

PRESS DOSSIER

CreArt
CONFERENCE

**DEVELOPING
ARTISTIC
CREATIVITY
IN EUROPEAN
CITIES**

**New ways in
crisis situations**

7 February 2013
Miercurea Ciuc
Harghita County. Romania



PROGRAMME OF THE CONFERENCE

09:15 – 10:00 Registration

10:00 – 10:30 Inauguration

10:30 – 12:00 Lecture

Cultural and creative policies in times of scarcity

Conference of **Dr. Jonathan Vickery**
Director MA Global Media and Communication,
Centre for Cultural Policy Studies, University of Warwick, UK

Presented by Mr. Székedi Ferenc, publicist, art critic

12:00- 12:15 Coffee break

12:15 – 13:15 Lecture

A strategy for a creative Europe

Conference of **Valentina Montalto**
Researcher in charge of KEA Regional, KEA European Affairs, Brussels

Presented by Mrs. Túros Eszter, art historian

13:15-14:45 Lunch

14:45-15:10 Press conference

15:10-15:30 **Presentation of Mr. Botár László**, artist, CreArt project expert

Harghita County's fine arts actual situation

15:30 – 16:45 Lecture

Creators and Cultural Policies in Europe

Conference of **Dra. Nicoleta Salcudean**.
Researcher in the Department of Philosophy and lecturer in the
Department of Cinema and Media Studies at Babes-Bolyai University,
Romania, PhD in European Cultural Policies

The speaker will be presented by Mr. Sarány István, publicist

16:45-17:00 Coffee break

17:00 – 18:30 Round table

Cities, cultural managers and creators: a necessary triangle for the development of the European Creativity” What can we do nowadays in Europe ?

-**Valentina Montalto**, Researcher in charge of KEA Regional, KEA European Affairs, Brussels

-**Nicoleta Salcudean**, Researcher in the Department of Philosophy and lecturer in the Department of Cinema and Media Studies at Babes-Bolyai University, Romania, PhD in European Cultural Policies

-**Emilia Marieta Saglia** Comune di Genova, Projects manager CreArt Genova and Creative Cities

18:30 – 19:00. **Conclusions and Closing ceremony**

19.00 . ***The performance of Hargita National Szekler Folk Ensemble***

SPEAKERS



JONATHAN VICKERY

Dr Jonathan Paul Vickery

http://www2.warwick.ac.uk/fac/arts/theatre_s/cp/staff/vickery

Place of Residency: Oxford, UK

Current Post: Associate Professor and Director of Global Media and Communication, Centre for Cultural Policy Studies, University of Warwick, UK.

Qualifications

National Diploma [OND] in Design (1987). B.A. (hons) in World Art and Museology, First Class (Starred); M.A. Aesthetics and the Visual Arts (Distinction) [British Academy Scholarship]; Ph.D. History and Theory of Art [British Academy Scholarship] Department of Art History and Theory, University of Essex: (1999).

Areas of Specialisation

Urban cultural policy and Cities

Management and organisation of the creative industries

Contemporary art: management, organisation, exhibition; creative process, critical thinking and research methods

Critical theories of art and urban culture

My field is urban cultural policy, with a particular interest in the role of contemporary art in major cities. I look at issues around urban cultural production and the politics of public culture -- particularly the construction of cultural spaces and alternative public spaces (from artist-run galleries to 'faith spaces'). The first involves looking at the conditions (policy, management, organisation) of creating art and artistic intervention in public space; the second is more theoretical in understanding the role of culture in political discourse (both national and in the context of the European Union) and the construction of a 'cultural public sphere'. Over the years I have worked extensively with artists (among them Colin Halliday, Jochen Gerz, Charles Quick) uncovering the role of critical thought processes in artistic production; I am now becoming more interested in architects. This research area is presently configured as two medium-term projects, both of which will emerge as books. The first will be published by Routledge in 2014, and is called *Creative Cities and Public Cultures: art, democracy and urban lives*. I have founded two masters programs since I joined the Centre, and currently developing a third in urban entrepreneurship and social creativity. In the past I have authored eight undergraduate modules (up to 24 weeks long) and nine masters modules, field trips and the extensive Coventry-Warwick Public Art Project in 2003, with student collaborations for Coventry's urban regeneration. I have supervised over 90 masters dissertations, many workshops and open public seminars at Warwick, an international conference, and two symposia. I was on the scientific committee for the Third Art of Management and Organization Conference in Krakow, 2006, and the Fourth at the Banff Centre,

Canada in 2009, and have organized three other conference streams, chaired and delivered papers at dozens of other conferences.

I am an Arts and Humanities Research Council Peer Review College member (2009-2013; re-appointed for 2013-2016), and have undertaken reviewing and assessment for many other bodies, including the ESRC and a European Commission project. I have sat on many committees, recently the SME project Steering Committee of the Warwick International Digital Laboratory, University's Board of Graduate Studies and Board of Undergraduate Studies. I have represented the Centre and University on various foreign trips, to the Far East and the USA. I have acted as external examiner and examiner to six PhDs, including external PhD supervisor for Oxford's Ruskin School of Drawing and Fine Art during 2009-10. I maintain a role as an art critic, in 2010 nominated to the International Association of Art Critics, and also the Aesthetics, Creativity, and Organisations Research Network (ACORN). I am a member of the Standing Conference on Organisational Symbolism (SCOS) and the UK Political Studies Association (PSA). I sit on editorial and advisory boards for the journals *Art and the Public Sphere*, *The Poster: Journal of Visual Rhetoric*, and *Organizational Aesthetics (USA)*, and review for many others. Between 2007-11 I was reviews editor and regular contributor to *Art & Architecture Journal* (and Press Website Blog), latterly one of three directors of a short film project of 'interviews' with artists working in the public realm (which included Christo, Joseph Kosuth and Michelangelo Pistoletto).

Public activities and publications from the past 3-4 years.

chair and contributor, 'Stretching New Boundaries: participation in visual arts', Folkestone Triennial 2011: September, 2011. Commissioned by ArtReach UK published at: <http://www.strangecargo.org.uk/> 'The Pasts and Possible Futures of Countermonument', In Certain Places Symposium on the Contemporary Monument (with Preston City Council), University of Central Lancashire, Preston, March, 2011. 'Anti-Space in the post-Creative City Urban Landscape', [and respondent to other papers) Eastside Projects Public Evaluation Event, October, 2011. 'Beyond the Creative City - Cultural Policy in an age of scarcity', MADE (Annual 'Talking Cities' Lecture series), Birmingham, November 2011 (live streamed to Municipal Art Society of New York and Cultural Policy Center at the University of Chicago). Published at: http://www.made.org.uk/areasofwork/culture/projects/beyond_the_creative_city_cultural_policy_in_an_age_of_scarcity 'Location Production', opening keynote address at the final stage of the Curator's Lab, European Capital of Culture, Guimarães, Portugal, November 2012. selected art Criticism 'Colin Halliday: Land, City and Sea', *Art of England* magazine 63, November 2009. 'The Miniscule-Blue Helmets and the Space of Cultural Conflict' in Derks, P. (2010) *The Miniscule Blue Helmets by Pierre Derks*, Amsterdam. 'Jochen Gerz's 2-3 Strassen in Ruhe 2010', *A&AJPressBlog*, <http://aajpress.wordpress.com/>, October 2010. '2-3 Strassen - Art Pension Residency' in Gerz, J. (2011) *2-3 Strassen MAKING OF*, Köln: Verlag DUMONT. 'Jennifer Tee at Eastside Projects', *Art Review* 46, December 2010. 'Capsule: Talking Birds at Unit 8' [Video documentary: 20 mins], *A&AJPressBlog*, <http://aajpress.wordpress.com/>, December 2010. 'Dan Graham Beyond Eastside', in *Domus: Art, Design Architecture*, on <http://www.domusweb.it/en/art/dan-graham-beyond-eastside/>: 25 February, 2011. 'Dan Graham Videos and Architectural Models', *A&AJPressBlog*, <http://aajpress.wordpress.com/>, 10 March, 2011. 'The UN and Pierre Derks' Blue Helmets', *A&AJPressBlog*, August 2011. 'Art and the Sacred': *Art in Sacred Places*: <http://www.artandsacredplaces.org/Comment.html>, 20/01/13. Past research: The Aesthesis Project (2007-2012): see Aesthesis Project webpage. British School at Rome: archaeological drawing. Started as an undergraduate, working with University of East Anglia art historian John Mitchell. Part of a on a BSR team in south Italy we interpreted and reconstructing an enormous fresco scheme, completed only in 2011. My earlier drawings are published throughout many articles and books, the final project in Hodges, R., Leppard, S. and Mitchell, J. (2011) *San Vincenzo Maggiore and its workshops*, *Archaeological Monographs of the British School at Rome*. Coventry-Warwick Public Art Project with Jochen Gerz (2001-4): this involved managing a large student research collaboration, with field trips, seminars and symposia, producing two reports and followed by an international conference at the Warwick Arts Centre. My own report was published on the Public Art Online website: *Art & Architecture Journal*: from 2003 I was reviews editor of printed journal, the regular contributor to the website (until early 2012). Interviews with artists in the public sphere for *A&AJ Films*, October 2011: 'Interview with Joseph Kosuth' (Spruth Magers Gallery, September 2011);

'Interview with Michelangelo Pistoletto' (Simon Lee Gallery, September 2011); 'Interview with Christo' (Annely Juda Fine Art, September 2011); 'Interview with Charles Quick (Air Gallery, November 2011); 'Interview with Vong Phaonphanit and Claire Ouboussier (London Studio, December, 2011). To be released soon.

Conferences and talks

□'Jochen Gerz and Public Authorship: A New Avant-Garde?', School of World Art and Museology, University of East Anglia, February 11th 2009. □'Avant-Garde Public Art', Ruskin School of Drawing and Fine Art, Oxford University, 23rd February 2009. □'Infrastructures: Theory and Method in Urban Art', University of the Arts London PhD program, 30th June 2010. □'A Hidden Cultural Sector? Faith Communities, Political Theologies and Urban Space', CreativeCityLimits Network Workshop (AHRC), University of Plymouth School of Architecture, 30 March, 2011. □'Urban art, Intellectual Property and Aesthetic Organisation: Understanding 2-3Strassen', University of the Arts London Graduate School, 30th June 2011. □'Communities of resistance: faith as a new cultural avant-garde', in Empowerment and the Sacred Interdisciplinary Conference, Institute for Colonial and Postcolonial Studies, Leeds University, June, 2011. □'De-familiarizing the organisation through fashion and clothing in the global city', European Group for Organisation Studies [EGOS] Helsinki, July, 2012. □Respondent to the Cultural Cities Research Network (AHRC) May 2012, published as 'The Politics of the UK City of Culture', in Cultural Cities Network Report 2, Liverpool: Institute of Cultural Capital. Available at: <http://culturalcitiesresearch.net/wp-content/uploads/2012/07/Cultural-Cities-FINAL-report-July-2012.pdf>
papers: □'Culture-Led Regeneration: synthesising social, cultural and urban policy', Romanov, P. and larskaia-Smirnova, E. eds., Urban Optics: Images of Social Reality, Moscow: Variant Ltd., 2009. □'Art, Public Authorship and the Possibility of Redemocratization', Visual Culture in Britain, vol.12. no.2. (July, 2011). □(with Ian W. King) 'De-familiarizing the organization: fashioning the managed body' under review (since June 2012) Scandinavian Journal of Management. □'The Space of Narrative in Caro's Trojan War', The Sculpture Journal, (forthcoming, Spring Issue 2013: 22/1). □'Art, the City and a Public : 2-3Strassen' (in completion) □'The Political Conditions of Cultural Value' (in completion)

Other writing:

□'Strange Cargo and the future of cultural participation', critical paper commissioned by Strange Cargo, 2011 (published January 2012). □'Public Art in the 21st Century' (with Jeremy Hunt) Grove Art Online Dictionary, 2010. □'Public Art in the New Millennium' (with Jeremy Hunt; trans. Portugese), Deslocações: exílio, topologia, deslocalização, ed. Gabriela Vaz □Pinheiro and Miguel Costa, Universidade do Porto, Porto (2011). □'Anti-Spaces and Ante Spaces in the Post-Creative City Urban Landscape', commissioned by Eastside Projects for book This is a Gallery and the Gallery is Many Things (submitted; forthcoming, April 2013). □'Public Authorship and the Politics of Place', chapter in FAIRE LA CITÉ. Création et gouvernance des imaginaires urbains, ed. Marion Hohlfeldt. Rennes (forthcoming, 2013). □'Location Production: the urban politics of contemporary art space': paper, forthcoming, in the proceedings for the Curator's Lab of the European Capital of Culture, Portugal (2013). □'The Pasts and Possible Future of Countermonument', requested publication by IXIA Public Art Think Tank Birmingham UK (March 2012). Available at: http://www.publicartonline.org.uk/downloads/news/IXIA_Countermonument_Final.pdf □'Public Art and the Art of the Public -- After the Creative City', commissioned by IXIA Public Art Think Tank (March 2012). Available at: <http://www.publicartonline.org.uk/whatsnew/news/article.php/Public+Art+and+the+Art+of+the+Public+--+After+the+Creative+City> □'After the Creative City', published in 12 parts by European Centre for Creative Economy's LabKULTURE.tv: (May-July 2012). Available at: <http://www.labkultur.tv/en/blog/after-creative-city-part-one> □'The Sixth Art of Management and Organisation Conference', York, September 2012 (60 minute video documentary: forthcoming February 2013).
Books: □Editor (with Diarmuid Costello) Art: Key Contemporary Thinkers, Oxford: Berg (2007).
Editor and author (2010) FLASH@Hebburn: Urban Art in the New Century, London: AAJPress. □
Forthcoming May 2013: ed and author (with Ian King:) Experiencing Organisations: new aesthetic perspectives, Oxon: Libri publishing: Chapter: 'Aesthetics and the Spaces of Organisational Life'. Forthcoming □July 2014: Creative Cities and Public Cultures: art, democracy and urban lives, London: Routledge.

Cultural and Creative Policies in times of Scarcity

Dr Jonathan Vickery

Speaking of the European project of unification, Jean Monnet, one of the 'architects', was quoted saying that if he were to start 'all over again', he would 'start with culture'. As we can see, in Europe today, we need more than economics and politics to unite us, to give us a common project, and more importantly, give us a large creative framework for inventing the kind of future we need. It wasn't until the early 1990s, after the Maastricht Treaty (1992) that cultural policy became a serious project for the EU, even though the Council of Europe had been doing good work in this area since the 1950s. Today cultural policy is increasingly important, but still 'contained' within old categories, like 'the arts' and 'performance' or 'festivity'. In the world of academic research, consultancy and public art, however, new strategic thinking has emerged, which for two decades now has demonstrated the importance of culture for urban policy, social and economic policy. The 'city' is the framework in which the integration of the cultural, urban, social and economic has been understood more effectively. Moreover, the category of 'the city' is not just relevant to capitals, 'megacities' or the large metropolis, but to small, emerging cities, city regions, city 'satellites', and even small towns that can develop a significant dimension to their urban culture.

This presentation will therefore open with an explanation of the European Union context, and the way cultural policy is expanding to address major issues of development and prosperity. It will explain how cultural policy can integrate the urban, social and economic, and has offered city governments, councils and planners important strategic options for development. I will then offer examples from various cities around Europe, of cultural policy in action. I will conclude with recommendations for strategic development – how can we, in the present times of 'scarcity' and economic recession, continue to use cultural and creativity to make our towns and cities places of energy, inspiration, social integration and economic innovation.

'After the Creative City', published in 12 parts by European Centre for Creative Economy's LabKULTURE.tv: (May-July 2012). Available at: <http://www.labkultur.tv/en/blog/after-creative-city-part-one>
'Public Art and the Art of the Public -- After the Creative City', commissioned by IXIA Public Art Think Tank (March 2012). Available at: <http://www.publicartonline.org.uk/whatsnew/news/article.php/Public+Art+and+the+Art+of+the+Public+---+After+the+Creative+City>
The new May of London's World City Cultures Forum and report: <http://www.worldcitiesculturereport.com/>
Cultural Cities Network Report 2, Liverpool: Institute of Cultural Capital. Available at: <http://culturalcitiesresearch.net/wp-content/uploads/2012/07/Cultural-Cities-FINAL-report-July-2012.pdf>
Cultural Quarter: Birmingham's Custard Factory: <http://www.youtube.com/watch?v=OMXJ9mO9xqM>
Bristol's Cultural Quarter documentary Preview – by the People's Republic of Stokes Croft: see their site and resistance to state planning. <http://www.prsc.org.uk/> Preview: <http://www.youtube.com/watch?v=1gyK6qZyv4Q>
Deptford, London project: <http://www.labkultur.tv/en/blog/deptford-project>

Interesting materials

'After the Creative City', published in 12 parts by European Centre for Creative Economy's LabKULTURE.tv: (May-July 2012). Available at: <http://www.labkultur.tv/en/blog/after-creative-city-part-one>

'Public Art and the Art of the Public -- After the Creative City', commissioned by IXIA Public Art Think Tank (March 2012). Available at: <http://www.publicartonline.org.uk/whatsnew/news/article.php/Public+Art+and+the+Art+of+the+Public+---+After+the+Creative+City>

The new May of London's World City Cultures Forum and report:
<http://www.worldcitiesculturereport.com/>

Cultural Cities Network Report 2, Liverpool: Institute of Cultural Capital.
Available at: <http://culturalcitiesresearch.net/wp-content/uploads/2012/07/Cultural-Cities-FINAL-report-July-2012.pdf>

Cultural Quarter: Birmingham's Custard Factory:
<http://www.youtube.com/watch?v=OMXJ9mO9xqM>

Bristol's Cultural Quarter documentary Preview – by the People's Republic of Stokes Croft: see their site and resistance to state planning.

<http://www.prsc.org.uk/> Preview:
<http://www.youtube.com/watch?v=1gyK6qZyv4Q>

Deptford, London project:
<http://www.labkultur.tv/en/blog/deptford-project>



VALENTINA MONTALTO

Consultancy – Cultural industries

Researcher/Senior consultant

- Responsible for regional and local development projects: initiation and setting up of consortia and cooperation projects, collaboration with cities and regions
- Research topics: access to finance for the cultural and creative sectors; EU-China cultural trade opportunities, evaluation of Mons 2015, the use of structural fund for cultural projects, regional policies for creative industries (see list at the end of the CV).
- Coordination of project proposals for the European commission under 7th Research Framework Programme (FP7), URBACT, INTERREG
- Coordination and editing of the monthly monitoring service which keeps clients updated on EU cultural, copyright, competition, innovation and regional policies.

KEA - committed to supporting creative and knowledge-based companies and institutions

KEA European Affairs sprl
51 rue du Trône
1050 Brussels
BELGIUM

KEA is a Brussels-based research and advisory company specialising in providing advice, support and research in relation to creative industries, cultural, entertainment, media and sport sectors since 1999.

Our services include research and analysis, public affairs strategy, public relations, fund raising, network management and event management.

KEA's clients range from SME's to high profile corporations, government agencies, local and regional authorities, NGO's, EU institutions and trade associations.

Through the delivery of a wide and varied portfolio of quality research and project management assignments, the company is recognized for its leading expertise on the creative industries and cultural sector, coupling professional frontline knowledge with an informed appreciation of the strategic and political issues for the sector.

Our multilingual and multinational team are highly experienced in fields that require specialist knowledge and skills; they understand Europe's cultural and political diversity.

Our areas of specialisation include:

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- ✓ Cultural development strategy (advice for regions, cities, states)
 - ✓ Corporate plans / business development
 - ✓ Creative and cultural industries
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- ✓ Trade, cooperation, development
 - ✓ EC law: Competition, Intellectual Property
 - ✓ Education, youth
 - ✓ Sport

- ✓ EU project management
- ✓ Access to EU funding (Media, regional funds such as Interreg, Aidco, Culture)
- ✓ Linguistic and cultural diversity

Mission Statement

Our mission is to take the lead in advising the creative, cultural and sport operators, and to establish a benchmark for studies in the creative, sport and cultural sectors.

KEA assumes a dual identity as both consultancy and activist for the Arts, culture, sport, creativity and creative industries.

KEA's mission is to highlight the contribution of culture and sport to the European project, economic and social development and sustainability. KEA investigates the substance of policy measures and their logic in relation to the promotion of creative expressions and media.

We wish to promote authenticity, originality, singularity and diversity. Our relevance lies in promoting culture-based creativity and in mainstreaming cultural consideration to irrigate policy fields.

Since 1999, our service is based on the credibility of our research, on our reputation, and on expertise. Our ambition is to create an environment in which the diverse skills and the creativity of our team can flourish. We believe that honesty, frankness, recognition and trust are essential values which will ensure the development of our company, our team and our partners.

A strategy for a creative Europe **VALENTINA MONTALTO**

Disruptive thinking is at the core of the new economy. Very innovative ideas are needed to Europe to regain competitiveness at global level and overcome the current crisis. Technological innovation increasingly needs to be combined with cultural and social innovation in order to make sure that new technologies are relevant to people's needs and interests.

In such a context, cities and regions increasingly need to learn how to encourage experimentation and creativity in order to attract talents, give a new boost to their economy or renew their image. Artists, creative professionals and cultural companies' activities are based on risks and trials. Experimentation is part of their daily work. However, the innovative potential that these professionals can bring to society is often misunderstood or underestimated.

The European Union has developed a favourable policy "environment" in the last ten years, increasingly opening its programmes to cultural and creative sectors intended not only as a way to promote cultural diversity and social cohesion, but to regenerate the European economy and stimulate new forms of innovation. Although a lot remains to be done, such a context has opened the way to successful experimentations. Cities like Nantes, Berlin or even smaller ones such as Tartu have fully included culture in their local development strategies either to revitalise the local economy and the image of the city (Nantes), to boost international reputation and visibility (Berlin) or to retain young talents (Tartu).

My intervention wants to stimulate reflection and discussion about why and how cities and regions can effectively boost creativity and culture for local development and innovation in the near future. I will therefore focus on the following:

The new economy: experimentation and creativity at the core

The contribution of cultural and creative professionals and companies to a competitive (new) economy. Europe: a favourable policy context

Some good examples from cities and regions (Nantes, Berlin, Tartu, ..)

What's next for a Creative Europe? Challenges and opportunities for cities and regions

Interesting materials

Creative SpIN – Creative Spillovers for Innovation URBACT II Thematic Network BASELINE STUDY October 2012

<http://keanet.eu/en/impactcreativityculture.html>

<http://www.nesta.org.uk/library/documents/Report%20-%20Creative%20Innovation%20v5.pdf>



NICOLETA SALCUDEAN

Sălcudean Ileana Nicoleta

is currently a lecturer at Babeş-Bolyai University, Cluj-Napoca, in the Department of Cinema and Media Studies, Theatre and Television Faculty and an associate researcher in the Philosophy Department, History and Philosophy Faculty. She holds a PhD in sociology with the thesis *Cultural Policies and Identity Constructions in the European Context*. Her professional experience includes: cultural management, personnel development, PR coordination, eLearning etc. The spheres of interest are: cultural studies, cultural policies, cinema studies, creative writing, worldview, eLearning, lifelong learning.

Nicoleta Ileana Salcudean

Curriculum vitae - selection

Education

2008-2012 - Babeş-Bolyai University, PhD Student in Cultural Sociology, European Studies Faculty,
(thesis: *Cultural Policies and Identity Construct in the European Context*)

2002-2003 - Babeş-Bolyai University, Cluj-Napoca, Romania, Faculty of Philology, M.A. in Interdisciplinary Studies, *History of Images-History of Ideas*,
(thesis: *Yugoslavian Approximations*)

1995-1999 - Babeş-Bolyai University, Cluj-Napoca, Romania, Faculty of Philology, B.A. in Romanian and English grammar and literature,
(thesis: *Hexameter of Creation*)

Professional Experience

2013-present - associate researcher, Philosophy Department, History and Philosophy Faculty, Babes-Bolyai University

2012-present - lecturer, Cinema and Media Studies Department, Theatre and Television Faculty, Babes-Bolyai University

2012-present - director, Continuous Formation-Lifelong Learning Centre, Babes-Bolyai University

2008 - 2012 - expert, Lifelong Learning Centre, Babes-Bolyai University

2003-2007 - Personnel Manager, Cultural Manager, Consultant - Cultural Center Quo Vadis, Cluj-Napoca

Personnel Development: *code of ethics and policies for the employees, job interviews and assessment, supervising, marketing*

PR: *advertising, PR strategies, coordinating press activities, recruiting new staff and speakers, editing text*

Cultural management: *organizing programs on different themes: art, history, multiculturalism, politics, business, communism, poetry, communication etc.*

- *events: MC-ing events, moderating discussions, organizing art exhibitions, programs for students, happenings, conferences, seminars*

- networking with other organizations or cultural institutes/centers from Cluj-Napoca

2000-2006 - Visiting professor, Director of the PR Department, University of the Nations

Visiting professor – modular courses on topics such as: *Communication, Worldview and Old Testament Narrative (Switzerland, Ukraine, Romania)*

Director, one term course: *Worldview School in Romania, Medias*

Staff, one term course, *Worldview School, Switzerland, Wiler*

Co-director, one term course, *School of Bible Interpretations, Romania, Medias*

Mentoring - new members of the team

Leadership – member in the leadership team of the local organization

Community development projects - planning , strategizing and practical involvement

Internships

2011 - PhD Research Internship – Otto-von- Guericke Universität Magdeburg, Germania

2009 - Cambridge Scholars Network (Sidney Sussex College, Cambridge University, England) – Academic Mentoring Program

2007 - Dialog on Religions, *India (Bombay, Calcutta, Darbhanga, Patna, Bodgaia, Varanasi)*

-Tunisian Civilizations , *Tunisia (Sousse, Djerba, Ain Draham coordinating a research project for students at the History University from Cluj-Napoca and Iasi)*

2005-2008 – History Makers Program, *Cluj-Napoca, Romania, coordinating three editions of an internship for students with topics such as: epistemology, art, ethics, history, communication etc*

2001-2002 – Dialog on Religions, *Egypt (Alexandria, Cairo), coordinating the team, research, teaching, social work*

Publications

Articles

2009-2012

· "Art and Vandalism. CrossBreeding of Street Art: (re)interpretation of Street art From Sociological, Aesthetical and Interactivity Perspective", *Journal of Media Research*, vol. 5, issue 1(12)/2012, pp. 45-60.

· "A Supplement of Thinking. Youth Festival as Communist Propaganda; Reflections on the Old New Order?", *Studia Europaea*, issue 4/2010, pp. 35-50.

· Mocan Rodica and Salcudean Ileana Nicoleta, "New Technologies – New Learning Paradigms", 25th DRC Annual Meeting and Conference, Eötvös Loránd University, Budapest, 2009, pp. 153-157.

2003-2004

· "Despre August Strindberg, Muriel Spark și Julian Barnes. Cărțile lor", [About August Strindberg, Muriel Spark and Julian Barnes. Their books], *Steaua*, 1-2/ 2003;

· "Identități comparative în postcolonialism – Susan Bassnett", [Identity comparative postcolonialism - Susan Bassnett], *Steaua*, 4-5/2003;

· "Lupta și sacrilegiu – Anaïs Nin", [Fight and sacrilege - Anaïs Nin], *Steaua*, 6/2003;

· "Literatură și totalitarism – Calda ospitalitate românească", [Literature and Totalitarianism – the Warm Romanian hospitality], *Caietele Echinox*, 7/2004

Collective Anthologies

· *Cuvinte la Schimb*, [Words in Exchange], vol. II, Risoprint, Cluj-Napoca, 2009.

· *Cuvinte la Schimb*, [Words in Exchange], vol. I, Eben-Ezer, Oradea, 2001.

Presentation Structure: Cultural Policies in Europe

Phd. Nicoleta Salcudean

Introduction

presents the research theme and the methodology.

The main Objective would be the comparative analysis of different models of cultural policy making in EU member countries (2000-2009).

The Research Questions are related to the role of cultural policies in creating a common Europe; the role of EU in cultural policy of the Member States; the relationship between European and national cultural policies, particularly how the cultural policies define and (re) produce the national identity, as well as the European identity; and/ or how does the cultural policy making reflect the negotiations on Europeanization and/ or the "identity in diversity".

Research paradigm is defined at the intersection of the sociology of culture, cultural anthropology and cultural studies, seeking the new vocabulary of culture in the new socio-political context of Europeanization.

The second part

includes the description of the research areas: sociology of culture, cultural anthropology, cultural studies and public administration. The present research is located at the intersection of these areas.

It also describes the concepts used throughout the paper: culture, globalization, Europeanization, policy, identity. Also, I present the meanings that are used, setting the vocabulary commonly used throughout the paper.

The third part

is dedicated to culture and cultural directives in Europe and how are they translated into national policies. This part is assigned to present the results of a project conducted under the *Inside Europe* program with three groups of students from the Faculty of European Studies, The Hague University of Applied Sciences. The objectives of this research were: to examine the ways of adopting and implementing European directives related to culture into the national policies of six European countries based on official documents (using the comparative method). The six countries were the Netherlands and Ireland, Hungary and Germany, Sweden and Italy. For the study of these countries were used: The Mixed Scanned Planning Policy Model, The Institutional Model, The Rational and The Incremental Model. Analysis of secondary sources, quantitative analysis of secondary sources (websites, digital and print reports, statistics, books) was used. Also, the primary analysis was used by conducting semi-structured interviews taken to cultural policy experts: Alison Crabb, Deputy Head of Unit - Cultural Policy and Intercultural Dialogue, DG Education & Culture, European Commission and Daphne Tepper, Policy Analyst - Culture Action Europe, Brussels). A third interview was conducted by telephone with Paola Vettorel, professor and researcher at the Foreign Language and Literature Department, University of Verona.

The last segment could be:

to introduce some important aspects related to the cultural policies in Romania and to present the conclusions of some interviews. Taking into consideration the Romanian strategy for culture and the goals for country branding as well as the importance of the Romanian Cultural Institute as an active player in the creation of cultural policies and their implementation, I conducted two interviews with representatives of two branches of the Institut (Berlin and Prague). I also wanted to learn more about the strategy used by the Institute regarding the cultural policies, but also to find new information from experts in the field and see which would be a perspective from "outside" (because the context in which they live and work abroad). I also analyzed in parallel a third interview with the artist Daniel Knorr, the artist who represented Romania at the Biennale in Venice 2005. Interviews are semi-structured, from a symbolic interactionist¹ approach and are individual interviews (those in Berlin) and one conducted electronically (Prague).

Conclusions

will underline the main points of the presentation.

¹ Petru Ilu, *Abordarea calitativă a socio-umanului*, Iași, Polirom, 1997, p. 90.

Recommended materials

A. Documents

1. *Compendium. Cultural Policies and Trends in Europe, Comparative overviews*, available online: <http://www.culturalpolicies.net/web/comparisons.php>.
2. *Cultural Policy Database 2005*, available online: <http://www.culturelink.org/culpol/ie.html>.
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B. Articles

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11. Mulcahy, Kevin V., "Cultural Policy", Peters, Guy B., Pierre, Jon (eds.), *Handbook on Public Policy*, Sage Publications, London, California, New Delhi, 2006, available online: http://books.google.ro/books?id=hV2JDRc4hwgC&pg=PA265&lpg=PA265&dq=Mulcahy,+Kevin+V.+2006.+%22What+is+Cultural+Policy?%22&source=bl&ots=Gxi93gORUP&sig=1KbnVc73KaD3UhpZa0IlfscZw&hl=ro&ei=EOLYTqI0qeHhBLb4MsN&sa=X&oi=book_result&ct=result&resnum=3&ved=0CDEQ6AEWAg#v=onepage&q&f=true.
12. Nişulescu, Virgil, Itefan, *Policies for Culture, Ghid al Procesului Legislativ în România*, 2001, available online: http://www.policiesforculture.org/dld/PfC_VNiturescu_LegislativeGuide_RO.pdf.
13. Raşiu, Eugen, "Politica culturală și statutul artistului", *Studia Universitatis Babeş-Bolyai. Philosophia*, vol. XLIX, no.1-2, 2004.
14. Wiesand, Andreas Joh, "Comparative Cultural Policy Research in Europe: A Change of Paradigm", ERICarts/ Zentrum fur Kulturforschung, Germania, *Canadian Journal of Communication*, vol. 27, no. 2, 2002, available online: <http://www.cjc-online.ca/index.php/journal/article/viewArticle/1308/1347>.



EMILIA MARIETA SAGLIA

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Interesting materials

1) <http://www.genovacreativa.it/>

2) On this Website we inserted the information on CreArt project in the section: "Progetti/iniziative": <http://www.genovacreativa.it/iniziative/creart-una-rete-di-citt-la-creazione-artistica>

3) This is the project "Yarn bombing" that will have its happening on 21.03.2013 and we might think to link it with the European day of artistic creativity: <http://www.genovacreativa.it/iniziative/intrecci-urbani-yarn-bombing-genova>

4) This is some info on Programme on Artistic Residences that I mentioned: <http://www.genovacreativa.it/content/ghett%E2%80%99art-%E2%80%93-residenze-artistiche-nel-ghetto-di-genova>

OBJECTIVES OF THE CreArt PROJECT

Placing art and creativity at the centre of its activities, CreArt seeks to:

1. Foster creativity through the exchange of experiences, good practices and joint work among artists, artist groups and associations, cultural operators, researchers, industry and civil society bodies, educational institutions and the general public, from different countries and cultural traditions, including intergenerational exchanges.
2. Promote cultural exploration amongst target groups, encouraging the development of Europe's cultural heritage.
3. Develop common training methodologies for specific groups (children, youth and adults) promoting creativity as a skill for personal development.
4. Establish a permanent and professional system of mobility, exchange and joint work experiences among artists and cultural managers.
5. Identify a methodology of professional management that generates sustainable cultural organizations in medium-sized cities, fostering public-private partnerships and civil society participation.
6. Support creativity networking among medium-sized cities.
7. Develop and better exploit technological tools and for the exchange of creativity and cultural resource management.
8. Create and standardize systems of analysis and research within the framework of local cultural policies, in order to maximize the sustainability of the project and its financial resources in the future.

In order to achieve these objectives, CreArt will establish a permanent and professional system of mobility, exchange and joint work experiences, in visual arts, among artists, groups and associations, cultural operators, educational institutions and the general public, focusing in 4 main actions:

- a) Analysis of management models to support visual arts & creativity in Europe
- c) Training, innovation and experimentation programme for the promotion of creativity.
- d) CreArt European Travelling Exhibitions.
- e) Dissemination and transfer of activities and results.

CreArt CITIES

Aveiro, "The Portuguese Venice", is one of the cities with the highest economic level in Portugal. Aveiro is notable for the variety of its rich museums. The Aveiro University is one of the most important research and teaching centres in Portugal.

Delft, one of the main cities in the Netherlands, located between Rotterdam and the Hague, famous for being the birthplace of the painter Vermeer and by their blue color pottery. The Foundation **id11** in Delft organizes and offers residences for artists and accessible presentation and working places for artists, where experimentation can flourish.

Linz was European Capital of Culture in 2009. Crossed by the river Danube, is the capital of Upper Austria. Its strong industrial development contrasts with its vibrant and intense cultural life. The renovated **Atelierhaus Salzmat** under the authority of the Linz City Council develops an Artist in Residence Programme (Urban Interventions) with bilateral exchanges, a platform for interaction first at a local level combined in a second step with an interregional artistic exchange.

Vilnius, capital of Lithuania, was also along with Linz, European Capital of Culture in 2009. The historical centre of Vilnius, -the northern Jerusalem - is Cultural Heritage of Humanity by UNESCO since 1994.

Pardubice, is one of the most beautiful cities in the region of Bohemia. Located 100 km from the capital city of Prague, and on the Elbe river, Pardubice has a major university and a prominent industrial centre.

Kaunas the city of museums, is the second largest city in Lithuania, and one of the great cultural centres and economic of Lithuania. **Artkomas** is a public institution established in 2006. Each year 40 exhibitions of visual arts are organised, besides musical projects and others related to scenic arts. Artkomas stands out as well in International cooperation programmes.

Lecce, twinned city of Valladolid, is known as the "Florence of the South" or "Capital of the Baroque" due to its magnificent architecture was one of the cities more artistically alive between the 17th and 18th centuries.

Kristiansand, Capital of the county of Vest-agder in southern Norway, was founded in the year 1641 by king Christian IV. It is the sixth largest city in Norway and one of the best cultural cities in the country.

Arad is located in the famous region of Transylvania near the border with Hungary. It is beautiful magic city filled with beautiful buildings.

Harghita. In the eastern part of Transylvania, Harghita county lies in a depression surrounded by the Eastern Carpathians. As the result of its geographical structure the county can be divided into three distinct regions, Odorhei, Ciuc and Gheorgheni, giving the county a colourful image..Miercurea Ciuc/ Csíkszereda is the seat of the county since July 1968, and since 1971 it also includes Csiba, Jigodin, and Băile Harghita. The city lies in the middle of the Ciuc valley. The main body of the city formed on the left side of the river Olt. According to statistical data from 1st July 2009 Harghita county's population is 324,222 and the density is 49.2 persons/km². The ethnic structure of the population is the following: 84.61% Hungarians, 14.06% Romanians, and 1.18% Roma.

Genoa is one of Europe's largest cities on theMediterranean Sea and the largest seaport in Italy. Part of the old town of Genoa was inscribed on the World Heritage List (UNESCO) in 2006.

The city's rich art, music,gastronomy, architecture and history, allowed it to become the 2004's European Capital of Culture.

Valladolid, located in north-central Spain, it is the capital of the autonomous community of Castille and Leon. Valladolid is a welcoming city, socially cohesive and well integrated. The Municipal Foundation for Culture was created by the Valladolid City Council in 1982, and has been in charge of the organization of the cultural and recreational activities of the city since then

Information about **Harghita** county and its capital city **Miercurea Ciuc / Csíkszereda**

In the eastern part of Transylvania, Harghita county lies in a depression surrounded by the Eastern Carpathians.

One third of its 6639 km² surface is covered by forest - mostly pine - which gives an evergreen aspect to the place.

Harghita county has been an administrative unit since 1968. Previously, this territory was organized in smaller shires.

According to statistical data from 1st July 2009 Harghita county's population is 324,222 and the density is 49.2 persons/km². The ethnic structure of the population is the following: 84.61% Hungarians, 14.06% Romanians, and 1.18% Roma. In terms of religion: 65.27% are Roman-Catholic, 13.27% Orthodox, 12.65% Calvinist, 7.16% Unitarian and 0.16% Greek-Catholic. 55.8% of the population lives in rural areas (data of 2002 census).

The county is split in the middle by the Gurghiu mountains and Harghita, the sacred mountain of the Szeklers, which is also the youngest member of the volcanic mountain range of the Eastern Carpathians. Its highest peak is Harghita Mădăraș with a height of 1801 meters.

West of it lies the region of Odorhei, and stretching eastwards there are a series of closed depressions (Gheorgheni, and Ciuc) cut through by the rivers Olt and Mureș, these being bounded eastward by the Gurghiu and Ciuc mountains.

As the result of its geographical structure the county can be divided into three distinct regions, Odorhei, Ciuc and Gheorgheni, giving the county a colorful image.

Miercurea Ciuc / Csíkszereda / Szeklerburg

It is the seat of the county since July 1968, and since 1971 it also includes Csiba, Jigodin, and Băile Harghita. The city lies in the middle of the Ciuc valley. The main body of the city formed on the left side of the river Olt.

Its Ice Palace and ski track make Miercurea Ciuc the capital of the winter sports (speed skating, ski, hockey) in Transylvania.

It is the coldest city of Transylvania. A quite common phenomenon that occurs here is the temperature inversion. The beer made here (Ciuc) is famous all over Romania.

The castle Mikó, built between 1623-1631 in neo-renaissance style, is the most important monument of the city, also being the headquarter of the Szekler Museum.

The village museum was founded in 1969 in the garden behind the castle. Here visitors can take a glimpse at the houses and the famous Szekler gates that are specific to local architecture.

The permanent expositions that one can see are of local history and natural history, religious art, book printing, completed by seasonal exposition.

Numerous cultural events like the Old Music Festival are held here.

In the small park in front of the castle one can see the statues of Petőfi Sándor and Nicolae Bălcescu.

The town hall was built in 1886 in eclectic style. The courthouse built in 1892, eclectic style. The building of the high courthouse, which today houses the county hospital's otolaryngology and physiotherapy sections, was built in 1786 in classical style.

The Orthodox Church monument, built between 1929-1935 in neobizantine style. In 1994 it became the church district headquarter, it became the headquarter of the Covasna-Ciuc episcopate.

The Márton Áron High school was built between 1909-1911 in secessionist style. The statue of Archbishop Márton Áron was inaugurated in 1997.



CreArt

NETWORK OF CITIES FOR
ARTISTIC CREATION

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