

REVIEW OF GABROVO'S CULTURE 21: ACTIONS SELF-ASSESSMENT

NOVEMBER 2016



culture 21

Agenda 21 for culture

In the framework of its participation in the Agenda 21 for culture's Pilot Cities Europe programme, the City of Gabrovo conducted a self-assessment exercise of its policies in the areas of culture and sustainable development through a workshop held in September 2016. The exercise is based on Culture 21 Actions, the document adopted by the Committee on Culture of United Cities and Local Governments (UCLG) in March 2015, which provides a common template for cities across the world to examine their strengths and weaknesses in this area. The work also enables cities to compare their assessment with the average ratings provided by a global panel of experts in mid-2015.

The workshop took place in the context of Activity 1 of the Pilot Cities programme in Gabrovo with the purpose of informing the design of a work programme which, in 2017 will enable the city to build on its perceived strengths and address some of the weaknesses it has identified. As suggested by the Terms of Reference of the Pilot Cities Europe programme, the initial workshop involved a diverse group of participants, including representatives of different areas of local government, civil society activists and private organisations. The list of participants has been included as Annex 1 of this document. In the course of the workshop, participants examined Gabrovo's current status as regards the 9 'Commitments' or thematic areas that make up Culture 21 Actions, and attributed a mark (1 to 9) to each of the 100 Actions described. The ranking is divided into 3 Stages of progression, the Emerging Stage (marks 1-3), the Developing Stage (marks 4-6) and the Advanced Stage (marks 7-9).

The workshop was initiated by the Mayor of Gabrovo, Ms Tania Hristova and organized by Yonka Agalova, director of Tourism, Margarita Dorovska, director of the House of Humour and Satire, and Radoslava Balevska from the Department of Culture. It was facilitated by two experts from the UCLG Culture Committee, Jordi Balta and Catherine Cullen, and Ivor Davies, representing Culture Action Europe. The workshop sessions were preceded and followed by visits with the experts to different venues, sites and ongoing projects that the City found to be already closely associated to the principles of the Agenda 21 for culture.

The present document, known as 'Radar 1' was written by Catherine Cullen as the expert appointed by UCLG's Committee on Culture and Culture Action Europe to work with Gabrovo throughout the Pilot Cities Europe programme. The report was based on information collected by the Gabrovo Culture Department and Yonka Agalova, and the 3 workshop rapporteurs - Margarita Dorovska, Mariana Prodanova and Nelly Stoeva, as well as on a detailed analysis of the workshop results. The document summarises the assessments and observations made by the participants of the workshops, and compares it with the results of the 2015 Global Panel. It highlights the strong points and possible weaknesses of the Gabrovo cultural policy with regard to Agenda 21 for culture and Culture 21 Actions, and suggests areas which may deserve follow-up or new initiatives. The report will in turn nourish the team appointed in Gabrovo to work on the draft of the new programme and the 'pilot measures' in the context of Pilot Cities Europe.

SELF ASSESSMENT





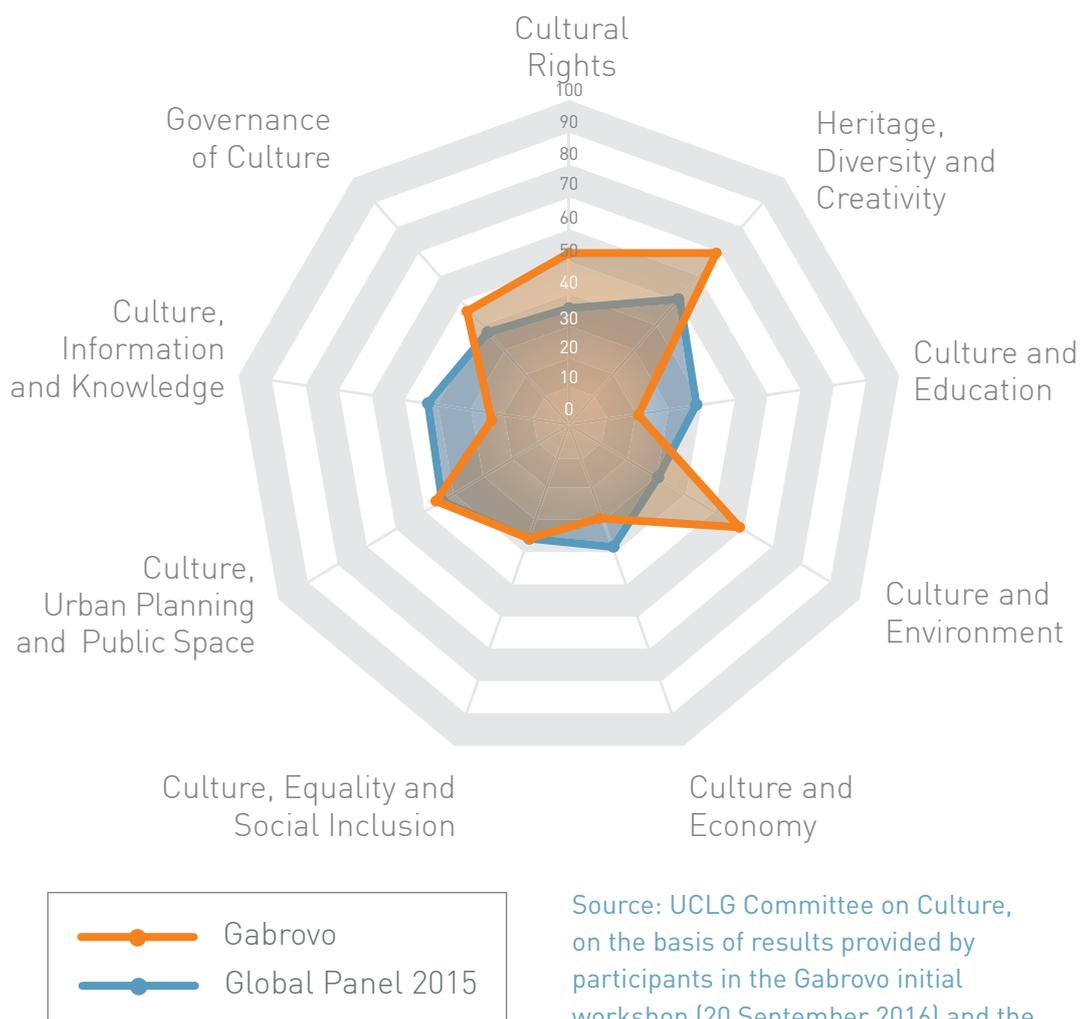
GENERAL OVERVIEW

The results of the self-assessment exercise conducted in Gabrovo gives a somewhat contrasting picture of Culture 21 Actions when compared to the Global Panel average of Radar 1: some Commitments clearly exceed the figures of the 2015 Global Panel while others are ranked lower (see Figure 1). On the whole, the outcome of the workshop gives a positive assessment for Gabrovo with some outstandingly strong points such as 'Culture and Environment', and some weaker ones concerning 'Culture and Education' and 'Culture and Economy'. All in all, the lively exchanges and discussions throughout the sessions of the workshop show the City of Gabrovo to be strongly committed to promoting culture as an important dimension of its sustainable development and improving its cultural practices and networks.

The highest marked ratings were attributed to four Commitments: 'Heritage, Diversity and Creativity', 'Culture and Environment', 'Cultural Rights', and 'Governance of Culture'. Next in the ranking came 'Culture, Urban Planning and Public Space', 'Culture, Equality and Social Inclusion', and lastly 'Culture and Economy', 'Culture, Information and Knowledge' and 'Culture and Education'.

A detailed analysis of the information provided by Gabrovo in its self-assessment exercise is presented below.

Figure 1 : Gabrovo's Self Assessment and data from the Global Panel 2015



Source: UCLG Committee on Culture, on the basis of results provided by participants in the Gabrovo initial workshop (20 September 2016) and the average obtained from a global panel of 34 experts in 2015.

The 9 Commitments:

In this section, the information provided by the Gabrovo self-assessment exercise is summarized for the 9 Commitments, each one containing 10-12 Actions.



CULTURAL RIGHTS

The first Commitment, 'Cultural rights' was attributed a mark of 52.78 in Gabrovo, - a significantly higher score than the 2015 Global Panel score of 34.89.

In response to Actions referring to an explicit mention of cultural rights in the city's policies, the participants reached the conclusion that these rights are laid down in the Constitution but are not so well represented in local political documents. There are local democratic traditions and experiences as well as local values in cultural rights commitments, but these are not sufficiently developed and well presented in the city's policy documents. The scores reflected these comments in the Emerging Stage and Developing Stage with the lowest mark (3 out of 9) attributed to a lack of explicit documents, and a mark of 6 out of 9 for the adoption by the local government of a guideline text on cultural rights, freedoms and cultural responsibilities.

Concerning the Action on civil participation, rated in the Advanced Stage (7 out of 9), it was concluded by the group that there are opportunities for participation but that the citizens are not active enough in making use of them. A proposal was made to initiate a consultative committee - or platform - for ongoing discussion and debate on cultural problems between the representatives of local authorities and civic society organizations, an action that could be directly linked to the well-rated Commitment on 'Governance of Culture'.

The Action on citizens' access and involvement in cultural practice and creation was rated 7 out of 9, while other aspects of citizen access such as obstacles to citizen participation and support for vulnerable groups were considered less developed in Gabrovo and rated 3 out of 9.

As a good practice, the Municipal Culture Fund was put forward both as a form of permanent feedback from the local community and as a tool to encourage cultural production and consumption. Developing the public awareness of municipal cultural policies as well as cultural rights was recommended by the group. It was also suggested that a 'culture council' or formal or informal culture platform would be very useful at this stage.

One specific area of weakness was identified by the participants: the extended system of infrastructures inherited from the period of the socialist rule in Bulgaria and the difficulty of having to manage large numbers of cultural institutions and facilities given the limited resources of local authorities. It was also observed that there are no statistics or reliable data on local cultural budget provisions or consumption as well as no local standards in this respect.



HERITAGE, DIVERSITY AND CREATIVITY

The second Commitment, 'Heritage, Diversity and Creativity' was given the highest score of 68.75, while the Global Panel score is 50.21.

The Actions concerning the recognition of heritage as an important sector and the concrete involvement of the municipality were given high scores in the Developing and Advanced Stages. The municipal budget for culture was considered sustainable, and sufficient to cover the expenses of maintaining local cultural institutions as well as the Municipal Culture Fund (given a score of 6 out of 9). On the other hand, it was noted that no resources are available for research and development at the local level and the corresponding Action was attributed a score of 3 out of 9.

The Actions relating to the promotion of cultural events, of programs to build excellence, the protection of cultural heritage and local products were all attributed scores in the Advanced Stage (between 7 and 9)

An example of a good practice was given for the ongoing digitalization of local cultural heritage implemented by the History Museum and the Library.

Among some of the weaknesses pointed out was a lack of local regulations for street art as well as insufficient working spaces and facilities for cultural organisations and their access to the existing ones: workshops, ateliers, rehearsal halls, etc. It was recommended by the group that the municipality play a more prominent role as mediator between independent cultural artists and organizations and the owners of suitable cultural spaces –whether public or private.



CULTURE AND EDUCATION

The third Commitment on 'Culture and Education' was the most problematic one, as the mark attributed was the lowest of all: 21.25 for Gabrovo, and 38.38 for the 2015 Global Panel.

The lack of a systematic strategy was pointed out for education in the field of arts and culture at all levels including at the national level.

The best score of the Commitment went to the Action concerning the local municipal strategy linking educational policy with cultural policy (Developing Stage, 6 out of 9) with a comment from the participants that the good working relation between the Culture and Education Departments in the Municipality is a strong asset. This ongoing collaboration was highlighted through the example of a project on local educational initiatives in the field of performing arts.

Another Action rated in the Developing Stage stating that cultural institutions receiving public support provide educational activities was attributed a mark of 4 out of 9.

All the other Actions - 7 out of 10 - were given marks in the Emerging Stage.

One of the most serious weaknesses identified was the lack of possibilities of local training in the field of cultural management and cultural policy, and the group participants warmly recommended that this become a reality.



CULTURE AND ENVIRONMENT

Commitment 4 on 'Culture and Environment' was given a very high score of 60 in the Gabrovo Radar as compared to the Global Panel with its score of 30.11. This is not so surprising when one considers that Gabrovo is made of an urban city centre and 113 villages enveloped in lush countryside.

There are two Actions marked in the Emerging Stage (with marks of 3 out of 9). The first, concerning public support for the evaluation of the environmental impact on cultural organizations was followed by the comment that although the cultural organizations recognize the importance of the sustainable use of natural resources, they do not evaluate the ecological impact of their cultural activities in a responsible and coherent way. The second Action concerns platforms on culture and environment issues: the group observed that public, private and civil society organizations active in the area of culture and the environment work mostly on their own without exchanging between themselves or being acknowledged.

In the Developing Stage, a mark of 4 out of 9 was attributed to the Action concerning the integration of cultural factors into local environmental strategies, followed by a comment that this is not the case today in Gabrovo. The Action mentioning local cultural policies explicitly mentioning the connection between culture and environmental sustainability was given a mark of 5 out of 9, followed by the observation that the local cultural policies do not explicitly include issues of environmental sustainability. A mark of 6 out of 9 was attributed to the Action on the inclusion of history and culture in guidelines for the production and consumption of local products, followed by the comment that there are no such policies or guidelines, and few examples can be mentioned.

In the Advanced Stage, a mark of 7 out of 9 was attributed to the action concerning the existence of a working group on culture and environment, while three other Actions were given high score of 8 out of 9 for: citizen initiatives in socio ecological innovation, programs to preserve and spread sustainable traditional knowledge and practices, and the recognition of the cultural importance of natural spaces.

Among the good practices mentioned, those promoting the relationship between cultural factors and environmental issues were highlighted. The Action on the local administration taking steps to facilitate citizen initiatives for the sustainable use of public spaces was also mentioned, although it was felt by the participants that they are not sufficiently promoted and there is no established program.



CULTURE AND ECONOMY

Commitment 5 on 'Culture and Economy' was attributed a score of 29.17, a lower score than the 2015 Global Panel mark of 38.24. A majority of the scores – 6 out of 11- were attributed to the Emerging Stage and 5 to the Developing Stage.

It seems that although culture is recognized in Gabrovo as an important factor for local development, it is still not clearly and explicitly recognized as a key economic sector of development. Within the cultural sector and the society as a whole, there is no shared understanding or vision of how culture can contribute to the economic development of the city and to the improvement of the quality of life of its citizens. Contracts and salary conditions for people working in the cultural sector are low and new measures need to be adopted.

In the Emerging Stage (scores between 1 and 3), low marks were attributed to the link between local businesses and culture, corporate social responsibility programs, information and training on authors' rights and the existence of data on the impact of culture on the local economy. There were several observations on a need for more information and awareness-raising campaigns and training programmes on authors' and cultural rights. Comments also concerned the lack of relevant financial mechanisms and employability programs to cover cultural skills and knowledge concerning for-profit cultural projects, and the fact that there seems to be no adequate data-collection or analyses to inform local policies in the field, and no assessment of the contribution of cultural activities, including their direct and indirect impact on the creation of wealth and employment. Lastly, the participants agreed that local businesses have not established social responsibility programs relating to cultural aspects

At the Developing Stage, five marks of 4 out of 9 were given to Actions concerning the recognition of culture as a key economic sector, employability programs that include cultural knowledge and skills, the promotion of donations and volunteering for cultural projects, the promotion of cultural residency partnerships with the business sector, and the recognition of the value in maintaining traditional local trades and crafts. In general, it was felt by the group participants that if some business organizations implement projects in the cultural sphere, they more than often lack expertise for this or they don't seek the partnership of cultural organizations or external experts. It was also observed that if the local cultural strategy does highlight the value of cultural and creative industries for local development, it has not as yet set any specific measures and programs for encouragement and support of the sector. As for local trades and crafts, the group considered that no programs or measures have been developed to ensure the sustainability of the crafts sector.

Only 1 Action was placed at the Advanced Stage with a mark of 7 out of 9: it concerned the Action on a sustainable local tourism model and the participants observed that local tourism is aware of the need to ensure a balanced regional distribution, participation by local communities and positive relations with cultural agents, activities and facilities, recognizing their value and ensuring their preservation, but further work is needed to be done on the city branding.



CULTURE, EQUALITY AND SOCIAL INCLUSION

The Radar score for Commitment 6, 'Culture, Equality and Social Inclusion' is 35.23 for Gabrovo, a very similar score to that of the Global Panel's 35.39.

5 out of the 12 Actions were given scores in the Emerging Stage, 4 in the Developing Stage and 1 in the Advanced Stage

In the Emerging Stage, 5 Actions were marked 2 out of 9, mostly concerning culture as a dimension of social issues. The participants commented that there is recognition of the relationship between personal welfare, health and cultural practices, but this relationship has not yet been analyzed. Other Actions in this Stage are related to the relationship between culture, equality, social inclusion and intercultural dialogue. Comments following the definition of the Actions mentioned an international platform with local representative organization that carries out activities connecting culture, equality and social inclusion. Some local organizations carry out awareness-raising campaigns but this is not a sustainable act or widespread practice.

At the Developing Stage, a mark of 6 out of 9 was attributed to the Action concerning the identification of cultural factors preventing people from accessing public services. The group considered that the number of capacity-building programs or public awareness campaigns is not sufficient. Another Action at the Developing Stage concerning programs to promote intergenerational cooperation was given a mark of 5 out of 9 and followed by the comment that some of the programs and projects promoting inter-generational cooperation at the local level can be identified as good practices. The Action concerning cultural innovation programs for young people promoting social inclusion through culture was attributed a mark of 6 out of 9, followed by the observation that there is an insufficient number of these programs. Otherwise the accessibility of cultural spaces for people with disabilities was given a score of 4 out of 9, followed by a comment that steps have been taken by the local authority to ensure the access of cultural facilities for people with disabilities, seen as a good practice in Gabrovo.



CULTURE, URBAN PLANNING AND PUBLIC SPACE

The participants in this group attributed a mark of 44.79 to the Commitment on 'Culture, Urban Planning and Public Space', just above the 2015 Global Panel score of 43.93.

3 marks for Actions were attributed to the Emerging Stage, 6 out of 12 were situated in the Developing Stage, and 3 in the Advanced Stage.

Among the comments from the participants for the Actions with a low rating (between 1 and 3) at the Emerging Stage, the one concerning a reference guide on cultural impact assessment was given a mark of 1 out of 9, followed by the comment that the previous guidelines were developed in the 80s, and that this is a national problem and not just a local one. Secondly, concerning architectural guidelines, the participants noted that an Integrated Plan for urban development was adopted with specific areas of intervention, but architectural guidelines for renovation and new buildings have not yet been developed. Lastly, concerning the Action on urban transport and cultural access, the group observed that not only public transport does not provide sufficient mobility but newly developed infrastructures, such as the Tourist Information Centre, are not accessible (steps at the entrance).

In the Developing Stage, the most important observations related to urban planning recognizing the importance of cultural issues. The participants observed that there was a poor sense of place-making, and that some public squares and crossroads, such as the one in front of the railway station, have lost their livelihood. They further noted that the city is extensive and cultural institutions and places of interest are not connected by pedestrian routes. Also, that industrial heritage is not recognized as cultural heritage. A second Action to be given a rating of 4 out of 9 concerned the inventory of the city's natural and cultural heritage: the participants observed that an inventory is kept only at the level of cultural institutions like museums and parks. The Action on cultural and natural aspects of the notion of 'landscape' was given a mark of 5 out of 9, followed by a comment that landscape is not explicitly considered and conscious understanding seems to be lacking, but some actions relevant to the notion of landscape have been undertaken; the river as a symbol of the town is insufficiently exploited and managed but there is an awareness of its potential. The participants, when commenting on the Action concerning programs to promote public art, expressed the feeling that there is a lack of understanding as to what contemporary public art is and little expertise in commissioning and maintenance.

Lastly in the Developing Stage, the Action concerning the active participation of citizens in urban planning was given a mark of 6 out of 9, followed by the good example of the city's Integrated Plan, publicly discussed before being adopted.



CULTURE, URBAN PLANNING AND PUBLIC SPACE

3 Actions were attributed to the Advanced Stage: the promotion of the role of culture in the renovation of historic centres (7 out of 9) followed by a good practice example of the Sixth District and Markoteya Park. However, it was noted that attention is focused mainly on the central areas, while less central neighbourhoods are neglected. The group also estimated that it is important to assess the quality of these measures, not just whether such have been taken. The second Action concerned new cultural infrastructures planned as part of a broader ecosystem and was attributed a high score of 8 out of 9, followed by the comment that the Tourist Information Centre and the Interactive Museum are good examples. The third Action to be placed in the Advanced Stage relates to the recognition by local government of public spaces in the city as resources for cultural interaction and participation. Policies in this field exist, with examples such as the Carnival, as well as the new intervention in the square with Ran Bosilek's monument. On the other hand, the neglected marketplace stands as a more negative example.



CULTURE, INFORMATION AND KNOWLEDGE

The Commitment on 'Culture, Information and Knowledge' was given a rating of 22.73, one of the lowest for the Gabrovo Radar as well as compared to the 42.65 of the 2015 Global Panel.

Not surprisingly, 8 out of 11 Actions were scored in the Emerging Stage, with 5 marks at the lowest level of 1. If one examines the comments of the participants for these Actions, they mostly concern freedom of information and expression, the dissemination of information at the public level, the role of public institutions and civil society as well as a lack of training in awareness-raising for artistic rights. In several cases concerning these Actions, the participants agreed that they lacked knowledge of any existing studies or analyses on these topics. Other comments concerned the fact that if local media are pluralistic, there are not many of them and they do not have enough journalists to cover and especially review and analyze, but tend to remain at the level of announcing events. The Action concerning policies guaranteeing access to information as well as citizens' rights to participate in culture was followed by a heated discussion: a representative of a local online media insisted that there are no obstacles to pluralism and participation, but it was agreed that no particular policies exist to promote such values.

Only one mark was attributed in the Developing Stage (4 out of 9) to the Action concerning the public and civil society monitoring of freedom of expression, followed by a comment that although there are ombudsmen, and Facebook increasingly plays a role, there are no structured monitoring mechanisms in place.

Two Actions were attributed a mark of 7 out of 9 in the Advanced Stage. The first, concerning the plurality of opinions in the local media, was followed by the participants' comment that although the local media do not have sufficient resources to critically cover events and guarantee plurality of voices, their efforts are recognized and valued. Secondly, concerning the Action on policies promoting cultural democracy, the group observed that there are policies and programs that aim to promote cultural democracy through citizens' participation in creation, production and digital distribution, and that the Culture Programme supports such activities.



GOVERNANCE OF CULTURE

Commitment 9 on 'Governance of Culture' was attributed a score of 46.25, significantly higher than the 2015 Global Panel of 37.33.

There was only one Action marked in the Emerging Stage, 9 in the Developing Stage, and none in the Advanced Stage.

In the Emerging Stage, the Action given a mark of 3 out of 9 and concerning training programs for civil society was followed by an observation that there are very few such programmes and they are not managed by local authorities. An example of this is the Open Society Foundation's programme, funded by the European Economic Area Financial Mechanism.

In the Developing Stage, 3 Actions were given a mark of 4 out of 9: first, on the city's commitment to an Agenda 21 for culture, with a comment that some of the principles are already in use although they might not be explicitly recognized as policy framework or being part of the Agenda 21 for culture. Secondly, the Action on the existence of public consultation forums such as local councils of culture was followed by a comment on the Carnival as a good potential public space for such a forum. The participants added that again civil society is either not active enough or the right way of organizing participation has not yet been identified. Thirdly, concerning the Action on an independent civil society platform, the group agreed that there is a need for such a platform.

Still in the Developing Stage, 3 Actions were attributed a mark of 5 out of 9: the practice of public forums on cultural issues by the local government, followed by the comment that the question is not so much whether it exists but how it should be organized: a consultation council on culture existed although it was poorly structured and dismissed for lack of efficiency. More recently, the Culture Programme was discussed publicly and this is a positive development, but any further attempt in this direction needs to be carefully planned so that it can function efficiently. The Action asking whether programs and institutions receiving public support develop and practice gender equality was followed by several comments about gender equality being a very complex issue in Bulgaria; some of the members of the group considered men to be less in the forefront over the last decade and women to be very present at leadership positions in cultural institutions, although this does not indicate true gender equality and there are other, more intricate forms of oppression such as presenting cultural contents promoting sexism. The imbalance between men and women artists present in museum collections is also indicative of gender inequality. The Action concerning the existence of a framework assigning responsibilities and collaboration between local, regional, and



GOVERNANCE OF CULTURE

national governments was followed by the comment that there are forms of collaboration between local and national government but not in the field of policy development.

Lastly in the Developing Stage, a mark of 6 out of 9 was attributed to 2 Actions: first, cultural institutions that receive public support are transparent, accountable and evaluate the public services they provide, followed by the comment that although they are accountable financially due to legislation and fiscal obligations, they do not have boards and they are not particularly transparent. This was however felt to be the effect of a very strong and still present management inertia remaining from totalitarian times. Secondly, the Action concerning policies or programs operating to support the participation of citizens in the management of cultural institutions, programs and events was followed by an observation that the Bulgarian model of Chitalishta is an interesting example of communal institutions managed by a board, although it is questionable how many of all registered Chitalishta today are functioning community cultural centres.



CONCLUSIONS

The most visible strengths of Gabrovo's cultural policy and practises, as estimated by the participants in the Agenda 21 Actions workshop are in the areas of 'Heritage, Diversity and Creativity', 'Culture and Environment', 'Cultural Rights' and 'Governance of Culture'.

Good practices in Gabrovo such as the Municipal Culture Fund, the Chitalishta, and the Carnival, among others, were identified and highlighted by the participants.

On the other hand, the workshop results bring out some weak points in areas such as 'Culture and Education', 'Culture and Economy' and 'Culture, Information and Knowledge', which may deserve further attention and efforts.

Among the measures that could be taken up in the field of Culture and Education, is the often mentioned problem of communication. While taking into consideration the different competences at the national and local levels and the fact that there is apparently no city-wide policy for the integration of culture into non-formal education schemes, a plan for integrating all the artistic education classes or workshops in a single document in order to improve knowledge and access to cultural training in Gabrovo would respond to several critical comments and observations on the part of the workshop participants. It was said in different sessions that a lot of the institutions have their own education program. These could be gathered together through a joint program and made visible to the citizens, and the city would then have a strong project for the artistic education of its children and be able to propose a balanced program through efficient communication (both integrating large institutions like the Humour and Satire Museum, the Music School, the interactive Industrial Museum, the Library, the Carnival, the Chitalishta), all of which could work together on a shared education program under the auspices of the city, and with those NGOs that also work with children and youth, such as the Bread Houses and 'Take me to the countryside', among others. The city would also be able to see what aspects of cultural education were missing in the network and introduce new ideas and projects, commissioning local artists and artistic teams. This would also contribute to the development of the city's governance of culture.

In the area of Culture and Economy, perhaps the first measure to adopt would be to make sure the cultural and business sectors meet, discuss and brainstorm together. At the same time, in partnership with a university or a specialized professional team, it seems, according to several comments emerging from the workshop, that the next step to raise awareness of the relevance of the sector and its key issues would be to collect information and data in order to analyze the economic dimension and impact of the local cultural sector, and how this affects wealth, employment, tourism and the many indirect benefits culture can bring to a city and its inhabitants. It is important that a group of stakeholders in the fields of culture and economy should share information with the city on how culture contributes to the city's economy and how this could be developed.

In the area of Culture, Information and Knowledge, one possible pilot measure to address the issues discussed would be to strengthen both the Governance of Culture and Cultural Rights by creating a Culture Council (or Committee, or Platform) to work on different aspects of cultural democracy such as the monitoring, research and analysis of cultural developments and their interaction, as well as the link between creativity, production and digital distribution centred on citizens. This formal or informal forum would include city representatives, cultural stakeholders, entrepreneurs, university members, artists and citizens engaged in cultural activities.

The City of Gabrovo is engaged in a process that can enable it to bring out its cultural potential through yet more diverse, young, and contemporary ways of expression, while keeping its traditions (and unique sense of humour!). These three recommendations are linked to several of the Culture 21 Actions Commitments, but also to keywords such as transversality, participation and mutualisation.

ANNEX 1: LIST OF PARTICIPANTS IN THE INITIAL WORKSHOP

NAME - SURNAME	ORGANISATION
Gabriela Yosifova	Centre for Combating Drugs; Project "Welcome to the village"
Yordan Belev	Quique hands project
Momchil Tsonev	NGO
Margarita Dorovska	Director, House of Humour and Satire
Antoaneta Yankabakova	Director, YMKA
Rosina Pencheva	Artist-photographer
Emil Mijov	Photographer, operator
Yosif Hristov	Architect
Kaloyan Dimitrov	NGO, cultural center Vazragdane
Mariana Prodanova	Association "The FabriC"
Dimitar Uzunov	Playwright
Nadezda Savova	Bread House
Nevena Miteva	Theatre director
Svetoslav Slavchev	Cultural center Rusevtsi
Iliana Yankova	Adventure Park Nezabravka
Ivan Alexander	Artist, Fabrik for Urban Art
Emil Yordanov	Director, Little theatre company
Bozhidar Stoykov	Representative of Newsletter "100 vesti"
Deyan Boev	Painter
Yonka Agalova	Director, Tourist Office; Local focal point, Gabrovo Pilot City
Radoslava Balevska	Manager, Department of Culture, Municipality of Gabrovo
Elena Vlaeva	Municipality of Gabrovo
Magdalena Georgieva	Interactive Museum of Industry
Nelly Stoeva	Expert in cultural policy
Radostina Arasheva	Nature Academy Uzana



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