the cultural sector. There are specific regulations for particular areas of the cultural sector, covering the protection of historical monuments / cultural mobile assets, written culture, libraries, cinematography, copyright and related rights, concerts, theatrical and musical performances. Specific legislation has been recently adopted or, in the case of outdated acts, amendments were made or are under debate.

The principles found in the recently adopted regulations constitute guidelines to be followed in drawing up national cultural policies by the competent authorities.

5.1.1 Constitution

The Romanian Constitution, amended in 2003, states in *Article 33*:

"(1) Access to culture is guaranteed by law.

(2) A person's freedom to develop his / her spirituality, and to get access to the values of national and universal culture, shall not be limited.

(3) The State must make sure that spiritual identity is preserved, national culture is supported, arts are stimulated, cultural legacy is protected and preserved, contemporary creativity is developed, and Romania's cultural and artistic values are promoted throughout the world."

5.1.2 Division of jurisdiction

The Ministry of Culture and National Heritage (MoCNH) is the central authority responsible for drafting and implementing public policies via regulatory and non-regulatory methods. Subordinated to MoCNH are the County Services of Culture and National Heritage, which operate as decentralised services of the Ministry in all Romanian Counties

Other institutions / bodies responsible for drawing up specific sector policies are:

- in the film sector: MoCNH, together with the National Centre for Cinema - a public institution subordinated to MoCNH;
- in the audiovisual sector: the National Council for the Audiovisual Sector – an independent regulatory authority; in the intellectual property sector: the Romanian Copyright Office (ORDA) – under government authority and coordinated by MoCNH; and
- in the national cultural heritage sector: MoCNH confers with the National Institute of Heritage (which encompasses the former National Institute for Historical Monuments), the National Commission for Historical Monuments, the National Institute of Research in the Field of Preservation and Restoration of National Heritage (Ministry of Culture and National Heritage Strategic Plan for 2009-2013).

5.1.3 Allocation of public funds

The main financing bodies in the field of culture in Romania are MoCNH (which grants various subsidies to its own institutions), the Administration of the National Cultural Fund (through grant schemes and other support schemes), the National Cinema Council (through state aid schemes) and the local authorities (through specific subsidies and grant schemes).

The level of subsidies granted by MoCNH for its own subordinated entities, are decided by MoCNH's College on the basis of the evaluation of the programmes implemented during the

previous year and of the proposed managerial programme for the specified period and according to the yearly budgetary laws.

All the state aids and grants follow a classical open procedure, based on a transparent competition of projects and a peer review evaluation. The regulatory acts on this issue are:

- *GO no. 51/1998 on the Improvement of the Financing System for Cultural Projects and Programmes modified and completed by GO no. 2/2008, approved by Law no. 199/2008;*
- *GO no. 10/2005 on the regulation of some Financial Measures modified by GO no. 41/2005 approved by Law no. 97/2006 and by GO no. 2/2008;*
- *GO no. 42/2000 on the Improvement of the Financing of some Sectorial Development Programmes initiated by MoCNH modified by GO no. 18/2006; and*
- *GO no. 39/2005 on Cinema modified by GO no. 97/2006, Law no. 303/2008 and GO no. 77/2009.*

Law No. 500 of 11 July 2002, on Public Finance, CHAPTER IV, deals with the financing of public institutions:

Article 62 - The financing of public institutions

(1) The financing of the current and capital expenditure of public institutions shall be ensured as follows:

- funded completely from the state budget, the state social insurance budget, or the budgets of the special funds, depending on each case;
- funded from their own revenues and from subsidies granted from the state budget, the state social insurance budget, the budgets of the special funds, depending on each case; and
- fully self-funded.

(2) The public institutions that are fully financed from the state budget, the state social insurance budget, or the budgets of the special funds shall transfer the total revenues raised to the budget from which they are financed.

Article 63 - Material goods and cash funds received from the public institutions:

- (1) the public institutions may use material goods and cash funds received from donations and sponsorship to carry out their work as long as they respect the legal provisions;
- (2) In the case of public institutions fully financed from the state budget, the cash funds received from donations and sponsorship (in accordance with the terms of paragraph 1) shall be paid in directly to the budget from which they are financed. The budgetary credits of the respective budget shall then be increased and shall be used according to the provisions of *Article 49 (1)*, respecting the destination established by the provider.
- (3) within 10 days from the end of each month, the main loan managers shall transmit monthly, to the Ministry of Public Finance, the statement regarding the amounts transferred to the budget and used according to paragraph (2), in order to introduce the appropriate modifications in the volume and structure of the state budget, the state social insurance budget, or the budgets of the special funds;
- (4) With the cash funds from donations received according to the terms of paragraph (1), in the case of public institutions financed according to the provisions of *Article 62 (1) b) and c)*, their income and expenditure budgets shall be increased. These institutions are obliged to submit, in the annex to the quarterly and annual budgetary accounts, a statement of the amounts received and used on these terms and by which the income and expenditure budget was increased; and
- (5) The material goods received under the conditions mentioned in paragraph (1) by the public institutions are registered in their accounts.

Article 64 - The financing of certain public institutions

The financing of certain public institutions may be ensured from both the state and the local budgets, only when the categories of expenditure which are financed by each budget are established by the annual budgetary law or by special laws.

Article 65 - The revenues of the public institutions

- public institutions' own incomes, financed according to Article 62 (1) b) and c), shall be cashed, administered, used and recorded into accounts according to the legal provisions.
- public institutions' own incomes, financed according to Article 62 (1) b) and c), shall be obtained from rent, organisation of cultural and sports events, artistic competitions, publications, editorial services, studies, projects, products from their own activities, service provisions etc.

Article 63 – On the financing of public institutions:

the financing of current expenditure and of capital expenses of public institutions shall be ensured as follows:

- fully from the local budget;
- from their own income and subsidies granted from the local budget; and
- fully from their own income.

The public institutions fully financed from the local budget shall pay the income achieved into this budget.

Article 64 - The income of public institutions:

- the income of public institutions, financed under the conditions of *Article 63 (1) b) and c)*, shall be collected, administered, utilised and published according to the legal provisions; and
- the income of the public institutions' budgets, financed according to Article 63 (1) b) and c), shall be raised from the provision of services, rent, cultural and sports events, artistic competitions, publications, publishing services, studies, projects, capitalisation on products from their own or related activities etc.

Culture, religion and actions regarding sports and youth activity:

- public county libraries;
- museums;
- theatres and professional institutions for shows and concerts;
- popular art schools;
- conservation and tradition and popular creation development centres;
- religious groups;
- sports activities; and
- other institutions and actions regarding culture, religion and sports and youth activities.

5.1.4 Social security frameworks

There are no specific social security schemes for the cultural sector in Romania; general legislation applies in this field.

The new *Labour Law (Law 40/2011)* states that social contributions are also to be paid by the employer in the case of individual contracts with a limited period. Thus, many of those working in the cultural and creative sectors will benefit from the new law.

5.1.5 Tax laws

Law no. 35/1994 creates a cultural added tax, also known as the cultural stamp. The law stipulates the conditions under which the funds are collected and used from the eight domains in which cultural stamps are applied (literature, cinema, theatre, music, folklore, visual arts and architecture). In 2011 architecture was added through a modification in the above-mentioned law.

There are provisions regarding the cultural sector in the *Fiscal Code* and in *Law no. 87/1994 on Combating Fiscal Evasion*.

VAT rates:

In 2010, through *GO no.58/26.06.20010*, the ordinary rate of VAT of 19% was raised to 24%, with effect from 1 July 2010. However, some cultural services have an exemption from this rate.

Article 140 – Rates

The reduced rate of 9% applies on the tax base for the following services and/or products:

- access to castles, museums, memorial houses, historical monuments, architectural monuments and archaeological sites, zoo gardens, botanical gardens, exhibitions and cultural events, cultural markets, cinema theatres, and others already exempted by *Article 141, line 1, letter m* in the *Fiscal Code*.

Tax deduction:

Under the New *Fiscal Code (G.O no.30/2011)*, the tax regime for income generated from copyright was modified. *Article 50* stipulates that the net income for copyright is calculated deducting 20% (the previous rate was 40%) of expenditure from the annual gross income and 25% (the previous rate was 50%) in the case of monumental artworks after all social contributions are paid.

Tax exemption:

Law No. 571/2003, "The Fiscal Code" modified by G.O no.30/2011 states:

Article 15 - Exemptions

- (2) The non-profit organisations, trade unions and employers' associations are exempt from the payment of tax on the following types of incomes:
- (k) Incomes obtained from advertising and publicity, which are raised by non-profit organisations of public utility, according to the laws on organisation and operation, in the field of culture, scientific research, education, sport, health, as well as by chambers of commerce and industry, trade unions and employers' associations.

Article 117 - Exemptions from the tax provided in this chapter

The following incomes shall be exempt from tax on incomes raised in Romania by non-residents:

- (d) Prizes won by non-residents as a result of participation in national and international artistic, cultural and sports festivals financed from public funds;

Article 141 - Exemptions for operations inside the country

- (k) Provision of services and/or delivery of goods provided to members in their collective interest, in return for a subscription fee fixated in accordance with statute, of non-profit organisations that have political, union, religious, patriotic, philosophical, philanthropic, professional or civic objectives and objective of representing their members' interests, provided that this exemption does not cause distortion of competition;

- (m) Provision of cultural services and delivery of goods closely related to services provided by public institutions or by non-profit cultural organisations; and
- (o) The specific activities of the national public TV and radio stations, except for publicity / advertising and other commercial activities.

Article 285 - Exemptions and facilities for legal entities

- (1) the tax on buildings, the tax on land, the fees on means of conveyance, the fees for the issuing of certificates, advisory opinions and authorisations, as well as the other local fees, provided in *Article 282* and *Article 283*, shall not apply to the following:
- (a) Any institution or unit which operates under the coordination of the Ministry of Education, Research and Youth, with the exception of premises used for economic activities;
- (b) Foundations established according to law for the purpose of maintaining, developing or assisting the national cultural institutions, or supporting activities with a humanitarian, social or cultural character.

5.1.6 Labour laws

The New Labour Code (*Law 40/2011*) rules that individual limited contracts, usually used for people in the cultural and creative sector, include mandatory social contributions and are to be paid by the employer.

Security of employment is seen as a priority for both policymakers and stakeholders in general. The system of salaries for civil servants and employees in the public cultural sector is completely unified and standardised. Collective labour agreements are regularly used when negotiating contracts with state-run cultural institutions.

There are no specific provisions concerning the involvement of volunteers.

5.1.7 Copyright provisions

In December 1996, Romania signed the Final Act of Geneva's Diplomatic Conference for the conclusion of the WIPO Treaty on authors' rights and for the WIPO Treaty on interpretation, execution and sound recordings. The following laws are relevant in this section:

- *Law no. 77/08.04.1998* on the Berne Convention - Paris Act (1971) *on the Protection of Artistic and Literary Creations*;
- *Law no. 78/08.04.1998* on the Geneva Convention (1971) *on the Protection of Sound Recording Producers Against Unauthorised Reproduction of their Work*;
- *Law no. 76/08.04.1998* on the Rome Convention (1961) *on the Protection of Artists, of Sound Producers and Broadcasters*; and
- *Law no. 8/1996 on Copyright and Neighbouring Rights* (amended by *Law no. 285/2004*, by *EGO no 123/2005*, approved by *Law no. 329/2006* and *Law no.2002/2010*) and *GO 25/2006 - on the Reinforcement of the Administrative Capacity of the Romanian Office for Author Rights*.

5.1.8 Data protection laws

Audiovisual Law no 504/2002 (amended by *GO no. 181/2008*, approved by *Law no. 333/2009*) regulates data protection in relation to journalists' non-disclosure of sources and the protection of a source's privacy. Thus, the main principle of protection has a double aim (*Article 7-1 and 7-2*): it protects the confidentiality of information sources of any "news and broadcasted programmes, including other elements of broadcasting" (*Article 7-1*) and allows a journalist "not to disclose identification data of the information source" used in professional circumstances (*Article 7-2*).

Personal data is defined by *Article 7-3* as any identification data such as the name, voice and image of a source / journalist or broadcaster (in the case of "hidden camera" inquiries) or the circumstances of communication of information provided under anonymity.

However, the protection principle is limited and balanced by the responsibility of the journalist / broadcaster, who must be able to prove that the information disclosed by protected sources is honest and true (*Article 7-4*).

The protection of personal data in these circumstances can only be over-ruled by a Court decision, either relating to national security or on public order grounds or if this proves to be absolutely necessary (when there are no alternatives or there is a legitimate interest for disclosure- *Article 7-6, a and b*).

5.1.9 Language laws

Law no. 504/2002 (Article 17 d) entitles the National Audiovisual Council to "issue, within the framework of the current law, any regulatory decision (...) concerning the monitoring of the correct use of the Romanian language and of the languages of national minorities". It also grants minorities the right to benefit of free broadcasting of programmes in the language of the community, if the minority exceeds 20% of the population in a given administrative unit (see also chapter 4.2.4 and chapter 4.2.5).

5.1.10 Other areas of general legislation

Information is currently not available.

5.2 Legislation on culture

- *Government Decision no. 90/2010* on the establishment of the Ministry of Culture and National Heritage by reorganisation of the Ministry of Culture, Religious Affairs and National Heritage.
- *Government Programme - Chapter 22: Policy in the cultural field;*
- *Law no. 195/2001 on Volunteers amended by Law no. 629/2002;*
- *Law no. 118/2002 setting up the merit indemnity (i.e. monthly lump sums granted to artists / cultural workers for outstanding achievements), amended by EGO no. 69/2003, Law no. 339/2006, Law no. 239/2008 and Law no. 118/2010;*
- *Law no. 53/2003 - Labour Code subsequently amended; and*
- *Law no. 109/2005 establishing the indemnity (this indemnity supplements the existing pension schemes) for the freelance activity of Romanian interpreters and performing artists.*

5.3 Sector specific legislation

5.3.1 Visual and applied arts

- *Law no. 8/1996 on Copyright and Neighbouring Rights; and*
- *Law no. 120/2006 on Public Forum Monuments*

5.3.2 Performing arts and music

- *Law no. 8/1996 on Copyright and Neighboring Rights;*
- *Law no. 292/2003 on the Organisation and Functioning of Cultural Establishments;*
- *Law no. 504/2004 on the Public Institutions for Theatrical and Musical Shows;*

- *Government Decision no. 214/2005 Establishing certain Measures for Organisation of the International Festival "George Enescu";*
- *Government Decision no. 530/2005 Establishing certain Measures for the Organisation and Functioning of the National Centre of Dance in Bucharest;*
- *Government Decision no. 803/2005 Establishing certain Measures for the Organisation and Functioning of "I.L. Caragiale" National Theatre of Bucharest; and*
- *Government Ordinance no. 45/2000 regarding certain Measures to Combat Unauthorised Manufacturing and Commercialisation of Sound Recordings.*

5.3.3 Cultural heritage

- *Law no. 149/1997 on the ratification of the UNIDROIT Convention referring to illegal exported or stolen cultural assets, adopted in Rome on 24 June 1995;*
- *Law no. 150/1997 regarding the ratification of the Convention for Archaeological Heritage Protection, adopted in La Valetta on 1 January 1992 and signed by Romania on 22 June 1996;*
- *Law no. 5/2000 on approval of the National Territorial Arrangement Plan - Protected Areas;*
- *Law no. 182/2000 on the Protection of National Mobile Cultural Heritage;*
- *Law no. 422/2001 on the protection of historical monuments;*
- *Law no. 311/2003 on museums and public collections;*
- *Law no. 379/2003 relating to graves and war memorials ;*
- *Law no. 235/2005 declaring the historical monuments from the north of Moldavia as objects of national interest;*
- *Government Decision no. 1258/2001 on the organisation of the National Office of Historical Monuments;*
- *Government Decision no. 1309/2002 on the approval of the methodological norms regarding the share of duties for historical monuments and the methods of collection, utilisation and publication of the sums resulting from its application;*
- *Government Decision no. 1420/2003 on the approval of the norms regarding the movable cultural goods trade;*
- *Government Decision no. 1430/2003 on the guidelines regarding the funding provided by the Ministry of Culture and Religious Affairs and the local administrative authorities for the protection and intervention works on historical monuments – the size of the state contribution and the procedures and the conditions which any owner, other than the state, municipality, etc. must adhere to;*
- *Government Decision no. 493/2004 for approval of the methodology for monitoring historical monuments included on the World Heritage List;*
- *Government Decision no. 518/2004 on the approval of the methodological norms regarding temporary or permanent exportation of movable cultural goods;*
- *Government Ordinance no. 43/2000 on the protection of archaeological heritage and the declaration of certain archaeological sites as national interest areas;*
- *Government Ordinance no. 44/2000 regarding certain measures for the protection of cultural mobile assets temporarily exported;*
- *Government Ordinance no. 47/2000 establishing certain measures for the protection of historical monuments included on the World Heritage List, as approved by Law no. 564/2001;*
- *Government Decision no. 1463/11.12.2003 on the Organisation and Functioning of the National Centre for Preservation and Promotion of Traditional Culture;*
- *Order of the Minister of Culture and Religious Affairs no. 2684/2003 for approval of the Methodology for drawing up guidelines regarding the use of historical monuments;*

- *Order no. 2185 of April 2nd 2007 on the approval of the norms for classifying museums and public collections;*
- *Order no. 2057 of February 5th 2007 on the approval of the criteria and norms on licensing museums and public collections;*
- *Order no. 2297 of the 17th of July 2006 on approving the Criteria for granting the prior endorsement for establishing museums and public collections;*
- *Law no. 143/2007 for approving the Government Ordinance no. 118/2006 regarding the establishment, organisation and performance of cultural establishments;*
- *Law no. 26/2008 on the protection of intangible cultural heritage;*
- *Law no. 6/2008 concerning the legal status of technical and industrial heritage;*
- *Law no. 261/2009 for approving the Government Ordinance no. 214/2008 amending and supplementing Law no. 50/1991 on authorising the execution of building works; and*
- *Government Ordinance regarding the adjourning of the period provided in art. IV of the Government Ordinance no. 27/2008 for amending Law 350/200 related to spatial planning and urbanism.*

5.3.4 Literature and libraries

- *Law no. 111/1995 on the creation, organisation and functioning of the legal deposit of printed documents and of other graphical and audiovisual documents;*
- *Law no. 334/2002 on public libraries; and*
- *Law no. 186/2003 on the promotion of written culture, amended by GO no. 10/2005 and GO. No. 24/2006.*

5.3.5 Architecture and spatial planning

- *Law no 184/2001 on Guidelines for the Profession of Architects;*
- *Law no. 157/1997 for the ratification of the Convention for European Architectural Heritage Protection, adopted in Granada on 3 October 1985;*
- *Law no. 451/2002 for the ratification of the European Landscape Convention, adopted in Florence on 20 October 2000; and*
- *Law no. 137/1995 on the Protection of the Natural Environment.*

5.3.6 Film, video and photography

- *Law no. 8/1996 on Copyright and Neighbouring rights; and*
- *Government Ordinance no. 39/2005 on Cinematography, approved Law no. 328/2006; amended by GO no. 3/2008*

5.3.7 Mass media

- *Law no. 148/2000 on Advertising;*
- *Law no. 41/1994 on the Organisation and Functioning of the Romanian Radio Broadcasting Corporation and the Romanian Television Corporation, amended by Law no. 124/1998; and*
- *The Audiovisual Law no 504/2002, amended by GDO 123/2005 and by EGO no. 3/2006 and EGO no. 181/2008.*

5.3.8 Other areas of culture specific legislation

- *Law no. 35/1994 on the literary, cinematographic, theatrical, musical, folklore and visual arts stamps (these stamps are similar to a para-fiscal tax applied to cultural goods or services) amended by law no. 121/2002;*

- *Government Decision no. 67/2005 on the creation of the Centre for Cultural Research and Studies, amended by GD no. 896/2005;*
- *Government Decision no. 68/2005 on the creation of the Consultancy Centre for European Cultural Programmes, amended by GD no. 1.232/2005;*
- *Government Ordinance no. 26/2005 on the management of public cultural institutions;*
- *Ministerial Order no. 2883/2003 on the approval of the methodological norms regarding the operation of the specific activities of the cultural institutions;*
- *Government Ordinance no. 58/1998 on Tourism Activity in Romania;*
- *Government Decision no. 1410/2009 establishes a new organisation of some institutions that are subordinated to the Ministry of Culture, Religious Affairs and National Heritage, as follows:*
 - *The National Office for Historical Monuments and the National Historical Monuments Institute merge and become the National Heritage Institute;*
 - *The Centre for Research on Culture and the Consultancy Centre for European Cultural Programmes merge and become the Centre for Research and Consultancy on Culture;*
 - *The Centre for Professional Training in Culture merges with the European Centre for Culture Sinaia and the Institute for Cultural Memory, their activity being ceased;*
 - *The Cultural Centre "Sala Palatului" changes its name into the Centre for Performing Arts "Sala Palatului";*
 - *The National Institute for Research on Conservation and Restoration ceases its activity and is reorganised as a department of the National History Museum.*
- *Government Urgency Orderly no. 221/2008 states the establishment of Ministry of Culture, Religious Affairs and National Heritage by reorganisation of the Ministry of Culture and Religious Affairs;*
- *Government Decision no. 90/2010 states the establishment of the Ministry of Culture and National Heritage by reorganisation of the Ministry of Culture, Religious Affairs and National Heritage;*
- *Order no. 2009 of 12th of February 2001 on the approval of the Norms for licensing experts;*
- *Order no. 2008 of 12th of February 2001 on the approval of the Norms for licensing conservators and restorers;*
- *Government Decision no. 216 of the 20th of February 2004, on the approval of the Norms regarding the restoration and conservation workshops and laboratories licensing procedure, followed by Government Decision no. 1023 of the 8th of September 2005 for the modification of appendix no. 3 of the Norms on licensing the conservation and restoration laboratories and workshops, approved by the Decision no. 216/2004 of the Government; and*
- *Government Decision no. 1221 of 29th of November 2000, on the approval of the methodological norms regarding the granting of the Governmental Guarantee Certificate.6.*

6. Financing of culture

6.1 Short overview

Government (both local and central) is the largest funder of culture in Romania. Other forms of funding culture, by means of the market, donations from individuals/ private institution or sponsorship from companies are still in the early stages and are quite small in financial terms.

In recent years, in the course of cultural decentralisation, many cultural institutions lost state funding and are supported by the local authorities.

Administration of the National Cultural Fund

In order to offer equal opportunities to all stakeholders and to make the whole process of subsidies more efficient and transparent, the Ministry of Culture and National Heritage (MoCNH) created the Administration National Cultural Fund (ANCF). ANCF was created by *GO no. 10/2005* as a public institution with legal status, subordinated to MoCNH, and is financed by its own revenues and by subsidies from the state. The following objectives were targeted by the creation of the ANCF:

- Monitoring mechanisms for the collection of contributions / levies, assimilated to the budgetary debts;
- Controls are performed by the fiscal authorities and MoCNH;
- Enforcement & civil sanctions;
- Creation of a new financing source, by "transferring" the sums for programmes and projects from the MoCNH budget to the new structure, on the basis of an annual contract;
- Unification of small and disparate resources;
- Possibility of financing multi-annual programmes;
- Equal access conditions for all cultural actors, regardless of their juridical regime (private or public law);
- The assessment and selection of the cultural programmes, projects and actions are made by independent expert committees (peer review);
- Public monitoring and transparency;
- Fostering competition and value acknowledgement;
- Reduction of MoCNH functions and competencies;
- Separation of the function of financing cultural projects from the traditional role of the authority: policy making, regulation, monitoring etc;
- Reduction / elimination of political pressures in the selection process for cultural projects; and
- Creation of an "arm's length financing body", comparable to NEA, Art's Council, cultural funds in Hungary, Estonia, Latvia, Bulgaria etc.

Structure of the ANCF:

The Council, the decision making body of the ANCF:

- has a consultative role and advises the Executive Director. *GD no. 802/2005* outlines the organisation and functioning of the ANCF;
- establishes the strategy and funding priorities of the National Cultural Fund Administration and appoint members of the evaluation and selection committees;
- the Council's members (11) are nominated by:
 - MoCNH- 2 members;
 - Romanian Cultural Institute - 1 member;
 - Council of National Minorities - 1 member; and

- cultural operators - 7 members, one for each association with the greatest number of members.
- Board members are nominated for a period of two years, by order of the Minister and are remunerated according to civil conventions concluded under the law.

The director has an administrative role (duties are established by *GD no. 802/2005 on the organisation and functioning of the ANCF*).

Evaluation and selection committees:

- independent experts;
- clear rules regarding membership and potential conflicts of interest; and
- members must have an adequate "moral" profile.

6.2 Public cultural expenditure

6.2.1 Aggregated indicators

In 2010:

- The population of Romanian was 21 462 000.
- Total public cultural expenditure was 3 728 352 902 RON, about 0.73% of the country's GDP.
- Public cultural expenditure per capita was 173.7 RON, about 41.2 EUR.
- The share of cultural expenditure in the total public expenditure was 2.09%.

6.2.2 Public cultural expenditure broken down by level of government

Table 4: Public cultural expenditure: by level of government, in RON and EUR, 2010

Level of government	Total expenditure in RON	Total expenditure in EUR	% share of total
State (central, federal)	703 535 902	167 114 635	19%
Local (municipal, incl. counties)	3 024 817 000	718 500 915	81%
TOTAL	3 728 352 902	885 615 550	100%

Source: MoCNH, Directorate for the Budget, Finances and Development.

After the decentralisation of public cultural services (see chapter 7.1), many funding sources were transferred from the central administration to the local administration. The percentage of local public cultural expenditure increased from 75% in 2009 to 81% in 2010.

Local level:

During the last years, the EUR exchange rate against the national currency increased. The direct effect of this was the decrease of cultural expenditure. In 2010, public cultural expenditure by local government was 718 million EUR, 1.55% less than in 2009. The previous year, the decrease in public cultural expenditure was 13%.

Table 5: Local cultural expenditure, in RON and EUR, 2006-2010

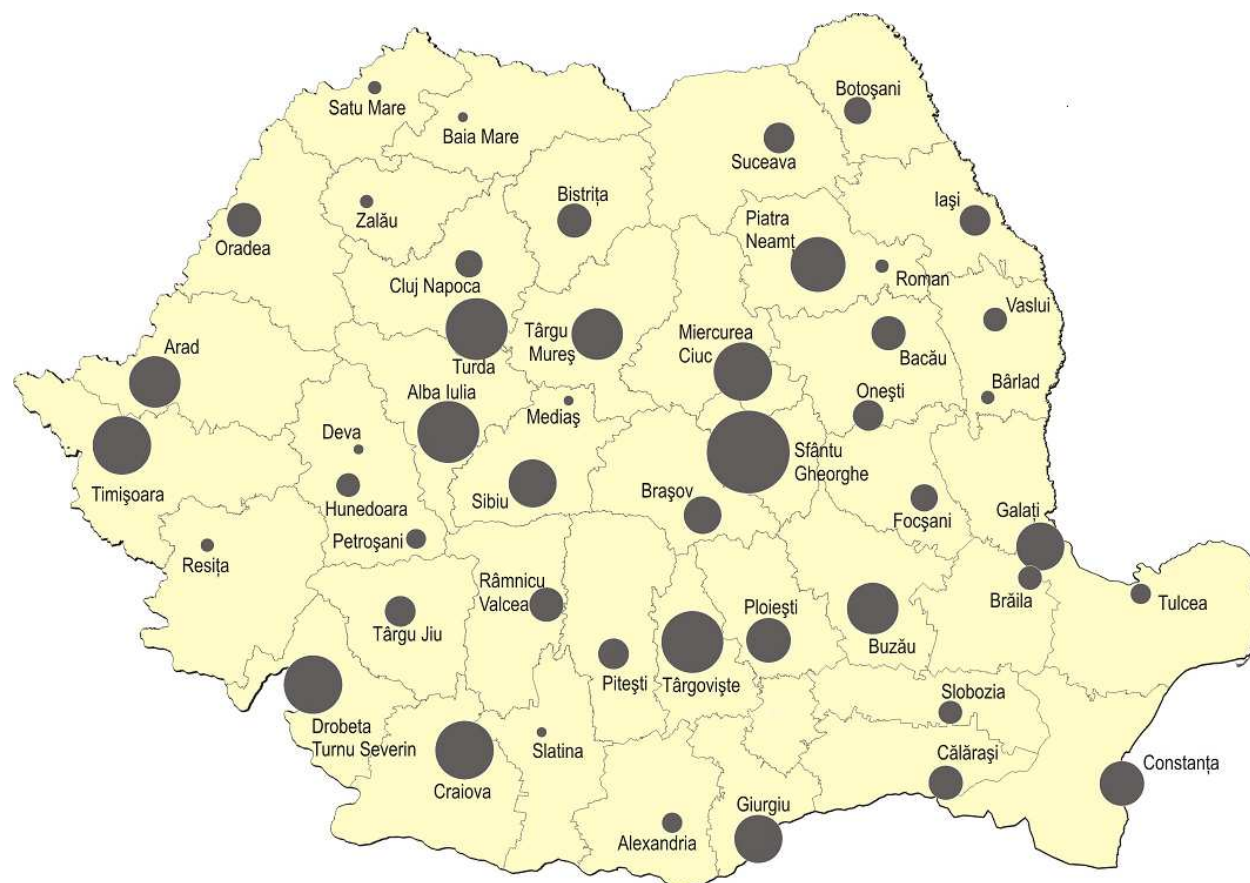
Year	Total expenditure in RON	Total expenditure in EUR
2006	1 552 023 977	440 915 903
2007	2 196 218 788	659 525 161
2008	3 056 643 218	832 872 811
2009	3 076 816 060	727 379 683
2010	3 024 817 000	718 500 915

Source: National Agency for Fiscal Administration.

According to the study entitled *The cultural vitality of Romanian cities* (available on <http://culturadata.ro/.html>) carried out in 2010 (The study was realised in 2010 using 2009 data) by the *Centre for Research on Culture*, an average of about 26 EUR (109 RON) is allocated for culture, religion, and recreation activities for each inhabitant from the local budget. This reflects a growth in the average local expenditure on culture since 2008, when its value was 13.8 EUR.

At national level, local authorities have allocated about 6.3% for culture from their own budgets (The analysis was realised for 46 cities, the county' capitals and cities with more than 50 000 inhabitants)

Map 1: Expenditure for culture in local budgets of the cities, 2010



Source: Centre for Research and Consultancy on Culture, *The cultural vitality of Romanian cities*, 2010.

* Cultural budget index synthesises 2 relevant indicators (local budget for culture, proportion of cultural expenses of the total public budget expenses). Negative values (confusing, at first sight) indicate large deviations comparative with the medium level (very small "scores" for the majority of specified indicators)

6.2.3 Sector breakdown

Table 6: Direct state cultural expenditure in RON, in 2010

Field / Domain / Sub-Domain	Central	% of total
I. Cultural heritage	159 455 000	22.66%
<i>Historical Monuments</i>	47 772 000	6.79%
<i>Museums</i>	101 422 000	14.42%
<i>Archives</i>	-	-
<i>Libraries</i>	10 111 000	1.44%
Intangible heritage	150 000	0.02%
II. Visual Arts	4 950 000	0.70%
<i>Visual Arts</i>	4 950 000	0.70%
<i>Photography</i>	-	-
<i>Architecture</i>	-	-
<i>Design</i>	-	-
III. Performing Arts	185 037 000	26.30%
<i>Music</i>	-	-
<i>Theatre and Musical Theatre</i>	174 491 000	24.80%
<i>Multidisciplinary</i>	10 546 000	1.50%
IV. Books and Press	-	-
<i>Books</i>	-	-
<i>Press</i>	-	-
V. Audio, Audiovisual and Multimedia	-	-
<i>Cinema*</i>	-	-
<i>Radio</i>	-	-
<i>Television</i>	-	-
VI. Other	-	-
<i>Interdisciplinary</i>	-	-
<i>Socio-cultural</i>	-	-
<i>Cultural Relations Abroad</i>	-	-
<i>Administration</i>	-	-
<i>Educational Activities</i>	-	-
<i>Not allocable by domain</i>	-	-
<i>Other fields</i>	354 093 902	50.33%
TOTAL	703 535 902	100%

Source: MoCNH, Directorate for Budget, Finances and Development.

* National Center of Cinematography is the main organism responsible with production and promotion of cinema in Romania. National Center of Cinematography is a institution subordinated to the Ministry of Culture and National Heritage and financed through the Cinema Public Fund. The main sources of financing NCF are taxes imposed on the distribution of movies, budgetary support and other incomes.

Table 7: Other public cultural expenditures, in RON, 2006-2009

	2006	2007	2008	2009
Budgetary support	1 300 000	-	-	-
Other incomes	34 549 793	40 000 000	44 000 000	32 000 000
Public Cinema Fund	35 849 793	40 000 000	44 000 000	32 000 000

Source: National Center of Cinematography.

6.3 Trends and indicators for private cultural financing

The state represents the main source of funding for the cultural field. Partly because of this, but also as a result of the imperfections of a non-stimulating legislation on sponsorship and patronage, in Romania the private funding of culture is still at an incipient stage.

A recent mechanism of indirect support allows individuals to donate 2 percent of their income tax to non-profit organisation. According to the study Barometer of Cultural Consumption 2010, realised by the Centre for Research and Consultancy on Culture, 15% of the people who donated a percentage of their income tax to an organisation have chosen a "cultural, artistic, sportive and recreational" NGO.

7. Public institutions in cultural infrastructure

7.1 Cultural infrastructure: tendencies & strategies

In the last years the keyword concerning the Romanian cultural infrastructure has been decentralisation. This process of decentralisation of public services requires not only the transfer of authority and responsibilities from the central administration to the local one, but also the transfer of funding sources related to the proper functioning of these decentralised services.

Regarding the cultural field, the decentralisation measures refer mainly to the cultural institutions that were subordinated to the Ministry of Culture and National Heritage. One representative example of decentralisation is the film industry. According to G.O. no.7/2008, a number of cinemas, which were previously subordinated to the Autonomous Board of Film Distribution and Exploitation (Romania Film), passed under the administration of the local authorities (http://www.cdep.ro/proiecte/2008/100/70/8/leg_pl178_08.pdf).

Currently the Ministry of Culture works on a policy of supporting the creative and cultural sectors, with a special focus on SMEs and NGOs having a cultural profile (see chapter 4.2.3).

7.2 Basic data about selected public institutions in the cultural sector

Table 8: Cultural institutions financed by public authorities, by domain

Domain	Cultural institutions (subdomains)	Number (Year)	Trend (++ to --)
Cultural heritage	Cultural heritage sites (recognised)		
	Museums (organisations)	687 (2010)	-
	Archives (of public authorities)*	42 (2010)	No data available
Visual arts	Public art galleries / exhibition halls		
	Art academies (or universities or departments**)	6 (2010)	No data available
Performing arts	Symphonic orchestras	17 (2010)	Stagnating
	Music schools		
	Music / theatre academies (or universities or departments***)	8 (2010)	No data available
	Dramatic theatre	63 (2010)	Stagnating
	Music theatres, opera houses	16 (2010)	Stagnating
	Dance and ballet companies		
Books and Libraries	Libraries	11829 (2010)	-
Audiovisual	Broadcasting organisations		
Interdisciplinary	Socio-cultural centres / cultural houses		
Other (please explain)			

Source(s) Museums, symphonic orchestras, theatres, libraries: National Institute of Statistics <http://www.insse.ro/cms/rw/pages/index.ro.do>; Art academies (or universities or departments*), music/theatre academies (or universities or departments**): CCCDC; Archives (of public authorities): The National Romanian Archives <http://www.arhivelenationale.ro>

* The number refers only to the 42 County Directorates of the National Romanian Archives Institution. These Directorates are subordinated to The Ministry of Administration and Interior.

** Beside Academies and Universities, we counted The Decorative/Design/Arts Departments in Universities of Art that include also Music and Theatre Departments.

*** As for Art Academies the count includes also the Departments of Music or Theatre from Art Universities

7.3 Status and partnerships of public cultural institutions

In 2005, a major reform of the institutional capacity building was initiated, with the adoption of *GD no. 26/2005* on the management of public cultural institutions. This *Directive* introduces the concept of a management contract for a period of 3 to 5 years in the sector of public cultural institutions.

The adoption of *GD no. 189/2008* represents a new step in the reform of the institutional capacity building, initiated in 2005. This *Directive* maintains the concept of a management contract in the sector of public cultural institutions. However, *GD no.189/2008* limits the contract to the period necessary for the implementation of the management project, and not to a period of 3 to 5 years.

Budget cuts have affected The Ministry of Culture funds for public cultural institutions and cultural projects. The Governmental Emergency Ordinance 34/2009 has blocked vacancies in public cultural institutions, a freeze that continued in 2010 and 2011. A large debate has emerged within the civil society over the restructuring and the negative effects of the Government measures for the cultural sector.

Also, the general economic situation and the overall budget deficit have had an influence on the governmental measure of layoffs in public institutions, which affected most of the public cultural institutions as well.

Partnership between public cultural institutions and private institutions / organisations

During recent years, the Ministry of Culture and National Heritage – or the institutions that are subordinated to the MoCNH - have been involved both in formal agreements and project-based agreements.

MoCNH was involved as institutional partner in the organisation of important festivals like Garana Jazz Festival, TIFF – Transylvania International Film Festival and Dakino Film Festival.

Another project-based agreement is Biblionet, initiated by MoCNH in partnership with the IREX Foundation (see: <http://www.biblionet.ro/show/index/k/62/a/313>). This project aims to develop a modern system of public libraries in Romania.

"The Young Euro 26 - Access to Culture" agreement, signed with the Association Euro<26 (member of EYCA network) is part of the UNDP's GLOBAL COMPACT Programme and is based on facilitating access to culture and education for young people.

Also, The Autonomous Board for Film Distribution and Exploitation (Romania Film) has been involved in a formal agreement with an important telecommunication company. The purpose of this agreement is to encourage cinema access for young people.

However, the economic crisis affected the private funding and sponsorship of the cultural activities. The study "The Effects of the Economic Crisis on the Culture" conducted in 2009 by the Centre for Research and Consultancy on Culture (<http://www.culturadata.ro>) indicates that cultural actors evaluated the diminution of private sponsorship at over 50% in the first and second semesters of 2009 compared to the same period of 2008. Some cultural sectors felt this diminution of financial support from private actors more acutely. The book publishing industry is one such example. The same study indicates that many of the sponsors that contributed to the organisation of book fairs declined their support on account of losses related to the financial crisis.

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

The funding for the cultural sector comes mainly from the state through the Ministry of Culture and National Heritage in partnership with various entities such as National Cultural Fund Administration and Romanian Cultural Institute. In what concerns indirect forms of support, there is a legislative framework on sponsorship but is not related solely to the cultural artistic sector. Moreover, the practice of private funding for culture is only at a developing stage in Romania.

8.1.2 Special artist's funds

Merit indemnities from the state budget to reward notorious activities in culture, science and sports are granted according to Law no. 118/2002 for the institution of merit indemnity and GD no. 859/2003 for the approval of the law's Application Norms. Law no.109/2005, republished in 2009 refers to the allowances given by Ministry of Culture and National Heritage to freelance artists and performers.

The National Centre of Cinematography gives direct loans and non-reimbursable financial assistance for activities in the cinematographic field. In 2011 the Minister of Culture put forward the necessity to re-launch the programme of purchasing books for public libraries. Indirect support for purchasing works of art is also provided through various programmes.

8.1.3 Grants, awards, scholarships

The Ministry of Culture and National Heritage, either by itself or in collaboration with various entities or organisations, offers awards and prizes for excellence in the cultural sector. The National Cultural Fund Administration set up in 2005 subordinated to The Ministry of Culture and National Heritage offers every year non-reimbursable grants to public institutions, NGOs and private legal persons that undertake cultural programmes. Nevertheless, in 2012, the Romanian government has put forward a draft legislation that will stop the transfer of the 2% of the Romanian Lottery revenues to the Administration of the National Cultural Fund. These 2% were amounting to as much as 95% of the total budget of the AFCN for its grant-making towards cultural and editorial projects, so the effect for all project-based culture in Romania will be very important, especially for small organisations and freelance artists.

Between 2005 and 2008, scholarships and grants for studies and travel were made available by the Cultural Mobility Fund of the Ministry of Culture and National Heritage. Since 2009, due to economic reasons the fund has been frozen. However, the Ministry has continued its preoccupation to offer support. In 2011 through the collaboration with the Indian Cultural Institute, the Ministry of Culture and National Heritage, offers seven study scholarships at universities in India, for the period 2011-2012. These scholarships are meant for students and citizens interested in Indian music, dance, sculpture etc.

From 2003 the Ministry of Education has instituted the "Theodor Aman" scholarship for postgraduate studies abroad in the field of arts. The scholarship is offered for up to two years. In 2009, the Agency of Loans and Scholarships (<http://roburse.ro/>) it was set up. The Agency is subordinated to the Ministry of Education and centralises all scholarships available from the Ministry of Education, including those for the cultural sector.

The Romanian Cultural Institute also awards grants for the preparation and specialisation of translators, for foreign cultural journalists and foreign researchers. Another opportunity offered by this institution is the "Constantin Brâncuși" and "George Enescu" scholarships

programme, designed to put Romanian artists in contact with the European cultural milieu by offering them the opportunity to work in a multicultural environment in the fields of art and music. In partnership with the Woodrow Wilson International Centre for Scholars, The Romanian Cultural Institute initiated a fellowship programme that offers Romanian students the opportunity to participate in advanced research activities in Washington D.C.

8.1.4 Support to professional artists associations or unions

Support for professional artists associations or unions is regulated by the *Law no. 35/6.06.1994* (republished in 2008) which refers to the use of the literary, cinematography, theatre, architecture, music and entertainment duty stamps. The corresponding collected tax revenue is directed, according to the law, to all corresponding creators' unions and professional organisations.

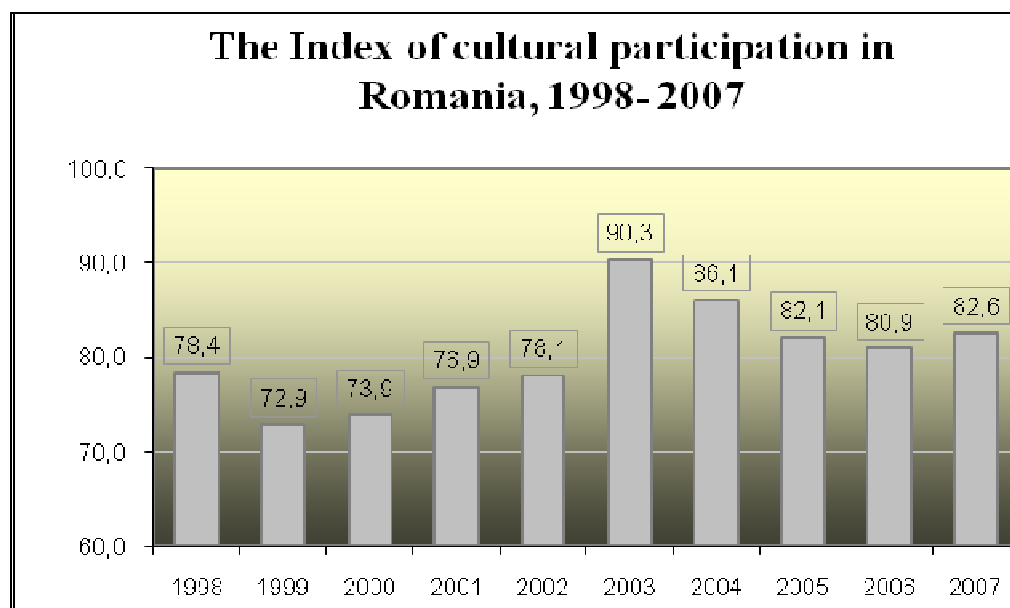
Professional artists associations or unions can receive support from the authorities based on GO no. 51/1998 and GD no. 49/2003, which set out the criteria for granting financial aid to Romanian associations and foundations that organise cultural projects and programs. For instance, in June 2011, the Ministry of Culture and National Heritage supported The Romanian Writers Union in organising the tenth edition of the International Festival called "Days and Nights of Literature", having also as collaborators the Romanian Cultural Institute and the Mangalia town hall. The aim of this event was to bring together international literary figures and create a milieu for cultural exchange and dialogue.

8.2 Cultural consumption and participation

8.2.1 Trends and figures

Concerning cultural consumption, according to the data of the Centre of Research and Consultancy on Culture, the period 1998- 2007 was characterised by two trends: an ascending one (1999 - 2003) and a descending one (2003- 2006). The following graph represents the cultural consumption index in Romania.

Figure 2: Index of cultural participation, 1998-2007



Source: Centre of Research and Consultancy on Culture, *Cultural Life Index*.

The study "*Comparative Statistics on the Cultural Sector in Romania and other European Countries*" provided by the Centre for Research and Consultancy on Culture, realised in 2007 (<http://culturadata.ro>), found that there were 567 museum visitors per 1 000 habitants and 24.6 opera attendees per 1 000 habitants, higher values than those from countries such as Greece, Poland, Bulgaria and Albania; theatre participation had lower values than countries such as Austria or Lithuania during this period, but not much lower than Switzerland. The next Table includes some international comparisons which highlight the number of participants per 1 000 habitants that attended art, theatre and opera performances, museum / exhibitions and cinemas.

Table 9: International comparison of attendance at artistic performances/ exhibitions, number per thousand habitants, 2007

	Albania	Austria	Bulgaria	Lithuania	Macedonia	Poland	Romania	Switzerland
Museums	52	1 782	527	916	78	536	567	n/a
Entertainment performances / Concerts	n/a	1.06	n/a	n/a	n/a	0.26	0.20	0.21
Theatre	9	738	113	210	110	129	78	91
Opera	19.8	n/a	15.5	n/a	n/a	20.3	24.6	74.2
Cinema	n/a	4.8	0.3	0.1	0.1	0.9	0.1	0.2

Source: Centre for Research and Consultancy on Culture, *Comparative Statistics regarding the Cultural Sector in Romania and other European Countries*, 2007 (<http://culturadata.ro>).

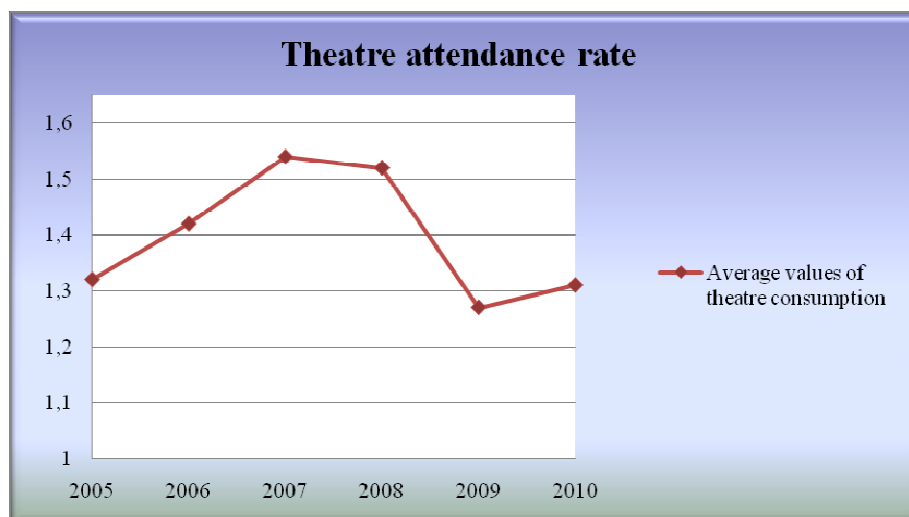
A very important contingent agent which influenced cultural participation lately in Romania is the economic recession (which impacted from the second half of 2008). It determined a negative evolution of cultural consumption in almost all the cultural areas, but the most affected domains (as you can see in the following graphs) are: museum and exhibitions attendance (the value for 2010 is 17% lower than the 2008 value), theatre attendance (the value for 2010 is 15% lower than the 2008 value), the attendance at entertainment and music performances (the value for 2010 is 12% lower than the 2008 value) and cinema attendance (which dropped by 17% in 2010, from 2008). Even the attendance at local events or celebrations saw a negative trend (the 2010 value is 10% less than for 2008). However, compared to 2009, in 2010 there was a small growth in some of these domains, but the 2007 high values of consumption are far from being reached.

Figure 3: Museum / exhibition admissions rate, 2005-2010



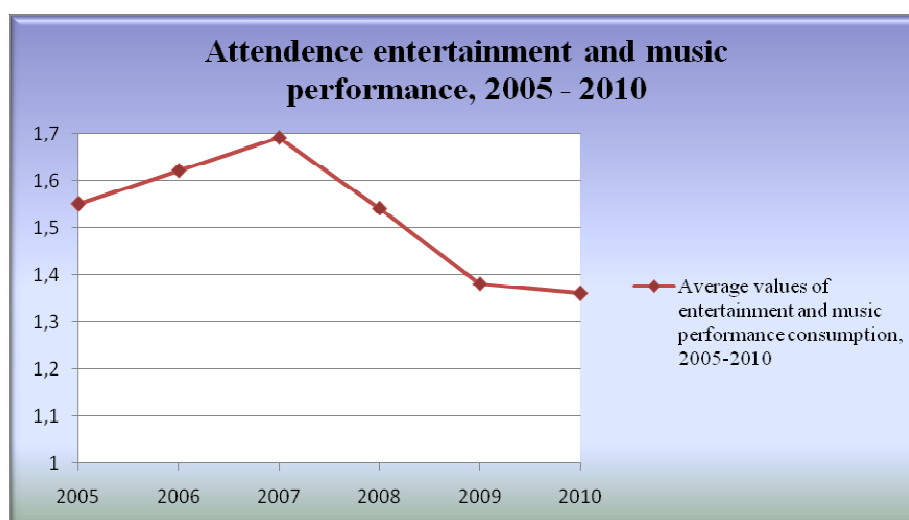
Source: Centre for Research and Consultancy on Culture, *Cultural Consumption Barometer 2010*.

Figure 4: Theatre attendance rate, 2005-2010



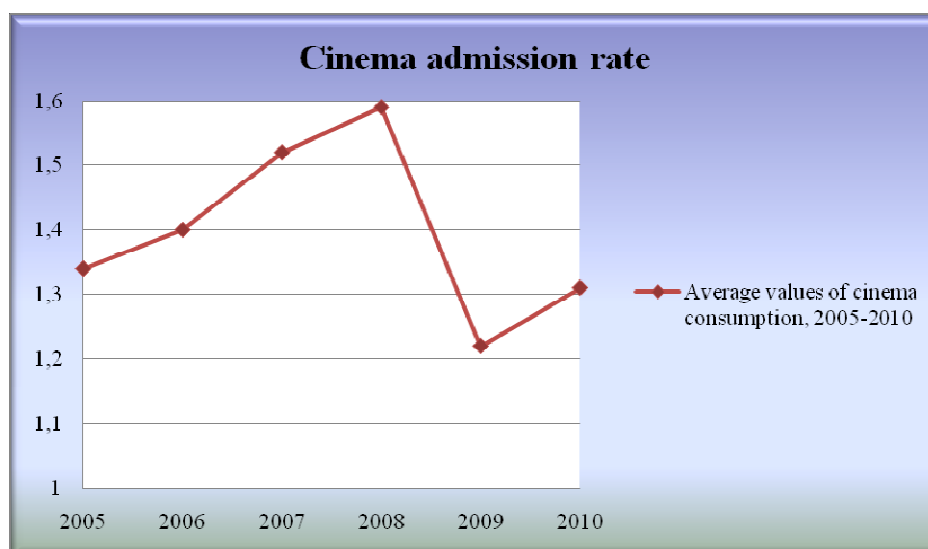
Source: Centre for Research and Consultancy on Culture, *Cultural Consumption Barometer 2010*.

Figure 5: Attendance to entertainment and music performances, 2005-2010



Source: Centre for Research and Consultancy on Culture, *Cultural Consumption Barometer 2010*.

Figure 6: Cinema admission rate, 2005-2010



Source: Centre for Research and Consultancy on Culture, *Cultural Consumption Barometer 2010*.

8.2.2 Policies and programmes

The Ministry of Culture and National Heritage (MoCNH), and its subordinated institutions, initiate and support policies and programmes to address consumption and participation. In 2006, the National Museum of Art of Romania developed, in partnership, the cultural project "Hai la muzeu" ("Let's go to the museum") in order to facilitate access to culture for underprivileged children's groups, involving special educational programmes (e.g. workshops on cultural themes).

Another project, entitled "Open Doors" took place in Bucharest in order to encourage young people to visit national galleries of art and the National Museum of Arts. The National Development Plan (2007-2013) states that encouraging cultural consumption for young people should be a top priority.

In 2009, MoCNH (Ministry of Culture and National Heritage) supported the project "Equal opportunities and access to culture. Museum, techniques for cultural inclusion of disabled people", developed in partnership with the Ethnographic Museum of Transylvania and the High-school for Visually Impaired People.

Apart from MoCNH support, there are projects developed by different cultural institutions or NGO's with connections and interest in cultural sector. Among the most recent ones, there is the project "Run for Culture" initiated by Euro26 Association in October 2009, in partnership with the Ministry of Youth and Sports and MoCNH. Its objective was to stimulate access to culture for children, whether they belong to an institutionalised educational system or not, by granting discounts for attending or visiting the cultural institutions.

A current initiative (2010), implemented jointly by public institutions and NGO's, is "The Cultural Elevator" (<http://www.ascensorul-cultural.ro>) which represents a virtual platform of communication between young people and cultural institutions in Bucharest (museums, theatres, cultural centres, embassies, NGOs, art galleries, libraries, etc). Financed by "Trust for Civil Society in Central and Eastern Europe", this project was set up by the Cultural Foundation ARTEX, having as partners: the Cultural House of Bucharest Students, the Centre for Professional Training in the Cultural Sector and the Council of Romanian Youth.

8.3 Arts and cultural education

8.3.1 Institutional overview

Arts education issues are placed under the exclusive authority of the Ministry for Education and Research (MER), according to the provisions of *Education Law no. 84/1995*. Currently, there are no collaboration protocols and mechanisms between The Ministry of Culture and National Heritage (MoCNH) and MER concerning the curricula, syllabus or the elaboration of education policy models.

According to *Education Minister Order no. 5006/14.10.2004*, there are four main pre-university specialisation circuits for art education in Romania:

- choreography and dance;
- film and theatre;
- music; and
- design, architecture and visual arts.

Generally, the main Romanian universities based in cities include Fine-Art Schools, Theatre Schools and Musical Schools.

Besides formal education, the Centre for Professional Training in Culture, subordinated to the Minister of Culture and National Heritage, represents an educational institution which offers a

wide variety of courses for training specialists active in the cultural sector, such as museology, library affairs, performing arts, conservation and restoration. Moreover, currently there are programmes in management and information technology (<http://www.cppc.ro/files/formare/formare.html>). For instance, its offer for 2012 comprises courses such as: cultural management, dance instructor, copyright in cultural organisations, librarian training and so on, see: (http://www.cppc.ro/ofertacursuri/oferta_cppc%20sem_I_2012.pdf).

8.3.2 Arts in schools (curricula etc.)

At elementary school (primary and secondary school), art education covers two fields: music and visual art (<http://www.edu.ro/index.php/articles/c42/>). From first grade until seventh grade, a student weekly schedule` contains one class of music education and one class of art education. In high school, art education is compulsory only for the vocational programs. Future kindergarten educators, primary school teachers or pedagogues take classes of music, art and performing art during high school. The number of hours dedicated to these classes varies, but usually there are three hours. In recent years, these students have also been taking classes on art and music pedagogy.

From 2011-2012 the programme "the different school" is being organised, which takes place for one week every school year and consist of non-formal activities to encourage and to develop the artistic talent of the youth.

In February 2012, the visual arts and crafts curriculum for preparatory school classes was suggested for revision, including public debate. From the school year 2012/2013, visual arts will represent an important part of the curriculum.

In relation to ICT (Information and communications technology), in Romania it is part of the education curriculum, especially in those schools with an artistic specialisation. According to the order of the *Ministry of Education, Youth and Sports no. 5399/17.10.2006*, ICT is part of the curriculum in the artistic high-schools (architecture, environmental art and design). Moreover, according to the *order of the Ministry of Education, Youth and Sports no. 4856/2009* pertaining to full time course classes IX and X having a vocational training profile, as well as those having an artistic conservation and restoration specialisation, ICT is part of their educational plan.

8.3.3 Intercultural education

All education issues in Romania are placed under the authority of the Ministry for Education and Research. The Hungarian Sections of Universities function in Cluj Napoca and Tirgu Mures. No intercultural mainstream policies have been established yet. However, an initiative by a minority group MPs started in March 2012 plans to set up a Roma high school where pupils would study the Roma culture and language in Bucharest.

In 2008 it was approved through the order of the Ministry 3774/2008 that "intercultural education" could be an optional class in secondary schools.

8.3.4 Higher arts education and professional training

The Bologna process has brought substantial changes to the art education system in Romania. The duration of studies has been modified. Furthermore, this change had great impact on the study programmes: the duration of some studies was reduced from one academic year to an academic term; some courses taught in undergraduate studies are now taught in graduate studies.

There are several types of institutions: national academies, universities of arts and universities with faculties that offer arts and cultural education. The National Academies are dedicated to

a singular subject like National University of Theatre and Cinema "Ion Luca Caragiale", Bucharest or Music Academy "Gheorghe Dima", Piatra –Neamt. The Universities of Arts (Bucharest, Iasi and Tirgu-Mures) offer courses of music, theatre and visual arts. The universities have their own internal policies regarding admission, exams, condition for graduate, and curricular.

In the case of music teachers, professional development continues after university training. In Romania, the courses for music teachers are organised by the higher musical institutions three times a year. After these courses, teachers receive a higher degree in their status as a teacher but not an additional qualification. This process is mentioned in the study: Arts and Cultural Education at School in Europe, 2009 done by the The Education, Audiovisual and Culture Executive Agency of the European Commission.

Also, there are alternative forms of training for professionals active in the cultural field such as the Aristotle Workshop Association (AWA), which is a training and development centre dedicated to foster a new generation of creative documentary filmmakers in Central and Eastern Europe. Since 2006, the association organises each year a documentary film workshop, which is a training structure specialised in the conception, direction and production of documentary films. The workshop brings together international experts in the field.

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

Extracurricular activities are considered to be one of the favorite means of offering pupils the possibility to develop their talents or skills. In the out-of-schools arts and cultural education sector there are legal provisions that promote the extracurricular activities on a national level as well as the collaboration between schools, museums and the artistic world in general. *Order 5567/2011* approves the organisation and operation of the establishments providing extra-school activity by providing a main legislative framework. Also within the Ministry of Education, The Lifelong Education and Learning Department has approved the calendar of national educative activities for 2012 and out of 13 sections, 7 refer to cultural subjects such as visual arts, literature , music, folklore and so on, (<http://www.edu.ro/index.php/articles/16608>).

In terms of collaboration between schools and the artistic world, a system that fosters the cultural education of pupils is developing. Therefore, within the framework of the administrative decentralisation, cooperation between museums and schools is encouraged

8.4 Amateur arts, cultural associations and civil initiatives

8.4.1 Amateur arts and folk culture

Amateur arts have had a descendent trend in the last decade. This is due to modernisation and urbanisation, along with the transition specific phenomena, which did not encourage the perpetuation of such activities. A new strategy has been developed and included in the National Development Plan (2007-2013). The new strategy addresses all social categories and promotes raising awareness activities and education and training; one example is the "Contemporary Romanian Village" programme, which is supported by popular universities, county centres for popular creativity, NGO's etc. These agents should work together in order to increase the cultural offer at the level of amateur arts, both by preserving the heritage and encouraging creativity.

For example, for adults, there is Ioan I. Dalles Popular University, which offers various courses on fashion design, interior design, photography, cultures and civilisations, all of them approved by the Ministry of Education and Research. Moreover, in 2008, the National Centre for Dance organised dance classes for amateurs.

Also, there are some artistic workshops for children organised by the Museum of Romanian Peasant Association with the support of the Museum of Romanian Peasant. In January 2010, in partnership with General Direction of Social Work and Child Protection, they started the project "Joaca de lut" ("Playing Loam"), which lasts until June. The project involves organising modelling clay workshops conducted with children aged between 6 and 13 years with the aim of developing knowledge about traditional techniques of modelling clay.

Concerning the cultural activities in public spaces, the period 2003-2007 was characterised by a growth in the number of artistic events. This coincides with the development of the NGOs as organisers of these artistic events and with a diversification of the activities. Some of these events were organised in partnership with public institutions, the Centre for Cultural Projects of Bucharest Municipality (ArCub) being one of the most active public institutions which sustained NGOs in developing events in public spaces.

8.4.2 Cultural houses and community cultural clubs

Rural Cultural Houses had a significant role in community development when they first appeared in the 1930s, but during the communist regime they became an instrument for political propaganda. After 1989, the position regarding rural Cultural Houses gradually deteriorated: many buildings have been transformed into pubs or shops, or mostly used for weddings. It is estimated that, from an original number of 2 700 Cultural Houses, only 1 000 were functioning in 2005. Cultural Houses are subsidised by local councils and are accountable to the Mayor and the local council. Cultural Houses are in the process of becoming legal entities (i.e. separate from local councils). The Local Councils pay the salary of the Culture Animator (the manager of the institution) and infrastructure costs, but only rarely fund cultural programmes. The wealthiest local communities, however, do fund cultural activities. Data gathered through a Survey of Cultural Consumption, carried out in November 2005, indicates modest activity in the Rural Cultural Houses, as well as the existence of substantial differences between various regions of Romania. The analysis was carried out on two dimensions: the visibility of the Cultural Houses at community level and the preferences indicated by respondents for each type of cultural activity. Respondents indicated that Cultural Houses formed a necessary part of the community.

During 2006, the Ministry of Culture and Religious Affairs conducted research in various villages from each region, in order to evaluate the usage, financing and administration of Cultural Houses. Depending on infrastructure, institutional matters, compliance with legislation in the field and the activities carried out, four types of community houses were identified: invisible, ordinary, emblematic and extraordinary. In most of the counties there were no official records of community houses, a condition tolerated by the local authorities. One of the particularities that came out was related to the lack of coherent local cultural policies. Moreover, the results of the study underlined that public investments for training professionals in human resources were very low and it appeared that there were no formal administrative sets of rules. From the point of view of infrastructure, the community houses are used for local parties, rented for weddings, commemorations and baptisms. In what regards the budget, there is no financing from the local authorities for such community houses (see also: <http://www.culturadata.ro/Cercetari%20finalizateEN.html>).

In 2007, The Ministry of Culture and National Heritage (MoCNH) initiated a programme of rehabilitating and modernising the cultural houses, having the financial support from the European funds. The objective was not just to rehabilitate the buildings, but also to capitalise these spaces for cultural purposes and to provide the inhabitants of rural areas with a framework for cultural participation.

In 2009, one of the attempts at capitalising on the cultural houses, supported by MoCNH, was the project "Turneul la țară" ("Countryside tour" <http://www.turneulatarablogspot.com/>), a

"Generosity Offense" initiative in partnership with Theatre and Cinematographic Art University I.L. Caragiale Bucharest and the Romanian Cultural Fund's Administration. Its objective was mainly to facilitate access to culture for youth from rural areas through community art and active retrocession (especially cultural- educational events).

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

Information is currently not available.

9. Sources and links

9.1 Key documents on cultural policy

Government Programme for 2005-2008, *Chapter 22 - Policy in the Cultural Field*. National Development Plan for 2007 - 2013, Foreword and summary:

<http://www.cultura.ro/Files/GenericFiles/001%20cuvint%20inainte%20si%20cuprins.doc> ,

Chapters: Romanian version only.

9.2 Key organisations and portals

Cultural policy making bodies

Ministry of Culture and National Heritage

<http://www.cultura.ro>

National Audiovisual Council

<http://www.cna.ro>

Professional associations

Romanian Office for Authors' Rights

<http://www.orda.ro/>

Unique Bodies

Romanian National Library

<http://www.bibnat.ro/>

Artexim

<http://www.artexim.ro/>

Centre for Professional Training on Culture

<http://www.cppc.ro/>

National Center for Conservation and Promotion of Traditional Culture

<http://www.centrul-cultura-traditionala.ro/>

National Institute of Heritage

<http://www.monumenteistorice.ro/>

National Committee for Cultural Development

<http://www.cndc.ro/>

Grant-giving bodies

Administration of the National Cultural Fund

<http://www.afcn.ro>

Romanian Centre for Cinema

<http://www.cncinema.abt.ro>

Cultural research and statistics

Centre for Research and Consultancy on Culture

Research department: <http://www.culturadata.ro>

Consultancy department: <http://www.eurocult.ro/en/index.html>

The Institute for the Investigation of Communist Crimes and the Memory of the Romanian Exile

<http://www.iiccr.ro>

National Institute for the Study of Holocaust in Romania "Elie Wiesel"

<http://www.inshr-ew.ro/>

Commercial entities under the authority of Ministry of Cultural and Religious Affairs

Independent Company for Distribution and Exploitation of Motion Pictures "Romaniafilm"

<http://romaniafilm.ro>

Video Publishing House

<http://www.editura-video.ro>