



## STEERING COMMITTEE FOR CULTURE

### **CDCULT(2003) 5A**

Strasbourg, 3 September 2003

### **2<sup>nd</sup> Plenary session**

Strasbourg, 6-8 October 2003

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## **European Programme of National Cultural Policy Reviews MOSAIC PROJECT**

### **Cultural Policy in “the former Yugoslav Republic of Macedonia”**

### **National Report**

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The opinions expressed in this report are those of the authors and do not necessarily engage the responsibility of the Council of Europe.

***Preliminary note:***

The national report on the cultural policy in “the former Yugoslav Republic of Macedonia” has been prepared by a team of Macedonian experts. Therefore, in the following pages, the name used to designate the country is the name that appears in the Macedonian Constitution of 1991.

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## **FOREWORD BY THE MINISTER OF CULTURE**

It is a great honour and pleasure for me that - with the initiative and support of the Council of Europe - the Ministry of Culture prepared the National Report on the Cultural Policy in the Republic of Macedonia within the framework of the MOSAIC Project, following the example of the South-East European countries and the rest of Europe.

In Macedonia, the preparation of a report on cultural policy that would be in compliance with the European methodology was a novelty. Until then, Macedonian politics and culture were fashioned according to the standards of the communist system of the SFRY (Socialist Federal Republic of Yugoslavia), while the process of transition, which followed the achievement of our independence in 1991, proceeded in the political instability of the Balkans. The National Report on the Cultural Policy in the Republic of Macedonia was prepared by a number of experts, employees in the field of culture, civil servants (advisors) from the Ministry of Culture and representatives of NGOs. At the same time, this Report on the Cultural Policy in the Republic of Macedonia is a document which reflects both the constructive and the destructive tendencies of those political structures and citizens, who have contributed (more or less) to the cultural and political life in the country in the last decade.

In the new social, economic and political conditions, the cultural sector in Macedonia was faced with certain problems. It was not enough simply to make an effort or to have a desire to overcome these problems. What was necessary was an intensive professional development, objectivity (which was encouraged by the methodological approach to the Report, and the Council of Europe monitoring experts) and continuity in the preparation of the report. However, this had to be achieved against a background of nationalism, lack of transparency and absence of professionalism, all of which illustrate the political and structural inadequacy and inefficiency, typical of the countries with young democracies. The National Report is an evidence of the cultural and political reality related to the Macedonian recent past. It represents a memory whereby we feel obliged to raise our awareness, responsibility, activity, creativity and evolution, rather than stick to the inherited inertness of the system. However, this report is not the end, but the beginning of a research in the field of cultural policy. In addition to promoting cultural life, it is also aimed at mobilizing all the aspects of the social, economic and political life in our country. Thus, culture will become integrated in our society, and Macedonia will become integrated in the European family.

Macedonian political and cultural climate was created in utterly contradictory circumstances. The process of transition was hindered by the military and political turmoil in the region, which directly or indirectly shaped the political and cultural scene in the country. Macedonia was the first country in the region to sign the Agreement for Stabilization and Association with the European Union in 2001, thus confirming its political orientation towards the Euro-Atlantic structures. However, it was precisely then that Macedonia was faced with the most critical moment in its recent history - the armed conflict between the members of the Macedonian and Albanian ethnic communities. Furthermore, this was preceded by the Kosovo crisis, which jeopardized the territorial integrity of the country. Instead of raising the awareness about the need of a democratic evolution in the country, whereby multiethnic relations will be promoted, this conflict resulted in the violation of the fundamental human rights and standards in the European democracies.

As far as legislation is concerned (on 17<sup>th</sup> July 2003), the Assembly adopted the draft amendments to the Law on Culture as priorities for the Government of the Republic of Macedonia. These were in compliance with the new political framework of the country and the Ohrid Agreement, which reflects the reality of the ethnic mosaic in Macedonia. The Law on Local Self-Government, which deals with the process of decentralization, was also observed. The Ministry of Culture is currently working on the preparation of a Law on Protection of Cultural Heritage (in accordance with the European conventions and standards, as well as the EU directives and regulations) and on the Copyright Law. It is expected that the Law on Library Activity, the Law on Museum Activity and the Law on Cultural Monuments and Memorials will be passed at the beginning of 2004.

Significant as it is, legislation is not the only way to integrate all aspects of the complex field of culture. The membership of the Republic of Macedonia in the Council of Europe, UNESCO, the Central European Initiative, the World Trade Organization (GATT, TRIPS and GATS) and other regional and international organizations, as well as the involvement of the Ministry of Culture in bilateral, regional and international programs and projects is accompanied by ratification of conventions and meeting certain standards and rules that are directly or indirectly related to culture.

The creation of a cultural policy in our country is not an easy task. On the one hand, our country is faced with a serious transformation, a reform of the old and building of new mechanisms and systems, according to the European standards and trends. On the other hand, we should also preserve and apply the positive examples from our own cultural tradition. This will become increasingly hard, if culture - which rests on civilized humane principles with a universal dimension, that endow it with the power to neutralise negative phenomena and activities, and political currents that have a tendency to usurp "areas" and "times" and to create an artificial reality - remains a marginal field.

The strategic priorities of the Macedonian cultural policy should correspond to those of the countries in the European family. The cultural policy of our country should support a permanent dialogue at all levels, starting with the local and national towards the regional i.e. global level and vice versa. This implies an essential understanding, and not a mere formal communication. As a government body, the Ministry of Culture prepares the National Programme for Culture that specifies the short-term and medium-term strategic plans regarding the cultural development of the country.

Projects remain the top priority of the Ministry of Culture. This is especially true of the regional and international projects that promote cultural differences, support the protection of the cultural heritage and its integration in the sense of living heritage, landscapes, sustainable development, cultural tourism, decentralization and finding new models of financing in the field of culture, raising people's awareness about culture and heritage through educational methods, development of cultural industries, cultural management etc.

The creation of a cultural policy is a process of mastering the democratic principles. Democracy in the field of culture would be impossible without the implementation of the rights of the independent artists (citizens), and without its integration in all structures of the social, economic and political life, i.e. without intersectoral activities.

The cultural diversity - religious, ethnic and linguistic - that has already been historically confirmed on the territory of Macedonia, just like the new forms of cultural groups and activities typical of the developed democratic societies, of which we have no awareness or understanding yet - they are all components of multiculturalism and symbolize wealth, an inspiration for a dialogue and progress, as well as an opportunity to achieve democratic pluralism in the society.

The cultural policy of the small countries, such as Macedonia, requires greater precision. This means that it should specify the priorities and criteria related to the cultural needs and values in an economical manner.

Past experience has shown that due of a lack of human resources, the cultural sector in Macedonia requires training and restructuring of the state administration, so that the institutional and organizational changes can be implemented. The NGO sector in Macedonia is often neither competent nor powerful enough to help us find a solution to the fundamental problems culture is faced with. In this respect, what is necessary is a wider and a more professional dissemination of culture-related information among the public and the youth, maximum involvement of the media, creation of professional staff in this field, use of new technologies for dissemination of information, following the latest European trends and promotion of the cultural values.

The cultural policy of a country does not imply only defining the priorities, but it also implies a research and construction of new models for its implementation. I still remain an optimist, although Macedonia is faced with objective difficulties in the process of the creation of such a cultural policy that will not lead to isolation, but to a dialogue with Europe, a policy that will surmount stereotypes. At this historic moment of building a democratic society, every individual who is more or less involved in the cultural life, regardless of his/her ethnic, religious, sex or age group, will have the opportunity to participate consciously and responsibly in the creation of the new cultural mentality, the new cultural and social reality, where the new Macedonian culture will take place.

For a start, it will be enough if we could deliver ourselves from the inertness of the old socialist system and the retrograde tradition, and if we become aware of the fact that the strategy, the cultural policy is a dynamic category that requires constant alertness, monitoring, comparison and integration in the global European trends.

Blagoj Stefanovski  
Minister of Culture



## 1. CULTURAL POLICY

As culture is not coherent in a literal sense, but is a complex entity which can be of anthropological, social, spiritual and material significance, its determination as a general term varies from the well-known encyclopaedic definitions to the tendency to regard culture strictly scientifically ("Culturology", Leslie A. White) and almost completely isolated from all the so-called social phenomena. On the other hand, contemporary definitions treat culture as the "most personal care about a nation and one of the most binding international issues" (Simon Mundy).

The positive or negative attitude of a country towards its own culture is manifested through various mechanisms and on several levels. The dimensions and proportions of these mechanisms depend on the development of awareness of the importance of culture in a specific environment, the level of cultural development, the material resources, the readily available potentials and the goals that should be reached - i.e. they depend on what is normally referred to as *cultural policy*. Practically, the cornerstone of the modern treatment of cultural policy is the acknowledgement of "the right to culture" in the United Nations Universal Declaration on Human Rights of 1948. The proclamation that "Everyone has the right to participate freely in the cultural life of the community" means that the authorities responsible for those communities are obliged to provide resources and opportunities for the individuals to participate in cultural life.

In this context, the treatment of culture and the implementation of a cultural policy in Macedonia do not always (i.e. very rarely) touch on the modern understanding of these terms.

### 1.1. After 1945 - Historical Overview

The development and the specific features of the cultural policy in the former Yugoslavia can be summarized into the three well-known main stages: *centralistic and state socialist* (1946 - mid fifties), *transitional* (until 1974, with elements of fund financing) and *self-governing* (from 1975, with the establishment of republican and municipal self-government interest communities).

Of course, the model of cultural policy in the former Yugoslavia was diametrically different from the acclaimed European models. However, on the other hand, in Yugoslavia itself, the implementation of the same model of cultural policy found different practical application in specific republics. Still, the cultural policy in the former Yugoslavia also had one constant feature: a greater or lesser influence on ideology and permanent political pressure on culture.

For Macedonia, the period after 1945 indicated the beginning of the first stage of the governmental intervention in culture in an *extensive* direction: the establishment of basic institutions; training of qualified staff; popularisation of culture and art; wide coverage, etc. That was the time when the first national cultural institutions were set up. According to the Five-Year Plan 1947-51 "cultural centres, reading rooms, children's and pioneers' centres should be built, so as to raise people's cultural level. Domestic film production should commence and cinemas should be built."

As Macedonian culture in the past had never really had the opportunity to emphasise precisely the national component of its own culture, it is perfectly

understandable that there was a specific amount of *national and romantic spirit* in the culture of (not only) this period.

In the next stages, "the dispersion" of competencies in the field of culture moved to the other extreme. Thus, various incompetent "forums" decided on cultural matters, starting from the Central Committee of the Party, all the way to the Socialist Union of the Working People, the Labour Union, the Youth Organization, the Fighters' Organization etc. They were all making decisions that obligatorily had to be implemented.

As opposed to the long period of strict centralization of competencies, the stage of so-called self-government organization in culture could have meant a certain step forward. More precisely, the organizational structure both of the country and the culture and their mutual relationships could have acquired a certain democratic dimension, similar to that of the recognized European models. For example, the operation of only *five* republic (national) institutions was completely financed by the Republic Cultural Community in that period. These were: *St. Clement of Ohrid National and University Library, the Republic Institute for Protection of Cultural Monuments, the Republic Institute for Protection of Natural Rarities, the Tanec Folk Dance Club and the Cinematheque.*

Apart from these republic (national) institutions, the programmes of the municipal organizations which were of general interest for the Republic were financed as well. The regular activity of the municipal cultural institutions was completely financed from the resources of the 31 municipal self-government interest communities for culture. However, in practice, this stage "was suffocated" in bureaucratic incompetence, deprofessionalization and too many regulations.

Basically, in the entire period after 1945, in Macedonia there was a total lack of a profound, scientific and expert analysis of the conditions, as well as a lack of general directions for long-term cultural development. Even those party documents which somehow treated culture cannot be regarded as serious long-term visions for development of this field.

## **1.2. After 1990 - A "New" Cultural Policy**

From the very beginning, the new pluralistic ambience paid culture its due attention. In the viewpoints of almost all parties, the following "general trends" were predominant and particularly accentuated: a new cultural policy, the necessity of changing the government approach towards culture, the inevitability of abolition of all sorts of ideological control and pressures upon art, reforms in the manner of financing, etc. In fact, these were merely vague ideas, rather than serious postulates, i.e. attention was focused on the necessary preconditions for the creation of a cultural policy, rather than its *meaningful determination*.

Even in the first years after our independence (and even today) the most important thing was missing: a scientifically and expertly founded and elaborated long-term vision of cultural development, with all the fundamental elements of a cultural policy. Once again, there was not a decent debate about the essential issues: what culture is and what the term covers; whether only art is culture; what the public interest in culture is; what the government's and the people's needs in the field of culture are, and how both of them could be met in a most rational manner.

What happened instead was a complete centralization of competencies within the government's hands, i.e. the government body in charge of culture. The self-government interest communities were abolished, the municipalities lost all their

competence in the field of culture, while the state was burdened with over 170 institutions and over 3000 employees, as it was obliged to finance all their needs.

Hence, as there was no explicit document about cultural policy, i.e. about the specific strategy and goals of cultural development, one can hardly talk of a consistent cultural policy after 1990. The constitutional treatment of culture (civil rights and freedoms, minority rights, the obligation of the government to support and develop culture, etc.) represents a certain global orientation, but in practice, this is accompanied by a combination of the old and the new pragmatism and *ad hoc* temporary solutions. The term culture is still equated with the term art, culture is primarily institutionally treated and is thus financed. In some periods even, culture was used for political influence and pressure.

The absence of a decent document on the specific cultural strategy of the state, i.e. the absence of clear elements of a cultural policy proved to be a fundamental weakness in the process of passing certain important regulations on culture. For example, the *Law on Culture* was passed not earlier than 1998 (while new laws were passed only on a few cultural activities). Five years after the Law was passed, it still cannot be fully applied, as the regulation of certain issues was transferred to the *National Cultural Programme*, the passing of which was determined by precisely this law. Although a time-frame of six months was allocated for its completion (end of 1998), the National Programme has not been passed yet. The practice showed that on the one hand, without a National Programme concrete reforms cannot be undertaken, and that, on the other hand, after its adoption, other preconditions should also be met, primarily with the passing and changes to other system laws (for example, the Law on Local Self-Government, that would make possible the decentralization of the state).

In a nutshell, this period also passed without a general cultural policy, with strict centralization and unclear responsibilities, with continual over-institutionalization and insistence on outdated models of bureaucratic institutional financing.

### **1.3. Ministry of Culture**

According to the Law on Organization and Operation of the Bodies of Government Administration, the Ministry of Culture of the Republic of Macedonia is a competent government agency in the field of culture, and performs activities related to: following, analysing and proposing acts and measures for the development and advancement of culture; organization, financing, development of the network of national institutions and financing of programmes and projects of national interest in this field; protection of the cultural heritage; activities related to publishing, music, performing arts, film, galleries, libraries, museums and the cinematheque, the activity of the cultural centres and the activity of mediation in culture; protection of copyright and related rights; the memorial celebration of events and renowned personalities of national interest; supervision in culture and other activities determined by the law.

The Ministry of Culture globally creates the cultural policy, prepares and suggests the passing of legal and normative regulations in this field, and carries out multi-lateral and bilateral international cultural cooperation.

The Ministry carries out its basic functions through six organizational units: *Sector for Creative Work and Protection of the Cultural Treasury; Sector for Normative and Administrative Issues and Copyright; Sector for International Cooperation, European Integration and UNESCO; Sector for Material and Financial, Investment, Information and Documentation Issues; Sector for Administrative-Supervision Issues, and Office for Promotion and Advancement of the Cultures of the Members of the Communities in the Republic of Macedonia.*

According to the Law on Culture, a Cultural Council has been established at the Ministry as an expert advisory body that provides the Minister of Culture with opinions on materials, laws and other issues within the field of culture.

In the performance of its activities, the Ministry of Culture directly cooperates with other competent government agencies, thus connecting culture to all the other spheres of social life. It particularly cooperates with:

- *the Ministry of Finance* - on the planning and realization of the budget for the field of culture, as well as the tax and customs policy;

- *the Ministry of External Affairs* - on the coordination of the activities within international cultural cooperation;

- *the Ministry of Environment and Physical Planning* - on the protection of the architectural treasury in the process of urban planning;

- *the Ministry of Transportation and Connections* - on the protection of the cultural heritage, in the procedures for issuing permits for investitive construction of buildings;

- *the Ministry of Internal Affairs* - on the prevention of illegal archaeological excavations and illegal trafficking in objects of the cultural heritage;

- *the Committee for Euro-Atlantic Integrations and the Working Committee for European Integration at the Government of the Republic of Macedonia* - on the coordination of the activities for the fulfilment of obligations for harmonization of the Macedonian and the European legislation, and

- other government bodies.

## **2. CULTURAL CONDITIONS IN THE REPUBLIC OF MACEDONIA**

### **2.1. Legal Framework of Culture**

The culture in the Republic of Macedonia is normatively regulated by: the Constitution of the Republic of Macedonia; the specific laws and normative acts in the field of culture; other system laws that are also implemented in culture; the local self-government acts and the international agreements ratified by the Republic of Macedonia, or adopted by means of succession.

#### *2.1.1. Constitutional Framework*

With the Constitution of 1991, the following constitutional principles were proclaimed, that in a narrower or broader context cover the field of culture as well: freedom of scientific, artistic and other types of creative work and protection of the related rights; inspiration, support and fostering of the development of science, art and culture; citizens share the same freedoms and rights irrespective of their sex, race, colour of their skin, national and social background, political and religious attitudes, property and social status; freedom of citizens to gather together in order to realize and protect cultural and other rights and attitudes; freedom to have an attitude, conscience, thought and public expression of thought; special protection of the objects of particular cultural and historical importance, that have been determined by law as goods of general interest for the Republic of Macedonia; protection, advancement and enrichment of the historical and artistic treasure of the Macedonian people and the nationalities, as well as the goods that comprise it, regardless of their legal treatment; the right of the members of the nationalities to express, nurture and develop freely their cultural, religious and linguistic identity and national features; freedom of the market, entrepreneurship, and provision of equal legal status of all entities on the market, etc.

With the amendments to the Constitution after the Ohrid Framework Agreement of 13.08.2001., the following has also been provided for the nationalities:

- in the units of local self-government where at least 20% of the population speak a particular language, that language and its alphabet will be used as official, in addition to the Macedonian language and its Cyrillic alphabet;
- on laws that directly concern culture, the use of languages, education, etc., the Assembly of the Republic of Macedonia decides by majority voting of the present members of parliament, within which there must be a majority of votes from the members of parliament who claim to belong to the communities that are not a majority population in Macedonia.

#### *2.1.2. Legal Regulations*

Analysing the legal regulation on culture in the Republic of Macedonia, one can conclude that, from our independence to the present day, culture has been performed in incompletely legally regulated relations, burdened with old regulations, and partially implemented new regulations. In the period following the achievement of our independence, only four new laws and several amendments to the old laws were passed. Nowadays, there is a total of 12 laws in operation in the field of culture.

When the Law on Culture was passed in 1998, a partial coordination was achieved with the existing constitutional system and the new social, political and economic relations in Macedonia. It also guaranteed the freedom of creative work and

the related rights; it made possible the introduction of a civil concept in culture; an equal position of all public and private entities that work in the field of culture; an introduction of a decentralized system in culture; financing of the national interest in culture by means of open competition; a cultural inspection was established, and other relevant relations for the implementation of a quality transformation of culture in modern conditions were accordingly regulated.

However, the experiences of the several years of its application have revealed its weaknesses and pointed to the necessity of its being changed and amended. It has become clear that a re-evaluation of the Law on Culture - especially regarding the definitions of some of the activities - was necessary, as well as a revision of the registration of the independent artists as individual tradesmen; and the procedure for passing the content of the National Cultural Programme, and other issues.

With the Law on Culture, the laws related to publishing, film and performing arts activities were abolished, thus reducing the large number of regulations in the field of culture to a certain extent, and achieving an equal approach in the regulation of all cultural activities.

Some of the provisions of the old laws on library, cinematheque, and museum activities, as well as the Law on Protection of Cultural Monuments that describe the manner in which the activity is performed are still in use, and will be applied until new laws for these fields have been passed.

## **2.2. The Principle of Equality and the Cultures of the Nationalities**

In the Republic of Macedonia, there lives a population of several national and ethnic groups. According to the latest census of 1994, the population consists of: 66.6% *Macedonians*; 22.7% *Albanians*; 4% *Turks*; 2.1% *Serbs*; 2.2% *Romanians*; 0.4% *Vlachs* and 2.5% *others*.<sup>1</sup>

In the Republic of Macedonia, the members of the nationalities have the constitutional right to express, nurture and develop freely their own cultural, religious, and linguistic identity and national features. The Ministry of Culture pays great attention to this, particularly in the decision-making process about projects enrolled in open competitions, and in the creation of the yearly cultural programmes.

Cultural workers and expert staff from the minorities and the ethnic groups are involved in the entire range of cultural institutions, in the cultural centres, cultural and art clubs, the national ensembles: opera, ballet, drama, philharmonic orchestra, film projects, in publishing, libraries, the protection of cultural monuments, art exhibitions, etc.

The Government particularly takes care of the protection of the cultural identity of the citizens of different national and ethnic origin through: providing the conditions for the realization of their right to establish their associations and cultural institutions; having the same protection of copyright and other related rights irrespective of the nationality of the author; equal protection of cultural monuments regardless of their origin, i.e. with no reference as to whose confessional, ethnological or folklore heritage they represent; fostering and providing conditions for free creative work in the language and alphabet of the nationalities, etc.

The nurturing, promotion and advancement of the culture of the nationalities and the ethnic groups in the Republic of Macedonia makes it possible for all citizens of the Republic of Macedonia to become acquainted with, and to use, the values of their

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<sup>1</sup> A new census has been undertaken in the spring of 2003. The results should be available soon.

cultural heritage, thus respecting and nurturing the cultural differences and specific features of each one of them.

### **2.3. Decentralization of Culture**

In the Republic of Macedonia there is a one-degree local self-government, organized in 123 municipalities and the city of Skopje, in which citizens themselves, or through their representatives, directly make decisions about all their needs including the needs in the field of culture that are of local importance. However, in the last ten years this only represented a legal possibility, and not a reality, since, from 1990, after the abolition of the previously-established strong independence of the municipalities, the entire competence in the field of culture was practically concentrated in the Ministry of Culture. Since 1.7.1991, the Ministry of Culture has been competent for all public cultural institutions, which had been within the competence of the former municipalities. Thus, there has been a transition from a completely decentralized system, based on the principles of socialism and self-government, to the current centralized system.

For example, in December 2000 the Ministry of Culture still financed the operation of 115 institutions and 51 associations in the field of culture. These 166 institutions and associations that are financed from the budget, are dispersed in only 33 larger municipalities. This arrangement of the cultural institutions clearly illustrates the metropolization of the culture in the Republic of Macedonia and the unequal cultural development in the preceding period.

However, although the municipalities could have established cultural institutions even before, and now with the new Law on Local Self-Government (2002) they have even greater independence in the field of culture, not even a single local cultural institution has been established so far, which clearly indicates that the current financial power of the municipalities does not allow for that.

### **2.4. Privatization**

In 1995, privatization was made possible, but only of the public organizations in the publishing sector, and not in the other cultural sectors. Thus, at present, there are no state-owned publishers, which is to say that a privatization of all former giant publishing houses financed by the government was carried out. Still, although the process of privatization has been completed in this cultural segment, this does not mean that the government does not support this cultural activity. To be more precise, the Ministry of Culture continually provides the financial resources for the accomplishment of publishing projects that have been evaluated as significant for the wider community.

As it was established that the privatization of the other cultural activities should be determined by a different law, this issue was treated by the Law on Culture. However, the possibility of privatization based on this law is still limited. It is devised in such a manner, that the network of cultural institutions of national or local interest, which has been created for decades, could be protected in the process of privatization.

Hence, in order to achieve the privatization of cultural institutions that still have state capital, the following presuppositions have to be met:

- passing of a National Cultural Programme,

- passing of a law whereby the Assembly of the Republic of Macedonia will determine which of the current state-owned cultural institutions will have the status of national institutions in the future;
- the municipalities should make decisions whereby they will determine which of the remaining state-owned institutions are of local significance;
- the Government of the Republic of Macedonia will reach a decision that will specify which of the cultural institutions should remain public property, and
- only after this has been done, the remaining institutions with state capital, that will not become national or municipal, i.e. buildings of public property, will have the opportunity to become privatized in a procedure and under general conditions that are relevant for organizations with state capital in the field of the economy.

## **2.5. Culture in a Market Society**

One of the burning public dilemmas in the field of culture in the last twelve years has been whether there is a cultural market in Macedonia, and whether culture in Macedonia could exist under market conditions.

On the one hand, according to the constitutionally proclaimed system, in the Republic of Macedonia the free market, entrepreneurship and the provision of an equal legal status of all market entities are guaranteed. As far as culture is concerned, this can be carried out in a non-profit making manner through business partnerships, and in an unprofitable manner, through institutions. Based on this, numerous private institutions or business partnerships were established in the previous period (primarily in the field of publishing, film, performing arts and mediation in culture). However, their "market" orientation basically meant applying for financial resources from the budget of the Ministry of Culture!

One of the arguments for the non-market behaviour of culture is the small territory and the modest population figure, as well as the limited language scope (for example, for publishing activity). These are the specific features of the market in the Republic of Macedonia that definitely act as limiting preconditions for the development and creation of cultural services and goods. Still, it must be pointed out that no research or comparative analyses have been carried out in Macedonia in this respect.

On the other hand, citizens as consumers of cultural services have certain privileges, such as reduced rates for services (books, theatre tickets, exhibitions, etc.) and admission-free festivals, events and other cultural performances; artists have the opportunity to use more favourable conditions for their creative artistic work by having their projects financed; and independent artists have the opportunity to receive specific benefits from the Ministry of Culture (such as health, retirement and disability insurance), etc.

However, it must be concluded that neither the policy of the Ministry of Culture, nor the institutions themselves are taking more concrete steps to change the overall ambience of the non-market orientation of the Macedonian culture.

## **2.6. Artists and Society**

According to the old Law on Independent Artists (Gazette of the Socialist Republic of Macedonia, Issue 46/82), those artists who performed their cultural activities independently, and without an institutional framework, could acquire the status of independent artists. According to this law (that was only valid for renowned artists



that were not employed) the Government, through the Ministry of Culture, recognized their status as independent artists and on a monthly basis, it paid for their health, retirement and disability insurance taxes from the budget resources.

Year	Number of independent artists	Year	Number of independent artists
1991	39	1996	43
1992	29	1997	59
1993	38	1998	69
1994	34	1999	69
1995	42	2000	69

In 1998, with the passing of the Law on Culture, the Law on Independent Artists was abolished, while the independent artists themselves were given the right to register as independent artists.

According to the Law on Culture, depending on whether the artist, in an organizational sense, performs his/her creative work professionally or unprofessionally, the terms artist and independent artist can be distinguished.

Every person, regardless of age, sex, education and religion has the freedom and the right to creative work, and is not obliged to register for it. An artist is a person who creates or performs an authored artistic activity.

However, if he chooses art for his profession, he should become registered for the performance of artistic activities, thus obtaining the legal legitimacy and all related rights and obligations that are valid for other individuals that perform independent professional activities in the other fields.

If the artist who creates or performs an authored artistic activity accomplishes his creative work professionally, profitably, and it is the only profession from which he earns a living, he can acquire the status of an independent artist, provided that he has registered himself in a competent court.

With their registration, independent artists acquire the same legal status as the other entities that are involved in cultural activities; they have rights resulting from their employment and can apply with their projects for financial resources to the Ministry of Culture. As individual insurees, they themselves pay the taxes for health, retirement and disability insurance. However, the Ministry can provide them with financial resources from the republic budget, so that they can cover these taxes. This is decided upon by the Minister of Culture, according to specific criteria, depending on the type, scope and quality of their creative work, in a procedure and a manner determined by law.

In the year 2000, a Book of Rules was brought out, specifying the selection criteria for the provision of favourable conditions and payment from the budget of the Republic of Macedonia to independent artists. Ever since, an open competition for allocation of these privileges is announced in September in the press. Based on these open competitions, financial help was approved to 31 independent artists in 2001, to 39 independent artists in 2002, and to 39 independent artists in 2003.

## 2.7. Copyright

Copyright and related rights are regulated by the Law on Copyright and Related Rights of 1996. Although this law generally provides protection of copyright according to world standards, there arose a need for its modification and amendment with respect to

the collective achievement of rights, harmonization with certain directives of the European Union, and appropriate treatment of situations from everyday practice.

In the period of transition, especially prior to 1996, the phenomenon of violation of copyright was wide-spread. It was carried out through unauthorized copying of literary works, multiplication and distribution of videotapes, musical and film CDs and computer software. In line with the occurrence of a multitude of private radio-diffusion organizations and cable operators, the unauthorized broadcasting and re-broadcasting of audio-visual works is ever more present.

The Ministry of Culture (through its inspectors who conduct supervision both as their official responsibility and upon request from the rights-holders), the collective association for accomplishment of authored musical pieces, the competent courts, the customs bodies and other government agencies are all involved in the direct implementation of the law and the protection of copyright in Macedonia. However, despite the numerous competent bodies of the executive authority, as well as judiciary bodies, the negative state of affairs in this sphere is evident.

This is largely due to insufficient staff, organizational and technical equipment. For example, the Inspection Service at the Ministry of Culture has only 3 inspectors, which is not enough to achieve a more significant effect. Furthermore, in the judiciary system, there are neither specialized courts for this type of protection, nor specialized departments within the regular courts. It has also been noted that in the judiciary practice, verdicts with very low fines are passed, while the protective measure of activity prohibition stretching over a period from three months to a year is not applied.

On the other hand, it may be said that the public is still not informed and educated enough about the importance of the protection of copyright. Moreover, the artistic public is not informed about its own rights and the possibility of their protection.

## **2.8. Education and Culture**

The education of artists and experts in the Republic of Macedonia takes place within the framework of the secondary and higher-education institutions in the country, that fall within the departmental competence of the Ministry of Education and Science. The Ministry of Culture does not have the competence to participate in the preparation of the curricula and in the establishment of the network of educational institutions. However, within the framework of inter-departmental cooperation, it can influence the process of establishment of Macedonian educational policy, from the aspect of the cultural needs.

On the other hand, the Ministry includes the programmes for stimulation of education and professional development of the staff employed in culture in its annual programmes for financing the national interest in culture. Thus, in order to make up for a deficiency of artists and experts in the field of culture, by means of annual open competitions, the Ministry of Culture awards scholarships for the post-graduate professional development of young and talented artists, for regular academic education, as well as for specialization or professional development abroad, in those fields for which there are no educational institutions in Macedonia.

## **2.9. Civil Society and Culture**

The civil associations in the field of culture share the same destiny with the entire NGO sector in the country: they still do not have a significant influence, but their

importance increases with the years. In the field of culture, things may proceed a bit slowly because of the total disregard of the entire sector; cultural production exists in increasingly difficult circumstances, while the relationship with the market and the audience is ever more slender. In such conditions, the role of the culture-related NGOs is merely symbolic: to maintain small oases of creativity, cultural production, education in the field of cultural policy and cultural management

The civil associations, as factors in the cultural life of the Republic of Macedonia, have existed for approximately 10 years, since the achievement of our country's independence. The exact number of associations in the field of culture is unknown, but in view of the total number of civil associations (over 3000 at the beginning of 2003), it is assumed that there exist several hundred "cultural" associations. Only a small portion of them continually receive government assistance; those are the organizations that were public institutions prior to registering as civil associations. In that respect, there is a certain tension between the newly-established associations and the "government" civil associations.

There have been some announcements that the Ministry of Culture of the Republic of Macedonia will make an attempt, in terms of its programme and strategy, to become more open towards the cultural initiatives that come from the non-governmental sector. Certain agreements with the Foundation Open Society Institute in Macedonia have been signed (mutual programmes on the cultural centres and for electronic publishing), and further development of this cooperation is also announced.

In fact, FOSIM is the most important factor in the non-governmental sector, especially in the field of culture. In the past years, the total amount of money that has been allocated to culture by the Soros FOSIM approximates the figure of one million dollars per year. Altogether, over the ten years of FOSIM's presence in Macedonia, over five million dollars have been spent on cultural and art programmes. This Foundation managed to create several independent cultural institutions, such as the Centre for Contemporary Art and the Multimedia Centre for Performing Arts. Of the current FOSIM programmes, attention should be drawn to the programme "Alive Heritage", which is co-financed with the Belgian King Baudouin Foundation.

Of the other associations, the Children's Theatre Centre can be singled out as highly ambitious (over 600,000 American dollars have been approved for a four-year project) which transformed a ruined cinema into an all-purpose cultural centre. The "Point" Cultural Centre is also interesting, as with its series of exhibitions, debates, lectures and the production of two theatrical performances, it has become an important spot on the cultural map of Skopje within a year.

The majority of the Macedonian civil associations that operate in the cultural sphere are small and have comparatively minor influence, at least in an economic sense. Fortunately, the tendencies of their increased influence are evident, and the government attitude towards the NGO sector that deals with the field of culture is starting to change.

### **3. FINANCING OF CULTURE**

The system of financing culture is primarily carried out by the Ministry of Culture. According to its possibilities, the Ministry of Culture finances all the "needs" of the institutions: salaries for employees, material expenditure, programmes, etc. In such a system, the institutions depend by and large on the decision-making mechanisms at the Ministry.

### 3.1. Government Financing

The several years of unfavourable economic conditions in Macedonia, coupled with the restrictive policy in the cultural sphere have led to a decrease of percentage turnout of culture in the national product (*0.61% in 1986; 0.56% in the period 1993-96; 0,53% in 1995-2002*).

With the introduction of budget financing in the cultural sphere, starting from 1990, in the Budget of the Republic of Macedonia financial resources are being allocated on a yearly basis for the following purposes: salaries, wages and allowances, i.e. food and travelling allowance for the permanently employed; for accomplishment of projects in individual cultural activities; investment activities; heating of buildings, insurance of equipment, buildings, exhibits, etc. In the structure of the total resources provided for culture, the percentage for salaries, starting from 1992, when it amounted to 62.11%, has decreased in the past years, particularly after 1995 and ranges from 58.75% in that year to 38.65% in the year 2000 and 35.47% in 2002.

It is expected that this trend will continue, which is in compliance with the Law on Culture, i.e. the financing of programmes.

The participation of the resources for programmes and material expenses in the total resources allocated to culture increases and, calculated on a yearly basis, it ranges from 38.86% in 1992 to 49.25% in the year 2000 and 50.44% in 2002.

Up to the year 2000, there existed 9 institutions with 15 employees in the field of publishing; as far as library activities are concerned, 21 libraries were financed as legal entities with 473 employees; in the field of film activities, there were 6 institutions with a total of 59 employees; in the field of music there were 14 institutions with a total of 617 employees; in the theatre sphere there existed 15 theatres with 428 employees; in the network of cultural centres there was a total of 42 institutions with 406 employees; there was a total of 22 cultural and artistic clubs and workers' universities with 41 employees; in the field of the protection of cultural monuments there was a total of 7 institutions with 270 employees; in the field of museum science there were 16 museums with 380 employees; in the sphere of the fine arts there were 10 legal entities with 74 employees and in the field of cultural and artistic events, there were 4 institutions with 11 employees.

Over the last ten years, the number of institutions has been in a process of continual decrease. Thus, from over 170 in 1991 their number diminished to 166. Starting from the beginning of 2001, their number decreased to 115.

Up to 31<sup>st</sup> December 2002 inclusive, there were about 2,455 employees actively employed in the institutions in the field of culture.

According to their educational background, the employees in the field of culture are characterized by a high quotient of expertise. From the total number of 2,455 employees 58.75% are highly educated, skilled and trained (1.51% are Ph.D.'s; 7.82% are MA's; 35.32% have completed higher education; 9.76% have advanced specialist's training and 4.32% are highly skilled workers).

Since 1998 the Ministry of Culture has announced annual open competitions, through which the Ministry's Annual Programme for Financing of Programmes and Projects of National Cultural Interest is shaped. After the projects and programmes have been submitted to the open competition, special competent commissions give their suggestions for the allocation of the cultural budget, according to their evaluation and the internal criteria for each separate commission. The final decision on the distribution of the budget is made by the Minister of Culture, who brings out the annual programme.

### 3.2. Tax and Customs Duty Deductions and Other Public Privileges

The public support of culture was declared in the constitutional provision that the government stimulates, assists and protects the development of art and culture. Apart from direct financing of culture of national interest from the Budget of the Republic of Macedonia through the Ministry of Culture, public support of the whole range of cultural activities is also carried out through indirect government measures, primarily by certain tax and customs duty privileges for culture.

- With the *Law on Value Added Tax* it is determined that the turnover of the institutions which perform cultural activities, as well as that of other tax-payers who perform cultural activities, is exempt from payment of VAT, provided they have approval from the Ministry of Culture. A privileged tax rate of 5% is applied to the turnover of publications, instead of the general rate of 19%, except for audio and visual products, to which the general tax rate of 19% is applied;

- With the *Law on Income Tax* it is determined that donations and sponsorships for cultural purposes are calculated as expenditure in the tax balance sheet amounting to 3% of the total income, provided they are paid to public institutions financed from the budget;

- With the *Law on Property Tax* it is determined that property tax is not paid for buildings and land that are used for cultural purposes, while the cultural institutions are exempt from inheritance and gift tax.

- With the *Law on Personal Income Tax* it is determined that those artists who earn income based on copyright are exempt from 25% to 60% of the personal income tax to cover their own expenses, depending on the type of creative work (for example: for sculpture 60%; for painting 50%; for classical music, ballet, theatre and film performances 30%; for pop and folk music 25%, etc.). Income tax is not paid on earnings such as: awards for culture, scholarships to pupils and students awarded by government agencies and foundations;

- With the *Law on Customs Duty* it is determined that the following items are tax-free: printed material; objects and materials in the field of culture that are imported according to international agreements; goods that are brought into the Republic of Macedonia free of charge and are used for non-profit making cultural purposes; goods that are not produced in the Republic of Macedonia that are used for non-profit making cultural activities and are not intended for further sale; objects imported by museums, galleries, and the National and University Library that are intended to serve their purposes; objects exhibited during fairs and exhibitions; objects intended for cultural and artistic events and film-making; works of art that artists declare as their own works; awards and other objects received at foreign exhibitions, performances, etc., and objects received from foreign donors.

### 3.3. Private Support and Other Sources of Financing

In a formal sense there is a legal basis for stimulation of private support, i.e. sponsorship, in the accomplishment of cultural projects and programmes by means of tax exemption. Cultural sponsors are partially exempt from income tax depending on the amount of the financial resources invested in culture. Unfortunately, the practice shows that investments in the field of culture are still insignificant. This is definitely due to the fact that Macedonia is not industrially developed enough, its economy is weak, and there is a high percentage of unemployment.

So far the practice has indicated that, except for the presence of foreign foundations, there are no major contributions from domestic foundations. Furthermore,

so far, not even one government fund has been established to finance specific cultural fields.

The receipt of financial resources through the implementation of projects such as: the UNESCO participation project, the PHARE project of the European Union, and the projects of the Council of Europe, which fall within the framework of cultural cooperation, is extremely important for cultural development.

## 4. CULTURAL ACTIVITIES

### 4.1. Literature And Publishing Activity

#### 4.1.1. General Indicators

Until the commencement of the transformation of the political system in 1990, the publishing houses (a total of 12) had the status of public companies, with regular financial support from the government for the publishing process, and even for salaries. In 1995 all public publishing firms had the opportunity to become privatized.

The period of transition saw the appearance of many new publishers. The number of entities registered for publishing activities reached 250-300. The financial resources that were allocated for publishing increased, both in the official Macedonian language and in the languages of the minorities: Albanian, Turkish, Vlach and Romany. Below are the records regarding the number of published titles per year for the last decade:

Year	Books	Circulation (x1000)
1989	894	3520
1990	803	1683
1996	892	2497
1997	791	2502
1998	1450	...
1999	1362	...

Although there is a trend of a mild increase in the number of titles, if this number is compared with the number of speakers, it appears that the European level has not been reached yet.

Government support is accomplished through the traditional forms of annual open competitions for financing of publishing projects, and open competitions for the purchase of independently performed literary production. The Ministry of Culture of the Republic of Macedonia continually allocates financial resources for the stimulation of literary creative work. These resources are intended for the *stimulation of authors* (author's fee, literary awards) and for the *stimulation of publishers* (preparation and printing expenses).

#### 4.1.2. Forms of Government Subsidy

In the past ten years, publishing activity has been supported from budget resources through the so-called Annual Programmes for Financing a Socially Useful Book, which were accomplished by means of:

1. *Financing new writers and translation projects* (books, CDs, audio, magazines) by means of an open competition for the annual programme announced by the Ministry of Culture. The subsidy is granted according to previously established criteria, which have been applied for several years now.

2. *Purchase of already completed publishing production*, which means that from 20 to 150 copies are purchased of those publications that have been financed by their publisher's own resources. The purchased copies are being distributed to the National and University Library and to the other libraries. Up to 300 titles are purchased

annually, i.e. the Ministry of Culture sets aside from 70,000 euros (1997) to 95,000 euros (2000) for that purpose.

3. *Support of periodical publications* (magazines, e-magazines, etc.), *literary associations and literary events*. What was in question here was a *complete budget financing*, which implies coverage of the material expenses, provision of salaries for the permanent employees and fees for freelancers, financing of the programme activities, etc. Four *magazines*, five *literary associations* and two *literary events* had this status.

## 4.2. Libraries

After 1945, 82 public libraries were established on the territory of the Republic of Macedonia, with approximately 230,000 books. In 1945 the National and University Library was founded as a national institution.

Since 1992 the library network has covered 32 *public* i.e. *people's libraries* within its scope.

### 4.2.1. Current situation

Until 1992, the municipalities (the local government) were the founders of the national libraries. The Republic laid the foundations only of the National Library (as a state library) and financed it completely. In the period of transition all public libraries became completely financed from the budget of the Ministry of Culture.

The total number of employees in the public libraries amounted to 510 in March 2000, of whom 240 had higher education, 25 employees had advanced specialist training and 162 had secondary school education, while the rest of the employees were technical personnel.

#### *Review of Budget Resources allotted to Library-Related Activities*

Year	Salaries Total (euros)	Material expenses	Programme	Total (denars)	
1994	86,902,686	4,846,128	817,080	92,565,894	<b>1,492,998</b>
1995	92,378,339	9,731,051	2,445,407	104,554,797	<b>1,686,367</b>
1996	95,310,998	8,459,022	1,138,750	104,908,770	<b>1,692,076</b>
1997	92,179,069	8,028,840	3,444,271	103,652,180	<b>1,671,809</b>
1998	92,968,156	8,362,037	9,184,260	110,414,453	<b>1,780,878</b>
1999	101,741,698	8,988,755	13,942,000	124,672,453	<b>2,010,846</b>
2000	75,844,055	5,819,000	10,756,850	92,419,905	<b>1,490,643</b>

It is evident that an average of 83.72% of the budget resources is set aside for employees' salaries, while a *mere* 16.27% are allocated to material expenses and programme activities.

The total holdings of the public libraries amount to 4,707,000 monographs and 1,500,000 volumes of serial publications as library units (not titles). This indicates that there are 2.3 *books* per inhabitant, which is below the minimum standards. That has led to an extremely small number of readers, which amounts to about 60,000. The Macedonian libraries comprise a total of 30,135m<sup>2</sup> functional area, which is also below average European standards.

In all public libraries, except in the National Library, 90% of the readership is children, although there are school libraries too. The remaining 10% are high school students, university students and other citizens.



#### 4.2.2 *Protection of the Literary Heritage*

Particularly significant for the preservation and protection of the literary heritage are the activities of the St. Clement of Ohrid National and University Library and the depositary libraries in Bitola and Stip, according to the regulations for an obligatory copy.

The National Library houses exceptionally valuable collections of old manuscripts. Of the ample mediaeval wealth of manuscripts in Macedonia, almost 450 old manuscripts and books created from the 12<sup>th</sup> to the 19<sup>th</sup> century have been preserved. A more systematic research and collection of this type of cultural monuments was initiated in 1966.

At the same time, at the National and University Library oriental manuscripts were collected as well. In the sixties and the seventies of the 20<sup>th</sup> century, in cooperation with the archives, museums and the Islamic religious institutions, the library collected over 3,000 such manuscripts. Thus, it nowadays houses 4,500 oriental manuscripts and fragments.

In addition to microfilming old written documents, the National and University Library carries out their conservation and restoration. For that purpose, in 1970 a laboratory was opened, where the cultural documents from the other Macedonian institutions are conserved and restored too.

### 4.3. Theatres

In April 1945 the Macedonian National Theatre (MNT) was established in Skopje, while in the next five-six years another 10 professional theatres were opened in Macedonia. In Skopje, beside the MNT, the Puppet Theatre and Minorities Theatre, with groups performing in Albanian and Turkish also became active. In the period between 1952 and 1954 the theatres in Gevgelija, Tetovo, Kumanovo, Ohrid and Kovaci ceased to exist. Of them, only the Kumanovo People's Theatre (1961) has resumed its activities. In 1958, a new theatre commenced its activities in Skopje - from the Puppet Theatre, the Youth and Children's Theatre was engendered, which later grew into the Drama Theatre. In 1990 a Theatre for Children and Youth was established in Skopje, which, for the time being, is the youngest theatre institution in Macedonia.

#### 4.3.1. *Professional Theatres - General Indicators*

Nowadays, the drama activities in the Republic of Macedonia are carried out through the programmes of 10 professional theatres with 11 stages. In addition to that, drama activities in Macedonia include the activities of a large number of amateur and alternative theatre groups and informal theatre gatherings in projects.

Until the end of the year 2000, the Ministry of Culture provided for the salaries of 15 theatre institutions.

The professional theatres perform an average of about 80 premieres yearly, while the alternative and amateur groups also have a production of 70 to 80 premieres. The theatrical performances are annually attended by an average of approximately 330,000 spectators.

The capacity of the professional theatres in the Republic of Macedonia is 3,178 seats. These theatres have a physical space of 18,436 m<sup>2</sup>.

**The figure for 1992 looks astonishingly high**

*Review of resources allocated to theatres for the period from 1.7.1991 - 31.12.2000*

Inv. No.	Year	Salaries and allowances	Programme	Material expenses	Total
1	1991	62,218,692	19,950,000	2,352,569	84,521,261
2	1992	751,758,515	210,331,075	38,400,134	1,000,489,724
3	1993	46,693,659	13,296,214	3,187,765	63,177,638
4	1994	86,171,015	32,707,413	2,871,580	121,750,008
5	1995	88,036,685	33,597,087	4,166,952	125,800,724
6	1996	90,099,085	52,759,107	688,800	143,546,992
7	1997	87,427,149	49,071,342	7,088,845	143,587,336
8	1998	93,764,670	66,793,574	5,260,100	165,818,344
9	1999	99,738,665	57,835,911	1,700,000	159,274,576
10	2000	86,592,247	65,563,538	2,825,874	154,981,659
	<b>TOTAL In Denars</b>	1,492,500,382	601,905,261	68,542,619	2,162,948,262
	<b>EUROS</b>	<b>24,072,586</b>	<b>9,708,149</b>	<b>1,105,526</b>	<b>34,886,251</b>

#### *4.3.2. Alternative, Independent and Amateur Theatre*

The alternative and amateur drama activities represent an important segment of theatrical life in the Republic of Macedonia. It is carried out in several different organizational forms. These include three alternative theatres with permanent activities throughout the year, which relied on budget support until the end of the year 2000. Occasionally there appear independent dramatic producers, who gather a team around a particular project. These are regularly performed at the cultural centres or on the stages of the professional theatres. The Ministry of Culture participates in the financing of such projects. On average, there are 10 to 15 premieres of such projects yearly.

Another important segment is the amateur dramatics represented by a production of about 60 to 70 premiere performances from various genres. The Ministry of Culture provides a modest, and practically symbolic, help and financial support for some of the activities of the amateur groups.

#### *4.3.3. Theatrical Festivals and Events*

Several traditional theatre festivals and events are financed from the budget of the Ministry of Culture, such as: the *Vojdan Cernodinski Macedonian Theatre Festival in Prilep*, the *Young Open Theatre International Theatre Festival in Skopje*, the *Drama Amateur Festival in Kocani*, the *Risto Siskov Festival of Chamber Theatre in Strumica*, *SKOMRAHI in Skopje*, the *Comedy Festival in Kumanovo* and the *Monodrama Festival in Bitola*..

#### **4.4. Cinematography**

The Vardar, the first cinema, was opened in 1912 in Skopje, while The Balkan, the second cinema, was opened four years later. In the following years cinemas were opened in several towns throughout Macedonia.

In 1954 the number of permanent cinemas amounted to 77, in 1955 it amounted to 82, while in 1972 there was a record number of 86 cinemas. Since 1980 that number has been in a state of continual decrease.

The beginnings of *film production* in Macedonia are related to the work of Milton and Janaki Manaki, the first cineasts in the Balkans. The first Macedonian full-length film, *Frosina*, was shot in 1952. By the year 2000, the Macedonian film production numbered *47 feature films*. The vast majority of them bear the emblem of Vardar Film (established in 1947) which has remained the only Macedonian producer for years.

From the post-war period until the year 2000, over *800 short films, documentaries, full-length and animated films* were made. It should be also pointed out that the non-professional (amateur) film has made great progress in this period (from 1956 to 2000, 1353 films were shot).

#### 4.4.1. Conditions 1991-2000

Cinematographic activity in the Republic of Macedonia is accomplished through:

- *production*, by means of one state producer and several independent production houses in private ownership;
- *distribution*, by means of one distributor with joint ownership and several independent distributors in private ownership;
- *film-projection*, through the activities carried out in 41 cultural centres and 21 film theatres in film-showing companies;
- *cinematheque activities*, through the Cinematheque of Macedonia;
- *non-professional film*, through film clubs and the Cinema Union of Macedonia;
- *the field of film culture*, through several associations of citizens and cultural centres that accomplish significant film events and other specialized film programmes.

*Six institutions* are beneficiaries of budget resources (Vardar Film producer, Macedonia Film distributor, Cinematheque of Macedonia, Society of Film Workers of Macedonia, Film Youth of Macedonia and the Film Youth of Skopje) with a total of *62 employees* (in 2000).

#### Review of resources allocated to film activities 01.07.1991 - 31.12.2000

Year	Salaries	Programme	Material expenses	Total
1991	20,878,08	18,291,500	584,167	39,753,751
4				
1992	95,003,79	80,833,774	12,194,746	188,032,316
6				
1993	4,862,846	13,024,175	543,548	18,430,569
4				
1994	11,958,53	34,359,261	638,370	46,956,165
4				

1995	5	14,381,04	62,102,660	1,254,760	77,738,465
1996	2	14,288,18	56,658,712	350,000	71,296,894
1997	9	13,735,64	46,525,331	627,944	60,888,924
1998	8	15,173,87	61,651,932	10,000	76,835,810
1999	2	14,768,15	64,145,043	480,000	79,393,195
2000		9,865,881	83,008,789	370,000	93,244,670
<b>total</b>	<b>47</b>	<b>214,916,0</b>	<b>520,601,177</b>	<b>17,053,535</b>	<b>752,570,759</b>
<b>Euro</b>		<b>3,466,387</b>	<b>8,396,793</b>	<b>275,057</b>	<b>12,138,237</b>

### a) Film Production

Film production has undergone fundamental transformations since 1991, and this has resulted primarily in a rearrangement of the financial and organizational criteria. After the establishment of the first private production house in 1989, at present, the number of producers amounts to over *100 firms*.

However, practice has indicated that this unexpected and highly illogical increase in the number of production firms was not motivated by a willingness to promote film production. Quite the opposite, the motivation was having an opportunity to participate in the allocation of budget resources. Nonetheless, some production firms initiated a new productive model of co-productions and a search for new co-financers from Macedonia and abroad. In this context, the only national producer, Vardar Film, at one time managed to maintain a certain rate of production progress by shooting several full-length films and documentaries, including the film *Before the Rain* by Milčo Mančevski, which was nominated for the most prestigious award, an Oscar for a foreign film.

In addition to the *12 full-length films*, in the period between 1991 and 2000, another *47 short films* were made in the Republic of Macedonia.

The successful co-production model was triumphantly introduced by the film *Before the Rain* (1994, Macedonia, UK and France), and was continued by *Angels on a Dump* (1999, Macedonia and Bulgaria), *Across the Lake* (1996, Macedonia, Poland and Albania), *Self-Destruction* (1996, Macedonia and Turkey) and *Revenge* (2000, Macedonia and Belgium). In 2000 the films *Dust* (Macedonia, UK, Germany and Italy) and *Destiny as a Rat* (Macedonia and Bulgaria) were shot, while two other films were in the process of preparation.

### b) Distribution and Film-Projection

Following the disintegration of the former Yugoslavia, the only Macedonian national distributor, Macedonia Film, met with keen competition from several small distributors which, owing to favourable contracts with prestigious film companies (Warner Bros, Paramount, Universal, MGM, United Artist, Columbia and Tri Star) managed to provide the cinema repertoire with a wide range of the most spectacular world blockbusters.

In Macedonia about *55 foreign films* are imported yearly, with the intention of showing them not only at the cinemas, but also at the cultural centres. Non-American

films represent a disastrous portion of their programmes. It amounts hardly to 5%. The remaining 95% cover titles of American companies, which provide better conditions for distributors in the concluded agreements.

As for film importation, one should also bear in mind the films on video tapes with paid copyright. The statistic data for imported cinematographic and video films are as follows: *in 1992 - a total of 94, in 1993 - 134, in 1994 - 139, in 1995 - 94, in 1996 - 107, in 1997 - 100, in 1998 - 228*. Almost 95% of the imported films originate from the USA, whereas the number of films imported from the European and other cinematographies is insignificant.

Films are shown in some of the cultural centres and by the cinema companies. At the moment, the cinema network has a capacity of *16,200 seats in 62 film theatres*. The average yearly attendance amounts to 476,000 spectators.

The period of the nineties and the appearance of the video recorder deprived the cinema of its priority and led to an extensive closure of film theatres. We can observe the situation according to the following statistic data: there were 51 cinemas in the Republic of Macedonia in 1991 with a total of 617,000 spectators, in 1993 there were 40 film theatres attended by 476,000 spectators, in 1998 there were 36 film theatres attended by 568,000 spectators, and in the next two years (1999 and 2000) the number of film theatres increased to 62. These indicators clearly point out that, owing to the decent repertoire policy in the last few years, the cinemas are attracting an audience again, especially young people.

### **c) Cinematheque of Macedonia**

The *Cinematheque of Macedonia* was established by Law in 1974, and it formally started with its activities in 1976. The Cinematheque of Macedonia has the legal obligation to process, keep, protect and present films and film material of particular artistic, cultural, scholarly, historical or other social significance. Furthermore, it is obliged to create a collection of films and film material of the entire domestic production and the most influential films from all over the world.

The collection of over *7500 films* from the domestic and foreign film heritage classify the Cinematheque of Macedonia among the middle-ranking institutions of this type in the world. Apart from the ample collection of full-length films, documentaries, educational and animated films, there are over 60,000 photographs, film posters, catalogues, leaflets and other advertising material in the photo library's depots. In addition, the library houses a comparatively rich collection of filmological literature.

The Cinematheque of Macedonia also conducts publishing activities, wherein about 20 titles have been issued so far. In 1977 the Cinematheque of Macedonia initiated the publishing of the *Cinematheque Monthly* magazine, which was renamed *Kinopsis* in 1989.

Since 1991 the Cinematheque of Macedonia has been a member of the International Federation of Film Archives (FIAF).

One of the most outstanding projects of the Cinematheque of Macedonia is the launch of the Century of Film in Macedonia CD-Rom, which is an impressive document of Macedonian cinematography, its authors, works and institutions (2000).

### **d) Non-professional (Amateur) Film**

In its rudimentary form, amateurism in Macedonia appeared as early as 1950, when the Cinema Union of Macedonia was founded. Its members include amateurs of *19 film clubs* from several towns. Since 1996 the Cinema Union of Macedonia has been a legitimate member of the International Union of Amateur Film with its head office in the Netherlands.

The exact number of amateur films shot cannot be determined with certainty, as the percentage of lost or destroyed films is not negligible. Nevertheless, the figure of 1,353 *amateur films* made between 1956 and 2000, is recorded as official data. In 1991, 21 films were shot, in 1992 - 36, in 1993 - 30, in 1994 - 54, 1995 - 54, 1996 - 57, 1997 - 77, 1998 - 106, 1999 - 47 and in the year 2000 - 67 films.

#### e) Film Festivals

Several film festivals are also financed from the budget of the Republic of Macedonia. These include: *the Manaki Brothers International Festival of Film Camera* in Bitola (established in 1979); *the Skopje International Film Festival* (established in 1998); *the National Festival of Non-professional Film* (established in 1964) and *the Camera 300 International Festival of Amateur Film* in Bitola (established 1993).

### 4.5. Visual Arts

The period of socialism within the Yugoslav federation (1945-90) coincides with the beginnings of the development of institutional organizing in the field of the visual arts. The first significant art institutions were formed: *The Association of Fine Artists of Macedonia (AFAM) in 1946; The Association of Fine Artists in Applied Art in Macedonia (AFAAAM) in 1950; The School of Applied Arts; The Art Gallery in 1948; The Museum of Contemporary Art (MCA) in 1964* and in 1980 the Faculty of Fine Arts as well.

Since 1991, the opening of private galleries and art centres, together with the sponsorship of artists and institutions by foreign foundations, has partially suggested a way out of the previous system. In the last decade the visual arts have been characterized by artistic diversities, ranging from classical painting, sculpture, graphics and ceramics all the way to the latest forms of expression (video, installations, interactions, computer art and alternative forms of expression).

#### 4.5.1. Organisational Structure

In Macedonia there is a comparatively developed network of museums and galleries that, in one way or another, deal with the contemporary fine arts. However, only 3 institutions are uniquely and entirely dedicated to studying and representing the visual arts:

- *The Museum of Contemporary Art (MCA)* in Skopje, with a physical space of 5,000 m<sup>2</sup> and a rich international collection (4,636 works from 60 countries, in which Macedonian artists are included as well) and a Centre for Documentation and Education;

- *The Art Gallery* in Skopje, the oldest institution of this kind, occupying an area of 2,000 m<sup>2</sup> and housing an important collection of works by Macedonian artists, but also works from ex-Yugoslavia (a total of 1,300 works). A permanent exhibition of Macedonian art dating between the 14<sup>th</sup> and the 20<sup>th</sup> centuries is placed in one part of the gallery (in the building Daut Pasha's Baths);

- *The Art Gallery* in Strumica, organizer of one of the oldest visual arts colonies in Macedonia (1964), with a collection of 1,504 works by Macedonian and foreign artists.

The work of other institutions is important, too. Although not entirely dedicated to visual arts, they still pay particular attention to this activity within their overall programme activities e.g. *the Museum of the City of Skopje, The Cultural Information Centre* in Skopje, *the Art Gallery* in Bitola (within the Institute for Protection and

Museum - Bitola), the Directorate of Culture and Art in Skopje, the National and University Library, etc.

*Fine art collections* are often adjoined to certain museum complexes. Some of them also have *galleries* in which a remarkable number of fine art exhibitions take place, especially in the interior of the country (*Kumanovo, Veles, Prilep, Stip, Tetovo, Kavadarci, Struga*). Approximately forty *cultural centres* throughout the country display, above all, the works of amateurs.

In Skopje, beside the national institutions, independent institutions registered for art activities are also included in this activity: *Centre for Fine Arts, 359' - Gallery Mesto, IKON, etc.* There are also *private galleries* dealing with displaying and selling art and other objects. The artists' associations - AFAM and AFAAAM – as established organizations have about 500 members of different ethnic provenance. They organize annual and periodic exhibitions in the country and abroad, and they also grant awards.

Within the organisational structure, also worth mentioning are *the fine art colonies* as a significant segment in the production and especially popularisation of the fine arts. In Macedonia, a number of fine art colonies are active, of which the *Fine Art Colony in Prilep* and the *International Fine Art Colony in Strumica* should be mentioned as the oldest colonies in the region, then *The International Fine Art Colony in Galicnik*, the *International Ceramics Colony in Resen*, the *Joachim of Osogovo International Fine Art Colony in Kriva Palanka*, the *Fine Art Colony in Lesново*, etc. It should be pointed out that all the colonies, and especially the older ones (Prilep, Strumica and Resen) possess great and important collections of Macedonian and international art.

#### 4.5.2. Current Situation

*The financing* of the visual arts, in comparison with the majority of other areas, is underestimated and does not comply with the remarkable potential and artistic quality.

The principle of granting resources goes through a commission at the Ministry of Culture. The commission conducts a selection of the institutions' programmes and determines the amount of money for each approved project. As a rule, the granted money is not sufficient for a real professional realization of the projects.

In the last ten years the assistance from the foreign foundations, such as: *Soros, Pro Helvetia* and *KulturKontakt* has had a positive effect on culture. Although not sufficiently present, sponsorship by private firms also exists.

The programme activities of *2 galleries, 20 museums, 22 cultural centres, 2 workers' universities, 2 cultural and information centres, 10 civil associations, at least 20 independent projects of individual artists and at least 8 fine arts colonies* are financed annually from budget resources in this field.

#### Review of resources allocated for visual arts (1995-2000)

Year	Programme	Material Expenses	Salaries (denars)	Total	
<b>euros</b>					
1995	7,665,716	3,098,685	14,222,194	24,986,595	<b>403,009</b>
1996	11,121,695	1,764,702	14,994,186	27,880,583	<b>449,686</b>
1997	25,111,714	2,398,401	15,085,083	42,595,198	<b>687,019</b>
1998	28,716,365	3,080,000	15,767,475	47,563,840	<b>767,158</b>
1999	15,431,677	2,827,000	17,073,182	35,331,859	<b>569,868</b>
2000	27,233,202	2,664,000	15,306,686	45,203,888	<b>729,094</b>

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Here, as in all the other fields, the discrepancy between the resources allocated for salaries and material expenses on the one hand and the programme resources on the other is also evident.

It can be said that the question of *personnel structure* is at the most satisfactory level. The staff consisting of custodians, assistants, artists and documentarists is sufficient and comparably well-qualified. However, even the personnel need continuous professional development in foreign museums and galleries and a more accentuated direct following of the artistic events in the world.

*The purchasing policy* does not meet the needs. After abolishing a range of commissions of republic, city, local and similar character, the whole care about the purchase (in the financial sense) has been left to the Ministry of Culture and the capability of the institutions themselves to provide works through donations, legacies or exchange. Purchases are of special interest for the Museum of Contemporary Art and the Art Gallery in Skopje which need to replenish their collections with works from specific creative stages, but also with works from the latest artistic production.

The question of *preservation* of the works is especially troublesome. The institutions that deal with contemporary art do not have their own preservation laboratories but the preservation is being executed in the institutes for the preservation of cultural monuments. These, for their part, do not have enough personnel capacity to meet all the needs of the institutions for continual preservation or restoration.

In terms of *education*, only the Museum of Contemporary Art has a special education department, whose methods are in accordance with the other museums in the world. Particular attention has been paid to education. The students are, primarily, at pre-school, secondary school and university level and, if need arises, there is education of adults as well (in the sense of a professional introduction to the exhibitions). In this segment also, the absence has been noticed of adequate equipment, but primarily of staff, trained at some of the leading European museums.

#### 4.6. Architecture

Although architecture is a profound cultural fact for Macedonia, for decades back the policy of the state has been such that it has left architecture solely in charge of the Ministry of Urbanism and Civil Engineering.

The analysis of the structure of the cultural policy until 1998 shows that, in the field of architecture, there were no institutions or events on which it focused. However, contrary to the government's indolence, there were vigorous participants who, in their own ways, determined the place of the activity within the framework of the cultural policy.

The result, however, was incidental and an ever so modest financial support by the Ministry of Culture, aimed not at the activities (exhibitions, awards, presentations of achievements and tours), but mainly at the infrastructure within which the activities took place.

##### 4.6.1. Current Situation

The Ministry of Culture incidentally supported certain activities and events:

- *Biennale of Macedonian Architecture (BIMAS)*, established in 1978 by the Association of the Architects of Macedonia;



- *International Biennial Exhibition of Young Architects and Students of Architecture (BISTA)* established in 1991 by the Faculty of Architecture in Skopje;
- *International Summer Colony for Young Talents in the Field of Architecture*, established in 1992;
- *Andrea Damjanov Award for a Life's Work*, established by the Association of Architects of Macedonia.

#### 4.6.2. Professional and Non-Governmental Associations

On a national level there exist and function the following professional associations: the *Union of Architects of Macedonia*, *Union of Architects of the City of Skopje*, and *unions of architects in several other towns*.

Certain activities of the associations are occasionally supported by the Ministry of Culture.

There are a number of non-governmental associations whose activities are connected to the area of architecture, physical planning, environmental protection, etc. Their number rises constantly, and their activities play an ever more important role in the public life of the country. One of them is *Urbis*, an association for the culture of space and living of the city of Skopje.

### 4.7. Music

Nowadays, music with its evident and permanent growth is one of the pillars of Macedonian culture. This is a result of a five-decade professional and organised musical life.

By June 2001, the Ministry of Culture had financed 51 institutions. Apart from institutions that perform only musical activity, there are also institutions dealing with other activities (fine arts, theatre, libraries, etc) – they are the cultural centres. Up to 31.12.2000 the cultural and artistic clubs and musical associations of citizens were also budget beneficiaries.

#### 4.7.1. The Work of Composers

Macedonian musical activity reached its artistic prime in the 20<sup>th</sup> century, especially after World War II. In the course of several decades a number of generations of Macedonian composers have appeared, who left a permanent trace in and contribution to the development and enrichment of Macedonian musical culture.

Macedonian composers do not make their living with their creative effort alone, but with work related to music (mostly as teachers at the Faculty of Musical Art, music editors and producers, etc.). The Ministry of Culture, within its own capacities, stimulates and supports the work of Macedonian composers, financing commissions of new works through the Union of Composers of Macedonia (one per year for each author). The amount of money for the commission depends on several criteria (category, presentation ensemble, duration of the work, etc.) and ranges from (approximately) 75 euros to (approximately) 2,200 euros.

#### 4.7.2. Musical Performing Art

Musical performance in Macedonia is conducted on the level of musical institutions, ensembles and individually.

Organised and professional musical life in Macedonia is relatively new – it has existed for nearly six decades and is directly related to the foundation of the three leading musical institutions: *The Macedonian Philharmonic Orchestra, the Opera and the Ballet* (all of which are in Skopje). Their main objective is the presentation of popular works from world music literature from various stylistic periods and promotion of works by Macedonian composers, that is, opera and ballet performances. Apart from these, several chamber ensembles are active, as well as individual musicians who appear from time to time before the cultural public.

The concert life is mainly concentrated in Skopje, whereas in the other towns it is occasional, depending on the conditions for the realisation of the concerts, the interest of the audience and the tradition of the performing practice. Concerts in the smaller towns are almost without exceptions chamber concerts.

The Ministry of Culture also supports the programme activities of the unique professional Tanec folk dance group, which foster the vocal, dancing and vocal-instrumental folklore tradition.

#### 4.7.3. Events

The most frequent presentation of musical art happens within musical events. Since its independence in 1991, Macedonia has lived through a genuine festival expansion: a number of events with various concepts and programme content appeared. The Ministry of Culture conducts a selection, financially supporting only events with quality contents and a high professionalism in their operation.

The most important events in the Republic of Macedonia are: the *Ohrid Summer Festival* (1961) which has its own directorate and which is held in Ohrid every summer; the *May Opera Evenings* organised by the Opera in Skopje; the *Days of Macedonian Music*; the *Skopje Jazz Festival*; the *Skopje Cultural Summer*; *Interfest* - Bitola; *Synthesis - Music of the 20<sup>th</sup> Century*; the *Struga Musical Autumn* (Struga); the *Folklore Festival* in Dolneni (near Prilep); the *Balkans Folklore Festival* in Ohrid and others. All the above-mentioned festivals are of international character.

#### 4.7.4 Associations

Macedonian musicians are members of two associations: composers are members of *the Composers' Union of Macedonia*, while performing music artists are members of *the Union of Musical Artists*. The *Musical Youth of Macedonia* works for the young musicians (pupils and students).

Until 31.12.2000 these associations of citizens were budget beneficiaries, i.e. were treated as national institutions, having their own service, and in 2001, pursuant to the government policy of reducing the number of employees in public administration, they commenced to operate in accordance with the Law on Citizens' Associations and Foundations, i.e. it is only their projects that are funded.

#### 4.7.5. Organisers

Until 1991, the chief organiser of musical life in Macedonia was the state-run Macedonian Concert Agency, which organised the guest visits of Macedonian artists to the areas of the SFRY and abroad as well as the guest visits of foreign artists to Macedonia. It offered Macedonian artists rather favourable conditions for their performances outside Macedonia.

Since 1991 in Macedonia there has been no concert agency operating exclusively in the domain of organising concerts. It has been the directorates of the aforementioned festivals that dealt with this activity and that devised and realised the programme of the festivals themselves. Some of them occasionally organised concerts in the course of the year, too. Simultaneously, there emerged private managers that were successful, responsible and professional, thereby making a contribution to the enrichment of concert life in Macedonia and the affirmation of Macedonian musical culture abroad, but their activity is still not a dominant factor in the organisation of musical life in Macedonia.

#### *4.7.6. Publishing Activity*

In Macedonia there have not been and there are still no publishing houses specialised in music publications. Prior to the disintegration of the SFRY, the needs on the Macedonian musical market were covered by note editions and sound media produced in the other Yugoslav Republics or were being imported from other European countries. In that period *the Composers' Union of Macedonia* distinguished itself as a publisher of scores and records of works by Macedonian composers.

Nowadays as well, publishing in the field of classical music in Macedonia, in respect of organising and preparation, is again a responsibility of the Composers' Union. The publishing of compact discs is executed in cooperation with the Macedonian Radio and Television. From the foundation of the Composers' Union up to the present day, more than 100 record and CD titles have been published with an average circulation of 500 copies; over 1,000 titles of scores and other publications with a circulation of up to 100 copies of the more comprehensive scores (symphonies and other works for a greater performing apparatus) and of up to 500 copies for minor publications. These publications are non-profit making. The Union of Musical Artists of Macedonia as well as the Musical Youth of Macedonia (which are also non-profit making) has a smaller number of publications. The MRTV appears as a separate publishing house of sound media (audio and videotapes and CDs from their own production). These publications are commercial. Lately, private publishers oriented towards commercial publications have emerged, too.

#### *4.7.7. Cultural and Artistic Clubs*

Cultural and artistic amateurism has a long tradition concentrated on cherishing and presenting music folklore.

Until December 2000, 15 amateur clubs enjoyed the status of national cultural institutions, and the Ministry of Culture provided salaries for approximately thirty employees there. Since the beginning of 2001, these clubs have been receiving funds only for programme activities.

### **4.8. Cultural Centres**

The primary mission of cultural centres is to conduct activities in the field of culture and to articulate cultural life in the local environments where they operate. Amateurism is mainly developed in these institutions, through formation of clubs in the field of music, theatre, film, literature, folklore, fine arts, etc.

Of the total financial resources the Ministry of Culture allocates to cultural centres, *only 8 %* are spent on programme activities whereas the other 92 % are spent on salaries. This speaks of personnel over-dimensionality, of the need for a

reorganisation and redefinition of activities in cultural centres and their transfer to a local level.

In the Republic of Macedonia there are nearly fifty cultural centres. Some of them function at a satisfactory level, performing continuous and varied activities, while there are some whose existence is noticeable only in the payrolls of the Ministry of Culture.

Future decentralisation will make it possible for the cultural centres to function in line with the cultural needs of the local population.

#### 4.9. Cultural Tourism

Although Macedonia, owing to its historical and cultural past as well as to its natural beauty, is a potential tourist country, the term *cultural tourism* in its European meaning is still relatively unknown.

In 1978, 536,781 foreign tourists visited Macedonia, in 1987 – 689,016 (with 1,551,920 overnight stays), in the next two years - 645,097 and 590,230. Between 1977 and 1990, the annual overnight stays of foreigners ranged from 1 to 1.5 million.

The number of tourists in the Republic of Macedonia rapidly plummeted in the last decade, first and foremost, due to the war events in certain parts of the former Yugoslavia. For instance, only 147,007 foreigners visited Macedonia in 1995, and in 1997 even fewer – 121,337.

In the last decade of the 20<sup>th</sup> century, the structure of visitors has changed, too. The majority of the visits were for economic or political reasons, which is evident in the following indicators. In 1998, 156,670 foreigners visited the country, which resulted in 359,538 overnight stays. Of the total number of overnight stays, 140,700 were in the capital of the country (i.e. the administrative, political, economic, and cultural centre). In the same year (1998), 69,439 foreigners visited Skopje, 1,860 visited the spas, 4,149 visited the mountain resorts, 56,163 (the year before – 30,241) visited lakes, and other tourist resorts, and 25,059 foreigners visited the non-tourist resorts. Almost half of the total number of tourists came from two neighbouring countries – from Bulgaria (37,566) and from the Federal Republic of Yugoslavia (31,112).

## 5. CULTURAL HERITAGE

Macedonia has a valuable cultural heritage from all historical ages. 11.200 buildings have been registered as part of the immovable cultural heritage (4.421 of them are archaeological localities, either recorded or registered; 1.726 churches and monasteries with over 150.000 square meters of mural fresco paintings; etc.) and 500.000 museum pieces (1/3 of them are archaeological artifacts, 22.850 are icons, 450 are mediaeval manuscripts, etc.).

The institutional responsibility for the heritage (by types) lies with the institutes of cultural monument protection (*immovable cultural heritage*) and museums, libraries and the Cinematheque of Macedonia (*moveable cultural heritage*). This means the sphere of cultural heritage protection is covered by 7 *protection institutes* (1 *republic and 6 municipal*), 21 museums, 21 libraries, and the Cinematheque of Macedonia.

Cultural heritage protection is still legally regulated by old (and unchanged) laws that are not in harmony with the new legal system and new international standards and

regulations, and this produces certain unsettled states of affairs in the area of protection of the heritage.

## 5.1. Immovable Cultural Heritage

### 5.1.1. Conditions

On the territory of the Republic of Macedonia, the architectural heritage (profane or sacral) by types, systemised as *recorded or registered* (with the objects in the buildings), expressed in numbers, reflects the following state of affairs:

- *Recorded immovable heritage* (June 1999 inclusive): archaeological sites 4,319; churches and monasteries 980; old city architecture 343; old rural architecture 218; monuments and memorials 1,024; business architecture 30; fortresses 4; ambience complexes 8; inns 10; caves 2; mosques 82; dervish lodges 3; tombs 8; Turkish baths 8; taverns 2; covered market places 4; towers 7; watchtowers 4; bridges 4.

- *Registered immovable heritage* (January 2001): inns 4; Turkish baths 20; archaeological localities 102; covered market places 3; towers 13; inns 2; monasteries and churches 169; bridges 13; old city architecture 372; old rural architecture 71; business architecture 188; watchtowers 10; memorials 91; fortresses 7; dervish lodges 6; city complexes 12; bazaars 4; mosques 29; and other immovable heritage 20.

Despite the impressive number of recorded and registered cultural monuments, a valorisation of the entire fund has not been made. An immediate consequence of this state of affairs is the non-existence of categorisation of monumental heritage.

The process of denationalisation of churches and monasteries and their return to the ownership of the Macedonian Orthodox Church (MOC) has created more favourable conditions for intervention in these buildings. Parallel to this, more and more often the various church committees, donors and sponsors make it possible to commence interventions in the sacral architecture as well as into their contents.

The issue of the architectural heritage of old city and old rural architecture has been topical for a number of years. Apart from the limitations they have with the cultural monument status of the object, the owners (users) have no other subsidies or other stimuli.

The forms of revitalisation of monumental objects – complexes of a commercial character, so far have also been rare. Compared to the condition of the monument fund, the small and few donations by individuals are almost irrelevant.

### 5.1.2. Protection Institutes

The foundation of the first Central Institute for the Protection of Cultural Monuments and Natural Rarities (1949) initiated the realisation of organised cultural heritage protection as an activity of particular social (national) interest. From then until 1978, the institutes for protection of cultural monuments in Skopje, Ohrid, Bitola, Prilep, Stip and Strumica were founded, which (except for the one in Skopje) function as museum institutions, too. In the regions where there are no such institutes, the function of a competent institute is performed by the Republic Institute for the Protection of Cultural Monuments.

Apart from the function of protection, i.e. conservation and restoration, these institutes are legally obliged to register the monuments having ascertained that they possess the attribute of a cultural monument.

As a result of the work of the institutes for protection of cultural monuments, identification of monumental values of 11,200 *immovables* (recorded objects) of different types and from different periods has been made already. Nevertheless, the valorisation process and the completion of the procedure for establishing the cultural monument attribute is remarkably out of step with the recording process (proportion 10:1). Hence, of the total number of recorded buildings and complexes, the cultural monument attribute was ascertained only for 1,010 *immovables*.

In the last ten years, the following practice has started: objects not having the status of a cultural monument, but which, due to their cultural, historic, art, and other values deserve to be protected, with respect to their physical protection, are treated on the basis of what is called preventive protection. On the other hand, for the objects with an established status of a cultural monument a full, i.e. regular, procedure is conducted: research work, project preparation, project realisation and presentation, i.e. launch.

In the Republic of Macedonia, of the registered objects which have undergone physical intervention (158), the number of cultural monuments for which the regular conservation procedure is finished is minimal. The main reason, understandably, is the lack of the necessary financial resources at certain periods.

The institutes for the protection of cultural monuments have been founded as institutions of legal protection, but in essence they develop as conservation and restoration centres. Nonetheless, in the past decade, they have been more and more oriented towards research activity and presentation of the cultural heritage, which permanently weakens their operation in the field of immediate protection.

### 5.1.3. Financing

Overall, Macedonian immovable heritage is not protected at a satisfactory level. Many cultural monuments have reached the verge of collapse due to untimely protective intervention. One of the main reasons for this state of affairs is the lack of financial resources, which has been especially characteristic of certain periods of time. In the period between 1991 and 1997, the share of cultural monument protection in the total budget resources for culture ranged *from 8 to 13 %*. In contrast to this, in the period until 1991, the percentage of protection funds used to be as much as 35 %.

Simultaneously, between 1991 and 1997, the number of archaeological investigations was reduced to 8-12 per year, of short duration, compared to the period in the previous two decades when up to 50 or 60 investigations were carried out.

In the financial treatment of protection, the year 2000 was a record one, when as much as 148,868,292 denars (2,401,101 euros) were paid, and for the first time there was work on larger projects (buildings and complexes) in the area of cultural heritage protection.

#### *Financial Resources allocated to the Institutes for Protection of Cultural Monuments:*

Total	Year	Salaries	Material expenses and programme		Total
			Denars	Euros	
<b>Euros</b>					
	1997	59,325,394	26,833,917	<b>467,524</b>	86,159,311
<b>1,501,033</b>	1998	63,706,604	43,350,298	<b>700,271</b>	
107,056,902		<b>1,726,724</b>			
	1999	61,321,273	61,065,237	<b>995,309</b>	122,386,510
<b>1,973,976</b>	2000		148,868,292	<b>2,401,101</b>	

In the last couple of years there has been a tendency for bridging the apparent disproportion (1997 and 1998) between the funds paid for employees' salaries and the funds for programme activities of the protection institutes.

## 5.2. Moveable Cultural Heritage

As has been pointed out already, the protection of moveable cultural heritage is mainly executed by museums, and to a certain extent also by libraries and the Cinematheque of Macedonia (refer to items 4.2.2. and 4.4.1./c).

According to the latest data, of the total number of 500,000 museum pieces, the greatest number are archaeological artefacts – more than 150,000 (consistent with the Archaeological Map of Macedonia, volume 2, 1996). Of them, approximately 100,000 archaeological artefacts have been collected and preserved in Macedonian museums. The majority of them are housed in the museums in Skopje – about 33,000, as follows: about 21,000 in the Museum of Macedonia and 12,000 in the Museum of the City of Skopje, then 15,000 at Stobi, more than 13,000 in Ohrid, etc. As for other kinds of moveable heritage, 22,855 old icons have been recorded (500 of first category), nearly 450 mediaeval Slavic manuscripts in Macedonia and 698 abroad (it is assessed that a few thousands of them are housed in foreign libraries, museums, archives and private collections), over 4,500 old oriental manuscripts, tens of thousands of old ethnological pieces, about a hundred thousand pieces of cinematheque and photo library material, etc.

### 5.2.1. Museums

Museum activity in the Republic of Macedonia is performed by 21 museums as follows: 1 natural history, 2 historical, 16 complex and 2 art museums. In addition to them, the museum activity budget also finances 7 museum collections, 18 memorial museums, 16 memorial rooms and two zoos.

Only few of the total number of 21 active museum institutions meet the criteria for functioning as independent institutions: possessing working and exhibition facilities (altogether they occupy 37,800 square metres); necessary professional and administrative staff; museum collections; laboratories for conservation and preparation treatment of the respective collections; having a permanent museum exhibition. There are even museums that do not meet the basic prerequisites for a museum institution but still exist and have for a long time been a burden to the budget of the Ministry of Culture (salaries, material costs, etc).

The fact of the permanent exhibitions, without which it is illogical to achieve the physiognomy of a museum institution, is an interesting one: in all the museums in Macedonia there are hardly ten permanent exhibitions, and in some museums even temporary exhibitions are rare.

#### *Review of Museums*

Year.	Total	Natural- History	Histor- ical	Com- plex	Art	Pieces Recorded	Pieces Exhibited	Visitors in
1985	22	1	5	14	2	184.386	32.520	552

1988	21	1	3	15	2	294.870	30.332
434							
1991	21	1	4	14	2	392.624	35.633
333							
1994	21	1	2	16	2	391.525	28.330
208							
1997	21	1	2	16	2	304.145	29.154
172							

The legal framework within which this activity has been regulated so far creates a certain interference of competencies between museums and institutes for the protection of cultural monuments; thus, there are cases where institutes conduct archaeological research instead of providing protection, and where investigations are thwarted due to administrative and procedural reasons (issuing of research permits).

Another severe problem in this activity is that, more or less, not a single museum satisfies the strict international standards for preservation and safety. In addition to that, Macedonian museums (except for a few of them) have no modern depots and technically properly equipped laboratories, etc.

The *financing* of museum activity is still primarily at the expense of the state budget, but, fortunately, in the last couple of years, with the support of several foreign foundations, domestic businessmen, and with the open possibilities for foreign investments in joint investigations and projects, the first positive results have been noted.

The indicators illustrate that the relation between the budget funds of the Ministry paid for salaries and costs, on the one hand, and the funds intended for programme activities, on the other, is 67 to 33 % to the benefit of the former (non-programme) code.

*Review of Resources Allocated to Museum Activity: 1991-2000*

Total	Year	Programme	Material		Salaries and
			expenses	allowances	
		Euros			
	1993	2,284,346	2,932,981	32,847,759	38,065,086
	<b>1,344,106</b>				
	1994	12,428,580	1,036,708	71,677,886	84,143,174
	<b>1,581,663</b>				
	1995	7,719,630	7,561,160	76,293,228	91,573,918
	<b>1,727,809</b>				
	1996	5,405,922	4,625,737	76,698,025	86,729,684
	<b>1,636,409</b>				
	1997	18,121,168	4,085,996	78,298,770	100,505,934
	<b>1,750,974</b>				
	1998	35,446,434	5,233,800	85,220,169	125,900,403
	<b>2,037,223</b>				
	1999	23,118,681	5,173,000	86,467,319	114,759,000
	<b>1,851,548</b>				
	2000	27,929,599	6,096,000	77,505,857	111,531,456
	<b>1,798,894</b>				

### 5.3. Illegal Operations upon the Cultural Heritage



Illegal excavations in search of antiquities at archaeological localities represent a special and certainly the most serious problem in the past decade. These activities are closely connected to the illegal trade in archaeological objects. The numerous necropolises and antique tombs suffer most; the excavated antiquities immediately enter the illegal trade network.

Illegal excavations attained greatest proportions in the nineties. In the period 1993 – 1997, 52 cases of illegal excavation were registered on approximately thirty localities, 12 of which had the cultural monument attribute (some of them were massively destroyed, such as the case of Isar-Marvinci near Valandovo, where more than 800 tombs were destroyed).

Apart from the indispensable need for a new regulation, there are two more issues that need solving in the future in order to tackle the existence of this phenomenon. In the security system, there are no organised and professionally trained forces to fight this phenomenon, which is the reason why the establishment of a specialised department for the protection of the cultural heritage within the Ministry of Internal Affairs is underway. Also, it is essential to intensify the fieldwork in archaeological research in order to increase the considerably minor scope and extent of research done in certain endangered localities so as to avoid leaving room for illegal excavations.

Not only in the last ten years, but earlier as well, were there registered a number of thefts of objects from buildings – cultural monuments or museums, wherein many coins and other archaeological as well as ethnological and other objects were taken. Only in the nineties, approximately five thousand archaeological objects were confiscated from the perpetrators of the robberies who were found, but many others were taken out of the country.

Besides from museums and from archaeological sites, many precious exhibits have been taken from Macedonian churches and monasteries. From 1946, when cultural heritage protection was institutionalised, until 1952, invaluable moveable cultural heritage was taken from many churches, monasteries, museums, art galleries and from other buildings: old manuscripts and books, icons, frescoes, gold, silver and other decorative and relic pieces. In 1952, the Republic Institute for the Protection of Cultural Monuments began the registration of all significant buildings and pieces. After three years, among other things, about 22,700 icons were registered in about 1,700 churches. Between 1962 and 1991 alone, 61 robberies of churches and monasteries were registered and five of museums. At that time, 368 icons were stolen and of the approximately 50 thefts of icons, only seven were solved (only 44 icons have been found, two of which were destroyed).

## **6. INTERNATIONAL CULTURAL COOPERATION**

The international cultural cooperation of the Republic of Macedonia represents an important segment of the entire cooperation our country realises abroad. In regulating the international cooperation, the Republic of Macedonia starts from the commitments to deepening international understanding by way of establishing a cultural dialogue, presentation of Macedonian culture abroad, and presentation of foreign cultures within the country.

The Ministry of Culture realises this cooperation through bilateral and multilateral cultural cooperation, through accession to international conventions, as well as by

signing other international agreements, in particular, bilateral agreements and programmes for cooperation.

A significant part of international cultural cooperation is conducted via direct cooperation with institutions and individuals, most frequently endorsed and financed by the Ministry of Culture.

### **6.1. Bilateral Cooperation**

The Ministry of Culture initiates the procedure for concluding international agreements concerning cultural cooperation. Given the large number of contracts, which, apart from cultural cooperation, include educational and scholarly cooperation, the Ministry of Culture coordinates the ministries competent in those areas.

Hitherto, such bilateral international agreements have been signed with: Slovenia, Turkey, China, the Russian Federation, Croatia, Serbia and Montenegro, Germany, Italy, France, Poland, Ukraine, Taiwan, Egypt, Great Britain, Bulgaria, Spain, Austria, etc.

In view of the fact that those are framework documents, one-year and three-year programmes are signed as well for defining the concrete forms of cooperation.

### **6.2. Multilateral cooperation**

Regarding the cooperation with international organisations and associations, after gaining independence and especially after its admission to the United Nations Organisation, in April 1993, the Republic of Macedonia gradually become integrated into all major international governmental and non-governmental organisations acting in the field of culture. The Ministry of Culture is the competent authority, the coordinator of the cooperation with international governmental organisations, while following, registering, and instigating the cooperation with international non-governmental organisations within the framework of the possibilities and the Ministry's competencies.

The Republic of Macedonia gained the status of a UNESCO member in June 1993, followed by the establishment of a National Committee with subsidiary expert working bodies. In 1997 Macedonia gained accession to UNESCO Conventions and in so doing joined the Convention for Protection of World Cultural and Natural Heritage, thereby beginning active cooperation with the World Heritage Centre, specifically for the region of Ohrid, which as a cultural and natural complex has been on the UNESCO list since 1980.

In 1996, there began the process of engaging the Republic of Macedonia in the work of the Council of Europe bodies in the field of culture and cultural heritage protection. Macedonia became a more active participant in 1999 by executing certain activities in the MOSAIC project (predominantly technical assistance in the area of legislation, participation in seminars), by becoming involved in the preparation of a national review of cultural policy, by participating in the transversal study of cultural diversity, the compendium, and by starting the accomplishment of the Specific Activity Plan in the sphere of cultural heritage protection for the period from 2001 to 2004.

The Republic of Macedonia, through its national sections, committees, and professional institutions and associations, is associated with a number of non-governmental institutions, such as: the International Theatre Institute (ITI), the International Federation of Library Associations and Institutions (IFLA), the International Federation of Information and Documentation (UDK-IFID), International

Federation of Translators (FIT), International Council on Monuments and Sites (ICOMOS), the International Council of Museums (ICOM), International PEN, the International Federation of Film Archives (FIAF), the International Association of Art Critics (AICA), the Informal European Theatre Meetings (IETM), etc.

### **6.3. Foreign Cultural Centres**

The number of cultural and information centres in Macedonia increases progressively. The American and the French cultural centres have been operating for a long time now. In 1995 the British Information Centre was opened, and in the year 2000 it grew into the British Council. In addition to them, there are Japanese, German, and Italian cultural centres. The activity of these centres is first and foremost manifested by organisation of exhibitions, concerts, presentation of films, organisation of seminars and lectures, visits of experts and artists.

The Republic of Macedonia has no cultural centres abroad, but organises its cultural activities directly through its embassies.

## 7. CONCLUDING OBSERVATIONS

- ◆ The specific conditions in which the Republic of Macedonia has developed, has led by and large to the specific development of the culture and the cultural policy. Although the cultural development is not precisely elaborated in strategic government documents, it has its own logic and certain results in many directions.
- ◆ Compared to the inherited situation in the field of culture in 1990, in the previous period of transition there were still endeavours to establish certain postulates of cultural development, approaching (although modestly) the European experiences, efforts to invest with new qualities the government-culture relations (democratization, decentralization, greater publicity in the operation of the Ministry of Culture, decrease in the number of institutions that are totally financed from the budget, new ways of financing) etc.
- ◆ The past period of transition was also a period of understanding the mistakes from the past, and of making efforts for their correction. In this respect, activities were carried out to modify and amend the Law on Culture, to establish a National Programme for Cultural Development, to bring out new legal regulations for specific cultural activities, to decrease the discrepancy in financing between salaries and the material expenses on the one hand, and programme resources on the other hand, etc.
- ◆ In line with the Euro-integrative efforts of our country, in the following period the process of reforms in the field of culture will be intensified according to the following priorities: decentralization, completion of the legal regulation for the field of culture, intensifying cooperation with the non-governmental sector, introduction of new forms of financing of cultural activities, protection of copyright, technological development of the institutions, etc.
- ◆ Decentralization in the field of culture will be carried out on the basis of pilot projects in several developed municipalities. In the first stage, the decentralization process will cover the cultural centres and the libraries. The model of joint co-financing will be implemented, i.e. the local government will finance the salaries and the material expenses of the institutions, while the Ministry of Culture will finance the programme projects. In the municipalities where agreement with the local government is reached, this model will be applied in other cultural institutions as well.
- ◆ The Draft for Modification and Amendments of the Law on Culture is in parliamentary procedure. The suggested modifications are intended to bridge the perceived flaws in the law, and to make it more applicable in everyday practice. The bringing out of a new Law on the Protection of the Cultural Heritage is in progress. With this Law new European solutions for protection will be introduced, while the institutes for protection and the museums will become separate institutions, etc. By June 2004, new laws will have been passed for the other fields (libraries, museums, film), too.

- ◆ Cooperation with non-governmental organizations is one of the priorities of the cultural policy in the coming period, in order to increase the financial assistance for their projects. Greater cooperation is also expected in the formulation of certain strategic issues in the long-term cultural policy of Macedonia.
- ◆ In the area of the financing of cultural activities, new modes will be sought, focusing especially on the decentralization of decision-making. The possibility of fund-financing will be thoroughly examined, and will be firstly applied in film, through the introduction of a film fund. The possibilities of the introduction of fund-financing will be examined in the other fields, too.
- ◆ As far as the protection of copyright and related rights is concerned, in the next period the inter-departmental approach to the protection of copyright will be intensified, the number of inspectors responsible for copyright will be increased at the Ministry of Culture, the establishment of new associations for the collective accomplishment of copyright will be encouraged, etc.
- ◆ Bearing in mind the situation of the institutions, the technical and technological development will have to be one of the highest priorities of the cultural policy in the coming period. This is especially true of theatres, libraries, museums, etc., where greater investments in equipment are necessary.