

**TERMS USED**  
**IN THE CULTURE CODE**  
**OF THE REPUBLIC OF BELARUS**

**“Activity of non-professional (amateur) artistic groups”** means a direction of cultural activity on the creation of works of art, performance of works of scenic art and/or their public demonstration (public performance) on a non-professional basis.

**“Addition”** means a range of works and activities aimed at the creation of additions to tangible historical and cultural assets, including the completion of unrealized author's intents in due time, as well as on the erection in places of loss in the territory of a complex or ensemble of immovable tangible historical and cultural assets of capital constructions (buildings, facilities) and other objects according to specially developed projects for the revival of these historical and cultural assets with the preservation of a volume and spatial structure.

**“Adjustment”** means a range of works and activities on the adaptation of tangible historical and cultural assets to the needs and specifics of modern technical maintenance without allowing that they lose their original spiritual, artistic and/or documentary values.

**“Archaeological artifacts”** means movable tangible objects that appeared in the course of life and activity of a human more than one hundred and twenty years ago; have preserved in the cultural stratum (layer) or at the bottom of natural and artificial reservoirs; are of historical, artistic, scientific or another cultural significance; may meet the criteria for granting them the status of a historical and cultural asset provided for by Article 92 of this Code; and have no owner at the time of their discovery.

**“Archaeological heritage”** means a set of archeological sites and archeological artifacts, including archeological monuments.

**“Archaeological sites”** means immovable tangible objects or their complexes together with archeological artifacts and a cultural stratum (layer) that appeared in the course of life and activity of a human more than one hundred and twenty years ago; have remained in the ground or at the bottom of natural and artificial reservoirs; are of historical, artistic, scientific or another cultural significance; may meet criteria for granting them the status of a historical and cultural asset provided for in Article 92 of this Code.

**“Archaeological studies”** means a complex of activities aimed at the search, identification and study of archeological sites and/or archeological artifacts, the exercise of archeological supervision during the performance of works in the territory of archeological sites.

**“Archaeological survey”** means archaeological research that, as a rule, is not associated with exerting of an impact on the cultural stratum (layer) of the archaeological site and is carried out in order to discover, map, localize, interpret, inspect the archaeological site, as well as obtain relevant information about the previously discovered archaeological site. During an archaeological survey, laying out separate pits in order to clarify information about the archaeological site shall be allowed.

**“Archeological excavations”** means a range of activities on studying of immovable tangible historical and cultural assets (establishment of pits, excavations, etc.).

**“Archeological excavations”** means archeological research at the archeological site that is associated with exerting of an impact on the cultural stratum (layer) of an archeological site and is carried out by means of excavation works in order to study the cultural stratum (layer), the remains of architectural and other material contained in it.

**“Archeological monuments”** means archeological objects and archeological artifacts.

**“Archeological supervision”** means archeological research that is carried out during the performance of excavation, construction, reclamation and other works, the implementation of another activity at the damaged sites of the territory of an archeological site for the purpose of discovering of archeological artifacts, studying of a cultural stratum (layer), architectural and other material remains contained in it.

**“Architectural monuments”** means capital constructions (buildings, facilities), separate or united in complexes and ensembles, the objects of vernacular architecture whose structure may include the works of fine arts, applied arts, and garden-park design related to specified objects.

**“Archival and bibliographic research”** means a range of activities on studying of archival documents, bibliographic, scientific and other materials relating to tangible historical and cultural assets.

**“Art memorials (monuments of art)”** means works of fine, applied and other forms of art.

**“Artistic creativity”** means the creation of works of fiction and art, their performance and/or their execution.

**“Artistic groups”** means associations of citizens jointly engaged in artistic creativity.

**“Authentic folklore artistic group”** means a group consisting of citizens associated with a natural folklore environment of a certain locality that have obtained and impart folklore knowledge and skills as an oral tradition, are jointly engaged in artistic creativity on a non-professional basis.

**“Auxiliary scientific material”** means material acquired or specially produced to disclose exhibition contents, and which replaces an original object, or an original object that has not been attributed, due to the impossibility of ensuring its long-term preservation, to museum objects that are permanently stored at the museum and are included in the Museum Fund.

**“Book monuments”** means manuscripts, printed editions that have been granted the status of a historical and cultural asset or that are rare or valuable documents and have distinctive historical, scientific, artistic or other merits.

**“Cinematographic event”** means a cultural event for the demonstration, distribution and/or popularization of movies, as well as the popularization of cinematography.

**“Cinematographic organization”** means the cultural organization carrying out the production, demonstration and/or distribution of movies.

**“Cinematography”** means a set of creative, production, scientific, technological, technical, educational, informational, enlightenment and other processes aimed at the production, demonstration and distribution of movies.

**“Classification of museums”** means the grouping of museums by the features essential for the organization and development of the system of museums, the implementation of museum activities, including according to a profile/profiles and other criteria.

**“Club formation”** means a voluntary association of citizens based on common interests and needs in joint creative activities, which contributes to the development of their creative abilities (opportunities), skills and abilities, production of creative activity results by them; it is also based on a common pursuit of obtaining of updated information and applied knowledge in various spheres of social life; acquiring of knowledge, skills and abilities in the field of culture, household, and a healthy lifestyle, organization of the cultural recreation (leisure) of the population.

**“Club”** means an organization of culture or a subdivision of a legal entity that organizes cultural recreation (leisure) of the population through the creation of conditions for citizens engaging them in creative activities; for the development and realization of their creative abilities (opportunities); meeting their educational, aesthetic, cognitive and entertaining needs, as well as interpersonal and leisure needs.

**“Collection fund”** means a collection of museum objects that have been granted the status of a historical and cultural asset or those such a status has not been granted to, but they are unique museum objects of their kind and exist in a single copy or in a limited number (hereinafter referred to as “particularly valuable museum objects”);

**“Collections of cultural assets”** means a scientifically substantiated assemblage of movable tangible cultural assets.

**“Competition”** means a cultural event on public creation, performance and demonstration, distribution and/or popularization of creative activity results which is held for the purpose of nomination of best participants among performers, pupils of educational institutions, other citizens, legal entities or identification of best works in certain types of fiction and arts.

**“Complex of cultural assets”** means isolated or interrelated immovable tangible cultural assets, which are located nearby or are located in different places, but are united by common features (the surrounding environment may be included in a complex of cultural assets as a separate component).

**“Conservation of museum objects, auxiliary scientific and raw materials”** means a set of measures for the temporary or long-term preservation of the physical condition of museum objects, auxiliary scientific and raw materials using appropriate methods that allow the prevention of its further deterioration and establish conditions for the display of conserved museum objects, auxiliary scientific and raw materials.

**“Conservation”** means a range of works and activities on temporary or long-term maintenance of a technical state of tangible historical and cultural assets, including accident prevention works applying corresponding methods that allow preventing its further deterioration and creating conditions to exhibit tangible historical and cultural assets conserved.

**“Creative activities”** means the direction of cultural activities that involves artistic creativity and other intellectual activity culminating in the appearance of a new product, which has not existed before, of intellectual activity in the field of culture.

**“Creative union” (artistic association)** means a non-governmental organization (NGO) of creative specialists (no less than two thirds of the total number of members) and other citizens that have contributed to the preservation and development of culture, established on the basis of common interests of its members in a certain type of creative activity to implement statutory objectives.

**“Creative worker”** means a citizen who is involved in creative activities independently or on the grounds provided for in this Code, and regardless of whether he/she is a member of an artistic association or not.

**“Cultural activities”** means activities on the creation, restoration (revival), preservation, safeguarding, study, use, dissemination and/or popularization of cultural assets (values); provision of cultural goods; aesthetic education of the citizens of the Republic of Belarus, foreign citizens and stateless persons (hereinafter, unless otherwise specified, referred to as “citizens”); organization of cultural recreation (leisure time) of the population; provision of methodological assistance to the actors of cultural activities.

**“Cultural and artistic figure”** means a cultural worker and an artistic worker who have honorary titles of the Republic of Belarus in the field of culture and/or other state awards of the Republic of Belarus for achievements in the field of culture.

**“Cultural and entertainment event”** means a cultural event on the public performance of creative activity results by artistic collectives and/or individual performers.

**“Cultural asset”** means the tangible object produced (transformed) by man or closely related to his activity and the intangible manifestation of man’s creativity of historical, artistic, scientific or other significance.

**“Cultural goods”** means a cultural asset that is provided; work and/or service that is performed (rendered) by a legal person, a citizen, including an individual entrepreneur, who are involved in cultural activities to meet the spiritual and aesthetic needs of citizens, for the formation and development of a personality.

**“Cultural infrastructure facility”** means capital construction (building, facility), premises and other immovable property, which are destined (used) for the implementation and/or provision of cultural activities.

**“Cultural institution”** means a cultural organization, which is established by its owner for carrying out managerial, socio-cultural and other non-commercial functions in the field of culture and is fully or partly financed by him/her.

**“Cultural organization”** means a legal person that carries out cultural activities as the main activity.

**“Cultural project”** means a set of actions aimed at achieving cultural activity results.

**“Cultural stratum (layer)”** means a stratum in the ground or under the water formed in the course of life and activity of a person and contains the traces of human existence.

**“Cultural worker”** means a citizen carrying out of cultural activities in the position stipulated by the Qualifications Manual of Employees involved in culture, as well as the head of a cultural organization, a subdivision of a cultural organization, a subdivision of another legal person carrying out cultural activities and his/her deputy (deputies) whose official duties involve the issues related to carrying out of cultural activities.

**“Culture”** means a set of cultural assets (values) and cultural activities.

**“Disclosure”** means a set of works and activities on depriving tangible historical and cultural assets of later discordant layers.

**“Disco”** means a dance and/or an entertainment program accompanied by the public performance of musical works by artistic groups and/or individual performers and/or in which a phonogram is used, with a possible demonstration of audiovisual works, holding of cultural and entertainment events, open air celebrations and other amusements.

**“Document exchange and the redistribution of documents”** means gratuitous transfer from one library of excessively duplicate (repeated) and non-core documents for this library to another library for the replenishment of its fund.

**“Document”** means a carrier of information, including an electronic one, on which information is contained in the form of a text, sound recording or an image and which is destined for the transmission of information in time and space.

**“Documentary monuments”** means acts of state bodies, other written, graphic and audiovisual documents, including ancient and other manuscripts, archival documents, and rare printed editions.

**“Ensemble of cultural assets”** means compositionally interrelated immovable tangible cultural assets along with the surrounding environment, which are located on the historically formed territory, as well as related works of fine, decorative and applied art, garden and park design; works of fine art, arts and crafts, garden and park design and necropolises along with the environment, which are created simultaneously or during a certain chronological period and are amalgamated by stylistic features and/or a functional purpose.

**“Exchange fund”** means a collection of non-core or duplicate (repeated) museum objects intended for inter-museum exchange.

**“Excursion services for museum visitors”** means public display of the objects of museum importance, museum objects, auxiliary scientific and raw materials that shall be accompanied by comments and information on them.

**“Exhibition”** means a cultural event on public demonstration, distribution and/or popularization of cultural assets.

**“Exposition”** means a purposeful and scientifically substantiated set of museum objects, auxiliary scientific and raw materials from the own fund of a museum, Museum Funds of other museums and/or the objects of museum importance exhibited for examination by museum visitors that shall be arranged compositionally, accompanied by a written comment, technically and artistically designed and as a result create a specific museum image of certain natural and/or social phenomena according to the profile/profiles of a museum.

**“Festival”** means a cultural event on public demonstration, dissemination and/or popularization of creative activity results in scenic, fine, and circus arts, fiction, cinematography, and folk culture, including the products of folk arts and crafts.

**“Field study”** means a range of activities on the determination and specification of distinctive spiritual, art and/or documentary values of tangible historical and cultural assets (performing architectural and archaeological measurements, excavations, engineering surveys of building structures, a chemical and physical analysis of the properties of building materials, elements of artistic decoration, etc.).

**“Folk arts and crafts products”** means the objects of decorative and utilitarian purpose created in accordance with folk arts and crafts traditions using natural materials and handicrafts; are characterized by national identity and are of an artistic value.

**“Folk arts and crafts”** means the direction of cultural activities on the creation and popularization of folk arts and crafts products.

**“Forum”** means a cultural event on public demonstration and popularization of creative activity results, as well as museum and library activity, experience in cultural and educational work and

pedagogical activity in the field of culture.

**“Historical and cultural asset”** means a cultural asset that holds distinctive spiritual, artistic and/or documentary merits and that is granted the status of a historical and cultural asset.

**“Historical and cultural heritage”** means a set of the most distinctive results and evidence of the historical, cultural and spiritual development of the people of Belarus embodied in historical and cultural assets.

**“Historical monuments”** means capital constructions (buildings, facilities), other objects, territories that are associated with the most important historical events, development of society and state, international relations, development of science and engineering, culture and everyday life; political, state, military figures, the figures of science, literature, culture and arts.

**“Holiday”** means a cultural event on public demonstration, dissemination and/or popularization of creative activity results timed to public holidays, holidays and anniversaries in the Republic of Belarus or associated with the revival of Belarusian folk traditions, customs and rites.

**“Intangible cultural assets”** means cultural assets whose form of existence (manifestation) has no significant impact on their content.

**“Librarian”** means a cultural worker who is involved in the formation and handling of Library Funds; library, information-reference and bibliographic services for library users; scientific and methodological support of a library.

**“Library Fund”** means an ordered set of documents that are permanently stored at the library and are intended for public use.

**“Library services (librarianship/library science)”** means the direction of cultural activity on the establishment and development of libraries, formation and handling of Library Funds; organization of library, information-reference and bibliographic services for library users; scientific and methodological support of libraries.

**“Library”** means a cultural organization or a subdivision of a legal entity carrying out the collection of documents and ensuring their safety for public use.

**“Master of folk arts and crafts”** means a citizen who creates the products of folk arts and crafts independently, including in the framework of entrepreneurial or craft activities, or works on the basis of an employment agreement (contract), or carries out activities on the basis of a civil law contract in the organization of culture, with another legal entity, and individual entrepreneur.

**“Museology”** means a direction of cultural activity on the creation and development of museums, identification of objects of museum value, acquisition of Museum Funds, as well as on the account, storage, study, use and popularization of museum objects, auxiliary scientific and raw materials, carrying out of other types of museum activity.

**“Museum collection”** means a collection of museum objects, auxiliary scientific and raw materials combined by one or more features, and which are of scientific, historical, memorial, artistic and/or aesthetic importance as an integral whole.

**“Museum Fund”** means a scientifically substantiated collection of museum objects, auxiliary scientific and raw materials that are permanently stored at the museum.

**“Museum mission”** means the public purpose of a museum as a social institution for the preservation and promotion of the tangible and intangible cultural heritage, national cultural traditions, including the traditions of folk arts and crafts, the ethnocultural and natural environment.

**“Museum object”** means a cultural asset or a natural object isolated from the environment as a result of scientific activity that are of scientific, historical, memorial, artistic and/or aesthetic importance, are permanently stored at the museum and are included in the Museum Fund.

**“Museum”** means a cultural organization or a subdivision of a legal person, which identify the objects of museum importance, acquire Museum Funds, carry out accounting and storage of museum objects, auxiliary scientific and raw materials, study, use and promotion of museum objects, auxiliary scientific and raw materials on a permanent basis.

**“Museums-reserves”** means museums that are located in the complexes and ensembles of immovable tangible historical and cultural assets together with the territory historically and culturally associated with those immovable tangible historical and cultural assets.

**“Non-professional (amateur) artistic group”** means a group consisting of citizens jointly engaged in artistic creativity on a non-professional basis, except for the head of a non-professional (amateur) artistic group, who is, as a rule, engaged in artistic creativity on a professional basis.

**“Object of museum importance”** means a cultural asset or a natural object isolated from the environment as a result of scientific activity that are of scientific, historical, memorial, artistic and/or aesthetic importance and are not included in the Museum Fund.

**“Open-air museums”** means museums the Museum Funds of which include complexes and/or ensembles of immovable tangible historical and cultural assets located in the territory, which is not historically and culturally connected with them, or museums the Museum Funds of which include collections and/or sets of tangible historical and cultural assets, other movable tangible cultural assets systematized and presented in the territory that is not historically and culturally associated with them.

**“Organization of cultural recreation (leisure) of the population”** means a direction of cultural activity aimed to satisfy educational, aesthetic, cognitive (intellectual) and entertaining needs of the population, as well as needs for interpersonal relations and leisure time.

**“Owner of a historical and cultural asset”** means the Republic of Belarus, an administrative and territorial unit of the Republic of Belarus, a legal person, a citizen, including an individual entrepreneur, who have rights to own, use and handle historical and cultural assets.

**“Parks of culture and recreation, city gardens, zoos, and zoological gardens”** means the organizations of culture or subdivisions of legal persons who carry out the organization of cultural recreation (leisure) of the population by means of establishing in their territory of conditions for recreation and entertainment of citizens, distribution and popularization of ecological knowledge and humane attitude to the surrounding environment.

**“Patron of culture”** means a citizen who donates for the purposes of preservation, development, dissemination and/or popularization of culture, support of cultural activity, including preservation, development, dissemination and/or popularization of the Belarusian national culture and language, safeguarding of historical and cultural and archeological heritage, development of museology and library services, cinematography, revival, preservation and development of national cultural traditions, including traditions of folk arts and crafts, support of talented authors, artistic groups and individual performers, national culture and popularization of Belarusian culture.

**“Plein air”** means a cultural event on public creation, public demonstration, distribution and/or

popularization of fine arts which is held in the open air.

**“Professional artistic group”** means a group consisting of citizens jointly engaged in artistic creativity on a professional basis.

**“Program of a cultural and entertainment event”** means a document approved by the organizer of a cultural and entertainment event, which contains information about a cultural and entertainment event, including its name, information about the place and time (conditions) of its holding, design capacity of the stage (in the absence of the estimated number of spectators) that is destined to be used for holding of a cultural and entertainment event, Belarusian and/or foreign performers (hereinafter referred to as “performers” unless otherwise specified) and other information related to a cultural and entertainment event (at the wish of an organizer).

**“Protected areas”** means topographically delineated zones or landscapes created by man or by man and nature.

**“Public library”** means a library that meets the universal information needs of library users.

**“Raw material”** means an object of natural origin, which is intended for laboratory research and preparation, is permanently stored at the museum and is included in the Museum Fund.

**“Reconstruction”** means a set of works and activities aimed at the use of immovable tangible historical and cultural assets for new purposes and/or associated with changes in their basic technical and economic indicators and parameters, including the improvement of consumer qualities that are determined by technical regulations with a change in the number and area of premises, a building volume and/or the total area of immovable tangible historical and cultural assets, a change in the capacity, throughput capacity, direction and/or location of engineering, transport communications (replacement of their sections) and structures at them;

**“Regeneration”** means a set of works and activities on the restoration of integrity and the general compositional solution of tangible historical and cultural assets (mainly a complex or an ensemble of tangible historical and cultural assets) and/or the historical character of the location of immovable tangible historical and cultural assets in the surrounding environment;

**“Relocation”** means a set of works and activities on the transfer of immovable tangible historical and cultural assets and their restoration at a new place.

**“Renewal”** means a range of works and activities aimed at the scientifically substantiated full or partial creation of tangible historical and cultural assets (for immovable tangible historical and cultural assets — necessarily at the place of their previous location).

**“Repair”** means a set of works and activities on the restoration of qualities lost in the process of exploitation and/or the improvement of structural, engineering, technical, aesthetic qualities of immovable tangible historical and cultural assets, including the elimination of their minor damage and malfunctions, as well as on the prevention of their deterioration, that do not pertain to the reconstruction of a historical and cultural asset;

**“Restoration of museum objects, auxiliary scientific and raw materials”** means a set of measures for the scientifically substantiated restoration of lost fragments of museum objects, auxiliary scientific and raw materials, as well as their scientific, historical, memorial, artistic, aesthetic and other merits.

**“Restoration”** (restoration and renovation works) means a set of works and activities on the renovation of the disturbed original appearance of immovable tangible historical and cultural assets, including capital constructions (buildings, facilities), their complexes, parts that are performed on

the basis of special research on their historical accuracy and architectural and art merits, as well as scientific and design documentation for the performance of repair and restoration works on tangible historical and cultural assets.

**“Safeguarding of archeological heritage”** means the direction of cultural activity that includes the system of organizational, legal, economic, material-and-technical, scientific, information and/or other measures aimed at discovering archeological sites and archeological artifacts; their study, inventory, restoration, maintenance and use that are carried out in order to preserve and multiply archaeological heritage.

**“Safeguarding of historical and cultural heritage”** means a direction of cultural activity that includes a system of organizational, legal, economic, logistic, scientific, information and/or other measures aimed at the identification of cultural assets for granting them the status of a historical and cultural asset, granting cultural assets the status of a historical and cultural asset; keeping record, preservation, restoration, maintenance and use of historical and cultural assets carried out for the purpose of preservation and augmentation of the historical and cultural heritage and creating conditions for its transmission to future generations.

**“Search for archeological sites and/or archeological artifacts”** means a visual or with the use of metal detectors, georadars, other technical means and instruments survey of the earth’s surface and/or the bottom of natural and artificial reservoirs with or without carrying out of excavation works during which the full or partial collection and excavation of movable tangible objects possessing the features of archeological artifacts shall be implemented.

**“Set of cultural assets”** means a set of movable tangible cultural assets of a general purpose.

**“Special library”** means a library that meets the information needs of library users related to professional activity (industrial libraries), educational activity (libraries of educational Institutions), scientific activity (scientific libraries).

**“Sphere of culture”** means a branch of the social sphere on carrying out and providing of cultural activities in accordance with the directions stipulated by this Code.

**“Sponsor of culture”** means a legal entity, an individual entrepreneur that provide gratuitous (sponsor) assistance to legal entities, citizens, including individual entrepreneurs, for the safeguarding of historical and cultural heritage, development of library and museum business, cinematography; fine, applied, monumental, musical, theatrical, choreographic, variety art; circus and other kinds of art (including the creation of new works of fiction writing and art), concert exhibitions, theatrical productions, as well as the development and support of folk art, folk arts and crafts, education in the field of culture, holding of cultural and entertainment events by Belarusian artistic groups and individual performers.

**“State Register of Book Monuments of the Republic of Belarus”** means an aggregate of information on book monuments included in the Library Fund of the Republic of Belarus, as well as the ones belonging to legal entities and citizens on the right of ownership, other legal grounds and are included in the State Register of book monuments of the Republic of Belarus with the consent of these legal entities and citizens.

**“Tangible cultural assets”** means cultural assets the material embodiment of which constitutes their content.

**“Urban-planning monuments”** means building, planning structure of building or fragments of planning structure of building of inhabited localities with a cultural layer (level). Urban-planning

monuments are the complexes of historical and cultural assets.

**“User of the historical and cultural asset”** means a legal person for whom the historical and cultural asset is fixed on the right of economic order or operative management.