



**Twinning Project MD 13 ENPI OT 01 16 (MD/26)**

*Support to promote cultural heritage in the Republic of Moldova  
through its preservation and protection*

## **Component 4**

### **Direct support to Moldovan heritage protection's institutions**

#### **Activity 4.4**

**4.4 Business viability plans are designed and adopted for increased economic sustainability of the cultural institutions/cultural and historical heritage following the principles of social economy<sup>1</sup> and effective protection of cultural heritage in sustainable way**

## **RECOMMENDATIONS FOR A BUSINESS PLAN TO INCREASE ECONOMIC SUSTAINABILITY OF THE CULTURAL INSTITUTIONS/CULTURAL AND HISTORICAL HERITAGE**

September 2019

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<sup>1</sup>[http://ec.europa.eu/growth/sectors/social-economy/index\\_en.htm](http://ec.europa.eu/growth/sectors/social-economy/index_en.htm)

## LIST OF ABBREVIATIONS

AA	EU-Moldova Association Agreement
ATI	Associazione temporanea di Imprese
ATS	Associazione Temporanea di Scopo
CAs	Combined Authorities
CBC	Cross Border Cooperation
CH	Cultural Heritage
CHCfE	Cultural Heritage Counts for Europe
CHOICE	Cultural Heritage: Opportunity for Improving Civic Engagement
CIS	Commonwealth of Independent States
CNR	Consiglio Nazionale delle Ricerche
CoE	Council of Europe
COSLA	Convention of Scottish Local Authorities
CTAP	Conférence Territoriale de l'Action Publique
CTEC	Conventions Territoriales d'Exercice Concerté
DMO	Destination Manager Organisation
EaP	European Union-Eastern Partnership
ENP	European Neighborhood Policy
EPBs	Economic Prosperity Boards
EPCC	Établissement Public de Coopération Culturelle
ETS	European Treaty Series
EU	European Union
HM	Her Majesty's
ICOM	International Council of Museums
ICT	Information and Communication Technology
IMC RAS	Institute of Macromolecular Compounds
JCs	Joint Committees
LARC	Liverpool Arts Regeneration Consortium
LGA	Local Government Association
MECR	Ministry of Education, Culture and Research
MIBAC	Ministero per i Beni e le Attività Culturali
NGO	Non-Governmental Organization
NILGA	Northern Ireland Local Government Association
NLGN	New Local Government Network
OECD	Organisation for Economic Cooperation and Development
PF	Project Financing
PFI	Private Finance Initiative
PP-LC	Public Private Company
PPP	Public-Private Partnership
RGK	Römisch-Germanische Kommission
SBCR	Sistema Bibliotecario Castelli Romani
SDG	Sustainable Development Goals
SMART	Specific, Measurable, Achievable, Relevant, Time-bound
SWOT	Strengths Weaknesses Opportunities Threats
TCI	Touring Club Italiano
TwP	Twinning Project
UK	United Kingdom
UN	United Nations
UNESCO	United nations Educational Scientific and Cultural Organization
US	United States
VET	Vocational Education and Training

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# 1. PRINCIPLES AND STRUCTURAL CONDITIONS FOSTERING INSTITUTIONAL SUSTAINABILITY

## 1.1 Institutions as a sustainability pillar

Sustainability is more and more a crucial issue of international policies, as recalled in documents and directives of the United Nations – starting from the 1992 [UN Agenda 21](#) until the 17 Sustainable Development Goals of the [UN Agenda 2030](#). Within the Council of Europe's [12 Principles of Good Governance](#), Principle 9 calls for the needs of future generations to be taken into account in current policies, as well as the sustainability of the community. The European Union has been engaged in sustainability policies for a long time. Article 3 of the [Treaty on European Union](#) stipulates, inter alia that “The Union shall work for the sustainable development of Europe based on balanced economic growth and price stability, a highly competitive social market economy, aiming at full employment and social progress, and a high level of protection and improvement of the quality of the environment”. In particular, it is intended to ensure that economic growth, environmental protection and social integration go hand in hand. Indeed, to achieve sustainable development it is important to harmonize three fundamental elements: economic growth, social inclusion and environmental protection. The economic “pillar” must generate, in a lasting way, income and labor for the sustenance of the population and economic eco-efficiency; the social one is intended as a capacity to guarantee conditions of human well-being and access to opportunities (safety, health, education, sociality ); the environmental one must ensure, over time, the quality and reproducibility of natural resources, the integrity of the ecosystem and biological diversity.

On the other hand, in the international discussion – strongly intensified by the publication of the [Agenda 2030](#) and by the related nationalization processes of its Goals – a broader vision refers to the *four* “pillars” of sustainability. The “missing pillar” (<https://pdfs.semanticscholar.org/c825/a1837fea4bc48f22ae5fb4a98d9f0a605cea.pdf>) would be in turn, according to the context, the *political-institutional*, the *cultural*, or the *religious-spiritual* one (the last one referring to the ethical and spiritual consciousness that underpins sustainability transitions – actually, it might be considered as a component of the political-institutional action).

In particular, the concept of a *political-institutional* fourth pillar of sustainable development is based on the fact that institutions, with their decisions, determine services, growth, governance of the resources and management of conflicts, and being transparent and responsive can safeguard and promote human rights and values as well as sustainable development and inclusive societies. Objectives of sustainable development are defined for the economic, social and environmental dimension, but for effective compliance and for sustainability characteristics such as justice or participation they must be complemented by core institutional objectives. The [UN Commission on Sustainable Development](#)'s set of sustainability indicators was the first one to explicitly take also into account the institutional dimension of sustainability, followed by other organizations such as the World Bank and the OECD.

## 1.2 Fostering institutional sustainability through the principle of subsidiarity

To be effective and sustainable in itself, institutional action requires an integrated governance framework. According to many EU documents till the [Agenda 2030](#), sustainable development requires partnerships between governments, private sector and civil society. These inclusive collaborations, built on a common vision and shared objectives centered on people and the planet, are necessary at global, regional, national and local levels. These forms of cooperation between the State and the territorial communities are based on

the principle of subsidiarity, established in EU law by the [Treaty of Maastricht](#) and contained in article 5 of the [Treaty of Lisbon](#). Subsidiarity determines an effective cooperation between the state and the local level, in the perspective of the realization of the common good – that is, according to the Italian [Commissione Rodotà](#) for the modification of the Civil Code rules on public goods, “those goods expressing functional usefulness to the exercise of fundamental rights as well as to the free development of the person”. For this reason, they must be protected and safeguarded by the legal system, also for the benefit of future generations.

Aiming at the pursuing of the common good, sectoral policies must proceed with agreements between several stakeholders, so – according to the principle of subsidiarity – organizational models must be based on the necessary forms of inter-institutional coordination and cooperation, both vertical (between different institutional tiers) and horizontal (between different public and private entities). In the perspective of sustainability, the institutional component consists in the ability to ensure conditions of stability, democracy, participation, information, training and justice. It requires, necessarily, to manage the institutions and develop the forms of inter-institutional coordination and cooperation above, to build shared programs, binding commitments and certain times of implementation. In the absence of institutional sustainability, effective governance of the three pillars of sustainable development – environmental, economic and social – cannot be guaranteed. Finally, institutional sustainability fits well with Agenda 2030’s [SDG 16](#), and [SDG 17](#).

## 2. EU COUNTRIES EXAMPLES OF COLLABORATION INSTRUMENTS TO FOSTER INSTITUTIONAL SUSTAINABILITY

### 2.1 Italy

In Italy, following the reform of Title V of the Constitution by [constitutional law 18 October 2001, n. 3](#), a new form of development strategy is represented by the negotiated planning (“programmazione negoziata”), a set of instruments aimed at promoting and enhancing the development processes of the country. According to the reform, article 118 of the [Italian Constitution](#) establishes, inter alia, that administrative functions are attributed to the Municipalities, unless, to ensure their unitary exercise, they are conferred to Provinces, Metropolitan Cities, Regions and State, on the basis of the principles of subsidiarity, differentiation and adequacy. Forms of coordination between the State and the Regions are regulated by law. Further, the principle of *horizontal subsidiarity* has been introduced in the same article 118, as follows: State, Regions, Metropolitan Cities, Provinces and Municipalities foster the autonomous initiative of the citizens, both individual and associated, for the performance of activities of general interest, on the basis of the principle of subsidiarity.

#### 2.1.1 Program agreement

After the constitutional reform above, it could be implemented the principle of “loyal collaboration”, that identifies the necessary legal instrument in the form of the agreement. At present, a well-tested form of interinstitutional collaboration, in the framework of a Planning institutional agreement (“Intesa istituzionale di programma”) is the *program agreement* (“accordo di programma”). It is a convention between territorial bodies (Regions, Provinces or Municipalities) and other public administrations, through which the parties coordinate their activities for the realization of works or intervention programs. The program agreement tool was introduced in the Italian legislation in 1990, and it is now governed by [art. 34 of the legislative decree 18 August 2000, n. 267](#). A Framework program agreement (“accordo di programma quadro”) precedes the program agreement, establishing the three-year planning and the relative resources.

Program agreements on cultural heritage are in progress between the Government, the Region, local authorities and private entities in almost all Italian regions (see [an example of the Regione Toscana](#)).

#### 2.1.2 Temporary association of purpose

Other models regulate the interaction between institutions and civil society. The *temporary association of purpose* (“associazione temporanea di scopo”, ATS) is an atypical legal figure, originated from the practice. It is different from the *temporary association of enterprises* (“Associazione temporanea di imprese”, ATI) because in ATS not all the participants are necessarily businesses. Participants confer to one of them, as leader (“capofila”), a special collective mandate for the realization of a common objective (for example the participation in a call for tenders, or a social project). The leader body can also be a public body. The leader has responsibility and general coordination of the project, it has the right to collect the sums disbursed by the financing body, as well as the task of reporting.

##### 2.1.1.1 The project of the Museo all’aperto Bilotti in Cosenza (Calabria)

The [Bilotti Open-Air Museum](#) is a project linked to the works of art donated by Carlo Bilotti to the Municipality of Cosenza. The Museum was inaugurated in March 2005, kicking off a study group set up by the Municipality, the Ministry of Culture and the Superintendency, and University academics, to drafting the project that identifies art as a vehicle of social growth for the community and economic development. Works by Pietro Consagra, Salvador Dalì, Giorgio De Chirico, Emilio Greco, Giacomo Manzù, Amedeo Modigliani, Mimmo Rotella, and others are part of the whole. Following an announcement of the Municipality, a series of

companies set up an ATI, carrying out a detailed rehabilitation project on a large area of the city, transforming it into a pedestrian and cycle path and creating an underground car park, inside which an information area introduces to the outdoor museum above. Car park fees are the revenue for businesses.

### 2.1.3 Shared administration and Collaboration agreement

From the principle of horizontal subsidiarity comes the formula of *shared administration* (“amministrazione condivisa”), based on collaboration between administration and citizens: the novelty of this model is, in fact, the equality between citizens and institutions. The focus of this model is on taking care of common goods by citizens (for example, in a municipality, squares, gardens, schools, paths, cultural heritage or even intangible assets) as if they were their own. The “regolamento” is the legal instrument aimed at regulating the forms of collaboration between citizens and public administration for the care and regeneration of urban commons. The starting act is a manifestation of interest, formulated by active citizens, aimed at proposing actions of care, management or regeneration of common goods in shared form. The initiative can be whether spontaneous or responding to a proposal from the administration. Eventually, with a *collaboration agreement*, the administration and active citizens define the scope and field of the interventions.

The urban commons object of the collaboration agreements are defined starting from their being functional to individual and collective well-being, as well as to the exercise of the fundamental rights of the person and to the interest of future generations. The various types of interventions that can be achieved through the collaboration agreements are aimed at guaranteeing and improving the usability of urban common assets, and ultimately to positively affect the community’s quality of life. More than 200 Italian Municipalities, first the [Bologna Municipality](#), have implemented the shared administration formula.

### 2.1.4 Public-private partnership (PPP)

*Public-private partnership (PPP)* is a model originally created in the UK in 1992. It was the subject of the UE Commission [Green Paper on public-private partnerships](#), suggesting the guidelines of the phenomenon, with reference to both the phase of selection of the private partner and the one of execution of the project. A further [decision of Eurostat](#) gave indications on the distribution of risk within PPP contracts. In Italy, the definition of public-private partnership entered with the art. 3 of the D.Lgs. 12 April 2006, n. 163, which implemented the requisites indicated in the aforementioned *Green Paper* and the risk provisions set out in the Eurostat decision. The D.Lgs. 163 was subsequently abrogated, and the case is currently regulated by [D.Lgs. 18 April 2016, n. 50](#).

In general, public-private partnership refers to forms of cooperation between public authorities and the world of business, aimed at ensuring the funding, construction, renovation, management or maintenance of an infrastructure, or the provision of a service. EU Member States often have resorted to PPP arrangements to undertake infrastructure projects, especially in sectors such as transport, public health, education and national security, services. The model meets the need to react to the fiscal crisis of the State by finding forms of financing of public administrations’ activities that do not weigh on general taxation.

At its central core, a PPP relies on the following distinctive traits:

- relatively long duration of collaboration
- method of funding the project mainly or significantly through private resources
- importance of economic operator (private) not only from a financial perspective, but also from a project standpoint
- distribution of risks among the parties.

PPP forms can be *institutional* or *contractual*. The former one includes operations where cooperation between the public and the private sector gives rise to a distinct legal entity (such as a foundation, or a company); the second one refers to operations in which collaboration is based on a contractual agreement.



#### 2.1.4.1 Institutional PPP

An institutional PPP consists in the creation of an original and new subject, entrusted with the task of ensuring the supply of a work or service to the community. In the Italian system, institutional PPP can often take form of *Consortium*, *Public-private company*, *Associations*, or *Foundation*.

- A *consortium* is an agreement, a combination, or a group (of companies or governmental bodies), formed to undertake an enterprise beyond the resources of any single member, with the objective of participating in a common activity or pooling their resources for achieving a common goal. Funds of consortium members converge in a single fund specifically established and ruled. A consortium can also be formed by local public administrations, e.g. for the common management of public services.
- *Public-private company*: among the different company forms admitted, it is remarkable the role of limited company joint both by public and private parties (PP-LC). Through a PP-LC, the local authority tends to optimize synergies with private parties in order to maximize value for money, adopting a market-oriented strategy. Bodies of limited companies depend on the model adopted, which can span from a monocratic body, to a multilevel governance structure, with a board of directors, an audit commission, an assembly. It is also possible to have a management committee, and a surveillance committee.
- *Association's* legal status is regulated by articles 14 and following of the [Civil Code](#), devoted to private legal entities. Associations are organizations formed by a plurality of subjects that, with their will, determine the life of the association and aim at implementing a common goal. The members also influence association aims and means, by voting in the assembly and by modifying the statute over time, even changing the original purpose of the association itself. An association is potentially endowed with a heritage, although the predominant element is the openness towards new individual members. Members could also be organizations, not only individual persons.
- *Foundations* are private legal entities established through a strict tie between an endowment and the institutional objectives. Discipline of foundations must be defined in their statute, on the base of Civil Code prescriptions, which only requires rules for appointing the administrators. Nevertheless, foundations adopt an articulated structure, where, beside administrators, there is a board of members, a general secretariat, and a president. Usually States split foundations into charitable and non-profit, in order to qualify their public-orientation. When public administrations join a foundation – as founder, or adherent, or participant – different implications arise. In fact, albeit private entities, foundations joint by public administration have to behave as public organizations, in terms of procurement, employment and administrative processes, and they are subject to external control of authorities and to national rules affecting public entities.

#### 2.1.4.2 Institutional PPP example: The Consorzio Sistema Bibliotecario Castelli Romani (SBCR)

The [SBCR Consortium](#) is a public body made up by the Municipalities of the Castelli Romani Area. Established in July 1997, he manages the Roman Castelli Library System, with the aim of enhancing the territorial documentary heritage, through services that allow it to be enjoyed by all citizens. The SBCR Consortium collaborates with many libraries in the Rome metropolitan area such as other Municipal libraries, the CNR Library, the Rome Capital Library System and the Tor Vergata University libraries. Since 2013, the Consortium has been delegated by the Assembly of Mayors to coordinate tourism enhancement of the only brand “Castelli Romani”, and from 2015 it started a concrete path in this direction in synergy with the Regional Tourism Agency, the 17 Municipalities, the Castelli Romani Park, the XI Mountain Community and other stakeholders of the territory. It set up an operational unit (the Destination Management Organization “DMO Castelli Romani”) with the task of promoting the tourist destination Castelli Romani area.

#### 2.1.4.3 Institutional PPP example: The Fondazione Cariplo and the Cultural Districts

The activity of [Fondazione Cariplo](#), from its establishment in 1991, is among the most relevant examples in Italy. As a subject acting on the basis of the subsidiarity principle, it supports civil society organizations that



work for the public good in the territory of the Lombardia Region. In the field of cultural heritage, its commitment ranges from conservation to more complex interventions for the enhancement of the historical-architectural heritage, to projects for the integrated management of cultural systems. Its major project is the “Cultural Districts” one: in this program the Foundation has affirmed a model of cultural heritage enhancement that considers not only the individual assets, but their interdependencies with the landscape, the social and the economic context, with the aim of pushing cultural actors to share with other subjects on the territory an enhancement project of a long-term and wide-area perspective, so as to recover more resources and generate territorial development. The project has led to the launch of 6 Cultural Districts (Valle Camonica, Valtellina, Monza and Brianza, Cremona, Oltrepò Mantovano and Regge dei Gonzaga), which have implemented integrated interventions for the recovery of cultural assets and the starting of services aimed at enhancing cultural identities of the interested areas. The Foundation allocated around 20 million euros to the operation, collecting co-financing for another 35 million euros. Within the project, 46 restoration sites were started, allowing the collaboration between different professionals (architects, engineers, archeologists, geographers, agronomists, etc.), significantly raising the quality of the projects.

#### 2.1.4.4 Contractual PPP

Contractual PPPs are based on a contractual relationship between public and private actors. The most relevant forms for (especially looking at the cultural sector) are *sponsorship*, *concession*, *project financing* (PF).

- *Sponsorship* is the contract in which the public administration (sponsee) offers a third party (sponsor) the opportunity to publicize its name, logo, brand or products in certain specific areas, upon payment for goods, services or other benefits. The sponsee undertakes, for a fee, to put at the disposal of the sponsor the use of his public image and his own name, in order to promote the conveyance of the trademark, logo or other message. In turn, the sponsor is obliged to make available money, services, works and supplies for the benefit of the sponsee. The parties, in essence, accept a commitment in the face of an advantage: the sponsee gets the consideration which there is a saving of expense in the intervention, with respect to which it implements the connection with the image of the sponsor; the sponsor reaches the usefulness of strengthening its image with the public in view of greater penetration in its market segment.
- *Concession* is one of the most important forms of public service management, that allows installation and management of a public service without causing a cost for the administration. Main types are: the grant of public good, e.g. rights of use of the maritime domain for the carrying out of activities such as management of bathing establishments or tourist complexes; the grant of a public service, which allows economic activities such as the distribution of electricity or gas to be carried out; the grant of public works, which gives the right to build and manage works such as roads or highways. It is worth mentioning the specific case of cultural heritage, in which this form of PPP assumes significant importance in the management of so-called *additional services*, covering a significant role, in the operating system of cultural institutions.
- *Project financing* (PF) is a method of financing an economic unit through a transaction in which the lender considers cash flows and project profits to be enough to cover the operating costs and ensure a return on investment. The procedure can also be triggered by private (both non-profit and for-profit) organizations. The risk analysis plays a key role in the organization and structuring of successful operations, especially for the achievement of value for money, intended as a margin of convenience of an operation. Hence, in the PF procedure, costs for public administration are supposed to be lower than in public expenditure model (and even in the traditional concession model), risks laying on private parties.

#### 2.1.5 Sponsorship for culture: the Italian experience

The particularities that the discipline of sponsorship assumes when it is linked to a cultural asset respond to two needs. The first is that sponsorship, however appropriate in view of the concrete realization of an

intervention to protect or enhance the cultural heritage, does not place itself in contrast with the protection issue. The second is to respect, in the sponsor's choice, the rules of the good performance of the administrative activity. In this sense, the case of the restoration of the Colosseum (finally implemented by Tod's with a 25 million euros investment) was very instructive for Italy – a nation whose works of art often have worldwide visibility. And not by chance, after various procedural incidents, in 2016, with the new [Code of public contracts](#), the Italian sponsorship procedure for cultural protection and enhancement measures was significantly simplified. In fact, it is no longer necessary to formally call for tenders, but it is sufficient for the public administration to publish on its own website the notice of receiving an appropriate sponsorship proposal by a private company for at least thirty days, after which, without any further offers, the administration can proceed to sponsorship contract. Only if, during that period, other bids are received, the administration is required to make a competitive comparison. On the other hand, according to some critical opinions, it would be necessary, in the case of so-called “strong sponsorships”, to provide legal guidelines with a specific contract format.

#### 2.1.6 Cultural patronage: the “Art Bonus”

Is to be distinguished from sponsorship cultural patronage (“mecenatismo”) – still more common in the US than in Europe –, which consists of the granting of private donors of cash donations in favor of and supporting culture, without the provision of counter-performance obligations by the beneficiary. A form of moral recognition, consisting of a public acknowledgment, is admitted in favor of the patron, e.g. mentioning the name of the donor on the website of the beneficiary institution or with the affixing, next to the work, of a plaque recalling the contribution.

To encourage and increase the phenomenon of patronage, starting from 2014 the Italian government has introduced for subjects who, under certain conditions, make liberal donations aimed at cultural interventions, a tax credit equal to 65% of the disbursements made. This is the so-called “[Art Bonus](#)”, a provision introduced in 2014 and made permanent by the [2016 Stability Law](#). All the parties, regardless of their nature and legal form, are eligible for this measure, provided that the payment is made through traceable payment systems (through a bank, post office, debit or credit and debit cards, bank checks), or in kind. It is particularly interesting because it aims at facilitating the meeting between demand for funding and potential offers from donors. It is also a way to stimulate project capacity in the public administrations, as they need to set out clearly the financial needs for any intervention they propose on the platform for obtaining the donations.

## 2.2 France

The [1958 Constitution](#), stressing the importance of the principle of national unity, also reaffirms the existence of local autonomies such as Municipality and Departments. Only with the [constitutional law n. 276 of 28 March 2003](#) French Regions joined the other already recognized territorial communities. So, with regard to local administration, there are three different levels of government, consisting of Regions, Departments and Municipalities. There are no limits of territorial size or number of inhabitants, and this also explains the large number of urban communities (communautés urbaines) and intercommunal unions (syndicats intercommunaux). It was also introduced the figure of “Pays”, whose notion is intended in a broader sense than that of the Municipality, since the Pays can include more Municipalities that come together for land management.

A real revolution in favor of local self-government took place with the [law n. 213 of 2 March 1982](#) and subsequent amendments, which started the process of decentralization. Now the regional institutions in France play an essential role of coordination, through the harmonious and balanced administration of the territory. In fact, they determine the strategic choices and objectives of regional development, in those areas typical of their competence (teaching, transport, culture, tourism), also through partnerships with other

regions or with private bodies. On the other hand, the French system is characterized by a very intense level of intergovernmental relations, so agreements between territorial communities appear to be the most suitable instrument to deal with many diverse issues. Furthermore, the contractual instrument overcomes the problem of the absence of hierarchy among local communities.

In particular in the cultural field, cultural competences are shared between the State and local authorities, according to the [law of 3 January 2003, n. 7](#): “Municipalities, Departments and Regions compete with the State cultural development”. Since then, community initiatives in the cultural field have multiplied, to the point that they devote twice as much resources as the State in the field of live performance. Their interventions often fall within the framework of cross-financing, associating several communities.

### 2.2.1 “Plan contrats”

In the French idea of the subsidiarity principle, the contract system concerns all the sectors of public economic law, urban planning law and land management, as well as state property and public services. The instrument that regulates relations between the State and local authorities on the one hand, and between local authorities on the other hand, takes the name of plan contract (“contrat de plan”), a form of cooperation between the State and the Regions for the pursuit of common objectives in the field of economic development and regional planning. The law defines the purpose of the contracts, stating that the State can conclude with territorial collectivities, Regions, public or private companies and, possibly, with other juridical persons, plan contracts, fixing the mutual commitments of the parties for the implementation of the plan. The largest number of contractual actions concern rail transport, road maintenance and environmental protection. In particular, four different types of contracts can be identified:

- agreements concerning the financing of those operations, which require collaboration between central and local levels;
- the cooperation contracts, through which the territorial collectives and the central level agree for the definition of the reciprocal competences for operations of common interest;
- contracts relating to the exercise of competences, through which the general rules on the allocation of powers in certain sectors are waived, in order to achieve better results;
- the administrative and technical assistance agreements, through which there is an exchange between the various levels of services, for the exercise of their respective competences.

In turn, institutional co-operations consist in agreements between bodies of various levels, from which come decisions that are second-degree agreements. These agreements can be horizontal, if they are concluded between equal-level bodies, or vertical, if they are concluded between bodies of different levels. The first ones are implemented between Municipalities (intercommunal cooperation), between Departments (inter-departmental cooperation), and between Regions (inter-regional cooperation). The most significant forms of intercommunal cooperation are:

- the consortium of Municipalities;
- the District;
- the community of Municipalities;
- the urban community.

Among the most significant inter-departmental and interregional co-operation there are the “institutions”, such as bodies set up by the relevant Councils, normally having specific purposes, so that, once the purpose is achieved, their existence ceases.

Among the vertical cooperations, that is, between bodies of different levels, there are the mixed consortia. Their purpose is to implement works and services. Their constitution must be authorized by the representative of the State.

### 2.2.2 The public institution of cultural cooperation

The public institution of cultural cooperation (“établissement public de coopération culturelle – EPCC) is a public institution constituted by a local authority or a public institution of inter-municipal cooperation, aimed at managing a public cultural service. In the spirit of the initiators of the law, the EPCC must allow to “do more and better culture” with tools adapted to a cultural and artistic context that has profoundly changed, especially with decentralization. The institution was established by [law of 4 January 2002, n. 6](#), and its statute evolved since the [law of 22 June 2006, n. 723](#). The EPCC has the advantage of institutionalizing cooperation between different public entities and of giving an operational status to the major cultural institutions of interest, both local and national. It allows the organization of a balanced partnership between local authorities and the State, or between local authorities alone. Since its establishment, the EPCC enjoyed increasing interest.

With regard to interinstitutional cooperation in the field of culture, it is also worth mentioning a 2010 report of the French Ministry of culture, [21 Propositions pour relancer le partenariat entre l'Etat et les collectivités territoriales dans le domaine culturel](#). It is remarkable that the report calls for a partnership adapted to each territory: it doesn't seek to apply a uniform partnership model throughout the country.

### 2.2.3 Territorial Conference of Public Action

More recently, as part of a project to modernize the territorial organization, various measures have been adopted in France to allow better governance at local level. Among these, the Territorial Conference of Public Action (Conférence Territoriale de l'Action Publique – CTAP), a new mechanism for territorial consultation introduced by the [Law n. 58 of 27 January 2014](#). CTAPs are mandatory and introduced in each Region.

The President of the Regional Council chairs the Conference, which is composed of representatives of the various local administrative units, in proportion to the number of inhabitants. With respect to the previous system, it is no longer a question of delegating State powers to local authorities, in a vertical logic, but it is on the intelligence of the territories that it is proposed to organize between them the modalities of their individual or collective action. By law, the regional Prefect is informed of the meetings, he may participate on request, but his presence is mandatory only when the agenda requires an opinion on a request for delegation of a State competence.

The CTAP is a coordinating body at the regional level, so it can debate any project aimed at coordinating the action of local public powers on the territory, within the framework of the Territorial Agreements of Concerted Exercise (Conventions Territoriales d'Exercice Concerté – CTEC), aimed at designating a leader and partners among the communities involved. Agreements may concern one of the following competences:

- management and sustainable development of the territory
- protection of biodiversity
- climate, air quality and energy
- economic development
- support for innovation
- internationalization of companies
- complementarity between modes of transport
- support for higher education and research
- social action, social development and contribution to the elimination of energy uncertainty
- autonomy of people
- solidarity of the territories
- sustainable mobility
- organization of local public services
- spatial planning
- local development

The Conference is also responsible for rationalizing public action, notably by participating in the State's reflection on the consolidation of regional and departmental plans of economic development, spatial planning, transport and mobility, environment, energy and tourism development. Through the CTEC, the Conference manifests its opinion on all the questions related to delegations of competences, creation of unified services and co-financing.

After the first years of functioning, the assessment on CTAP is still controversial. The very broad purpose of the CTAP defines a wide area potentially open to debate; moreover, by providing for a composition broadly representative of the various levels of territorial administration, admitting to the work of the CTAP any elected or unrepresented organization, as well as the opinion of any person or body, the law favors a very plural expression.

On the other hand, territorial cooperation was first built around shared projects, promoted by the State, or by territorial contracts initiated by Regions or Departments. It was around a project that the local actors are most easily federated to co-finance structural equipment in the long term, to support local projects or to cope with emergency situations. The new organization requires the local different actors to converge on strategies, a more complex task than cooperating on determined projects.

#### 2.2.4 Lease and Concession

Consistently with the decentralization process, local authorities have often resorted to forms of outsourcing for the organization, management and provision of local public services, such as the stipulation of “delegated management contracts” with private operators. In the case of delegated management, the local authorities entrust the management of all or part of the service to a private company, with a contract of varying duration. In particular (e.g. for the water sector), the main types of contracts are the lease (“affermage”) and the concession (“concession”), ruled by the [Code général des collectivités territoriales](#). The monitoring of the delegated management contracts by the entrusting entity is carried out through the reporting obligation of the manager and with the drafting of periodic reports by the local administrations, which evaluate costs, rates and quality.

- *Lease*: The local authority realizes and finances investments and entrusts the management of the plants to the private operator, who is remunerated through the collection of the tariff and has the obligation to transfer part of the revenues to the local authorities. The entrepreneurial risk of management lies with the private entity that manages and carries out extraordinary maintenance on infrastructures; in addition, the manager is responsible for managing user billing. The average contract duration varies between 5 and 20 years.
- *Concession*: It is the private entity that builds the works and manages them at its expense, remunerating itself through the collection of tariffs. At the end of the contract, the works must be transferred to the local authorities. Investments are not included in the financial statements of the administrations that do not therefore have to provide for the relative financing. That is why, in the perspective of having to face investments of a certain entity, the administration frequently takes the opportunity to change the management mode, if different, in favor of the concession. If the service is granted by way of concession, the private partner is responsible for financing the portion of investments that are not adequately covered by public flows (normally through project financing strategies).

#### 2.2.5 Public-private partnership (PPP)

The public-private partnerships (“parténariats public-privé”) were created in France by the [Order of 17 June 2004, n. 559](#). As in other countries, the origin of these contracts is explained by the limits inherent to the traditional forms of administrative contracts. Partnership contracts are global contracts, which allow to assign one or more private entrepreneurs the task of the construction, maintenance and management of a public work, in a sustainable manner. These contracts give the co-contractor a global mission for the financing of intangible investments, works or equipment necessary for the public service, the construction or the



transformation of works or equipment, as well as their maintenance, their exploitation, their management and, where appropriate, other services contributing to the exercise by the public body of the public service mission for which it is responsible. Partnership contracts allow the public body greater management flexibility, while ensuring that it remains in charge of the management of the service.

## 2.3 United Kingdom

The organizational structure of the United Kingdom is very different from the previous ones. The UK is a union of three countries: England, Scotland, Wales, and the province of Northern Ireland. There is no written constitution, but there are local government acts for each. Scotland, Wales and Northern Ireland each have a unitary, single-tier system of local government. England has a mixed system of either single-tier local government in the form of unitary authorities, London boroughs and metropolitan district councils; or two-tier local government with county councils as the upper tier and district or borough councils as the lower tier. London has 32 borough councils and the City of London Corporation, as well as a further strategic authority, the Greater London Authority. In England, Wales and Scotland there are also smaller units of local representation, known as parishes in England and community councils in Wales and Scotland. However, these are not uniform and do not cover the whole population. The ministers with local government portfolios are responsible for local government legislation and the monitoring of policy implementation. Within this framework, local authorities are independently elected, autonomous bodies largely independent of central government. Finally, UK does not have an explicit national urban policy, but since 2011 it has been actively engaged in decentralizing urban policy through its City Deals for English cities and for some cities in the devolved administrations.

### 2.3.1 Intergovernmental relations

National local government associations exist as voluntary membership organizations in each of the four countries of the UK. In England a *Central-Local Partnership* was established in 1997 between central government and the [Local Government Association \(LGA\)](#), aiming to strengthen and sustain local elected government in England. The partnership agreement establishes working arrangements and commits both partners to consulting one another on issues of common concern. Wales has established a [statutory Partnership Council](#) comprising the Welsh Government and local government representatives. In Scotland, the Scottish Government and the [Convention of Scottish Local Authorities \(COSLA\)](#) work in partnership around shared policy priorities. Similarly, Northern Ireland Local Government Association (NILGA) has been given recognition from the Northern Ireland Assembly.

### 2.3.2 Systems for community involvement

The Local Government Act 1999 requires Councils in England and Wales to carry out consultation with residents for the continuous improvement of service provision. Local authorities are required to give public notice of all planning applications and residents are invited to comment on planning proposals. The Local Government in Scotland Act 2003 requires that local authorities demonstrate open consultation arrangements and a responsive ongoing dialogue with their communities. Additionally, in England and Wales the Localism Act gives residents the power to instigate local referenda on any local issue and the power to veto on excessive tax increases. In Northern Ireland the Local Government Act requires Councils to undertake planning to strengthen community engagement.

### 2.3.3 Forms of cooperation on delivery of services

- *Community Budgets*: this is a programme allowing public services, business and the voluntary sector to work together to develop new responses to local challenges. Beginning with the citizen experience, the budgets are designed to look at the whole system rather than discrete services; and, rooted in evidence, they demand new models of investment to set up and sustain the most effective intervention
- *Devolution deals* are agreements between central government, local government and other partners, on the new arrangements forecast in an area, to deliver better public services and encourage growth. Once these proposals are agreed, they are signed by the partners to the agreement and each individual council will then ratify the agreement.
- *Alternative statutory governance frameworks*: In recent years Councils in England have increasingly been working together to find more efficient ways to deliver public services, save money and promote economic growth. Joint working approaches seek to provide economies of scale, simplify funding streams and enable councils to plan and deliver geographically workable services. The four main governance frameworks are:
  - *joint committees (JCs)* of two or more Councils, which are relatively quick to set up but have no legal status and are therefore restricted in what they can do;
  - *combined authorities (CAs)*, legal bodies set up using national legislation, that enables a group of two or more Councils to collaborate and take collective decisions across Council boundaries;
  - *economic prosperity boards (EPBs)*, which are subject to the same conditions as CAs, but cannot take on transport functions;
  - *directly elected mayors* with powers across more than one Council.

### 2.3.4 Public-private partnership (PPP)

Government began to actively promote private finance in public services in 1989. The first PPP projects were started in the early 1990s and there was a steady increase in their use throughout that decade, with most activity being branded under the *Private Finance Initiative (PFI)*. PFI is the most common type of PPP used in the UK since the early 1990s. These are contracts where the private sector constructs the project's assets (e.g. a building) and raises the required funding, usually on a project finance basis (i.e. where contractual payments from the public sector represent the primary security for funders). PFIs are procured by a range of procuring authorities, including central government departments and their executive agencies, local government and hospital trusts. Central to PFI procurement is the use of private capital. Furthermore, these are long-term contracts (typically 20-35 years) where government departments and authorized agencies permit the delivery of infrastructure by private companies on behalf of the public sector. By contracting in this way, the aim is to ensure that whole-life costs associated with such assets are minimized and required associated services are provided competitively. Wherever possible, contracts specify the outputs rather than the inputs associated with a particular project.

In addition to PFI, the UK also makes significant use of other types of PPP, such as *joint ventures*, *concessions* and *Information and communication technology (ICT) PPPs*.

The UK does not have a specific law which applies to all PPPs. However, there is sufficient flexibility and certainty within the statutory and common law framework to recognize and permit PPPs.

Post-1997 much of government policy was devolved, to varying degrees, to Scotland, Wales and Northern Ireland. Therefore, although HM Treasury retains overall control over tax and spending levels, the choice on how most of the money is spent within the devolved areas, and the procurement route chosen, is a matter for the relevant devolved administrations. This means that local authorities play a key role in the procurement of PPPs. This also led to significant differences in approach within the UK. The majority of PFI projects in the UK have been in the health, defence (which is not devolved), education and transport sectors, with defence and transport projects being typified by their large contract size. However, PFI has also been used for street lighting, waste management, prisons, libraries and fire stations.

On 5 December 2012 the Government published [\*A New Approach to Public Private Partnerships\*](#). This policy document set out the conclusions of a Government's review of PFI and introduced a new approach for



involving private finance in the delivery of public infrastructure and services. This new approach, called PF2, has been the Government's successor to the PFI for the delivery of infrastructure and services through public private partnerships (PPPs). HM Treasury also issued a guidance, [Standardization of PF2 contracts](#).

### 2.3.5 Public-private partnership: "Value for money"?

In November 2018, the UK Government has announced that it will no longer use PF2, the current model of Private Finance Initiative (PFI) for new government projects. From the [official website](#) it is not clear whether a further revision of the model is envisaged.

Actually, for a long time the UK Government emphasized that the PFI would have provided "value for money" by transferring risk, achieving lower construction costs, lower operating costs and perhaps more efficient maintenance in the long term, than comparable public sector projects. However, it has been found that many programs ran dramatically over budget and have not presented as value for money for the taxpayer, with some projects costing more to cancel than to complete. An in-depth study, conducted by the National Audit Office of the United Kingdom, [PF1 and PF2](#), concluded that the private finance initiative model had proved to be more expensive and less efficient in providing hospitals, schools and other public infrastructure than public financing. Other independent opinions (e.g.: [Jubilee Debt Campaign](#)) are geared to believe that PPPs have failed to deliver value for money, have created outcomes heavily skewed in favour of private interests, and are built upon overly optimistic models and assumptions.

### 2.3.6 The New Local Government Network: Funding arts and culture in a time of austerity

The context of the United Kingdom is very different from the Italian and French ones, also due to a strong presence of non-departmental public bodies, such as – maybe the major one in the field of culture – [Art Council England](#). So, the UK cultural sector is usually regarded as the archetypal "arm's-length" model, as governmental funds for culture are administered by these non-departmental public bodies, that distribute money to the final beneficiaries. Other actors are charities, and independent associations. In this context, a relevant independent network is [The New Local Government Network \(NLGN\)](#), a group of around 50 organizations from both the public and private sector, which brings together many Councils across England, of all tiers and with diverse political leadership. NLGN, in the framework of its research activity, published in April 2016 the relevant paper intitled [Funding arts and culture in a time of austerity](#), suggesting new institutional models to secure ongoing support for arts and culture. Among them, there are the following examples of new "good practices":

- "[Dorset County Council](#), which transferred its Arts Unit to a public service mutual, together with four years' ring-fenced investment. The Arts Development Company administers grants, works to develop cultural agendas within the county around health and wellbeing, the visitor economy and the environment and, as such, is well positioned to attract commissions that the county's many small arts and cultural organizations would struggle to achieve individually. Configured as a social enterprise it is also working with the County Council as it disposes of a significant portion of its estates portfolio by acquiring properties and redeveloping them for either cultural use or commercial benefit".
- "[Liverpool City Council](#) is working with partners like the Liverpool Arts Regeneration Consortium (LARC) to develop new income streams. The council has given capital funding to no-profit organizations to offset reductions in the arts grants budget, is seeking changes to fiscal powers via devolution to enable them to impose a hotel bed tax and is investigating creating a new revenue stream for culture through a voluntary levy on tourism-reliant businesses in the city centre".
- "[Birmingham's Culture Central](#), which has a founding membership of 14 of the city's cultural and heritage organizations, and is an open membership body representing and working on behalf of all of the city's arts and cultural organizations, practitioners, agencies and organizations engaged in the sector".

### 3. SUSTAINABILITY PRINCIPLES AND OPERATIONAL OPTIONS APPLIED TO CULTURAL HERITAGE SECTOR AND COLLABORATION BETWEEN DIFFERENT LEVEL OF INSTITUTIONS

#### 3.1 Culture as a sustainability pillar

In the context outlined above, and before focusing on specific operational instruments for the management of cultural heritage and the related services, it is worth briefly refer to the topics introduced within the first chapter of the present document – in particular, the requirements of sustainable development in terms of the three “pillars”, the economic, the social and the environmental one.

As mentioned there, a “missing pillar” of the sustainable development would be in turn, according to the context, the political-institutional, the cultural, or the religious-spiritual one. Having already discussed (see 1.1) the political-institutional issue, the discussion can turn to the unquestionable relevance of a *cultural* “fourth pillar”, in the perspective of sustainable development.

In fact, natural and cultural heritage – along with the identity value they generate – are assets offering unique economic, social and environmental (territorial) development opportunities. Inter alia, they are important inputs for creative industries and tourism, two of the most important sectors of the post-industrial economy (the second one already employing more than 10% of the global workforce). Further, they can positively affect the quality of life of citizens, as both individuals and members of their communities, strengthening the sense of belonging as well as the social cohesion.

The sustainability of the cultural sector is in fact a current topic of the different policies of the various countries. The diffusion of culture and the economic return of a cultural product is the subject of the equally current political debate. The difficulty of finding resources and against the theoretical analysis of systems of diversified management of cultural enterprises, has produced reflections on experiences of sharing for the cultural sites of the European countries.

Looking at the [UN Agenda 2030](#), the SDG 11, “Make cities and human settlements inclusive, safe, resilient and sustainable”, stresses the role of the culture for sustainable urban development. It originates from the perspective of Agenda 2030 – which puts at the forefront people and the quality of life – that a more focused reference to cultural heritage as a whole is only expressed in the target 11.4, “strengthened efforts to protect and safeguard the world’s cultural and natural heritage”, and doesn’t have a dedicated Goal. On the other hand, in the light of the [EU integrated approach](#), culture must be considered a very cross-cutting issue – meaning, in the Agenda 2030 framework, it to underly all the SDGs, like the other “pillars”. Within such approach, natural and cultural heritage both movable and immovable, tangible and intangible, are to be considered as a non-renewable resource whose authenticity must be preserved, as well as a long-term asset with a strategic role in creating value and contributing to sustainable development.

In turn, the governance framework of the heritage – as illustrated in previous chapters – has to be oriented towards sustainable organizational models, based on the principle of subsidiarity and therefore close to the single territories and communities. Among their peculiarities, cultural assets are typically place-related, and they cannot be separated nor moved from the regions they are located in. This makes the related activities strictly bound to their location and impossible to re-localize. Furthermore, the value of cultural heritage as a non-renewable resource for people and territories associates it with the “common good” that is the subject of the political action (*cfr.* 1.2): “those goods expressing functional usefulness to the exercise of fundamental rights as well as to the free development of the person”. Thus, the territorial dimension intrinsically connected to the heritage makes especially suitable for the cultural sector those models reviewed so far, aimed at fostering both inter institutional collaboration and participation of the communities.

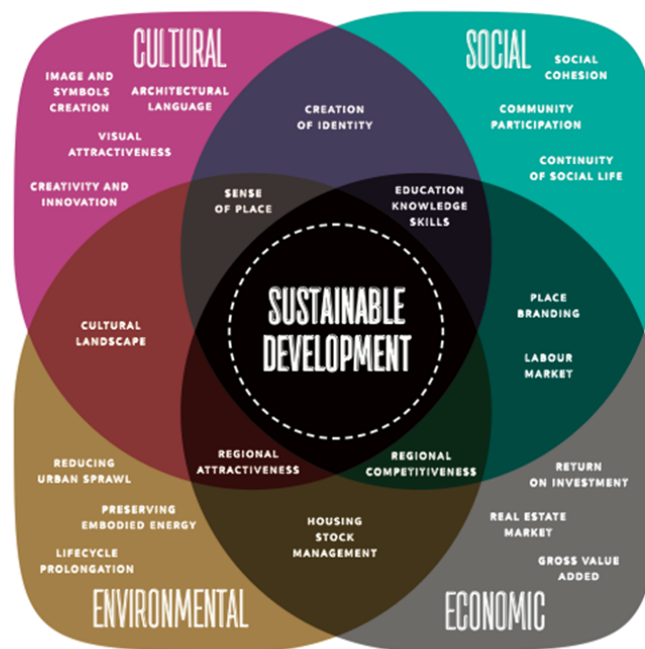


Fig. 1 © EU funded Project Cultural Heritage counts for Europe

### 3.2 Principles and models of partnership

Also in the field of cultural heritage, as well as in many effective economic models are introduced principles of the economy of scale as well as the theoretical models of articulated network for various types or product clubs.

The fundamental theme proposed here is that of possible relationships that can be instituted in the field of culture to achieve a level of sustainability such as to better enable the different segments of the cultural offer of a territory.

Thus, different forms of partnership can be set out, aimed at achieving a minimal sustainability through the public- private collaboration or public-public (in the form of central administration- local authorities).

*But, how could we encourage the different cultural institutions to form a network?*

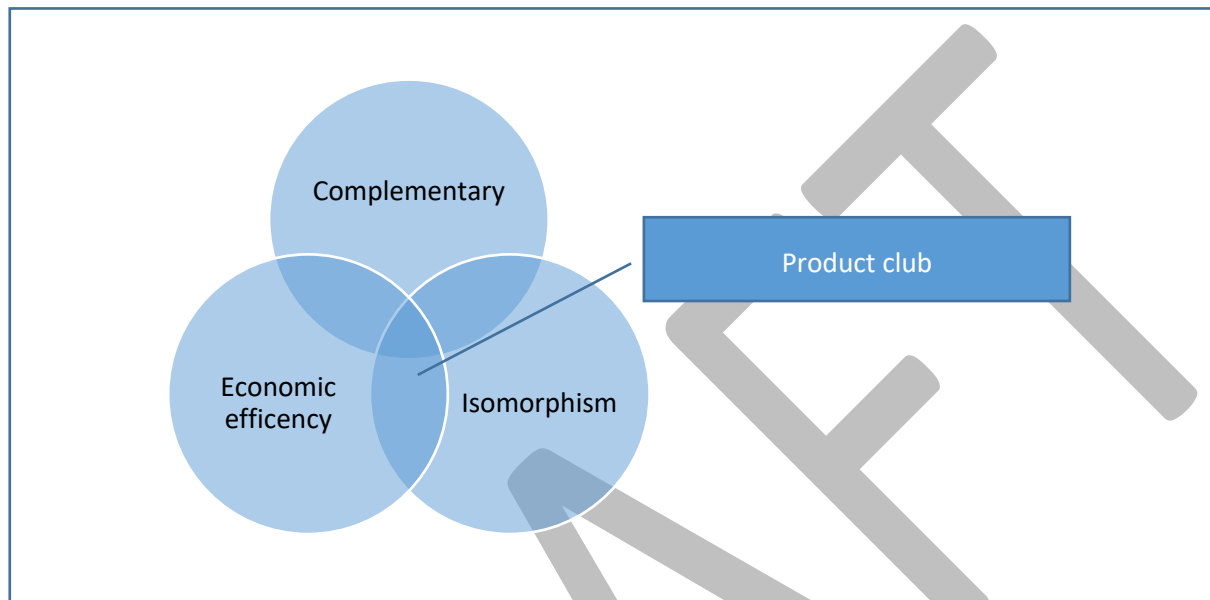
**A** The first reason is the economic efficiency (Williamson, 1985). The network sharing of some macro functions can lead to the reduction of costs and/or the increase in revenues, thus guaranteeing greater chances of survival for the “museum institutions” and better ways of exercising their functions.

The cultural systems studied in Europe demonstrate this kind of thrust and, in particular, the different managers surveyed underline how their own system was born mainly in the perspective of the containment of costs more than to encourage the increase of revenues.

**B** the second thrust that generates a sharing of functions at the organizational level is instead correlated to the processes of isomorphism (Oliver, 1990; Of May and Powell, 1991), according to which cultural institutions are brought to collaborate and resemble each other to obtain authorizations, comply with standards, acquire legitimacy and increase visibility and prestige. It is therefore a question of identifying common interests and sharing of market slices in order to be able to aggregate some fundamental functions.

**C** The third reason that motivates cultural institutions to cooperate lies in the complementarity of the resources they possess (Chung et al., 2000). In fact, in order to acquire resources not readily available on the market, the museum structures can cooperate in order to share complementary resources or otherwise unattainable resources.

In each of the three categories that generate the push for cultural institutions to networking, a type of aggregation is outlined as a product club, i.e. companies that share final output rather than functions or operating systems.



. Fig. 2 The main reasons that lead to construct a product club

### 3.3 Museum network as product clubs

The word network by definition indicates a set of nodes that unite a multitude of parts, many segments between them in a complex and indissoluble structure where each element constitutes an indispensable part of a whole.

If you apply this scheme to the culture field, the different segments that make up a network can be identified in the cultural sites or museums of a defined geographic area.

The nodes can be identified with the different aggregations for the management and operation of the institutes of Culture involved.

What are the objectives that a cultural network can do?

One and the most common objectives is to aggregate types of producers for the joint supply of goods and services which are characterised by significant elements of homogeneity.

Although in literature the reason for the sharing of resources is indicated as less important than the other reasons that encourage the institutes of culture to constitute themselves in a system (Bagdadli 2001; Alberti et al., 2005), some monitors conducted by Italian analysis companies on network cases activated in this country (Aspen Institute Italy) have shown that the different subjects see in the system the possibility of increasing the visibility of individual cultural structures.

What types of network can be identified in the cultural sector and then we can identify criteria of homogeneity in the field of heritage to facilitate the aggregation of segments?

For this reason, it should be pointed out that in general the creation of a network provides at least a first level of homogeneity which can be identified as:

- Technological or product homogeneity (in the case of a cultural network on a given territory could be the network that brings together all the monuments)
- Homogeneity of the demand segment (in the case of the cultural sector could be a network that produces products mainly targeted to a tourist public)
- Absolute homogeneity (which shortens the previous two cases).

Depending on the network type and therefore the degree of complexity of relationships that are shared you can identify diversified types of network such as:

- Equal and homogeneous networks: in which all participants have the same weight and role;
- homogeneous networks but with Pivot center able to support for example the management and that then performs the function of administrative leader; In this case the pivot Center is the recipient of the resources and also the subject for their redistribution;
- unhomogeneous networks by type with equal or unequal weight on the territory that aggregate to share minimum functions.

### 3.4 Structural conditions fostering institutional sustainability applied to cultural heritage sector

As explained in the previous paragraphs of this chapter, the most suitable structural form for sharing of functions between different cultural institutes until reaching the aggregation there is the cultural network model that mutates from the entrepreneurial aggregation for product club.

Because there are structural conditions for the implementation of these forms of organization in the cultural heritage sector, however, it is necessary that the networks to be built meet certain fundamental functions such as:

To know how to identify the characteristics that distinguish the product

to identify the benefits of forming in association in order to discriminate between participants and non-participants

to be as a preferential mechanism for emphasizing the distinctive qualities of different realities.

Evidently, the choice to share some functions must be on the institutional level and the coordinating functions, in addition to the programming ones, must be institutionally supported.

This is in fact one of the rocks of sharing: the need to define precise rules for the coordinating function.

The activities in fact will be different depending on the different levels of sharing chosen because different goals will be. It is therefore fundamental, but above all preliminary to each activity, to decide which amplitude the participants want to give to the agreement that binds them, what function to give to the nodal relations linking the segments of the network.

Obviously the breadth of the network agreement is strongly influenced by the nature of the different entities involved (in relation to the performance or characteristics of the individual who participates in this system): municipalities, schools, associations, State); by the type of relationship between the different entities you want to establish (fixed or modifiable during the development of the project); by the role that the participant assumes as part of the public programming process.

### 3.5 SWOT analysis on the museum network model

From the point of view of a correct planning of a strategy of functions sharing by cultural organizations it is proposed the use of a SWOT matrix to evaluate the strengths (Strengths), the weaknesses (Weaknesses), the opportunities ( Opportunities) and threats to evaluate the effectiveness of the cultural network model as a specific goal.

#### A Strengths

The aggregation into a system of different functions of cultural organizations allows cost sharing and therefore generates a lowering of the management costs in terms of economy of scale: the production in fact on a broader scale of products and services lowers The unit cost; For example, optimizing the opening times of some cultural organizations like the museums in a particular territory alternating opening and closing bands could allow to share the staff, moreover this contributes to make uncompetitive among them but proactive the different structures adhering to the system.

Moreover, the production of derivatives (like leaflets or promotion material), large scale marketing lowers the unit costs of a product declined for all the participants in the network and whose costs can be divided on a greater number of subjects.

#### B Weaknesses

The sharing of some functions and therefore the necessity to conform to collective choices forces the participants to the network to a loss of managerial autonomy and decision-making on those outputs that the network chooses to realize. Decisions that need to be shared in order to achieve agreements on products to be realized may require longer decision-making times due to the necessity of having to deal with the possible contrasts between the different participants.

#### C Opportunities

The main opportunity deriving from the establishment of a cultural system or network is to transform the position and the decision-making weight of an organization and thus being able to increase its critical mass within a more or less broad territory in front of Instances on wide-ranging planes from both the decision-making or management point of view and the budgetary.

#### D Threats

The main threats that discourage participants in a network system are:

- Opportunistic consumption by the beneficiaries and therefore a disparity of some subjects compared to others;

- Incorrect participation in collective expenditure especially when the breakdown of costs has not been regulated in the agreement phase
- Lack of respect for other beneficiaries both in terms of decision-making and in terms of management.

DRAFT



## 4. EXAMPLES OF SUSTAINABLE FORMULAS FOR CULTURAL INSTITUTIONS: MODELS OF REGIONAL MUSEUMS NETWORKS

In this chapter are presented some models and several formulas about the capacity to collaborate and the ability to sustain and promote private - public partnership with economy sector or to promote public-public partnership (i.e. between national museums and municipality 's museums) by sharing of several functions applied to the cultural sector and in particular with regard to the management of the public, the functioning in scale, the outputs on territorial scale.

### 4.1 Museum networks: examples throughout Europe

The label "Museum system" identifies an organizational modality that is increasingly frequent in the museum sector, realized in order to achieve important benefits in terms of effectiveness and efficiency, in an increasingly complex culture market and in different Territorial realities where the museums are often of more less size (Pencarelli and Splendiani, 2011).

A "museum system" constitutes a particular type of "museum network". While for "Museum network" It means a generic set of museums which, through shares at various levels, seeks to Improve their activities and therefore the results, the term "museum system", more specific, it requires that the network possess its own administrative structure dedicated to the system, well-defined rules and stable objectives.

The phenomenon, emerged during the nineties and widely studied for such cases as the network of Museums of Carnia (Bagdadli, 2001), is becoming more and more relevant for example in Italy where at the central level are implementing significant interventions on the regulatory level.

A recent contribution by the 2013 Aspen Institute Italia focuses on systems of a territorial nature - that is, on networks between museums belonging to the same territory referable to different public or private institutions.

However, the analysis does not consider network systems composed of museums focused on the same theme and also excludes systems derived from top-down design such as museum poles. The choice is linked to the assumption that the conservation and enhancement of cultural heritage is above all effective when it concerns a specific geographical area and thus can contribute to the socio-economic development of the reference territory (Centro Studi TCI, 2000).

The model used by Aspen and illustrated here coincides mainly with the most widespread cases of the Italian reality whose structure could also be extended to the model proposed with this twining project.

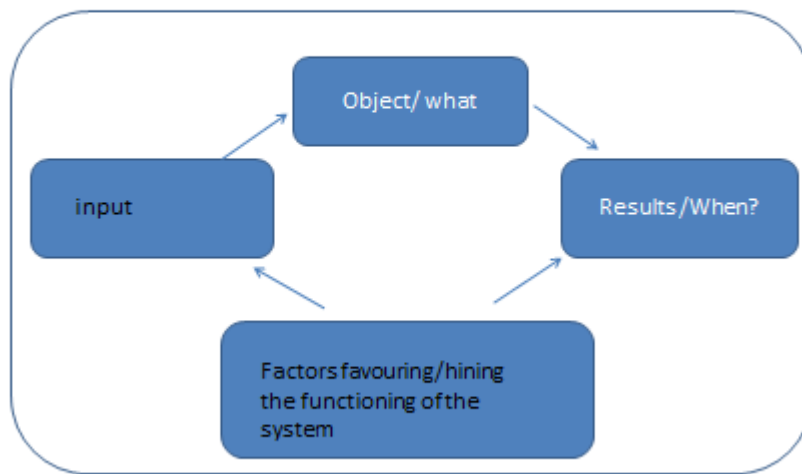


Fig. 3 The model proposed by Aspen Institute for the Italian study cases (*I sistemi museali in Italia*, Aspen Institute 2013 p 3)

## 4.2 The Italian National Museum System

The Italian legislation introduces the concept of museal system starting from the Legislative Decree 42/04, where, in particular in its art. 114, identifies the specific roles on the territorial enhancement schematizing three successive passages with three paragraphs here referred to:

1. The Ministry, the regions and the other territorial public bodies with the contest/help of the universities, set the minimum uniform quality levels of the valorization activities on public property and take care of the periodic updating.
2. The levels referred to in paragraph 1 are adopted by decree of the Minister with prior agreement in the Unified Conference.
3. The subjects who, pursuant to article 115, have the management of the valorisation activities are required to ensure compliance with the adopted levels.

However, since 2004, it is necessary to wait until 2018 for the provisions of paragraph 1 of article 114 to be activated; in fact, precisely this year the Minister for Cultural Heritage and Activities formulates the Ministerial Decree of 21 February 2018, establishing «*Adozione dei livelli minimi uniformi di qualità per i musei e i luoghi della cultura di appartenenza pubblica e attivazione del Sistema museale nazionale*». ("Adoption of uniform minimum levels of quality for museums and cultural places of public belonging and activation of the National Museum System").

This decree is part of the aim of making the minimum level of quality of all public museums open on the Italian territory uniform and captures many of the assumptions identified by the Guidance Act on Museum Standards prepared by the same Ministry in 2001.

In the 2018 standard it is specified that in addition to the state cultural sites identified by art. 101 of the Code of cultural and landscape heritage, also museums and places of culture **not belonging to the state, public or**

**private**, on a voluntary basis and through an accreditation system defined in the decree, can access to the Museum System.

Subsequently, with the Decree of the Museums General Directorate, the guidelines on the organization and functioning of this system were formalized with the document dated 06/20/18 on the organization of the National Museum System which contains the principles of organization and functioning of this system. The MIBAC underlines: "System activation tool and achievement of the goals pursued by it are the **uniform quality levels**, also adopted with the decree and listed in the full annex (dated 21 February), which is the result of a long interdisciplinary work, carried out in implementation of art. 114 of the Code of Cultural Heritage and Landscape " ([www.MIBAC.it](http://www.MIBAC.it)).

On a more practical and organizational level, a Ministerial Decree of August 9, 2018 appoints the commission that will take care of making the national museum system operational.

### 4.3 The Italian networks

This example that is presented is actually the one that is often interpreted in Italy as a network: network management by a single legal entity of different realities (for example a municipality that manages different structures on the network).

It is therefore necessary to keep in mind the low degree of complexity of networks of this type where the juridical interlocutor is only one and therefore the contrasts are limited to the technical interlocutors who are instead different (for example the conservators or the museum directors).

For example, in the recent work by L. Cataldo (Lucia Cataldo, Museums and heritage in Florence 2012) the case of the city of Bologna and its network of museum-city is taken as an example "...A case of integrated enhancement of public cultural heritage is represented by the initiative "Genus Bononiae - Musei nella città (Museums in the city)" 23, founded in 2003 with the idea of enhancing the medieval heart of the city, with the forty kilometers of arcades included by UNESCO in the list of the world heritage, considering it a great museum".

In practice, the Museum-city consists of buildings restored by the Cassa di Risparmio di Bologna Foundation structured in a cultural, artistic and museum itinerary divided/structured in buildings in the historic center of Bologna, restored and recovered by a banking foundation: in detail it is the Library of Art and History of San Giorgio in Poggiale, with a rich book heritage from the sixteenth century; the complex of San Colombano, with the collection of ancient musical instruments by Maestro Luigi Ferdinando Tagliavini; the Church of Santa Cristina, venue for concerts; Santa Maria della Vita, where the *Compianto sul Cristo morto* (Lamentation over the Dead Christ) by Niccolò dell'Arca is located; Palazzo Fava, frescoed by the Carraccis, a center for events and exhibitions; Casa Saraceni; the complex of San Michele in Bosco (of which the banking foundation itself has assumed the management of the monumental parts since 2007); Palazzo Pepoli, an innovative museum dedicated to the history of the city.

Different multimedia devices are used, from video projections to the creation of complex interactive environments, with thematic in-depth analysis carried out with scenographic reconstructions, multimedia carpets and immersive installations, present, for example, in the hall dedicated to Felsina, the Etruscan Bologna, or in the hall of the urbis form.

Aspen's work on Italian cases that has already been mentioned highlights the analysis of different museum systems sampled by age of constitution, size, and level of aggregation, here we report the cases analyzed in this study:

#### Torino Museums Foundation.

A non-profit foundation that does not distribute profits, was established in 2003, according to the guidelines and lines of cultural policy adopted by the Municipality of Torino, in coherence and in continuity with the historical functions and specific missions of the individual museums. It pursues the purpose of conservation, maintenance and enhancement of cultural assets received or acquired for any reason, and ensures the management and enhancement of museal and cultural activities always with a view to containing costs and increasing revenues, through involvement of private subjects. It is promoted by the Municipality of Torino in agreement with foundations of banking origin and the Piemonte Region.

#### Museum System of the Province of Lecco.

The system was born in 2008 on the initiative of the Province of Lecco to guarantee the provision of services according to criteria of economy, efficiency and effectiveness, thanks to the cooperation between local authorities in the exercise of protection and the enhancement of cultural heritage. Its objectives are: to promote and enhance coordinated activities; share and rationalize resources; enhance the relationship between museums and the territory by promoting cultural itineraries; to encourage the exchange of information and equipment between institutions, research programs and the cataloging of assets.

#### Museum System of the Province of Mantova.

The system was founded in 2004 by the willingness of the administrators of the Province of Mantua, shared with the whole provincial territory, following work tables formed by the managers of the main museums in the area and carried out in 2002-2003 on the basis of the guidelines and solicitations of the legislation of the Lombardy Region. It is based on a feasibility project for a museum network co-financed by the Lombardy Region and aimed to all the Lombard Provinces.

#### Museum System Valtellina.

The Museum System was established in 2011, on the initiative of the Province of Sondrio, to formalize a cooperation, already underway since 2007, between some Valtellina museums. The coordination, implemented without taking into account reference models, aims to reduce costs by making the most of the available complementary resources. It is set up as an operation aimed at optimizing the results in terms of communication and production.

#### Museum System of the Province of Polesine.

The system was born in 2013 from the willingness of some museums and of the Province of Rovigo to make known, enhance, qualify and promote the museums of the territory. The formalization of the agreement, managed by the Department of Culture of the Province of Rovigo, was preceded by an analysis of the territorial resources and a study of the reference models by the proponents.

#### Bergbaumuseum (the network of mining museums in the Province of Bolzano).

The system was established in 1988 on the initiative of the Autonomous Province of Bolzano, realizing the willingness of the political bodies to activate the abandoned mines and turn them into museums.

### Maremma Museums.

Established in 2003 on the proposal of the Province of Grosseto, the provincial museum system "Musei di Maremma" was formalized in 2006 with the adhesion of all the Municipalities involved and with the management delegation to the Cultural Policies Sector - Museums, Archives and Libraries of the Municipality of Massa Marittima. The need to promote local museums, to improve their financial sustainability and expand their cultural mission, has induced to carry out feasibility studies in advance and to examine the experiences of the nearest museum networks. Since 2012 the Mining Park Colline Metallifere Grossetane has joined the network.

### Carnia Museums.

The system was born in 1998 on the initiative of the local Mountain Community, in order to enhance the cultural heritage of the Carnic territory. The Authority accepted the requests of the small municipalities, which asked for greater visibility and sharing of resources, and placed itself as a partner for a European project (Interreg funds Italy - Austria) guaranteeing, with a co-financing, the start of the office of network.

### Musei Senesi

The Foundation Musei Senesi was born in 2002 on the initiative of the Province of Siena with the task of consolidating and developing the previous museum system (one of the first in Italy, founded in the 1990s). The goal of the Senesi Museums Foundation is to support museums and to put in place an integration with the cultural heritage of the places where they arise and whose peculiarities they manifest, through a management model of participatory mold. During the 2009-2011 period, a further review and update of the Statute was promoted.

### Museum System of the Province of Ravenna.

The system was born in 1997 on the initiative of the Province of Ravenna with the aim of enhancing a fragmented, heterogeneous and widespread heritage, promoting knowledge and helping museums in their growth path. The objective of the system is to attract more resources to the territory (in addition to achieve economies of scale), in order to integrate the scarce investments reserved up until then for the museum sector.

### Piceni Museums.

The system was born in 2003, following the participation in a European tender, with the aim of bringing similar museums closer together to work in synergy with the cultural landscape of the Piceno area. The initiative came from the Zenone Project company that had experimented with a cultural civic network project in the city of Ripatransone, which later became the municipality promoter.

### Museum System of Umbria.

The Museum System of Umbria is covered by the Regional Law 35/1990 and from this date it is considered operative. The system was revised with the Regional Law 24/2003 "Regional Museum System - Safeguarding and enhancing the connected cultural heritage".

### Territorial Museum System of the Romani and Prenestini Castles.

The system was established in 2003 on the initiative of the XI Mountain Community of Lazio, with the desire to increase the prestige and visibility of individual museums. With the establishment of the Assembly of Directors and the Technical Scientific Committee, the system management core becomes operational.

DRAFT

## 5 THE MOLDOVAN HERITAGE AND THE MUSEUM SYSTEM

### 5.1 Archaeological heritage

The Balkan Carpathian area - between Central Europe and Eurasia - and in particular this narrow area between the Prut and Dniester rivers, preserves important evidence of the most ancient phases of the first European settlement

If for the scientific community the territory comprised between these two rivers represents one of the key places for the study of the prehistory not only of the Moldavian territory, the objective difficulty of translating the archaeological acquisitions into accessible information for the public makes this wealth of knowledge practically unknown.

Geographically, the Moldovan territory comprises the outer slopes of the Moldovan Carpathians and the river Prut as well as the plain between the Prut and the Dniester. The presence of the two great navigable rivers and the proximity to the Black Sea, as well as the presence of the axis of penetration towards Europe represented by the nearby Danube, are at the base of the prehistoric and historical wealth of the Moldavian territory with evidences Archaeological of extreme interest and thickly distributed on the geological plateau that characterizes the whole nation.

The prehistory of Moldavia covers the period from the Ancient Paleolithic that begins with the Bayraki site discovered by N.K. Anisjutkin (IMC RAS, Russia) in 2010. This is one of the oldest sites of the Ancient Paleolithic in Europe.

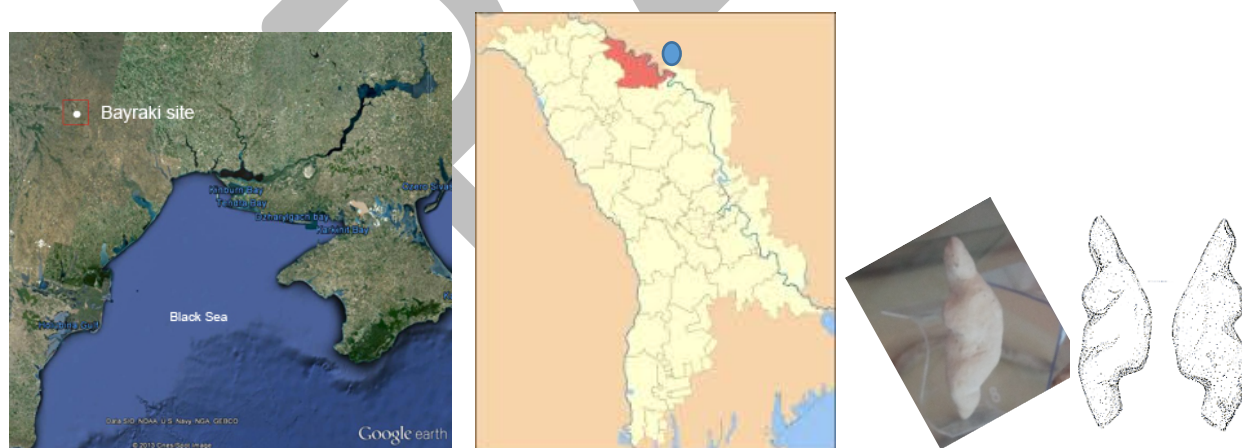


Fig. 4 1a-c the position of Bayraki and Cosauti sites and the Paleolithic femal figurine from Cosauti

Here an alluvial deposit had been recognized that represented the covering of seven terraced beds of Dniester (Pleistocene). At the same time it was studied by A.L. Chepalyga for the age and environmental reconstruction of the river Dniester an alluvial system near the city of Dubossary. The terrace system is composed of: three terraces - VIII, VII, VI (Pleistocene age) with artifacts and 3 terraces -VI high, VI low, V. The age of the oldest Oldovan human tools from alluvial pebbles is 0.8-1.2 million years. Fossil soils and pedosediments are studied and the palynological analysis showed a covering with oak, beech, hornbeam, elm, linden, hazel, etc.) similar to the steppe.



Even the Upper Paleolithic is well documented in Moldavia by very important excavations such as the Cosauti near Soroca. Discovered in 1978, the archeological site was systematically researched during the period 1981-1997, providing remarkable archeological finds and this site "can be quoted among the few Paleolithic settlements of the east-European area where interdisciplinary, complex and systematic archeological researches were carried out".

Here the remains from Upper Paleolithic evidence a hunt exclusive activity at a particular type of reindeer: superficially resembling modern tundra reindeer, but distinguished by relatively larger cheek teeth and smaller volume of nasal cavity: the hunt hypothesized by the archaeologists (Ilie Borzic): migrating deer herd that were crossing the river in the most convenient and probable place was attacked by hunters and slaughtered without any specific selectivity. Obviously, this hunting strategy requires significant human resources. From Cosauti was found by archaeologist I. Borzic an Gravettian stratum in which appeared Human and Zoomorphic figurines, incised Bones with mathematical and geometrical paintings". On a stone amulet was incised a real mathematical encyclopedia of the Paleolithic man<sup>2</sup> ( and one child's tomb of a new born – 6 months. The stature, appreciated, is of about 607 mm and the dates indicate a period between the 19000 and 18.000<sup>3</sup>. This tomb is closely similar to necropolis of Sungir (Russia) and Balzi Rossi (Italia).



Fig. 5 a-b The pottery of Cucutieni culture. Neolithic period. Archaeological and historical museum of Chisinau.

During the Neolithic period, the territory was largely affected by one of the richest Neolithic cultures known. The landscape between the Dniester river and the Carpathian mountains to the west sees the diffusion of the culture of Cucuteni-Trypolie which takes its name from the sites (in Romania and Russia) where it was first identified.

This culture that develops between 5500 BC and 3000 gives us very interesting evidences, first of all the very richly painted pottery, big villages of farmers (some of which with more than 15.000 inhabitants) with a complex system of houses, in more cases with a circular plan.

The majority of Cucuteni settlements consisted of high-density, small settlements (spaced 3 to 4 km apart), concentrated mainly in the Prut, and Dniester river valleys. During the Middle Trypolie phase (ca. 4000 to 3500 BC), populations built the largest settlements in Neolithic Europe, some of which contained as many as 1,600 structures and 15.000 inhabitants.

<sup>2</sup> I. Borzic, Inceputurile istoriei Moldovei, Stiinta 1996; A. Vartic, Intrebarea cu privire la paleoinformatica, DAVA INTERNATIONAL 2001)

<sup>3</sup> Valeanu et al 2012 p. 25

One of the most notable aspects of this culture was the periodic destruction by the fire: each single-habitation level after a lifetime of roughly 60 to 80 testified that the houses are been burnt.

The purpose of burning these settlements is a subject of debate among scholars; some of the settlements were reconstructed several times on top of earlier habitational levels, preserving the shape and the orientation of the older buildings.

Clay statues of females and amulets have been found dating to this period. Copper items, primarily bracelets, rings and hooks, are occasionally found as well. A hoard of a large number of copper items (a Treasure – see image) was discovered in the village of Cărbuna, consisting primarily of items of jewelry, which were dated back to the beginning of the 5th millennium BC.

Recently it has led to an early development of non-invasive methods (i.e. V.D. Duckin used magnetometer for investigations starting as early as in 1974. Several surveys had been organized by free Universitad of Berlin in Miciurin Odaia Site in 2005 and since 2009 RGK Frankfurt am Main has been involved in various prehistoric Late Antiquity and Medieval researches). Since 2010 University of Romania has been involved in some iron Ages sites excavations like Sangerei or Petreni were are detected 498 radial houses and constructions distributed on 14 ha.

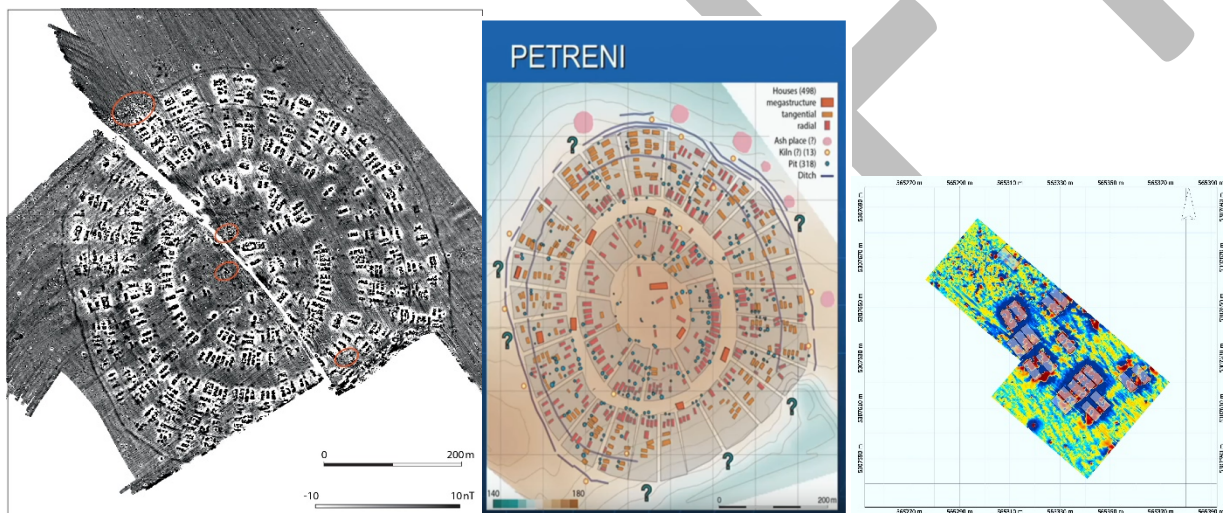


Fig. 6 The Moldovan site of Petreni in Drochia district detected by paleomagnetism and not yet excavated. Eneolithic Period

But the large amount of archaeological Moldovan sites excavated, regard to the phasis of the Tumulus Tombs culture that developed from the metals age to the Romanization of the ancient Dacia. This is also perhaps the best known period in the ancient history of Moldavia and the result of greater archaeological investigations.

In 101 the Roman emperor Trajan conquers the Dacia and a Roman coin commemorates the conquest with the representation of a symbolic offer of grapes to emphasize the distinctive sign and the munificence of the new province of the empire. An underground process of dissemination begins with Romanization.

Between 130 and 160 the eastern frontier of the empire was fortified by Adrian, Trajan's successor of with the construction of Roman Vallum (bulwalk) whose vestiges are known in Moldavia today as Valul lui Trajan.



Fig. 7: The Roman Vallum (source: <http://www.hey moldova.com/2018/09/07/leggi-notizia/argomenti/luoghi/articolo/valul-lui-traian-la-grande-muraqlia-moldava.html>)

Between 271-275 the Roman army withdrew from Dacia and successive waves of migrant tribes invaded the former Roman colony and began to mix with the sedentary Roman population left behind the defunct Roman administration. The Danube frontier of the Roman Empire crumbles.

Bessarabia - the name often given to the Moldavia region between the Dniester and Prut rivers - was invaded by waves of barbarians, and the area had many masters. Gradually, under different influences, the Vlach (or Romanian) nationality developed. Part of the area under the rule of Kievan Rus between the 10th and 12th centuries and later passed to the Galician princes. From 1241 to the 14th century, Moldavia was a vassal of the Tartars.

## 5.2 Architectural heritage

The first built evidences are the remains of the Geto Dacian fortifications and Roman fortifications. This territory, in fact, has always been a "borderland" and a crossroads between East and West and the presence of many fortified structures represents this peculiarity. The Sorooca Fortress, an imposing stone structure built in the 16th century, and the Tighina Fortress, rebuilt in 1708 on the ruins of a previous fortification, are the most famous examples.

The scarce urbanization has allowed the preservation of numerous rural villages that preserve the characteristics of the different ethnic groups that populate the Republic of Moldova. Particularly rich, despite the policies and the prohibitions of the Soviet regime, the religious heritage.

Since the Middle Ages, orthodox churches and monasteries have been excavated in the rock walls carved by the rivers or made with the precious woods of the Codru forests. In these places the first chronicles of the Moldavian history were written. Between the Prut and the Dniester there are over 30 monasteries, from the rocky cave of Tipova to that of Capriana, whose documentary attestations date back to 1470.

The Moldovans are very proud of their wine cellars. Wine production spread in Moldova under the domination of the tsars. The wineries are among the main tourist attractions. The Milesti Mici winery, with the underground tunnel complex extending over 120 km, is one of the most visited destinations in the country. The testimonies of the Jewish presence, are also an object of interest, especially outside the country, by the descendants of those who escaped extermination, of which the community was the object during the 20th century.



On the UNESCO World Heritage List, the Republic of Moldova is present with one of the components of the serial site of the Struve Geodetic Arch, a chain of triangulations, extending over 2820 kilometers (from Hammerfest, in Norway, to the shores of the Black Sea), used in the 19th century by the German-Russian scientist Friedrich Georg Wilhelm von Struve to calculate the exact shape and size of the earth.

*The cultural landscape of Orhei Vechi* is still in the *Tentative List*, a naturalistic, architectural and archaeological context, particularly representative of the interaction between man and nature of the Moldovan landscape, and the *Chernozem*, a characteristic soil of the *Balti Steppe*.

In the example of Orhei Vechi, the most famous site in Moldavia are detected by surveys and by traditional excavations 19 different structures or monuments from the Geto Dacian period ( IV-III century BC) to the 19 century (several traditional houses).



Fig. 8-Chisinau – Circus – 1978-1981 architects Shoikhet and A. Kirichenko

#### 4.2.1 Soviet inheritance

The cultural heritage, particularly architectural and figurative, linked to the Soviet period deserves a separate discussion. These are goods, sometimes of great quality, which for reasons that are easily understood are poorly studied and little valued. A material and immaterial cultural heritage that deserves to be adequately documented, valued and communicated through an adequate and modern museum narrative, which could at the same time become an instrument of a greater awareness of its particular identity for this young State.

### 5.3 Intangible Cultural heritage

Within cultural policies, great attention is paid to the extremely rich intangible cultural heritage, also thanks to the fact that over the millennia different cultures and traditions have been stratified: pre-Indo-European, archaic Indo-Europeans, Thracians, Slavs, Romans, Celts , Goths Huns, Turks, Gypsies, which have partly merged and partly maintained distinct characters, as symbolically represented by the question of the national language. This diversity is expressed in a multiplicity of ways from construction traditions to food, to decorations.

Currently, three elements are included on the Representative List of Intangible Cultural Heritage, provided for by the Unesco Convention for the Safeguarding of the Intangible Cultural Heritage (Paris 2003), whose territorial area is the Republic of Moldova.

- *Traditional wall-carpet craftsmanship in Romania and the Republic of Moldova- (2013)*



- *Men's group Colindat, Christmas-time ritual*<sup>4</sup> (2016) which includes the Christmas ritual for which, on Christmas Eve, groups of children go from house to house in the villages, singing traditional songs.

*Cultural practices associated to the 1st of March-(2017)* which includes traditional rites, transmitted from antiquity, linked to the celebrations of the beginning of spring<sup>5</sup>.

Fig. 9- The ritual practice of the Colindat – in the Village of Vadeni, Socora Photograph: Varvara Buzila © by National Museum of Ethnography and Natural History, Republic of Moldova

## 5.4 The Museums in the Republic of Moldova

The history of Moldovan museums is relatively recent and not particularly studied. A lot of information especially on the birth and evolution of museums have been derived from interviews<sup>6</sup> with museum directors during missions carried out in Moldova in March and June 2018 or on their websites.

Despite some attempts to establish a public museum, only in 1889, starting from the agriculture and crafts exhibition, it was inaugurated the "*Zoological Museum, of agriculture and craftsmanship*". Transferred to the new building, specially designed and built, it is the original core of the current Museum of Ethnography and Natural History, the oldest Moldovan museum.<sup>7</sup>

<sup>4</sup> Each year before Christmas, groups of young men gather in villages throughout Romania and the Republic of Moldova to prepare for the ritual of Colindat. On Christmas Eve, they go from house to house performing festive songs. Afterwards, the hosts offer the singers ritual gifts and money. The songs have an epic content, which is adapted to each host's individual circumstances. Ritual performers also sing special, auspicious songs for unmarried girls and dance with them – a

<sup>5</sup> The main practice consists of making, offering and wearing a red and white thread, which is then untied when the first blossom tree, swallow or stork is seen. A few other local practices also form part of a larger spring celebration, such as purification actions in Moldova. The artefact is considered to provide symbolic protection against perils such as capricious weather, with the practice ensuring a safe passage from winter to spring for individuals, groups and communities. All members of the communities concerned participate, irrespective of their age, and the practice contributes to social cohesion, intergenerational exchange and interaction with nature, fostering diversity and creativity. Informal education is the most frequent means of transmission: in rural areas, young girls are taught how to make the thread by older women, while in urban areas apprentices learn from teachers, craftspeople and through informal education. Another occasion for transmission is provided by Martenitsa/Martinka/Mărțișor workshops organized by ethnographic museums. The communities concerned are actively involved in efforts to inventory, research, document and promote the element, and numerous cultural projects geared at its safeguarding are underway

<sup>6</sup> As part of the Twinning during the "*short term visits*" interviews were conducted with the top management of the Ministry of Education, Culture and Research and some directors of national and local museums: Mr. Andrei Chistol, MECR, Secretary of State for Culture, Mrs. Svetlana Pociumban, MECR, Director of the Cultural Heritage Department, Mrs. Mariana Mischevca, senior consultant, Cultural Heritage Department, MECR, Ms. Valeria Suruceanu, president, ICOM Moldova National Committee, Mr. Tudor Zbârnea, Director of the National Museum of Arts, Mr. Petru Vicol Director of the National Museum of Ethnography and natural History, Mrs. Lucia Postica, vice director of the National Art Museum of Moldova, Mr. Gheorghe Postica, chief of Cabinet, former vice minister of MECR, Mrs. Tatiana Nicolaescu vice director of Puskin Museum.

<sup>7</sup> M. Ursu, *National Museum of Ethnography and Natural History*, ed. Stijnta, 2014

In 1906 the Museum of ecclesiastical antiquities was inaugurated, followed in 1908 by the opening of the Museum of the Nistrian region in Soroca, thus in Tighina, in the north of the country, in 2014 the establishment of the Museum of Natural Sciences.

In the period between 1918 and 1940 the number of museums increased considerably under the pressure of the rediscovered national identity; in 1939 the Museum of Fine Arts was founded in Chişinău.

During the Soviet period and in particular that of the local museums it has increased considerably and they currently constitute by far the majority. Most of these institutions were set up on the initiative of enthusiasts and local volunteers between 1980 and 1992, also thanks to the technical and scientific support of *the State Museum of History and Regional Studies*, at that time (current National Museum of Ethnography and Natural History). During the Soviet period they were transformed into local institutions with the allocation of a small budget and human resources. Although the first objective was propagandist, this policy allowed the research, collection and study of a quantity of materials and documents on the cultural diversity of the country. Recently, the impossibility for local administrations to find the necessary resources has led to the transformation of these museums into branches of national museums or to their closure.

Currently the Moldovan museums included in the register in 2018 are 127, (annex 2), divided according to the classification provided for by the law. They are mainly concentrated in the central part of the country and there are only six national museums and, with the sole exception of the "Orheiul Vechi" Natural Reserve, all in the capital Chişinău:

National Museum of Archeology and History;

National Museum of Ethnography and Natural History;

National Museum of Art;

Natural and cultural reserve of "Orheiul Vechi";

National Museum of Literature "Mihail Kogălniceanu";

"A.S. Puşkin."

## 6 MOLDOVAN LAW FRAMEWORK ANALYSIS REFERRED TO THE RECOMMENDATIONS FOR IMPROVEMENT THE REGULATORY

### 6.1 The law currently in force

The Moldovan Constitution on the subject of culture provides for freedom of creation (Article 33) and considers every citizen's duty to protect the natural environment and to preserve and protect the country's historical and cultural sites and monuments (Article 58).

The legislative apparatus has been the subject of a profound reform process that has also affected the cultural heritage sector even if the revision activity has not changed the specialist disciplinary approach of the legislation on cultural heritage. In other words, there is no single text that deals with the subject in an organic manner, but distinct legal texts that separately address the various disciplinary areas, distinguishing not only between goods and activities<sup>8</sup>, but also between different types of goods: intangible cultural heritage, mobile cultural heritage, a immovable cultural heritage in its own right divided into historical built heritage and archaeological heritage<sup>9</sup>.

This responds to an extremely sectorial view and is the basis of many critical issues. The presence of distinct laws, each with its own regulations, not only makes it difficult to focus on the general principles but also to have an overall view of the impacts. Furthermore, the extreme fragmentation of rules and competences results in extremely complex and cumbersome administrative processes faced with a lack of human resources, which does not facilitate asset management.

Added to this is that the landscape is not among the competence of the Ministry of Culture Education and Research.

In the national development strategy of the five-year period 2016-2020, the Cultural Heritage has a secondary role and shows a general low relief attributed to it as a lever of development for the country. The lack of attention to cultural heritage as a factor of development emerges from the recognition of the many international multilateral and bilateral cooperation programs.

Like many other central and Eastern European countries, the legacy of nearly 50 years of economic dirigisme heavily influences the approach to cultural heritage by decision makers. Here, more than elsewhere, there is no awareness of the transversality of culture, although this statement is often referred to in official documents.

However, although cooperation in the cultural sector is marginal, in recent years initiatives and experiences have been launched to strengthen awareness of the role of culture in development processes and cultural participation.

The guidelines for cultural policies are defined in the "Culture 2020" strategy. Which refers to the "Europe 2020" Strategy, with which it shares the aim of strengthening the cultural sector by stimulating its positive effects in economic and social life in terms of education, employment and improving the quality of life.

In analogy with the European program, starting from a list of priorities, the strategy identifies a set of coordinated programs for the cultural sector, based on the following principles:

- The protection and enjoyment/fruition of cultural heritage is a national priority;
- Access to culture is a value for citizens;
- Produce cultural values and services as a tool for the economic development of the country;

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<sup>8</sup> Law on Folk Artistic Crafts(2003);Law on Public National Broadcasting Organization "Company Teleradio Moldova" (2002); Law on Theatres, Circuses and Concert Organizations (1999); Law on Culture (1994); Law on Copyrights and Related Fields

<sup>9</sup> For a clearer view of the complexity of the regulatory framework, see the culture section of the MECC website <https://mecc.gov.md/ro/content/patrimoniul-cultural>



- Promote the culture factor of education and growth of citizens.

The vision on which strategy is based envisions that on December 31st 2020 the cultural sector will be creative and independent, the cultural heritage adequately protected and integrated in the different national and regional policies with activities aimed at sustainable development of the territories.

The strategy consists of four priority objectives:

- Protect the cultural heritage of the country and its diversity;
- Guarantee the real and virtual circulation of cultural products;
- Increase the economy of the cultural sector and creative industries;
- Strengthen the contribution of culture to development and social cohesion.

The scarcity of the resources allocated, the lack of transparency, the poor integration with the policies of other sectors, make it practically impossible to achieve the set objectives.<sup>10</sup>

## 6.2 Analysis of current law

In the more general context of the regulatory revision of the sector, the museum subject has recently been revised with the issue of law n. 262 of 7 December 2017 «legea muzeelor» (Annex No. 1), published in the Official Journal on 12 January 2018, and entered into force on 18 April of the same year.

Divided into 9 chapters and 27 articles, the corresponding nine implementing regulations envisaged have not yet been fully enacted. In particular, the regulation concerning the accreditation system is under development.

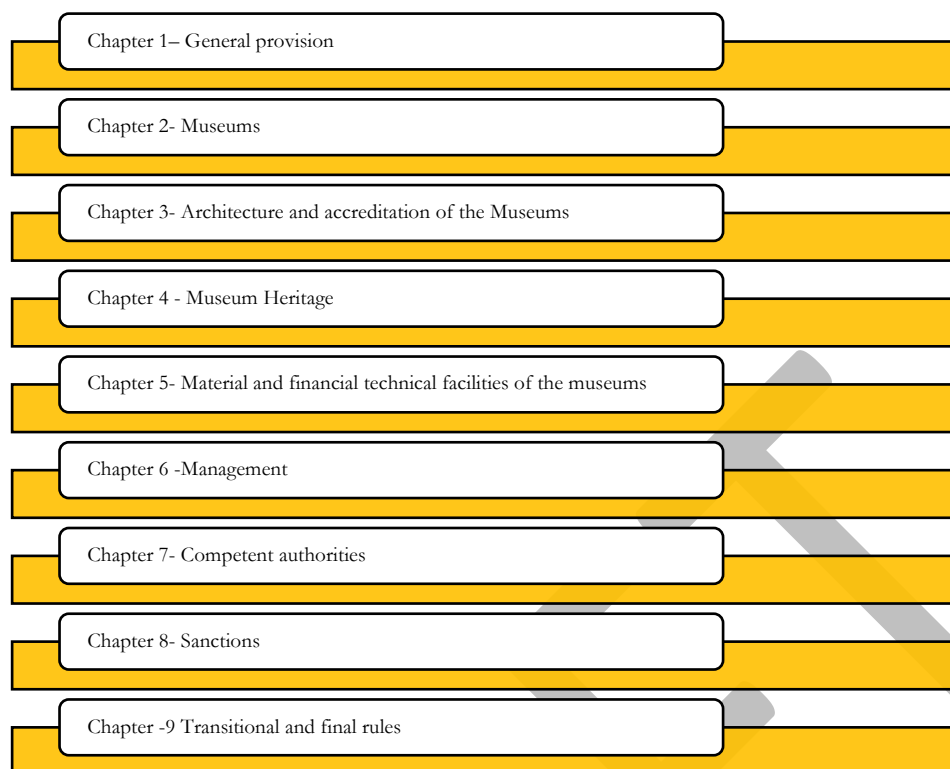
The explicit purpose is to establish a regulatory framework to allow the development of museums.

The legislator's priority objective, as emerged in the interviews with State Secretary Andrei Chistol and the Director of the Culture Department Svetlana Pociumban, is also to stop the dismantling of local museums. The reasons behind the phenomenon are of different nature: the scarcity of resources available to local administrations as a result of fragmentation and the economic crisis and the tendency, typical of a large part of Eastern European countries after the fall of the Soviet bloc, to a "wild" exploitation of real estate resources are among the most common. If on the one hand the management of the Museums is a cost factor, the sale/dispose of the buildings, often among the most valuable held by the administrations, is used as a source of revenue useful to guarantee the primary services to citizenship, in a context of strongly centralized management of public resources.

The law also establishes conditions to make local administrations more responsible and aware of the need to guarantee and consolidate the presence of museums in the territory.

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<sup>10</sup> <https://www.culturalpolicies.net/web/moldova.php?aid=41&curln=103>



*Fig. 10 – Structure of the law n. 262 of 7 December 2017 «legee muzeelor»*

The analysis of the normative text carried out within the TP has highlighted several critical issues, which have been brought to the attention of the governmental authority in view of the issuing of regulatory acts.

A first aspect concerns the possible cross effects of the various legislative provisions concerning or impacting the sector, given the extreme fragmentation of the legislative apparatus in the cultural sector.

A second aspect concerns the role of museums as a factor of socio-economic development and quality of life for communities. In the absence of a specific provision within the primary legislation, it would be appropriate for this aspect to be emphasized also in the regulations as a determining factor for the expected "accreditation".

Compared to the previous legislation, the law seems to care a lot about the procedural aspects and to neglect the conceptual aspects. In general, the system designed appears to be excessively complex and articulated in relation to the limited number of existing museums (127 in total) and to the human and financial resources available. It appears in some aspects to be very detailed and abstract in the definition of the institutions and bodies responsible for managing the system, but very schematic and sometimes approximate in focusing on the various steps of the management process and on the mission of the museum.

The structure of the text appears to be confused in some parts and some subjects are treated in a piecemeal manner, such as the legal status and heritage of museums.

Moreover, some aspects, such as the revocation of the accreditation, the liquidation, the circulation of the assets appear to be treated insufficiently and not sufficiently clear, giving rise to various possible interpretations.

### 6.2.1 Definition

According to article 2 of the law, the museum is “a cultural institution at the service of society, which acquires, preserves studies and enhances, especially through exhibition, the material and immaterial cultural heritage for the purpose of knowledge, of the education and delight of the public”.

Based on this definition, the museum performs the following functions:

Collection, development, cataloging and research of the museum's heritage;

Conservation and restoration of the museum's heritage;

Cultural educational and scientific enhancement of the museum's heritage;

When comparing with the definition adopted in the previous legislation,<sup>11</sup> “Museums are non-profit institutions with or without legal status, registered in the ways of law” there is a greater attention to the role of service to society and the importance of intangible cultural heritage. However, compared to the current definition of ICOM<sup>12</sup>, “we note the absence of three substantial attributes: in the service of society, permanent and non-profit.”

### 6.2.2 Status

Museums can be organized as autonomous institutions (article 3) with or without legal personality, and include institutions with branch or section status. They can be public or private (art. 6 c.1). Based on this distinction, the law provides, for some aspects, different provisions.

### 6.2.3 Classification

The museums are classified, according to what established by the article 5, in national, regional and museums of the Autonomous Territorial Unit of Gagauzia, local and institutional museums, based on their territorial relevance, the size and importance of the heritage as well as their technical scientific capacity.

The decision on the classification is up to the founding subject with the exception of the status of national museum, which seems to be attributed by decision of the government on the proposal of the MECR.

This apparently clear division, however, lends itself to an easy misunderstanding between territorial relevance and ownership. Although often coinciding, the two specifications are distinct. In fact, the distinction between regional or local or still institutional museums comes into play alternatively between ownership and not territorial relevance with confusion even on a statistical level.

On the basis of the physical characteristics of the heritage and the methods of exhibition, the law distinguishes museums located in closed spaces and in open spaces (sites and cultural reserves of an archaeological, historical, artistic, ethnographic, technical and architectural nature that include land and buildings).

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<sup>11</sup> Legge 27 dicembre 2002 n.1596 art. 5 “Museums are non-commercial institutions with the status of legal person, registered in the manner established by law.

<sup>12</sup> “A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.”. However, ICOM has launched a “call” to achieve a new definition which will be submitted to the ICOM General Conference in Kyoto in 2019.

This distinction appears to be in part conflicting and reflects the problem of the rigid distinction between different types of heritage: archaeological, historical, ethnographic, memorial, since in most museums materials of different types are exhibited and when it concerns only one type there is often a normative conflict between building and collection, as happens for example in the case of archaeological museums, preserved in buildings of architectural interest.

As an example, this classification, would be difficult to be used for the national site pre-eminently: the natural reserve of Orheiul Vechi.

#### 6.2.4 Institution and accreditation

The law then focuses on the process of setting up of the museums, defining the necessary elements and requirements. Even if the significant lack of explicit definition of the museum mission is evident.

The institution process can be started by public and private subjects and differs depending on the relevance of the museum and the founding subject.

The law also establishes the fundamental steps of the process, which ends with the registration in the museum register, established and managed by the ministry, and the elements necessary for the start-up. The following diagrams illustrate the phases of the process envisaged in articles 6 and 7 of the law

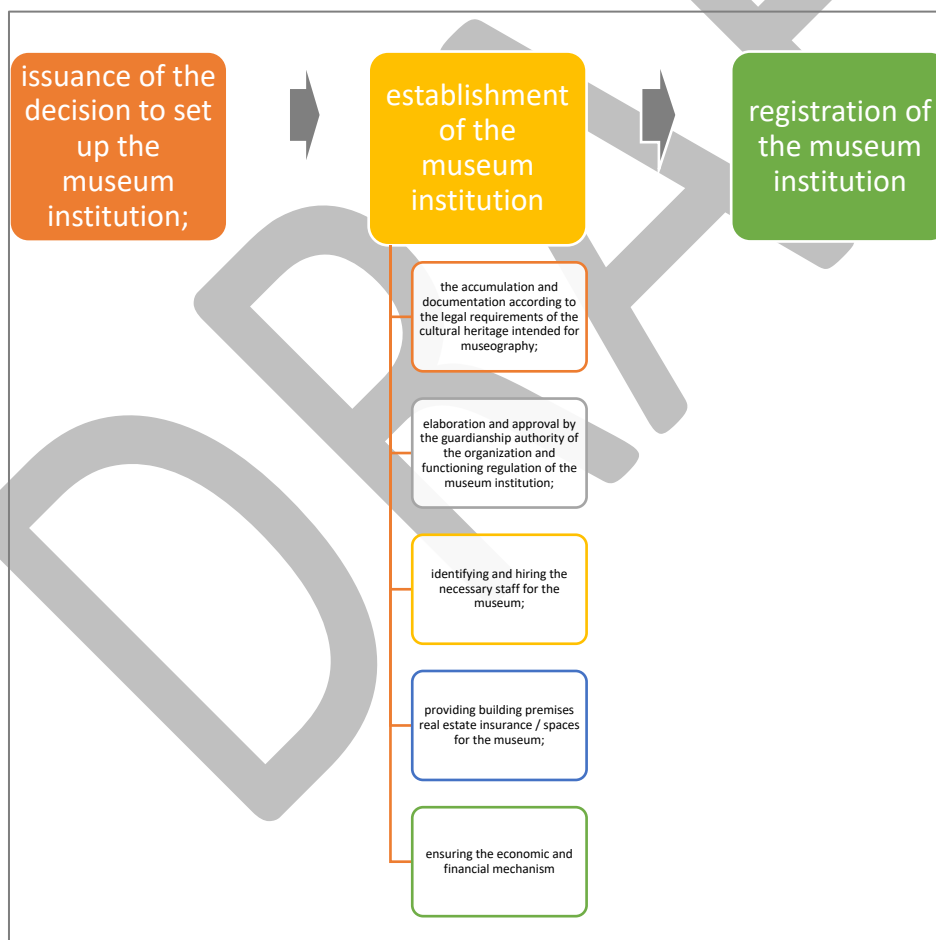


Fig.11- Stages of the process of establishing Moldavian museums -

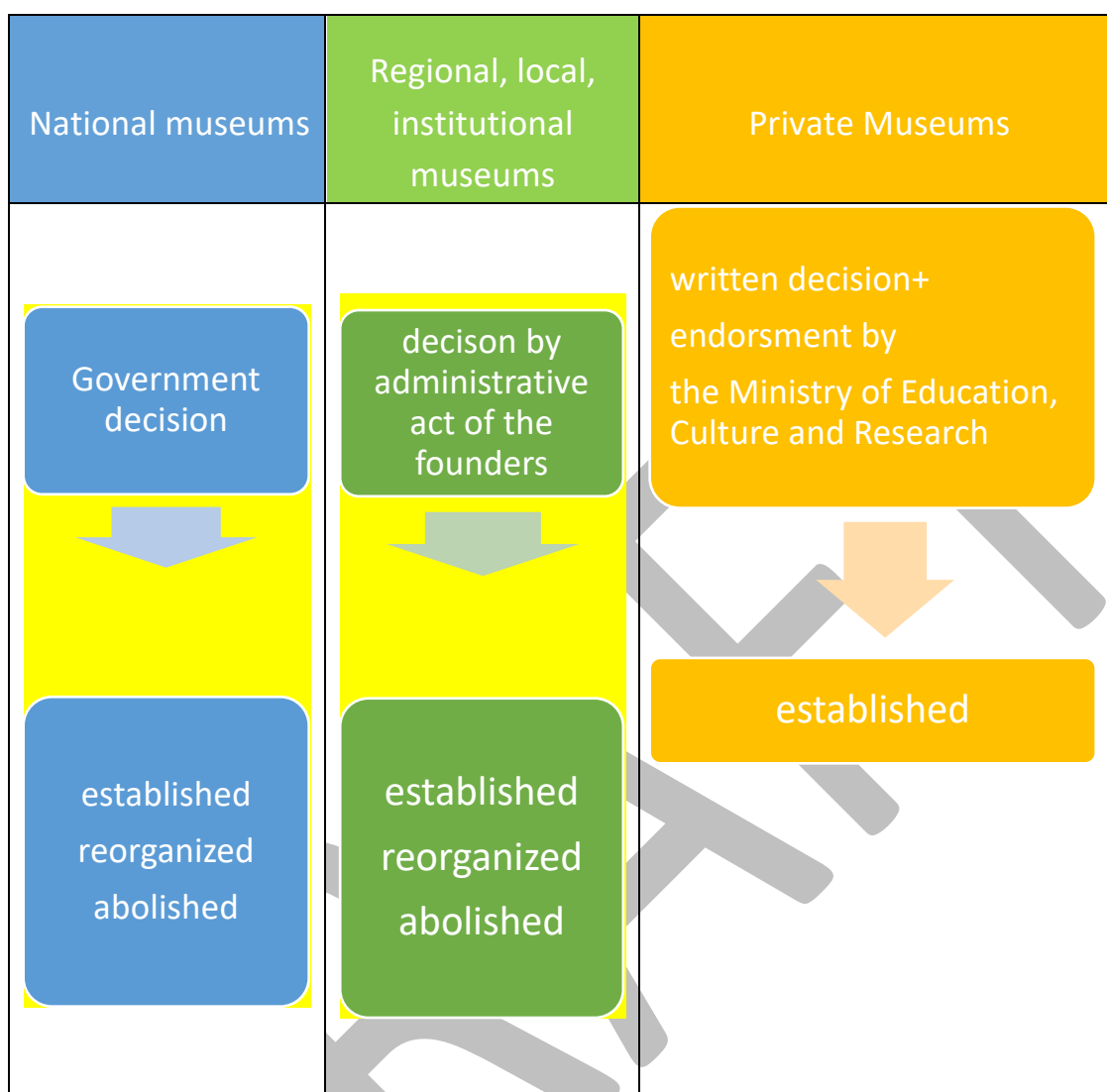


Fig.12- Illustrating scheme of the different methods of accreditation based on the type

The register is managed by the Department of Cultural Heritage of the Ministry, based on the regulation issued on 12 July 2018, which governs its operation<sup>13</sup>

The museums included in the register are subjected to a four-year accreditation process.

Accreditation falls within the competence of the same ministry, following the positive opinion of the *National Commission for museums and collections*. The related regulation has not yet been issued, and this remains one of the less clear aspects of the law; it is not clear, for example, if the revocation involves the closure and transfer of the collections.

### 6.2.5 Competences

The attributions concerning museums are identified in chapter VII of the law:

<sup>13</sup> Regolamento per il funzionamento del Registri dei musei della repubblica di Moldova [Regulamentul cu privire la Registrul muzeelor din Republica Moldova]“[https://mecc.gov.md/sites/default/files/reg\\_registru\\_muzeelor.pdf](https://mecc.gov.md/sites/default/files/reg_registru_muzeelor.pdf);

*The Ministry of Education, Culture and Research*, pursuant to Article 23, is the central administration competent in the museum sector, which is responsible for the elaboration and development of relevant strategies in this area. It guarantees compliance with the laws, regulations and methodologies on the subject.

According to the art. 24 of the law, the *National Commission of museums and collections* is the advisory body of the Ministry of Education, Culture and Research and has an important role. The Commission is made up of renowned specialists, appointed by the Minister, and remains in office for 4 years. Its operation is established by a ministerial regulation, waiting to be issued.<sup>14</sup>

According to article 25, *local public administrations* compete for museums by their employees:

- Appoint and remove museum management staff;
- Ensure the financing of museum activities;
- Ensuring the development of collections and ensuring the safety of exhibitions and museums;
- Monitoring.

#### 6.2.6 Museum Heritage

The museum heritage consists of collections and real estates, which have a cultural interest.

The provisions on the collections sometimes appear incomplete and partly contradictory. By way of example, the obligation of registration is made explicit only for the movable assets of public museums, while real estate and private museums would appear to be excluded.

The movable assets, belonging to the collections, are divided into cultural assets, recognized by national cultural interest, and other cultural assets, having a documentary, illustrative and educational interest. Based on their relevance, they must be registered in three separate registers: *Tezaur*, *Fond*, *Collective Collection*.

The assets included in the "*Tezaur*" and "*Fond*" register cannot be transferred to other natural persons or cultural institutions. Instead, the movement between museums belonging to the same public subject is allowed. More generally, the methods of transfer of movable assets are, in any case, subject to specific legislation (Law No. 280/2011).

The obligation to define a coordination policy in the management of collections is missing in the legislation.

#### 6.2.7 Management

Depending on the type of museum, the legislation provides various management organs, specifying their functions.

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<sup>14</sup> Vedi *supra*



Fig. 13- Moldovan Museum Organs (graphic by the author)

### 6.2.8 Resources

The law establishes that the responsibility to find and allocate the necessary resources for the operation lies on the owners.

This means that the previous system in which the resources for national museums are assigned by the MECR within the framework of the state budget remains unchanged. For the purposes of the assignment the museums quantify their needs annually, which never receives a full response.

The situation of local museums is more critical, the resources of which come from the budgets of local authorities, and are subject to reductions to meet the most immediate needs. The proceeds of any rentals and services are forfeited directly from the museums.

## 6.3. Analysis of the state of play

Information and official data on Moldovan museums are limited. They are reduced to the list of Moldovan museums included in the register, published on the website of the Ministry of Education, Culture and Research and to the data provided by the National Statistics Office.

The register in fact is a table, which shows in a document in text format the information taken from the registration forms. The subdivision of the table is poorly structured and not very useful for analysis and research purposes.

The current form has been defined by the *Regulation on record keeping*.



№ înregistrare	Denumirea muzeului	Subordonare	Adresa	Anul fondării, nr., data ordinului, deciziei, hotărârii privind crearea muzeului	Nr., data ordinului și nr. De înregistrare a muzeului la Ministerul Educației, Culturii și Cercetării	Numele, prenumele directorului muzeului	Telefon, adrese de contact	Nr., data ordinului MECC cu privire la acreditarea muzeului
N. of registration	Name of the Museum	Property/subordination	address	Foundation year, n. and date of the institution order	Number and date of the MECR registration order and registration number	Name and surname of the director	Telephone and Contact details	Number and date of the MECR accreditation provision

*Table 1- Data structuring in the National Museum Register*

It is clear that even a better structuring of the information already available could guarantee a profitable analysis of the existing system.

The numerical data on visitors are collected by the museums and transmitted to the national statistics office. The gathering of this information does not take place in a computerized way and only the presences are systematically recorded.

A further source, not updated, is the survey conducted by ICOM Moldova in 2010<sup>15</sup>, which surveyed, collected data and information on Moldovan museums by editing a publication.

The critical economic framework also negatively influences the situation of museums, not only in terms of financial resources directly available, but also as regards the number and skills of human resources.

### 6.3.1 Territorial typology and distribution.

The number of Moldovan museums is relatively large in relation to the population, although the available data do not even allow them to be divided into museum categories.

The national museums are all in the capital with the sole exception of the Natural Reserve of "Orheiul Vechi.

<sup>15</sup> ICOM Moldova Muzelee republicii Moldova, Museum of the republic of Moldova, 2010;

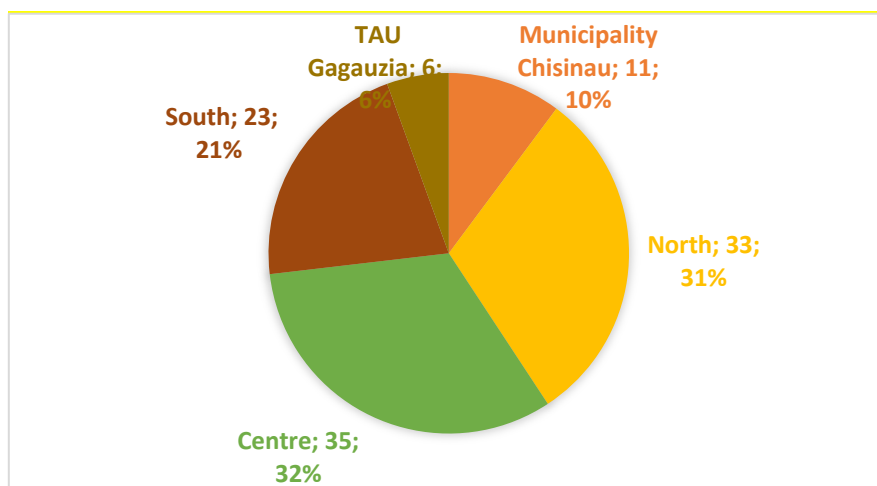


Fig. 14 Numerical distribution and percentage of museums in the national territory 2016 - Source BNS

### 6.3.2 Organizational and personal structure

Regardless of the organizational structure, each museum must define its own organization chart. It is often only a functional scheme, since the same person can cover different positions, receiving the consideration for each of them. This is a solution allowed by law, criticizable from the point of view of efficiency, but useful for supplementing income, given the small size of salaries.

According to data collected by the national statistics office, in 2017 the number of employees in museums was 423, with an average of 3.35 employees per institute, which however does not take into account the existence of numerous branch offices (filiala)

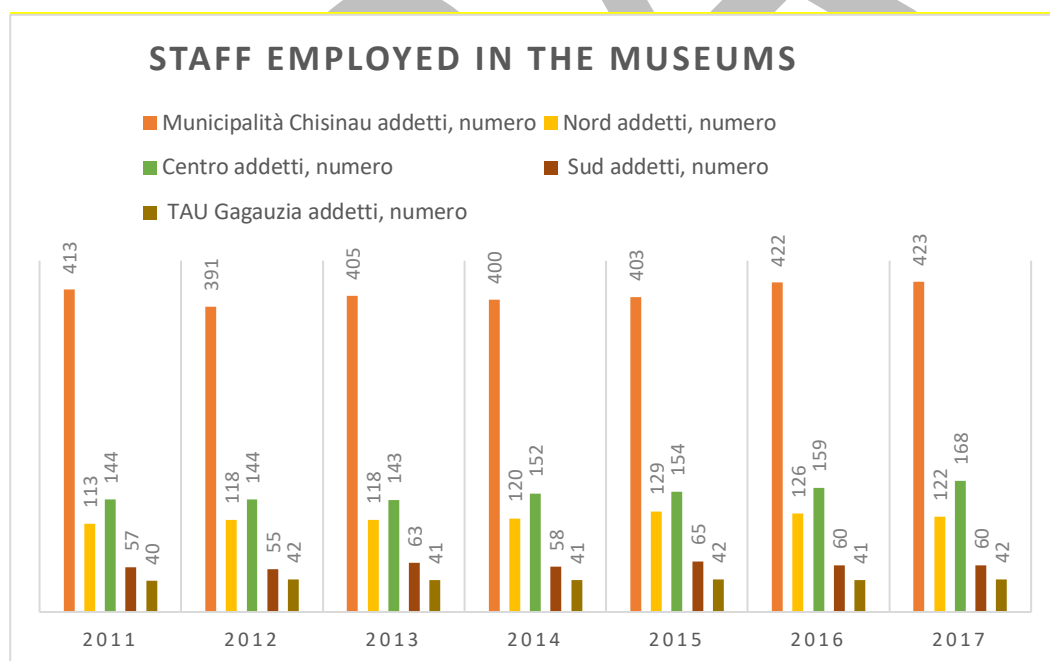


Fig. 15- Personnel employed in museums territorial distribution - source SNB

All the interviewees pointed out that the low level of salaries often leads the most qualified personnel to look for work in other sectors, where professionalism can be spent (eg. IT technicians, communication experts) or abroad (restorers). Furthermore, the fact that the same person covers several positions in different

administration positions at the same time, poses a question of transparency, for example, designer of an intervention is responsible for authorization, in obvious conflict.

### 6.3.3 The management of museum's collections

The nature and consistency of the Moldovan museums and their collections is largely representative of the political subordination that has characterized its history in the past centuries, of its always being extreme province in the various dominations that have succeeded one another.

Based on the interviews conducted, aimed at examining the real situation of Moldovan museums, and based on personal experience, many of these "*museums*" are mere collections of objects from the surrounding area, often without a selection criterion in the collection, which it is not the origin.

With the fall of the Soviet regime the need for propaganda failed, in the present there was no capacity to understand what the "mission" the institution intends to accomplish, to re-read the collections and to define the criteria for exhibition and increase. A difficulty that is also noticeable in the rearrangements/refurbishments operated in some national museums, for example the Museum of Archeology and History, after 1991.

The result is that they appear, at first glance, to be very similar to each other and, despite the pride and passion of the operators, visits to the various institutes, albeit with some minor differences, risk being repetitive and not adding much to the experience. The potential of this dense museum network to witness the specificity and, at the same time, the exemplarity nature of the Moldavian history and to represent the particular cultural diversity that characterizes this small republic, remains unexplored to this day.

The first necessity, which emerged within the sphere of activities in the field, is to help museums to become aware of the value of the collections; of the need to investigate them in order to better understand their meaning and possible meanings in order to better organize and exhibit them, to strengthen their ability to communicate. Developing the ability to recognize and investigate these values would not only be useful as an element of competitiveness for museums, but also and above all as a factor of civil growth and social cohesion, in a country still in search of an identity and where the fall of the USSR has brought to light the dormant nationalist conflicts.

In order to support addressing and monitoring decisions and plans, a basic information system would also be useful, allowing easier querying and analysis of information already available.

From the interviews and the report on museums provided by the MECR, a large part of the collections belonging to the museums does not appear to be inventoried, even if systematic campaigns of inventorying and computerization of the collections have been started.

The strengthening of cataloging activities is one of the main objectives of the 2020 cultural development strategy, but this activity clashes on the one hand with the scarcity of financial resources, on the other with the scarcity of human resources as well as with their basic training. The identification of a computerized catalog system of movable assets, according to European standards, is one of the objectives of the TP. For the three-year period 2019-2021 the financial plan of the ministry foresees a significant allocation of resources for this purpose.

Particularly critical and connected to the inadequacy and decay of the structures is the situation of the works conserved in the warehouses, often located in premises that are not suitable for guaranteeing the necessary thermo-hygrometric and safety conditions.

#### 6.3.4 Structure

Most of the museum institutions are located in buildings of historical interest, and in any case in the most valuable buildings of the places in which they are located. According to the synthesis elaborated by the Ministry, the buildings with museum purpose added in 2016 to 133, of which 68 with necessity of restoration interventions. The high number is due to the prolonged lack of maintenance. There is also a lack of facilities for services: offices, warehouse laboratories and spaces dedicated to welcoming the public.

#### 6.3.5 Public use

Although Moldovan museums periodically transmit data on accesses to the Ministry of Education, Culture and Research and the National Statistics Office, information that flows into the information system of the National Statistical Office does not allow data to be extrapolated for individual units of detection.

The national statistical office only returns data that can be aggregated by area.

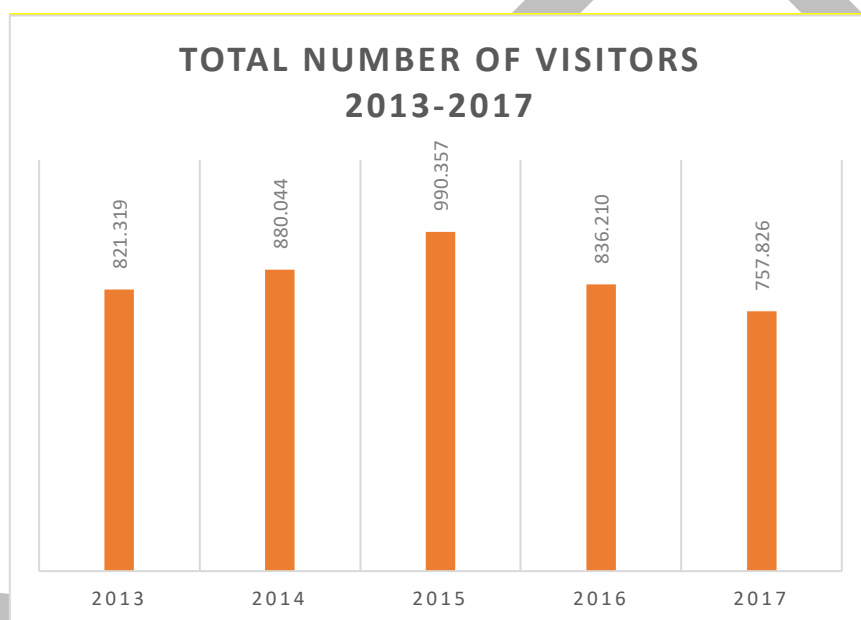


Fig. 16 Total number of visitors to Moldovan museums - Source SNB

The interviews carried out with the directors of some national museums and the research carried out have highlighted some more specific surveys on the public, such as a survey carried out in 2012 on the public of the main Moldavian museums and focused on the availability of expenditure. These activities, however, are not conducted and collected in a systematic and comparable manner.

#### 6.3.6 Communication

The current exhibition of the museums, especially the national ones, dates back to the years between perestroika and independence, when the organization of the collections was significantly revolutionized to adapt to more aesthetic criteria and less ordering classifiers. This is the case, for example, of the National Museum of Archeology and History and of the National Museum of Art. These operations, driven by the will to overcome both the "propagandistic" vision of the Soviet regime and the still nineteenth-century criterion of the classificatory sequencing of objects that clearly remained in Moldavian museums, were not generally supported by adequate means to support this change. Often the absence of communicative apparatus,

limited only to identification data, does not offer adequate interpretative supports to contextualize and put the works in the correct perspective.

The functions of adequate communication are entrusted to the guides, employees of the museum who accompany the visitor without any other training than that deriving from the experience.

Moldovan national museums generally have a website. Some of them are quite well structured and provide information also in English.

In certain aspects the collections are better communicated on the websites rather than through the communication apparatus present on site.

It should be noted in any case that many museums do not present translations of the captions in the international language and there are generally no room panels that allow the classification of objects and assets in the context of reference.

In some cases there are videos (museum of history and archeology) which however are exclusively in Romanian language.

Until recently, detecting the location of a museum in the city was not easy, in the absence of signs. However, during the spring of 2019 at least in the capital an external signpost has been affixed to guide the six national museums.

However, it is difficult to reach the museums using the widespread network of public transport, since there is no map of transport in the capital Chişinău or of the public rail or regional transport network. The online system is not an easy service for tourists and short-term visitors.

The museums and in particular the local ones are generally well placed in the territory and carry out activities aimed for school groups and population. They are however not very integrated with the other realities present on the territory. There is a high degree of local affection and pride towards these institutions, which however largely lack a clear vision of their scientific and educational mission and that at best of cases discount the backwardness of the disciplinary approach and the lack of specific training.

In the recent past, experiences have been launched for the involvement of local associations in the management of museums, but these are isolated experiences in the context of European programs, linked to the initiative of individuals. Moreover, of the over 7,000 registered NGOs, only a minority is active in the cultural heritage sector. Experiences, such as the CHOICE project, have allowed to highlight the potential contribution of the so-called third sector.

## **7. PERSPECTIVES OF VALORISATION OF MOLDOVAN MUSEUM SYSTEM**

### **7.1 Identification of objectives and actions and activities**

The activities provided for by the Twinning Project have highlighted the complex structure of the Moldovan Cultural Institutes structure, highlighting some gaps in the return of sector information and in particular in the context of awareness of a complex and articulated cultural heritage. These shortcomings make it difficult to draw up a detailed strategic plan, based on measurable evidence, as well as the identification of significant monitoring indicators useful for planning an "*evidence based*".

Some priority actions and activities have therefore been identified to allow the creation of minimum conditions for proceeding to elaborate a development plan, sustainable from a cultural, economic and social point of view.

The marginalization of the cultural sector in the sphere of development policies is one of the obstacles to be removed. From the reading of the programmatic documents and on the basis of the interviews carried out, it appears the consequence both of the political instability and of the generalized belief that the contribution of the cultural heritage to development is limited to direct income and a marginal aid to the development of tourism.

Strengthening and spreading awareness of the role of the museum as a «*cultural and scientific-educational centers with a wide access to the collections and scientific research. The museums should become not only places for preserving the collections but also modern centers for dialogue and development of the individuality, a means to attract the tourists and local visitors.*»<sup>16</sup> is the necessary condition for strengthening the museum system, connecting it and integrating it with the other resources of the territory with a view to sustainable development, not only in strictly economic financial terms, but also of social sustainability.

The challenge to be faced is to improve the understanding of the testimonial value of collections and the recognition by the population in these testimonies of the different identity processes of the country.

On the basis of these considerations, in order to give substance to the plan, four macro objectives have been identified - key words - to which the proposed actions must also aim transversally.



Having to define a "road map" for the development of the museum valorization strategy, the actions and activities, identified as preparatory to the plan, are an integral part of the structural components of the Twinning and can therefore be partly started with the project resources.

#### i. Recognise

Awareness of the own heritage and mission are essential elements for a museum to carry out the assigned functions.

The recognition action is the act that substantiates the cultural heritage, which does not exist in the absence of recognition. Recognizing the value means selecting and identifying relationships and is the prerequisite for any conservation and enhancement activity.

The poor awareness of the Moldovans of the values of their heritage, constitutes one of the obstacles to the differentiation of the museum offer, preventing to develop its potential in different variants/forms.

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<sup>16</sup> Discorso di presentazione di Valeria Suruceanu presidente di ICOM Moldova <http://network.icom.museum/icom-moldova/icom-moldova/presidents-note/L/10/>.

Knowing how to read the heritage, acquire and extend the awareness of the multidimensionality of its testimonial value, allows to increase the sense of belonging and at the same time to find innovative keys to narration.

For this reason, the actions must be addressed to different types of recipients and include different training activities in the field of traditional, extracurricular and professional updating education.

On the other hand, for the recognition of the museum's mission, the actions must be mainly addressed to institutions and sector operators, providing for the involvement of the communities.

- **1 Structural objective: promote the awareness/knowledge/consciousness of cultural heritage**
  - Objective 1 – promote the awareness/knowledge/consciousness of cultural heritage within the museums
    - Activity 1- Activate training and exchange programs for professional updating;
    - Activity 2 Activate programs aimed at the public of different age groups and backgrounds;
  - Objective 2 - Develop awareness/knowledge/consciousness of heritage within specific educational pathways
    - Activity 1 – Develop training courses for teachers;
    - Activity 2 – Promote new forms of education tailored to the different age groups of children and their curriculum programs;
  - Objective 3 – Expand the participation of stakeholders in the heritage recognition process
    - Activity 1 – Involve NGOs in promoting active participation programs.
- **2 Structural objective: - Define the mission of the museums**
  - Activity 1- *Develop awareness/knowledge/consciousness of importance of the mission*
    - Activity: *initiatives of professional updating and comparison with other similar territorial realities*
  - Activity 2- *to identify a shared museum mission*
    - *Shared programming activity of different functions for aggregation of macro areas*

## ii. Streamline

The Moldovan cultural heritage is widespread, characterized by high diversity in terms of time, modes of expression and cultures that have expressed it.

Currently this reality is not well represented in museums, which all appear similar and all seem to tell the same story, often this is the result of complex administrative processes that have not yet been completed.

The financial resources are also insufficient to support maintenance, restoration and modernization of structures and equipment and to guarantee the functioning of the system in the short and long term.

The rationalization/streamlining of available resources is a functional reorganization of the collections and services offered, thus appears to be the prerequisite for the sustainability of the system, and at the same time a tool to better express the narrative potential of the heritage.

Fundamental to helping the museum to define its role in the territory is the punctual census of the various cultural structures present in the region of reference; this also becomes the best prerequisite for the rationalization of resources and collections.

The development of an efficient information system, based on statistics, administrative data and targeted research, is fundamental both for the development of the programs and for monitoring their implementation



and assessing their effectiveness. In order to be sustainable and valid, this system should be populated with SMART data, that is: Specific; Measurable, Achievable, Relevant, Time-bound.

- **1 Structural objective – Improve acquaintance**
  - Objective 1 – Improve the acquaintance of museum institutions
    - *Activity 1- Create a structured and integrated database;*
      - *Structural activities, computerize existing data.*
    - *Activity 2- Carry out a qualitative survey on the museums of the Republic of Moldova.*
      - *Activity: Identify the SMART data set;*
    - *Activity 3- Promote research activities on cultural institutions.*
      - *Activity: Identify possibility of functions merging*
- **2 Structural objective – improve management capacity**
  - Objective 1- increase staff skills
    - *Activity 1- Organize training and exchange initiatives;*
    - *Activity 2 - Promote and expand the educational offer in the cultural sector;*
      - *Activity: Professional/vocational and university training courses;*
      - *Activity: Professional updating/training courses;*
- **3 Structural objective – Rationalise/streamline resources**
  - Objective 1- Rationalize and diversify the museum offer
    - *Activity 1- prepare strategies for merging the collections and rationalizing/streamlining resources*
    - *Activity: Define criteria and policies for merging, acquisition and exchange.*

### iii. Communicate

A museum, to fulfill its social role, must be accessible and it must be under many points of view: accessibility, in fact, is not only physical - although of enormous importance - but includes at least three other dimensions: the economic one, the cognitive and the digital, which a valorisation strategy must take into consideration in order to be effective.

In terms of both physical and cognitive accessibility, communication plays a fundamental role. To be effective it presupposes that two elements are defined: *to whom* and *what* and I want to communicate.

The use of the term "museum mediation" is spread in many languages, which refers to the various actions aimed at improving the relationship between museum collection and public.

In this document, every basic observation on the issue of external accessibility that would be strengthened in every point is ignored, even if we must appreciate the new posters/panels placed in the capital starting from 2019 aimed at culturally orienting the public.



Fig. 18. Recent external roadsigns

In terms of cultural mediation, Moldovan museums appear to lack both the interpretation of the collections and the more general communication with the public.

Since from the "interpretative" point of view, the efficiency of communication cannot be separated from the identification of the contents and is therefore closely related to the recognition of the value and the identification of the museum's mission, the low level of recognition of its cultural heritage makes the communication process poor/weak. Therefore the following proposals are identified:

- **1 Structural objective: strengthen the efficiency of heritage communication**
- Objective 2- Develop a new narrative;
  - *Activity 1 promote the ability to recognize and interpret the cultural heritage;*
    - *Activity 1 - Organization of workshops for the recognition of meaning;*
    - *Activity 2 - Organization of value analysis workshops*
- **2 Structural objective - improve accessibility through communication**
- 1 Objective: Improve road signs
  - *Activity 1- installation of directional road signs;*
- 2 Objective - make public transport information available
  - *Activity - Organize and publish information on public transport*
    - *Activity: Realization of a map of public transport in Chișinău and of the main regional transport lines-*

#### iv. Integrate

The integration of policies and approaches constitutes an indispensable element in the experience and international guidelines for making better use of the potential contribution of cultural heritage to equitable and sustainable socio-economic development. On the other hand, the Moldovan reality, and not only in the cultural sphere, is characterized by an excessive sectorialisation of policies and competences. The analysis conducted and in particular the programmatic framework have shown that the contribution of culture is considered marginal to the development of the country and therefore occupies a secondary position in the allocation of resources.

The characteristics of the Moldovan heritage, widespread and diversified which contains great potential attractors, but totally unknown, all the more require an effort to integrate not only resources, but also skills.

The dialogue between different sectors, in fact, facilitates those processes of exchange and transfer of fundamental knowledge for innovation and creativity, which does not behoove an excessive sectorialization. In the Moldovan case it appears relevant for the purpose of developing integrated processes to promote awareness of the impacts of culture in order to overcome marginalization and encourage the involvement of other sectors. It is also necessary to develop a better knowledge of cultural and environmental resources on a territorial basis.

For example, it could be useful to deepen the knowledge of the phenomenon "houses of culture", which constitute a relevant cultural infrastructure of the country, an excellent resource for a rural area with scarce resources in general.

- **1 Structural objective - expand understanding of the contribution of culture to economic and social development**
  - Objective 1- Extend the involvement of different academic sectors
    - Activity 1 - Promote collaborations in study and research activities applied to cultural heritage
    - Activity 2 - Promote the collaboration of different academic sectors in research activities applied to cultural heritage (for example, use the sciences applied to archeology)
    - Activity 3 - Promote opportunities for discussion and dissemination of study activities on the contribution of culture to development also at international level
  - Objective 1 - Expand the involvement of the public and private sectors
    - Activity 1- Promote private person participation in projects and research in the field of culture
    - Activity 2 - Promote involvement in opportunities for discussion and dissemination of study activities on the contribution of culture to development
  - Objective 2 - Differentiate and expand the educational offer in the cultural sector
    - Activity 1: Promote the enabling of training courses on ITCs
      - Activity: vocational and university training courses
      - Activity: professional training courses focused on museum communication
      -
- **2 Structural objective: promote the integration of museum heritage with other territorial resources**
  - Objective 1 - Improve acquaintance of cultural heritage and institutions on a territorial basis
    - Activity 1- Promote knowledge of cultural heritage through activities integrated with other sectors of culture (e.g. schools);
    - Activity: study of the characteristics and distribution of goods in the territory
  - Activity 2- promote acquaintance of cultural institutions
    - Activity: census of institutions potentially involved in projects of common interest.

## 7.2 A proposal for the site of Cosauti

As widely written in paragraph 4.4.1 the Cosauti site, although not exhaustively published on a scientific level, represents an exceptionality for Moldova and for the oldest prehistory of Eastern Europe and beyond.

Just consider that graves such as the Cosauti of the Upper Paleolithic are found only in the Balzi Rossi and Arene Candide (in Italy) and in Sungir in Russia.

These sites now represent a sort of "monuments of prehistory" because of their exceptional nature.

Furthermore, Cosauti, a reindeer-hunting site as demonstrated by the almost exclusive presence of this animal, represents a unicum because the complex stratigraphy of a reindeer-hunting site, which we know to be a nomad activity, is an exceptionality that is not documented elsewhere.

What to do:

The activities that can be foreseen are of different types:

- **strengthening and dissemination of scientific knowledge**
  - analysis of previous excavation data
  - campaign funding for micromorphology and paleobotany involving universities and local and international specialists;
- **regeneration of the area**
  - cleaning and protection of sections in place; their covering, arrangement of on-site illustrative panels and transparent diorama able to suggest a Pleistocene reindeer hunting landscape;
- **connection with the local culture house for the creation of a small indoor exhibition at the resort.**
  - Short exhibition itinerary in today's small village, with vitrines showing some of the objects found and explanatory panels that recall the other contemporary graves distributed throughout the world. It is proposed, for example, to reproduce the two female statuettes exhibited at the Chisinau museum and little appreciated/evaluated, and from there to carry out a sort of virtual connection with the museum of the capital.

This could aspire to two types of results: to create within the local population the perception of the importance of their own cultural heritage and instead create a sort of cultural tourist link between the two exhibition poles.



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- ETS N. 018 - European Convention on Culture adopted on December 19, 1954 in Paris
- ratified by Republic of Moldova by Decree N. 98-XIII dated May 12<sup>th</sup>, 1994
- Convention on the means of prohibiting and preventing the Illicit import, export and transfer of ownership of cultural property signed on November 14, 1970 in Paris
- ratified by Republic of Moldova by Law N. 141-XVI dated June 21<sup>st</sup>, 2007
- Convention concerning the protection of the world culture and nature heritage signed on November 23, 1972 in Paris

- ratified by Republic of Moldova by Law N. 1113-XV dated June 6<sup>th</sup>, 2002
- ETS N. 121 *Convention for the protection of the architectural heritage of Europe* signed on October 3, 1985 in Granada
- ratified by Republic of Moldova by Law N. 533-XV dated October 11<sup>th</sup>, 2001
- ETS N. 143 - *European Convention on the protection of archeological heritage* (revised) signed on January 16, 1992 in La Valletta
- ratified by Republic of Moldova by Law N. 533-XV dated October 11, 2001
- ETS N. 147 - *European Convention on cinematographic co-production* signed in October 2, 1992 in Strasbourg
- ratified by Republic of Moldova by Law N. 127 dated July 7<sup>th</sup>, 2011
- Agreement between the member states about creation of Fund of support of cultural cooperation of the Commonwealth of Independent States (CIS), signed on September 11, 1998 in Moscow
- approved by Republic of Moldova by Decree N. 535 dated September 2, 2009
- ETS N. 176 - *European landscape Convention*, signed on October 20, 2000 in Florence
- ratified by Republic of Moldova by Law N. 536-XV dated October 12<sup>th</sup>, 2001
- Convention for the safeguarding of intangible culture heritage, signed on October 17, 2003 in Paris
- ratified by Republic of Moldova by Law 12-XVI dated February 10<sup>th</sup>, 2006
- ETS N. 199 - *Council of Europe Framework Convention on the value of cultural heritage for society*, signed on October 27, 2005 in Faro
- ratified by Republic of Moldova by Law N. 198-XVI dated September 26<sup>th</sup>, 2008
- Decree of the Council of the Heads of Governments of the CIS on the *Cooperation Concept for the member states of the CIS in the field of culture* signed on May 19, 2011 in Minsk
- approved by Republic of Moldova by Decree N. 672 dated September 12, 2011
- Association Agreement between the European Union and the European Atomic Energy Community and their Member States, of the one part, and the Republic of Moldova, of the other part, signed by the parties on June 16<sup>th</sup>, 2014

#### Other EU Legislative instruments and Recommendations

- 75/65/EEC - *Commission Recommendation of 20 December 1974 to Member States concerning the protection of the architectural and natural heritage*
- 86/C320/01 - *Resolution of the Ministers with responsibility for Cultural Affairs within the Council of 13 November 1986 on the protection of Europe's architectural heritage*
- 94/C 235/01 - *Council conclusions of 17 June 1994 on a Community action plan in the field of cultural heritage*
- Presidency Conclusions, Lisbon European Council, 23-24 March 2000
- 2001/C 73/04 - *Council Resolution of 12 February 2001 on architectural quality in urban and rural environments*

- 2006/115/EC - Directive of the European Parliament and of the Council of 12 December 2006 on rental right and lending right and on certain rights related to copyright in the field of intellectual property
- 52007DC0242 - The European Agenda for Culture in a globalising world, set by the EU Commission on May 10<sup>th</sup>, 2007
- Treaty of Lisbon amending the Treaty of European Union and the Treaty establishing the European Community, signed at Lisbon, December 13<sup>th</sup>, 2007
- Communication from the Commission of March 3d, 2010. Europe 2020. A strategy for smart, sustainable and inclusive growth
- 2010/238/EU - Commission Recommendation of 26 April 2010 on the research joint programming initiative 'Cultural Heritage and Global Change: a new challenge for Europe'
- TA 2020 - The Territorial Agenda of the European Union 2020 – Towards an inclusive, smart and sustainable Europe of diverse regions. Approved by the ministers responsible for Spatial Planning and Territorial Development in Gödöllő, Hungary, on May 19<sup>th</sup>, 2011
- 2011/711/EU - Commission Recommendation of 27 October 2011 on the digitisation and online accessibility of cultural material and digital preservation
- 1194/2011/EU - Decision of the European Parliament and of the Council of 16 November 2011 establishing a European Union action for the European Heritage Label
- 2011/831/EU - Council Decision of 1 December 2011 on the practical and procedural arrangements for the appointment by the Council of four members of the European panel for the European Union action for the European Heritage Label
- 2013/743/EU- Council Decision of 3 December 2013 establishing the specific programme implementing Horizon 2020 - the Framework Programme for Research and Innovation (2014-2020) and repealing Decisions 2006/971/EC, 2006/972/EC, 2006/973/EC, 2006/974/EC and 2006/975/EC
- 1295/2013/EU- Regulation of the European Parliament and of the Council of 11 December 2013 establishing the Creative Europe Programme (2014 to 2020)
- 2014/C 463/02 - Conclusions of the Council and of the Representatives of the Governments of the Member States, meeting within the Council, on a Work Plan for Culture (2015-2018)
- 2014/2149(INI) - European Parliament Resolution of 8 September 2015 Towards an integrated approach to cultural heritage for Europe
- 2018/267 (COM) New European Agenda for Culture
- *Strategiei Naționale de Dezvoltare Moldova 2020*

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