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**Common ground between EU and national levels in  
the domain of cultural policies  
Case study – “George Enescu” Festival**

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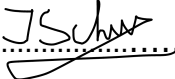
**Signature**

A handwritten signature in black ink, appearing to read "ISult", with a long, sweeping underline.

## **MA Programme Euroculture Declaration**

I, Ingrid Alexandra Sult hereby declare that this thesis, entitled "Common ground between EU and national levels in the domain of cultural policies. Case study – *George Enescu Festival*", submitted as partial requirement for the MA Programme Euroculture, is my own original work and expressed in my own words. Any use made within this text of works of other authors in any form (e.g. ideas, figures, texts, tables, etc.) are properly acknowledged in the text as well as in the bibliography.

I hereby also acknowledge that I was informed about the regulations pertaining to the assessment of the MA thesis Euroculture and about the general completion rules for the Master of Arts Programme Euroculture.

Signed ..... Ingrid Alexandra Sult   
Date ..... 01.08.2016 .....

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## **List of acronyms**

CAC = Cultural Affairs Committee (Council of the European Union)

CoE = Council of Europe

DG EAC = Directorate General for Education and Culture (European Commission)

ECYO = European Community Youth Orchestra

EFA = European Festivals Association

EFFE = Europe for Festivals. Festivals for Europe

EP = European Parliament

EUMS = European Union Member States

EUYO = European Union Youth Orchestra

EYCS = Council of Education Youth Culture and Sport

GEF = “George Enescu” Festival

GEIC = “George Enescu” International Contest

MCNH = Ministry of Culture and National Heritage (Romania)

MS = Member States

TEC = Treaty establishing the European Community

TFEU = Treaty of Functioning of the European Union

## Introduction

“La culture politique et la politique de la culture sont devenues des syntagmes affins, presque inséparables.”<sup>1</sup>

Culture constitutes a complex and ambiguous field. Furthermore, European Union's Member States have various systems in managing the cultural sector. This reality is making the European Union level discussions difficult. Limiting this to the European Union and its Member States, the making process of the cultural policies and the cultural values are triggering a vague, not shared and extensive debate.

Considering a bottom-up view, the word “culture” in itself has different definitions and several meanings in certain fields. Since this thesis addresses a Romanian cultural manifestation the definition of culture from the Romanian dictionary has the following meaning: “the totality of material and spiritual values created by mankind and institutions necessary to communicate these values”<sup>2</sup>. This definition comprises the outcome of the cultural sector but fails to contain the material outcomes such as cultural productions, cultural activities and so on. Nevertheless, it needs to be emphasized that the various definitions of culture do not prevent the development of cultural policies as these are oriented towards influencing the production and dissemination of culture as well as assuring that relevant cultural institutions for managing the cultural productions exist.

The thesis is focusing on EU cultural policies in relation to national cultural policies, more precisely with the Romanian system. One defining difference between those two is that solely EUMS have competence over the composition and guidance of national cultural policies. The EU can only issue Resolutions, Conclusions and Communications with respect to cultural policies, however not Directives. The case study is analyzing the case of “George Enescu” Music Festival. A thick description will show how Romanian cultural policies apply to the organization of the festival and what

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<sup>1</sup> Alexandru Zub. “Culture et Politique. Gloses Marginales.” in *Cultura Politica si Politici Culturale in Romania Moderna*, edited by Alexandru Zub et al., 11-19, p.11. Iasi : Alexandru Ioan Cuza University, 2005.

<sup>2</sup> Dictionarul Explicativ al Limbii Romane. *Cultura*. Accessed on the 28th of March from <http://www.dex.ro/cultur%C4%83>.

the outcome is, as well as this event's potential of contributing to the shared sense of cultural values. The conclusion will then expose if the thick description from the case study provides corroboration or refutes the trends from Chapter 1. Briefly, the chapters will follow the subsequent issues to be discussed.

The first chapter will seek to find an answer to the question **“what is the common ground between European and national levels in the domain of cultural policy?”** In the endeavour of doing that a historical development of EU cultural policy will be presented, as well as early actions towards cultural cooperation and contradictory discussions between EUMS for setting a legal framework for the cultural field or not. The chapter concludes with a presentation of the nowadays situation of culture within the EU. A short hint towards the aims of the chapter is presented below.

EU cultural policies have been a topic of discussion well before those were officially defined, were given a structure and a legal framework. In 1954, Council of Europe along with their member states at that time<sup>3</sup> wrote, signed and ratified the Paris Convention on Culture which aimed at safeguarding and encouraging parties towards “the development of its national contribution on the common cultural heritage of Europe.”<sup>4</sup> Article 1 of the Convention reveals not only that Europe and its leaders were well aware of the existing cultural mosaic but also that the idea of a “common cultural heritage of Europe” was flourishing. The next document which hinted towards a more united Europe is Treaty of Rome. In 1957, the document which established the European Economic Community, had written in its Preamble the need of “an even closer union among the peoples of Europe.”<sup>5</sup> Solidarity was needed after a grey period of war and hatred. After thirty-five years, the European Union decided to finally set a legal framework for cultural policies. Thus, the 1992 Treaty of Maastricht comprised Article 151 TEC having the first provision saying:

Treaty establishing the European Community (Amsterdam consolidated version)

Article 151

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<sup>3</sup> Belgium, Denmark, France, Germany, Greece, Iceland, Ireland, Italy, Luxembourg, Netherlands, Norway, Sweden, Turkey and United Kingdom.

<sup>4</sup> Council of Europe. *European Cultural Convention*. European Treaty Series – No. 18, Paris, 19 December 1954.

<sup>5</sup> *Treaty of Rome – 25 March 1957*. Accessed on 8<sup>th</sup> of March 2016 from <http://ec.europa.eu>.

1. The Community shall contribute to the flowering of the cultures of the Member States, while respecting their national and regional diversity and at the same time bringing the common cultural heritage to the fore.<sup>6</sup>

The Article is pleading for “unity in diversity”. Neither the national culture nor the European dimension should be forgotten; even more than that, the “common cultural heritage” is the ultimate goal. The step of giving cultural policies an article is probably the most defining first document for the European Union’s identity, recognizing the importance of culture as a key element in the definition of a community.

The new Article on culture, 167 TFEU (ex Article 151 TEC) has remained almost entirely the same with a slight change, making the European Parliament a contributor to achieving the objectives referred to in the Article.<sup>7</sup>

For strengthening the article and clarifying its understanding, the principle of subsidiarity was established. Thus, culture being a personal, very national field is under national competence, the principle of subsidiarity assuring EU’s non-interference. Still, EU-EUMS discussions take place. This led the analysis to the second chapter where it is questioned **what the Romanian cultural policy framework looks like and was the present form drastically influenced after joining the EU?** The second part focuses on Romania’s relation with the EU, policy aims – both intrinsic and extrinsic – as well as how is EU cultural policy regarded in Romania. Before entering the EU, Romania expressed its commitment in further developments of cultural policies, thus forcing the national officials to act as quickly as possible. This is an example of how EU can influence a Member State in the field of culture.

The elected case study is “George Enescu” Festival which is a Romanian classical music cultural manifestation. Its’ first edition was organized in 1958 in Bucharest after three years the Romanian composer, violinist, pianist, conductor and teacher George Enescu died. Right from the start, the character of GEF was both national and international, the international and then European identities being developed. GEF went through difficult times during communism although it never stopped being a high-cultural, elitist oasis. The third chapter is questioning if **“George Enescu” Music Festival is seen by the Romanian audience, management and**

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<sup>6</sup> Consolidated version of the Treaties – Charter of Fundamental Rights. 121, Luxembourg: European Union Publications Office, 2010.

<sup>7</sup> *Consolidated Version of the Treaties. Charter of Fundamental Rights.* Title XIII, “Culture”, Article 167 (ex-Article 151 TEC), p.121. Luxembourg: European Union Publications Office, 2010.



**government as being able to contribute to a shared sense of cultural value or even to a common European culture.** The reason behind choosing this particular event is because festivals in their cosmopolitan, more elitist or rather popular form translate culture into a shared experience. This type of cosmopolitan festival such as GEF brings together a diverse audience which is making the cultural manifestation an elitist, both European and Romanian experience. Going further, the audience reaches easier the artistic production since music is a universal form of art. This chapter is highlighting the development of the festival from the first edition of it to the most recent one and is exposing the organization of GEF and its outcomes.

The fourth and last chapter is asking if the thick description of the case study provides corroboration or refutes the trends from Chapter 1. Thus, conclusions will be drawn upon all the statements, analysis and remarks made within the first three chapters.

The methodology for the first two chapters is based on secondary sources such as cultural policy – both EU and Romanian – books, academic articles as well as newspaper articles, academic case studies on various Romanian cultural projects, official sites of the EU institutions, Romanian institutions, of the festival and the European platforms for culture. In addition, EU official papers are part of the used sources such as draft papers, conclusions, recommendations or studies and reports. These sources were read, analyzed and interpreted. The case study is mostly based on primary sources which consist of the festival’s documents coming from Artexim – the institution which organizes the event –: “Evaluation Report from the Media Perspective”, Final Report 2015 edition, “Monitoring Report of the Festival 2015 Edition”, artists paying bill 2015 as well as budget plans for the 2013 and 2015 editions, Various Statistics regarding the presence of International orchestras and soloists, Romanian orchestras and soloists, tickets and number of events all from 1995 to 2015, “*George Enescu Festival from 1958 to 2015*”. Moreover, an interview addressed to the director of the festival, Mihai Constantinescu, is part of the list of sources. Questions with respect to the subject of this thesis were asked via e-mail to the Romanian Ministry of Culture and to other cultural institutions (Romanian Television Channel and Romanian Radio Station) however any answer failed to appear.

The European Union has now reached a point where Member States ask for EU-EUMS coordination in the cultural field. Such case occurred within a meeting of the

Cultural Affairs Committee meeting of the Council from Greece. This delegation, backed-up by several other EUMS, asked the Commission for guidance with respect to several cultural subjects. Are those cries the effect of the growing euroscepticism or asks for a level playing field in international cultural policy? This case and the posed question as well as several other ideas on EU and Romanian cultural policy remain to be further detailed within the thesis.

## Chapter I

### Theoretical analysis on the common ground between European and national levels in the domain of cultural policy

#### I.1. Historical development of EU cultural policy

The history of EU cultural policies has various versions. The treaty of Rome offered a hint in its Preamble towards creating a framework for culture, however it can be stressed that the 1992 Treaty of Maastricht is the first milestone for EU cultural policies since the text provided the first legal basis for EU action in the cultural domain. However, as Langen is arguing, the “significant number of actions” prior to Treaty of Maastricht as well as numerous “official Resolutions, Conclusions and Communications on culture issued by the Community’s institutions”, can hardly deny that a de facto European cultural policy existed well before 1992.<sup>8</sup>

This chapter seeks to give an answer to the first research question: “**What is the common ground between European and national levels in the domain of cultural policy?**” More precisely, this part will show by what means can the European Union act as a mediator between nations and their culture. Starting from giving an overview of the history of EU cultural policies development, tackling the principle of subsidiarity and its influence and cries for further progress that have been voiced, ending with current predictions for the EU cultural policies evolution.

When reflecting upon the history of EU cultural policy’s development three interconnected factors pop up: legal, economical and political. European Union cultural policies aim to promote the cultural dimension through appropriate legislation and funding. Therefore, by making use of relevant legal and economic frameworks, EU cultural policies are developed. However, the political factor<sup>9</sup> is perhaps the decisive one when dealing with the development of cultural policies in current form. In this sense, the term “political factor” has to be understood as the element which had an

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<sup>8</sup> Floris Antal Freek Langen. *EU Cultural Policy 1974-2007*. 65, PhD diss., University of Glasgow, April 2010.

<sup>9</sup> Political factor understood as “an activity related to government policy and its administrative practices that can have effect on something” (Definition of “political factor” from Business Dictionary - <http://www.businessdictionary.com/definition/political-factor.html>).

impact on the development of cultural policies within Europe. Since the administration of the cultural domain goes hand in hand with the political factor, both are constantly influencing each other in the decision-making process. This last statement will be further elaborated.

## **I.2. Early actions towards cultural cooperation**

Before continuing with the development of the examination of the interplay of the national and EU cultural policies, it is necessary to identify and make clear the differences between Eastern and Western countries with respect to how the political past influenced the path taken for the evolution of national cultural policies.

Central and Eastern Europe are still considerably affected by the heritage Communism left. During Communism, culture was divided in two; the “bloc culture” which was the “common official culture of the Soviet bloc” and the “regime culture” which was dictated by the communist regime.<sup>10</sup> Additionally to that, the Romanian society was divided between “us” and “them” with regard to culture<sup>11</sup>, in this relation “us” being the Romanian society and “them” representing communism. This division entered into the collective mind and still persists at times, although now people are enjoying freedom of expression. The centralized, closed and strictly nation oriented systems slowed down the development process of cultural policies. In Communist Romania, culture was tackled by a multitude of directorates, councils, committees however all tasks were coming from the leaders<sup>12</sup>. Communist propaganda was made through books, magazines, newspapers as well as through audiovisual means. The overwhelming pressure of ideology was reigning over the cultural domain, which left the Eastern bloc outside of important early Western European discussions and conventions on culture. Not being members of the Council of Europe, Eastern European countries were not able to sign the 1954 Convention on Culture right after consensus was achieved on this matter. This early European treaty<sup>13</sup> stands as a proof of the

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<sup>10</sup> Dragos Petrescu. “The Political Culture Approach to the Study of Communism : the Case of Romania (1945-1989).” in *Cultura Politica si Politici Culturale in Romania Moderna*, edited by Alexandru Zub et al., 291-304, p.291. Iasi : Alexandru Ioan Cuza University, 2005.

<sup>11</sup> Ibidem. p. 293.

<sup>12</sup> Gheorghe Gheorgiu-Dej, leader of Communist Romania from 1948 to 1965 and Nicolae Ceausescu, Dej’s successor from 1965 to 1989.

<sup>13</sup> It needs to be mentioned that the Paris Treaty on Culture is not a EU treaty; however this represented a platform through which European countries cooperated and discussed the cultural field in the past and do

European community's intention of safeguarding the common cultural heritage, therefore of setting the base for a cultural policy framework. Fourteen<sup>14</sup> Western European members of the Council of Europe signed the Convention in 1954<sup>15</sup>. Eastern European states adhered to the Council and signed the treaty on culture in early 1990s. Forty years gave the Western bloc an advantage to really grasp all the Convention's provisions and to put them into action.

Although the EU slogan "Unity in Diversity" came later, the first Article of the 1954 Convention on Culture adheres to the same idea:

#### Article 1

Each Contracting Party shall take appropriate measures to safeguard and to encourage the development of its national contribution on the common cultural heritage of Europe.<sup>16</sup>

When analyzing this very first article, its liberal nature pops up immediately. Mentioning "appropriate measures" without actually defining and exemplifying those leaves the signatory countries to decide what measures fit best for each. Moreover, the encouragement of standing for their (signatory countries') national contributions on the common cultural heritage implies the importance of diversity in the way of crating unity. Only Article 2 shyly hints towards possible measures that can be taken:

#### Article 2

Each Contracting Party shall, insofar as may possible:

a. encourage the study by its own national of the languages, history and civilisation of the other Contracting Parties and grant facilities to those Parties to promote such studies in its territory; and [...].<sup>17</sup>

The educational exchanges were aiming at understanding the essence of each and every Contracting Party's identity, hence creating unity in diversity.

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so in the present. These early discussions on European cultural heritage and the later developments of EU cultural policies stand as a proof of EU cooperation with international organizations such as COE.

<sup>14</sup> Belgium, Denmark, France, Germany, Greece, Iceland, Ireland, Italy, Luxembourg, Netherlands, Norway, Sweden, Turkey and United Kingdom.

<sup>15</sup> Council of Europe. *Chart of signatures and ratifications of Treaty 018*. Status as of 26 April 2016. Accessed on 20 April 2016 from <http://www.coe.int/en/web/conventions/full-list/-/conventions/treaty/018/signatures>.

<sup>16</sup> Council of Europe. *European Cultural Convention*. European Treaty Series – No. 18, Paris, 19 December 1954.

<sup>17</sup> Ibidem.

Besides the openness towards promoting national culture as a factor in the development of the common cultural heritage of Europe, one needs to take into consideration that the first group of signatory countries was not that enlarged yet thus consensus upon the articles was easier to be achieved; however the policy system, cultural and identity differences between countries were significant. Although in 1954 Convention, Europe had representatives from East to West and from North to South, less can be more in the way of reaching an agreement. Along with the fall of the Iron Curtain and ex-Soviet countries adhering to the European and international organizations the “diversity” started to stand in the way of “unity”. To further address this problem by taking a look at nowadays situation, professor Cris Shore emphasizes in his article on EU Cultural Policy that there are two syntagmas which broadly define the European Union culture-wise; only the use of a plural noun in one of them constitutes a change of perceiving and understanding their meaning: European culture and European cultures.<sup>18</sup> Shore is saying that the distinction between a Europe seen as a “unified and singular cultural entity” and Europe seen as a “space of diversity, an amalgamation of many cultures, and by implication, of many peoples and interests” reveals political fragmentations in the way the European integration is imagined.<sup>19</sup> He continues by saying that slogans such as “unity in diversity” or “cultural mosaics” do not accordingly address the “foundational idea of Europe as an *ever-closer union among the peoples of Europe*, understood as a plurality, and the idea of integration as a process of leading to a *European people*.”<sup>20</sup> Has the situation positively developed from 1954 till present times? As long as the project of enlarging the European Union is becoming wider and wider “diversity” will continue to represent a challenge for “unity”.

As it has been told in the introduction of this Chapter, during the period between the post-war documents - 1948 Cultural Resolution and 1957 Treaty of Rome - and the first stable legal pillar for culture on EU level – the Treaty of Maastricht – a number of significant Communications, Resolutions, and Conclusions<sup>21</sup> have been issued by the EU. For instance, one of the most notable written documents of the EU is the 1977 Commission Communication to the Council. “Community action in the cultural sector”

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<sup>18</sup> Cris Shore. In uno plures (?) *EU Cultural Policy and the Governance of Europe. Cultural Analysis*, Volume 5, 2006. Accessed on 20 April 2016 from [http://socrates.berkeley.edu/~caforum/volume5/vol5\\_article1.html](http://socrates.berkeley.edu/~caforum/volume5/vol5_article1.html).

<sup>19</sup> Ibidem.

<sup>20</sup> Ibidem.

<sup>21</sup> See Langen (2010).

is a document which is detailing issues concerning solely the economic aspects cultural goods and workers such as: freedom of trade in cultural goods, combating theft of cultural goods, freedom of movement and establishment for cultural workers and many more<sup>22</sup>. An even more significant document is the EP's Resolution on "measures to protect the European cultural heritage". The importance of this document is recognized in the first paragraph of the 1977 Commission Communication's Introduction: "Preparations for Community action in the cultural sector were begun following the European Parliament's Resolution on this subject, adopted unanimously on 13 May 1974."<sup>23</sup> Thus, the first notable action taken with this respect is considered to be EP's 1974 Resolution. The document is stressing the importance of preserving and promoting European cultural heritage.<sup>24</sup> The reasoning behind this effort stresses that culture has a specific nature which necessitates its preservation and the EU is taking action with this respect.

During the 1960s and the 1970s, a notable number of Summits highlighted and hinted the importance of culture for a stronger European Community.<sup>25</sup> For instance, at the Copenhagen European Summit of December 1973, Heads of State or Government of the MS stated their decision of introducing the concept of European identity into their common foreign relations<sup>26</sup>. The discussions and documents produced during the Summits were having only a symbolic purpose because after issuing the results action was not taken. However, this statement emphasized a specific aspect of cultural goods: they represent the identity of people and peoples and also of Europe as a whole.

In the 1980s national and regional cultural exchanges were the first movements towards building the European identity. Programmes such as ECYO<sup>27</sup> were enabling young artists to travel as well as to exchange ideas and cultural experiences with other

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<sup>22</sup> European Commission. *Community action in the cultural sector*. Communication, Bulletin of the European Communities, November 1977, Supplement 6/77. Accessed on 5 May 2016 from <http://aei.pitt.edu/5321/>.

<sup>23</sup> Ibidem.

<sup>24</sup> European Parliament. *Resolutions 1974-1975*. Resolution, Luxembourg : European Centre, Plateau du Kirchberg. OJ C62 of 30.5.1974. Accessed on 5 May 2016 from [aei.pitt.edu/36164/1/A2380.pdf](http://aei.pitt.edu/36164/1/A2380.pdf).

<sup>25</sup> See Langen (2010), p.66.

<sup>26</sup> European Community. *Declaration on European Identity (Copenhagen, 14 December 1973)*. Bulletin of the European Communities, December 1973, No.12. Luxembourg: Office for official publications of the European Communities. P.118-122. Accessed on 5 May 2016 from [http://www.cvce.eu/obj/declaration\\_on\\_european\\_identity\\_copenhagen\\_14\\_december\\_1973-en-02798dc9-9c69-4b7d-b2c9-f03a8db7da32.html](http://www.cvce.eu/obj/declaration_on_european_identity_copenhagen_14_december_1973-en-02798dc9-9c69-4b7d-b2c9-f03a8db7da32.html).

<sup>27</sup> European Community Youth Orchestra changed its name into European Union Youth Orchestra after the Treaty of Maastricht in 1992.

fellow musicians. Unfortunately, as the thesis is being written, news that due to budget cuts the EUYO is forced to close down its operations are released.<sup>28</sup>

### I.3. EU cultural policies. A timeline of events

Going back to following the timeline of EU cultural policy developments, right after the Second World War the participants of the Hague Congress (7 - 10 May 1948) adopt the Cultural Resolution.<sup>29</sup> This text was acknowledging the importance of culture when creating post-war European unity and “having as its central task to raise the voice of Europe.”<sup>30</sup>

A few years after this first interest towards culture as a uniting force, within the 1957 Treaty of Rome which established the European Economic Community, the six signatory countries were determined to “lay the foundations of an even closer union among the peoples of Europe.”<sup>31</sup> However, the means for doing that were not considered by the 1957 Member States yet. Only after thirty-five years the idea of culture as a binding factor within the European Union was rethought and applied in the 1992 Treaty of Maastricht. This legal text gave cultural policy its own legal basis.

Within Article 151 TEC the importance of respecting and sharing the national and regional culture are emphasized and in the same time bringing together “the common cultural heritage.”<sup>32</sup> Although this represented a great step forward for EU cultural policies, again, Article 151 TEC is lacking certain elements that have to be made clear. The first paragraph of Article 151 TEC is mentioning a common cultural heritage without actually describing the meaning of it or listing the elements that form the common cultural heritage<sup>33</sup>.

Article 167 TFEU

(ex Article 151 TEC)

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<sup>28</sup> EUYO. #SaveEUYO – How can you help?. Accessed on 12 May 2016 from <http://www.euyo.eu/about/saveeuyo/>.

<sup>29</sup> Congress of Europe: The Hague-May, 1948: Resolutions. London-Paris: International Committee of the Movements for European Unity, 1948. Accessed on 5 May 2016 from [www.cvce.eu/content/publication/.../publishable\\_en.pdf](http://www.cvce.eu/content/publication/.../publishable_en.pdf).

<sup>30</sup> Ibidem.

<sup>31</sup> *Treaty of Rome – 25 March 1957*. Accessed on 8<sup>th</sup> of March 2016 from <http://ec.europa.eu>

<sup>32</sup> *Treaty on European Union – Treaty of Maastricht – 7 February 1992*. Accessed on 8<sup>th</sup> of March 2016 from <http://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX%3A11997E151>.

<sup>33</sup> See note 11 and its reference within the text.



1. The Union shall contribute to the flowering of the cultures of the Member States, while respecting their national and regional diversity and at the same time bringing the common cultural heritage to the fore.
2. Action by the Union shall be aimed at encouraging cooperation between Member States and, if necessary, supporting and supplementing their action in the following areas:
  - improvement of the knowledge and dissemination of the culture and history of the European peoples,
  - conservation and safeguarding of cultural heritage of European significance,
  - non-commercial cultural exchanges,
  - artistic and literary creation, including in the audiovisual sector.
3. The Union and the Member States shall foster cooperation with third countries and the competent international organisations in the sphere of culture, in particular the Council of Europe.
4. The Union shall take cultural aspects into account in its action under other provisions of the Treaties, in particular in order to respect and to promote the diversity of its cultures.
5. In order to contribute to the achievement of the objectives referred to in this Article:
  - the European Parliament and the Council acting in accordance with the ordinary legislative procedure and after consulting the Committee of the Regions, shall adopt incentive measures, excluding any harmonisation of the laws and regulations of the Member States,
  - the Council, on a proposal from the Commission, shall adopt recommendations.<sup>34</sup>

Article 167.4 TFEU is emphasizing that cultural goods are not just regular economic goods, thus they need special provisions.

Article 167 TFEU (ex-Article 151 TEC) is keeping the exact same wording, except the inclusion of the European Parliament as a contributor to achieving the objectives referred in the Article.<sup>35</sup> The Article [167(1)] is clearly emphasizing two important aspects. The first one is that, by making use of the plural form “cultures” the EU is recognizing the existence of multiple national and regional cultures.<sup>36</sup> The second aspect is the assurance that the EU is not trying to replace national and regional cultures

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<sup>34</sup> *Consolidated Version of the Treaties. Charter of Fundamental Rights*. Title XIII, “Culture”, Article 167 (ex-Article 151 TEC), Official Journal 115 , 09/05/2008 P. 0121 – 012, p.121. Luxembourg: European Union Publications Office, 2010.

<sup>35</sup> *Ibidem*.

<sup>36</sup> Floris Antal Freek Langen. *EU Cultural Policy 1974-2007*. 82, PhD diss., University of Glasgow, April 2010.

with a Community culture, but to “bring the common cultural heritage to the fore”.<sup>37</sup> The second provision touches upon the intrinsic dimension of culture.

These days the cultural field is going through turmoil. Shocking decisions are coming from the Union’s institutions - such as the recent EUYO scandal - as well as intriguing demands originating from EUMS as it will be shown further. Was in the first place the decision of setting a legal framework for culture wrong?

#### **I.4. To be or not to be Article 151**

This last remark is leading the discussion towards questioning why did the European Union actually set a legal framework for cultural policy by adding a distinctive Article on this domain, starting with the Treaty of Maastricht. Prior and during the negotiations on this Treaty, Northern European countries “had voiced strong reservations about conferring any competence in the cultural field on the Community.”<sup>38</sup> Whilst the other EUMS were appearing to agree on the creation of EU cultural policies, this particular group of Member States was against any article on culture within the Treaty, arguing that if setting a legal framework for culture within Community law all other national competences on culture would be threatened.<sup>39</sup> Dutch concerns have been voiced with regard to the Community’s economic treatment of national culture; thus, the Dutch government which at that time held the presidency of the EU proposed an article that would limit Community’s responsibilities and actions only to issues concerning the cross-border aspects, “such as mergers in the cultural industries and international traffic of cultural goods.”<sup>40</sup> One of the reasons why Article 151 TEC was added to the text was to give Culture Ministers more responsibility when it comes to cultural affairs within the MS.<sup>41</sup>

Therefore, the decision of adding Article 151 TEC could be read as contradictory since on the one hand the content pleads for Community’s disengagement by “respecting their (EUMS’s) national and regional diversity” on the other the mere existence of these provisions stands for EU’s interference and its desire to “bring the

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<sup>37</sup> Ibidem.

<sup>38</sup> Floris Antal Freek Langen. *EU Cultural Policy 1974-2007*. 85, PhD diss., University of Glasgow, April 2010.

<sup>39</sup> Ibidem.

<sup>40</sup> Ibidem.

<sup>41</sup> Floris Antal Freek Langen. *EU Cultural Policy 1974-2007*. 86, PhD diss., University of Glasgow, April 2010.

common cultural heritage to the fore.” In the case of Romania, as it will be made clear in the Case Study Chapter, there is a pressure coming from the EU to rapidly implement cultural policies, although Romania is not necessarily prepared yet. Promises from the Ministers of Culture to continue the implementing process are remaining promises.

Legal content can sometimes be subjectively interpreted; the EU has taken a step forward in the need of clearly stating its non-interference. Thus, to strengthen the wording in Article 151 TEC paragraph 2 saying that “Action by the Union shall be aimed at encouraging cooperation between Member States and, if necessary, supporting and supplementing their action [...]”, EU included within Treaty of Maastricht the Principle of Subsidiarity<sup>42</sup>. The principle “determines when the EU is competent to legislate, and contributes to decisions being taken as closely as possible to the citizen.”<sup>43</sup> As culture is under national competence, the Principle of Subsidiarity is reassuring the EUMS that national and regional competences are being protected from Community’s force. Article 5 TFEU and Article 167(2) go hand in hand when stressing that EU stands in second place in terms of tackling the culture field.

Opposed to the EUMS’s wishes with respect to the development of cultural policies 1992 onwards, recent debates within the Council of the European Union claim that the EU should give more guidelines with respect to the area of culture which can be used and applied in all twenty-eight Member States. During the 29<sup>th</sup> of October Committee on Cultural Affairs of the Council of the European Union meeting the Draft Conclusions amending the Work Plan for Culture (2015-2018) as regards the priority on intercultural dialogue<sup>44</sup> was analyzed and discussed. The delegation of Greece supported by Cyprus, Hungary, the Czech Republic and several other EUMS asked for more national-EU coordination from the Commission. Judging by those discussions, it seems that there is a gap between the national and the European administration culture-related. These cries for EUMS – Commission coordination have been voiced only recently therefore any action has not been taken yet with this respect and no official

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<sup>42</sup> *Consolidated Version of the Treaties. Charter of Fundamental Rights*. Title I, “Common Provisions”, Article 5 (ex-Article 5 TEC), Official Journal C326/1 , 26/10/2012 . Luxembourg: European Union Publications Office, 2010, Accessed on 5 May 2016 from <http://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX:12012M005>.

<sup>43</sup> EUR-Lex. *The Principle of Subsidiarity*. Last update 03 September 2015. Accessed on 5 May 2016 from <http://eur-lex.europa.eu/legal-content/EN/TXT/?uri=uriserv%3Aai0017>.

<sup>44</sup> Council of the European Union. *Committee on Cultural Affairs 29/10/2015*. Accessed on 28<sup>th</sup> of March 2016 from <http://www.consilium.europa.eu/en/meetings/mpo/2015/10/committee-on-cultural-affairs-%28241260%29/>.

statement has been issued. The fact that this requirement was discussed within the Cultural Affairs Committee of the Council of the EU, where legally-speaking the EU has no competence, can only be interpreted as a fear of growing euroscepticism. Thus, was Greece asking for homogenising more the national and regional regulations on culture with the Community regulations or was Greece asking for a level playing field in international cultural policy? On a more informal note, was Greece moving towards a situation where the EU will pay for the preservation of common European heritage which is located in Greece?

### **I.5. EU institutional structure for culture**

Nowadays, the cultural field is being tackled within three platforms for discussions. The European Commission is making proposals for cultural programmes within DG EAC in the interest of both EUMS and European citizens as well as advising the Council of the EU within the working parties. The second platform is CAC where delegations from the twenty-seven MS and the Presidency are examining the proposals coming from the Commission and analyzing the legal texts. The Presidency of the Council is supported by the General Secretariat of the Council; the unit handling culture is to be found under DG E1 C (Education, Youth, Culture, Audiovisual and Sports). The third entity belongs to the European Parliament. Members of the Committee on Culture and Education are exchanging views on culture, fighting for the best interest of EU citizens.

### **I.5. Conclusion**

#### **Aims, tensions, unclarity, guidelines for national policies**

As it has been demonstrated, European culture and cultures had experienced a sinusoidal development path. Culture in the European Union is a very recent topic as well as a truly sensitive one. Therefore, the timeline of EU cultural policy development followed within this Chapter will not end now because, as it was mentioned above, the cultural field is a headliner in these days press release – the EUYO case. Going back to the question posed in the beginning, the common ground between European and national levels can be identified through early mentions of the need of a European

identity, through gaining unity by making use of culture and via culture as a valuable reason for youth or artistic exchange.

Because of myths and symbols, culture becomes very personal for each and every nation; the popular cultural heritage has strong roots making the common European project elusive. Additionally, the Western and Eastern politics have a different past, therefore a different way to look at culture through the political perspective. While in the Western countries cultural policy might be thought of a preservation from economic forces, in the Eastern countries government interventions in the cultural domain are regarded as political and ideological issues.

The development of EU cultural policy's timeline of events stressed the important role of culture in the way of achieving EU's goal of creating unity in the European diversity. The cultural field is under national competence because it is very personal for each and every EUMS; however the 1992 event of giving culture its own article emphasized the importance of having a common denominator between the mosaics of national cultural policies and a result of growing international cultural exchange. Complementary to that, the complex structure of cultural directorates within the Commission, the Council and the European Parliament highlights that, still without any competence, culture on EU level represents an important field which requires appropriate guidance and specialists.

In the next chapter the analysis will switch from EU level to the national level and will focus on Romanian cultural policies, more precisely on the relation between Romania and EU with respect to culture.

## Chapter II

### Romania in relation to the European Union

As it has been shown in the previous chapter, the relation between national cultural policies and EU cultural policy is based on bilateral communication, decisions being taken at national level. This chapter will present the case of one of the twenty-eight national cultural policies, more precisely the Romanian one.

Bianca-Maria Balsan, researcher in the field of cultural industries and cultural policies in Romania is saying that besides the cultural heritage, Romania has to deal with its political heritage when discussing culture. Being the “theatre for one of the most refined and detailed totalitarian experiments in Easter Europe”<sup>45</sup>, Romania’s cultural field was probably the most injured out of all the other domains. The idea of a political heritage is deriving from bad practices such as corruption, inherited from the Communist period, when politics were influencing and controlling all the domains, especially culture. After twenty-seven years from removing the dictatorship, Romania is still a transition democracy. Having said this, apart from the Council of Europe’s influence as well as the later EU influence, Romania still has organisational problems when it comes to policies and a long “tradition” in corruption, thing that is making a positive development of cultural policies difficult.

Therefore, this second Chapter is asking **“What the Romanian cultural policy framework does look like and was the present form drastically influenced after joining the EU?”** The content of this part will then focus on Romania’s relation with the EU, exposing how Romanian cultural policy is organized, what are the policy aims – both intrinsic and instrumental – as well as how is EU cultural policy regarded in Romania.

#### II.1. How is Romanian cultural policy organized?

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<sup>45</sup> Bianca-Maria Bălșan. Romania. “Historical perspective: cultural policies and instruments” in Compendium – Cultural Policies and Trends in Europe: 21.08.2012. Accessed on 7 May 2016 from <http://www.culturalpolicies.net/web/romania.php>.

Before proceeding with the current state of the Romanian cultural policies, a brief retrospection of what led to the present form of the cultural policies is needed. Following the timeline of events – the decentralization process after 1989 – will better show and self-explain the present day situation.

Right after the fall of Communism, Romania's culture – cultural institutions, festivals, cultural productions – had no specialists prepared to administrate it. Although a Ministry of Culture existed since 1862<sup>46</sup>, during the communist regime the organizational framework has changed. Only appointed officials from Ceaușescu's Cabinet were allowed to politically decide upon culture, no specialists were given the chance to professionally organize this domain.

Thus, the first policy development and a coherent cultural strategy in post-Communist Romania<sup>47</sup> started only in 1997 at the request of and under direct influence of the Council of Europe; moreover, the first national report on cultural policy was issued by the Ministry of Culture in 2000.<sup>48</sup> “At times ignored by academia”<sup>49</sup> the debates on cultural policy were vividly sustained by cultural administrators and managers, by experts and cultural NGOs. Early analyses were made by NGOs such as IMAS (1999), Concept Foundation (2000) and ARCULT (2002); only after the Ministry of Culture established the Centre of Studies and Research in the Field of Culture (2005) analysis publications were issued systematically.<sup>50</sup>

Nowadays, in the Romanian Constitution there is Article 33 – Access to culture – which has three indents. The first two mention the guaranteed access to culture and the freedom of acceding to cultural values. The third one it reads as it follows:

#### Article 33.3 Access to culture – Constitution of Romania

The state must ensure the preservation of spiritual identity, support of national culture, stimulation of arts, protection and preservation of cultural heritage, development of contemporary creativity, and promotion of cultural and artistic value of Romania in the world.<sup>51</sup>

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<sup>46</sup> Ministry of Culture. *Former Ministries of Culture*. Accessed on the 3<sup>rd</sup> of June 2016 from <http://cultura.ro/page/14>.

<sup>47</sup> Romania adhered to the Council of Europe in 1993.

<sup>48</sup> Dan Eugen Rațiu. ”Statul și cultura: Concepte, valori și justificări ale politicii culturale în România postcomunistă” in *Politica Culturală și Artele: Local Național, Global*, edited by Dan Eugen Rațiu et.al., 58-96, p. 60. Cluj-Napoca: Casa Cărții de Știință, 2011.

<sup>49</sup> Ibidem. p.61, trad. “[...] adesea ignorată de către mediul academic [...]”.

<sup>50</sup> Ibidem.

<sup>51</sup> Constitution of Romania 2003. Accessed on 15<sup>th</sup> of July from <http://www.cdep.ro/pls/dic/site.page?id=339&idl=1>.

The article is not extensive, and it can be noticed that besides the enumeration of tasks among intrinsic values of culture such as art production or heritage there is the spiritual identity. Thus, it can be stressed that because there is not a clear definition of the term “culture” its borders are blurry, hence one cannot tell what culture represents in Romania. In the first profile of Romania from the “Compendium of Cultural Policies and Trends in Europe” it is noted that there is no national definition of “culture”.<sup>52</sup> This situation is persisting, an ambiguous definition of the term culture being borrowed from the National Development Plan 2007 – 2013.<sup>53</sup>

“[...] a factor of social development, not merely a sector that only consumes public financial resources. In this respect, culture may be also viewed as an instrument for the accomplishment of other social and economic objectives (e.g.: employment, economic and education benefits, social cohesion, and addressing social problems) and must be understood as a tool to promote social value and dynamics.”<sup>54</sup>

This is not a definition of culture, but more of how culture can be used in other different instrumental purposes. The definition does not make clear what culture is but what cultural policy is expected to accomplish extrinsically.

A central agent in the Romanian cultural policy field is the Ministry of Culture and National Heritage. The second provision listed under the main attributions of the Ministry is:

Art. 6. (1)

b) elaborates strategies, public policies, national programmes and development directions along with consultation and participation of interested public authorities, public cultural institutions, of other cultural operators and specialists in the field of culture, as well as of civil society for the domains under its competences;<sup>55</sup>

Therefore, one of the Ministry’s priorities is to elaborate public cultural policies as closely as possible to both the civil society and various cultural entities. The

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<sup>52</sup> Liviu Chelcea, Anda Becut, Bianca Balsan. *Country Profile: Romania*. p.5. Bucharest: Compendium, 2012. Accessed on 7 May 2016 from <http://www.culturalpolicies.net>.

<sup>53</sup> Dan Eugen Rațiu. ”Statul și cultura: Concepte, valori și justificări ale politicii culturale în România postcomunistă” in *Politica Culturală și Artele: Local Național, Global*, edited by Dan Eugen Rațiu et.al., 58-96, p. 65. Cluj-Napoca: Casa Cărții de Știință, 2011.

<sup>54</sup> Liviu Chelcea, Anda Becut, Bianca Balsan. *Country Profile: Romania*. p.7. Bucharest: Compendium, 2012. Accessed on 7 May 2016 from <http://www.culturalpolicies.net>.

<sup>55</sup> Ministry of Culture. *Regulation of Organization and Functioning*. Bucharest: 2016, According to H.G. nr. 1020/dec.2015. Accessed on 7 May from <http://cultura.ro/page/13>.



“domains under its competences” are kept vague since a detailed description of these does not exist.

In terms of public policy, the duties of MCNH are “preparation, monitoring and evaluation of cultural public policies at central level.”<sup>56</sup> Since 2006, three proposals for public policies have been elaborated and approved; areas concerning these proposals are:

- the institutions and companies presenting shows and concerts; business entrepreneurship in arts;
- cultural facilities in rural and small urban areas;
- Digitalisation.<sup>57</sup>

The one general objective and the other specific objectives within the Strategy for Culture 2014-2020 are:

#### General Objective

- Safeguarding, protecting and highlighting the immaterial cultural heritage;

#### Specific Objectives

- Closely monitoring the protection level of cultural goods scored on the representative List of immaterial cultural heritage, drafted by UNESCO and the ones that will be added to the List;
- Ending the repertory and inventory process of Romania’s immaterial cultural heritage;
- Adapting the national programme of safeguarding, protecting and highlighting the immaterial cultural heritage to the realities of a rapidly changing society, especially with respect to maintaining the traditions;
- Carrying out an inter-sectorial programme of creation and development of entrepreneurial capacities, of a business models adapted to the scope of economic development of communities, of stabilizing the population

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<sup>56</sup> Liviu Chelcea, Anda Becut, Bianca Balsan. *Country Profile: Romania*. p.8. Bucharest: Compendium, 2012. Accessed on 7 May 2016 from <http://www.culturalpolicies.net>.

<sup>57</sup> Ibidem.

doing craft, for lowering the percent of rural population learned in poverty.<sup>58</sup>

The General Objective is established according to the UNESCO Convention on protection and promotion of the diversity of cultural expression and the Framework Convention of the CoE regarding the value of cultural heritage for society. The other four Specific Objectives are focusing on “safeguarding, highlighting and protecting” the immaterial cultural heritage as well as on the economic dimension of culture. Thus, Romania’s aims are both instrumental and intrinsic.

Moreover, several institutions and cultural entities are under MCNH’s direct subordination. Those are divided as follows:

Entities which are integrally financed from the state budget

- County Cultural Directions and Bucharest Cultural Direction<sup>59</sup>
- Romania’s National Library
- Romanian Office for Copyrights
- National Centre for Preservation and Promotion of Traditional Culture

Entities which are partly financed from state budget and subventions as well as own income

- National Cinematography Centre
- Bucharest National Art Museum
- National Contemporary Art Museum
- 35 other regional and Bucharest institutions (museums, opera houses, theatres, centres)
- National Heritage Institute
- Studio of Cinematography Creation
- “Video” publishing house
- Centre of Research and Consultancy in the Field of Culture

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<sup>58</sup> Centre of Research and Consultancy in the Field of Culture. *Sectorial Strategy in the Field of Culture and National Heritage 2014-2020*. Bucharest: 2013. Accessed on 7 May 2016 from <http://www.culturadata.ro>.

<sup>59</sup> Those directions give subsidies to regional and local cultural organizations.

- National Institute for Holocaust Studies “Elie Wiesel”

Self-funded public institutions

- ARTEXIM
- Centre of Professional Training in the Field of Culture

Entities that function under the direct authority of MCNH<sup>60</sup>

- National Company of Printing Houses “Coresi”
- 4 cinematography related entities
- Commercial Society “Publishing House – Romanian Writing”
- Commercial Society “Publishing House – Meridiane”

As it can be seen from listing the entities which via some form function under the authority or subordinated to MCNH there is a great interest on behalf of the Ministry in books industry as well as in visual arts. This idea will be further exposed in the argumentation of the intrinsic and instrumental added value to Romanian cultural policies.

**II.2.Cultural policies: instrumental versus intrinsic**

As it is shown in the mapping of the EU’s cultural heritage report<sup>61</sup> issued by the Commission, culture is a field which almost equally exploits both the instrumental and the intrinsic dimensions. In the mentioned report – “Mapping of Cultural Heritage actions in European Union policies, programmes and activities” – intrinsic cultural values are presented (cultural diversity and cultural heritage) as well as other policy areas in direct connection to cultural policies (digital agenda, agricultural policy, internal market, environment, maritime policy and many more).

Going hand in hand with the EU level, Romanian cultural policy strategy is planning to follow the same path. In the article “Cultural Policy and Values: Intrinsic versus Instrumental? The Case of Romania” the author argues that “justifications of public funding – instrumental or intrinsic – depend on how successive governments represent the roles conferred to culture and the arts, as well as on the particular ideas of

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<sup>60</sup> This implies that the above listed entities are state publishing houses which are run and financed by the state.

<sup>61</sup> European Commission. *Mapping of Cultural Heritage Action in European Union. Policies, Programmes and Activities*. European Commission, Brussels, 2013.

culture and art they promote.”<sup>62</sup> Rațiu’s idea hints at the situation of the government that is representing its interest, however does need to have a more successful approach towards culture in order to create a strong framework. Rațiu is stating that the policy discourses after 1989 were mostly “dominated by a traditional, narrow conception of culture and art [...]”.<sup>63</sup> The so called traditional culture - which was approached during communism – is referring to the culture with a direct influence from the Soviet Union. This traditional culture had two faces: the external one defined as “what a society would like its people to believe” and the internal one defined as “what people actually believe”.<sup>64</sup> After the communism, Romania switched to a more cosmopolitan culture.

Over the last two decades the public discourses in Romania – “discourses, debates, strategies, and reports by cultural administrators or public authorities such as the Ministry of Culture – hardly justifies public support of culture.”<sup>65</sup> This outcome is deriving from the lack of consistency of the successive governments which is coming from a more neoliberal approach of government altogether.

Another reason why the Romanian cultural policies development has merely followed a constructive path is the way society as well as politicians regard culture. The public discourse towards culture is rather narrow as access to culture is defined as *access to book[s] education*<sup>66</sup> which refers to culture as an educational form of public good. Moreover, the Romanian cultural policy is unequal with respect to promoting certain cultural manifestations. The visual arts and book industry is very well promoted and financially supported. Rațiu is exposing the paradox of a growing level of cultural consumption and participation despite of this limited promotion of culture in the Romanian cultural space.<sup>67</sup>

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<sup>62</sup> Dan Eugen Rațiu. *Cultural Policy and Values: Intrinsic versus Instrumental? The Case of Romania*. 24-44. In *The Journal of Arts Management, Law and Society*, Vol. 39, No.1. Spring 2009. P24.

<sup>63</sup> Ibidem.

<sup>64</sup> Dragos Petrescu. “The Political Culture Approach to the Study of Communism : the Case of Romania (1945-1989).” in *Cultura Politica si Politici Culturale in Romania Moderna*, edited by Alexandru Zub et al., 291-304, p.291. Iasi : Alexandru Ioan Cuza University, 2005.

<sup>65</sup> Ibidem. p.26.

<sup>66</sup> Ion Iliescu. *Romanian president’s speech at the National Cultural Forum*. Bucharest, June 2002. Available in Romanian only at <http://www.ecumest.ro/pdf/Discursul%20presedintelui.pdf>. From Rațiu (2009).

<sup>67</sup> Eugen Rațiu. *Cultural Policy and Values: Intrinsic versus Instrumental? The Case of Romania*. 24-44. In *The Journal of Arts Management, Law and Society*, Vol. 39, No.1. Spring 2009. P39.

Intrinsic arguments present a “grandiloquent justification” in terms of national interest and prestige, a pragmatic one regarding the socioeconomic benefits and an ethical one with respect to avoiding the market or correcting its inequities.<sup>68</sup>

Romanian cultural policies are caught between two different ways of thinking about culture: either a traditional one, inherited from communism or a contemporary one, European oriented. On the one hand, this unstable perspective is another factor for the inconsistency mentioned before within the text. On the other hand, this dichotomy regarding culture and the possibility to compare the two ways of thinking about culture might act as a driving force for further positive developments.

An important instrument for the well being of culture is funding. In Romania, culture’s financial sources come from both public and private contributions. The public contributions are classified according to their provenance – central, local or European.<sup>69</sup> During the 2007 – 2012 Culture Programme, the performing arts and contemporary creations domain received the biggest budget out of all classified domains and also the budget was almost doubled.<sup>70</sup> From a budget of around 1.200.000 Euros in 2007 the performing arts and contemporary creations domain received in 2012 a budget of around 2.000.000 Euros.

Due to the lack of consistency of the successive governments, Romanian cultural policy is missing more on the extrinsic side. Up to today, culture in Romania is not exploited and linked to various other policy fields as EU’s cultural heritage report is proving that can be done. This can be taken as the proof that the traditional perspective upon culture prevails over the European one which, as the report shows, offers concrete examples of how to extrinsically regard culture.

### **II.3. How is EU cultural policy regarded in Romania?**

The last remark which is to be presented can be argued by exposing one of the Minister’s of Culture duty, namely to carry out Romania’s obligations before the accession to the EU including elaboration of public policies and cultural legislation harmonizing strategies according to the constitutive treaties of the EU and to other

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<sup>68</sup> Ibidem. p.40.

<sup>69</sup> Centre of Research and Consultancy in the Field of Culture. *Sectorial Strategy in the Field of Culture and National Heritage 2014-2020*. P.380. Bucharest: 2013. Accessed on 7 May 2016 from <http://www.culturadata.ro>.

<sup>70</sup> Ibidem.

mandatory community regulations within its field of competence<sup>71</sup>. Along with Romania's adhesion to the EU, obligations of further developments of cultural policies have occurred and thus forced the officials to act as quickly as possible.

As a result, in the Strategy for Culture 2014-2020, MCNH is stressing that Romania is the first EU MS to build a public policy for the digitalization of cultural resources.<sup>72</sup> This programme is aiming at administrative efficiency and modernization of the cultural management system. When it comes to the export of cultural goods within the EU, Romania is finding itself in the lower part of the ranking list, namely on number 24. Romanians prove to like better to consume culture than to produce it and export it.<sup>73</sup> The conclusion which can be drawn is that the lack of a better regulation with respect to culture and artists is hindering the art export.

Going through the Strategy for Culture it can be observed that the wording used for exposing the relation between Romania and the European Union is rather submissive. Expressions such as "in order to deliver the result to the EU" are showing that the national initiative towards culture is still weak. However, appreciable initiatives such as "Europe for Citizens" come in hand for enriching and stimulating the relation between Romanians and the European Union.

The main objectives of the "Europe for Citizens" programme<sup>74</sup> are to offer citizens the opportunity to interact with and to participate in building a united, democratic and open Europe, enriched by its cultural diversity<sup>75</sup>. The aim of this programme is to bring closer the citizens of the EU through promoting the common European history and values. In Romania, the results of this programme materialized in a large number of cultural exchanges with other EU regions, counties and cities<sup>76</sup>.

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<sup>71</sup> Ministry of Culture. *Regulation of Organization and Functioning*. 2016, according to H.G. nr. 1020/dec.2015. Title II. *Main attributions of the Minister of Culture*. Article 6 (2), p.6. Accessed on 7 May 2016 from <http://cultura.ro/page/13>.

<sup>72</sup> Centre of Research and Consultancy in the Field of Culture. *Sectorial Strategy in the Field of Culture and National Heritage 2014-2020*. Bucharest: 2013. Accessed on 7 May 2016 from <http://www.culturadata.ro>.

<sup>73</sup> Ibidem. p.361.

<sup>74</sup> The programme was established in 2014 following the Regulation (EU) nr. 390/2014 of the Council of establishing "Europe for Citizens" Programme 2014-2020.

<sup>75</sup> Centre of Research and Consultancy in the Field of Culture. *Sectorial Strategy in the Field of Culture and National Heritage 2014-2020*. Bucharest: 2013. P. 413. Accessed on 7 May 2016 from <http://www.culturadata.ro>.

<sup>76</sup> Punctul Europa Pentru Cetateni. *Rezultate 2015*. Accessed on 7 May 2015 from <http://europapentru cetateni.eu/rezultate/2015>.

MCNH is hosting the programme and its activities and is directly contributing with administrative help through the Unit of Project Management of MCNH.

Romania tends to adopt a submissive attitude towards the EU and its cultural policy. From the formulations chosen within the Romanian official documents with respect to its relations to the EU it can be understood that Romania is taking the ideas coming from the EU as a duty rather than examples of actions which can be successfully implemented on national level.

#### **II.4. Conclusion**

As has been shown in this Chapter, Romania's system of developing cultural policies is still in transition from a centralized one towards a more open, focused on the intrinsic dimension of culture. Going back to the research question of this Chapter – what the Romanian cultural policy framework does look like and was the present form drastically influenced after joining the EU? – it can be stated that the long period of Communism has left its deep mark, thus left Romania without specialists and know-how with respect to administrating culture. Romania's accession to the EU boosted the development of national cultural policies by forcing the policy makers to think European and to exceed the national borders. Thus, safeguarding, protecting and highlighting the immaterial cultural heritage is the main objective of MNCH from a bottom-up perspective, the top-down approach regarding European oriented national projects such as digitalization or involvement in European projects such as the “Europe for Citizens” Programme. As it has been argued above, Romanian cultural policies are caught between two different ways of thinking culture: either the traditional inherited from communism or a contemporary, European oriented one. This inconsistency is the main reason of slow cultural policy developing process.

The big percent of Romanians which would rather consume culture than produce it points out to the necessity of developing cultural policies in order to sustain cultural heritage and cultural production that does not survive in the marketplace. It cannot be argued that Romanian art producers are few or that they are not keen on producing art, however the lack of a better regulation with respect to culture and artist is hindering the art export.

Expressions found in the Romanian national cultural strategy official documents such as “in order to deliver the result to the EU” show that Romania is still running after the EU, especially after western older countries in order to align to a higher level of cultural policies structure. A personal thought over this situation is that Romania should better focus on developing national tailor-made cultural policies before trying to align to, copy or import any other EUMS’s cultural policy system. The EU is a diverse space with diverse culture and historical past; hence the “cultural mosaic” is not an absurd idea but it only needs to be properly understood and responsibly applied by each and every EUMS.

Having presented an overview of how EU and Romania regard culture and cultural policies, the next Chapter will draw attention to the case of one of the most successful Romanian cultural products: “George Enescu” Music Festival.



## Chapter III – case study

### The interplay between local-national-EU policy aims regarding “George Enescu” Festival

“Music festivals are often spaces where a cosmopolitan gaze, feeling, and attitude develop. This capacity of music festivals to foster, and arguably cultivate, a cosmopolitan disposition can be resumed in at least three elements: music as a universal form of art, as intensely participatory, and as a cultural broker translating the culturally specific into a shared experience.”<sup>77</sup>

After presenting the development of EU cultural policies and the cultural policy system followed by Romania, the chosen case study will present a detailed description of “George Enescu” Festival. This particular Romanian music event was chosen because of its national and European features (organizational, publicly and artistically related).

The relevance of conducting a thick description of “George Enescu” Music Festival with a focus on the interplay between local, national and EU policy aims is revealed through its history and development. Although the festival has had an impact on international and national audiences and a negative one with dramatic consequences on Communist Romanian administration, the analysis within this thesis is putting under the microscope the question **if “George Enescu” Music Festival is seen by the Romanian audience, management and government as being able to contribute to a shared sense of cultural value or even to a common European culture.** In that sense, GEF official and internal communications, reports, statistics and several other documents represent the core sources which are being used<sup>78</sup>; official documents regard the audience, GEF guests, the interplay between the festival and the government, budget-related schemes and GEF management organizational plans. Questions

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<sup>77</sup> European Commission. *European Arts Festivals. Strengthening Cultural Diversity*. P.26. Directorate-General for Research & Innovation. Luxembourg: Publications Office of the European Union, 2011.

<sup>78</sup> The festival’s documents coming from Artexim (the institution which organizes the event) used throughout this case study are: *Evaluation Report from the Media Perspective, Final Report 2015 edition, Monitoring Report of the Festival 2015 Edition, Artists Paying Bill, Various Statistics (International orchestras and soloists, Romanian orchestra and soloists, tickets and number of events 1995 - 2015), GEF from 1958 to 2015, Budget Plan 2013 Edition, Budget Plan 2015.*

regarding the subject of this thesis were asked via e-mail to several other Romanian cultural institutions besides Artexim (Ministry of Culture, Romanian Television Channel, and Romanian Radio Station), however an answer failed to come.

Before starting the actual description of how the festival works and what its impact might be, it needs to be argued why a festival and not another form of cultural manifestation is chosen as a case study. This possible curiosity partially has its answer within the introductory quote of this chapter. Since the thesis is focusing on policies, more precisely cultural policies, which are discussed and created by the elite, a cosmopolitan cultural manifestation was a relevant choice in this respect. Moreover, in direct connection to the research question and referring again to the introductory quote, music festivals have three particularities which help the development of a feeling of commonality: “music as a universal form of art, as intensely participatory, and as a cultural broker translating the culturally specific into a shared experience.”<sup>79</sup> The unifying power of a music festival is backed up also by the European Festival Association.

EFA was founded in Geneva, Switzerland, in 1952 with the aim to “support festivals, promote festivals’ significance and their important role in international cultural cooperation and societies today.”<sup>80</sup> Therefore, since 1952, this organization created a platform through which festivals’ managers can cooperate, exchange views and be aware of other European undertakings. The independent organization which subsequently started cooperating with the Community seeks primarily to: “coordinate the efforts of its members, to facilitate cooperation and co-production, to set common policy, to promote multidisciplinary tendencies, to underline the state of art in society and to act prominently in the wider political debate.”<sup>81</sup> According to this mission statement, the society aims at setting common goals and policies throughout its members’ management, a fact which supports the idea of an accepted framework for this type of cultural manifestations on European level. Nowadays, EFA acts in direct connection with the European Commission policy related through the Pilot Project DG EAC Europe for Festivals Festivals for Europe and EU Platform for Festivals which are

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<sup>79</sup> Ibidem.

<sup>80</sup> European Commission. *European Festivals Association*. Accessed on 3<sup>rd</sup> of June 2016 from <http://ec.europa.eu/transparencyregister/public/consultation/displaylobbyist.do?id=434027116304-07&locale=en&indexation=true>.

<sup>81</sup> Ibidem.

instruments for relevant policy implementation and economically related via the EU Creative Europe programme which is awarding grants to EFA of 200,000 of Euro.

Going back to the first steps taken towards creating and recognizing a common European culture<sup>82</sup>, this endeavour of EFA might have been influencing the 1954 European Cultural Convention. This umbrella organization for European festivals represents a pertinent example of how to tackle cultural cooperation and how to bring together the national to the European level.

To further show that EFA had a notable impact on regional and national levels GEF is a member of this organization since 1997, thus well before Romania joined the European Union. However, this does not necessarily mean that if culture was ready to go further, joining European organizations for certain cultural manifestations, other policy domains were eligible to do the same. In addition, not all or the majority of the Romanian cultural manifestation were prepared to align to EFA's eligibility criteria. This particular festival developed its structure in an internationally-oriented fashion, keeping an eye on similar Western cultural display. In short, it deliberately fashioned itself after the Western-European model of an art festival.

### **III.1. “George Enescu” Festival: from cultural oasis (1958) to a prestigious manifestation (2015)**

Over the years, as a representative of the cultural manifestations area, GEF managed to impact on Romanian, European and international audience, Romanian culture and politics. Extrinsically, GEF is also influencing tourism and national economy. Before opening the discussion on the festival's instrumental contribution, its historical development will be presented. The methodology used for this comprises official documents coming from the Artexim, the organizer of this festival.<sup>83</sup>

In 1958, three years after the death of the great composer, conductor, violinist and professor George Enescu, the music festival with the same name was founded in Bucharest, Romania. The cultural event first stated official goal was to “honour the remarkable work and spirit of Romania's greatest classical composer [...]”<sup>84</sup> as well as to bring together prestigious guests on Romanian stages. On a more informal note, a

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<sup>82</sup> See Chapter 1.

<sup>83</sup> See footnote 65 for the full list.

<sup>84</sup> European Festivals Association. “George Enescu” Festival. Accessed on the 3<sup>rd</sup> of June 2016 from <http://www.efa-aeef.eu/en/members/423/>.

study of festival's Romanian and European audience<sup>85</sup> produced by ARTEXIM stresses that the Communist Party was aware of the importance of promoting national cultural values through this festival but also organizing this event was an opportunity to create an image that would contradict the international fora.

At the first edition of the festival, in 1958, "Oedip", the opera composed by George Enescu was premiered. At this very first event, high-class musicians were present such as: Yehudi Menuhin, Halina Czerny-Stefanka, Sir John Barbirolli and many more.<sup>86</sup> Along with the decision of founding this festival, the organization committee – Central Committee of the Romanian Communist Party, Ministry of Culture, Romanian Popular Republic Academy, Composers Union, Romanian Broadcaster and O.S.T.A. (Romanian Popular Republic Office of Artistic Events and Tournaments) and the RPR Academy president of that time Traian Săvulescu – decided to send a telegram to George Enescu's wife, Maria Cantacuzino Enescu in which they were proposing her to be part of the organization committee.<sup>87</sup> She refused the invitation because of her poor health condition, but she was touched by their initiative. Along with the first edition of the festival, a side-competition for young instrumentalist was launched, too. Organized every three years, GEF continued to improve its organizational system and to become more and more international given the presence of famous orchestras and artist from all over Europe and beyond. The pianist Yakov Zak was saying that "Bucharest is breathing these days the air of the festival. Everywhere you hear people discussing about this or that artist or concert. The audience is listening, applauding and then passionately discussing again. All those are a proof of the big love it has for music."<sup>88</sup>

This upward slope which was developing a more united cultural link with the West became dangerous in the eyes of the dictatorship which through the Central Committee of the Romanian Communist Party, member of the GEF administrative committee stopped organizing the competition and limited the guest list. The festival became more national rather than international in orientation.<sup>89</sup> Only after the fall of the

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<sup>85</sup> OMA Vision. *Results of the Communication Campaign for the "George Enescu" International Festival – 2015 edition*. 8 October 2015, Bucharest.

<sup>86</sup> "George Enescu" Festival. *History of the Festival*. Accessed on the 3<sup>rd</sup> of June 2016 from <http://www.festivalenescu.ro/despre/istoric-festival>.

<sup>87</sup> ARTEXIM. *1958 Edition*. P.1. Document from the ARTEXIM GEF archive.

<sup>88</sup> ARTEXIM. *1958 Edition*. P.2. Document from the ARTEXIM GEF archive.

<sup>89</sup> "George Enescu" Festival. *History of the Festival*. Accessed on the 3<sup>rd</sup> of June 2016 from <http://www.festivalenescu.ro/despre/istoric-festival>.

Communist regime, in 1991, the twelfth edition brought back the competition and restored the festival's international feature.

Hence, judging by the implication of the Communist Party in the organization of this event and the impact that the festival had, it can be said that culture represents an important instrument of interstate cooperation as well as interpersonal communication. On the one hand this might be one of the reasons why this powerful instrument is tackled on national level but on the other, on EU level, policy makers need to be well aware of the potential culture has in the scope of creating a common EU culture. Judging by EC's report "Mapping the Cultural Heritage" it can be said that with respect to festivals the EU is aware of their potential of creating a common cultural space during the manifestation.

Starting with the 2001 edition, the festival began to be organized every two years. September is known as "the month of the festival", beside the concerts side-events are being organized inside and outside of cultural venues. For one month the daily programme of the festival starts at 10am and finishes at 10pm or even later. This type of dense schedule for one month and the rumour before enters into the collective mind and for one month every two years gives Bucharest, Iasi, Cluj-Napoca, Timisoara Sibiu and other Romanian cities where various events are held the feeling of shared experience. Additionally, 2001 edition represented a milestone in the history of GEF because after complaints of the lack of presence in the international media of the 1998 edition, the management started to conceive strategies which helped in reaching the high-standards the festival was aiming. The mentioned high-standards were regarding musical standards and standards with respect to the international press coverage of the event. The musical standards entail more international guests as well as improved venues in order to achieve a more qualitative acoustic. The media coverage was aiming at promoting the festival more as a cultural brand rather than an ordinary classical music festival. The OMA Report is showing that this still is a top goal for the management of the festival. Invited as guest at GEF, the Austrian conductor Günter Neuhold was emphasizing the need of a promoting strategy after the 1998 edition: "It would be in the benefit of the festival's image to promote more this event in the international media.

This would be good also for the Romanian classical music which is almost unknown. We know almost nothing about the Romanian artists, too.”<sup>90</sup>

The statistics encountered by ARTEXIM, the body which organizes the event, prove that the approach strategy to promote the festival worked. This topic will be further elaborated and will show the impact the festival had on the guest list, audience and government. The description will be presented thematically, hence will be divided in subsections presenting specific issues as follows: organization, programme, cooperation with MCNH, financing, press coverage and audience.

### **III.2. How is the festival organized and its programme**

Between 1958 edition and 1991 edition the festival was organized by a committee which was mostly directed by the Central Committee of the Communist Party. After the fall of Communism, ARTEXIM, MCNH’s public institution, a self-funded cultural entity, became the manager of the festival. This public institution organizationally supports the implementation of the cultural programme of MCNH, the continuation of the institution’s cultural policy in accordance with European standards imposed by specialized international federations and associations.<sup>91</sup> Since 1994, ARTEXIM is a member of Association Européenne des Agents Artistique and since 1996 a member of International Artists Management Association. Moreover, the Festival is part of EFA since 1997.

ARTEXIM’s management activities involve writing a budget and proposing it to the Ministry, Bucharest city hall as well as finding complementary private sponsors, managing the logistics of the festival and setting a media strategy. The festival has an executive director, respectively Mr. Mihai Constantinescu the director of ARTEXIM, and an artistic manager. The artistic manager for the previous editions was Ioan Hollander – singer and the former director of Vienna Staatsoper – and will now be replaced by the conductor Vladimir Jurowski.

The statement saying that every two years September becomes the month of the festival is backed up by all the diverse activities that take place during one month. First of all, the main concerts of GEF take place mainly at four venues in Bucharest: the Palace Hall, the Romanian Athenaeum, Radio’s House and the Opera House. Here the

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<sup>90</sup> ARTEXIM. *1998 Edition*. . P.3. Document from the ARTEXIM GEF archive.

<sup>91</sup> ARTEXIM. *About ARTEXIM*. Accessed on the 3<sup>rd</sup> of June 2016 from <http://artexim.ro/despre-artexim/>.

concerts are divided in six categories based on the repertoire: Romanian music recitals and concerts, great world orchestras, orchestral and chamber ensembles, “Enescu and his contemporary”, opera performances. Side events consist of manifestations and recitals in George Enescu square held by pupils and students of musical education institutions alongside professional artists and orchestras which are open to public, musicology symposium, book launches, interviews with and signing sessions by the GEF guests and the project Creative Bucharest – “Discover Enescu”. The last mentioned project contributes to the idea of GEF September bringing the festival in the streets and engaging audience which is not necessary keen on going to the main concerts. The slogan of the festival is “Magic exists” and is coming from the idea that since creation and creativity have no limits anyone can be “magician”, without necessarily being a creator, but by participation, by living in connection with creation made by others.<sup>92</sup> The explanation continues by saying that if the magic has no boundaries, it means that it comes out of the concert halls out on the street, containing the entire city. If anyone has access to magic, it means not only that those who go to concerts will be part of a magical experience, but all who participate, get involved the Festival are part of city life.<sup>93</sup> The festival enters the cinema theatres as well. Because of the high demand of more tickets, the management of the festival decided to live broadcast some of the most important concerts on cinema screens. In addition, various concerts take place in Romanian cities such as: Braşov, Craiova, Iaşi, Ploieşti, Sibiu, Bacău and Timișoara.

The success of this festival and the demand of consuming culture are shown through the fact that the 2015 edition registered occupancy of 95%, representing 125.000 of tickets. The international contest belonging to the festival is organized every year and has helped in promoting young artists who later on became international stars. One such example is Elisabeth Leonskaja who won the GEIC piano section in 1964.<sup>94</sup> Both the festival and the contest act as a launching platform for Romanian and international young artists.<sup>95</sup> The contest’s jury was and is composed of renowned classical music artists such as Yehudi Menuhin, David Oistrach, Arthur Rubinstein or

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<sup>92</sup> George Enescu. *What is Creative Bucharest?*. 4 May 2015. Accessed on the 2<sup>nd</sup> of July 2016 from <http://festivalenescu.ro/bucurestiul-creativ/>.

<sup>93</sup> Ibidem.

<sup>94</sup> ARTEXIM. “*George Enescu*” *International Contest*. Accessed on 15<sup>th</sup> of July 2016 from <http://artexim.ro/proiecte/concursul-international-george-enescu/>.

<sup>95</sup> Ibidem.

Viorica Cortez. Although the after event success is registered, Mr. Constantinescu, the organizer of the event asks for more ministerial support. Previous letters to the ministers of culture where Mr. Constantinescu is reminding them to act quicker in creating a budgetary plan show that the work between Artexim and MCNH encounters various obstacles along the way.

### **III.3. ARTEXIM cooperation with MCNH**

Over the years, MCNH has shown little interest in the potential of developing a plan for cultural tourism and did not take benefit of the opportunities to internationally expose the popularity of this festival. Asked in an interview taken by myself in 2014 about the impact of the festival on tourism, especially with respect to foreign visitors, Mr. Mihai Constantinescu the director of ARTEXIM and the manager of GEF answered:

“In 2011 we had 16.000 foreigners who bought tickets to the festival’s concerts. In 2013 there were 20.000 [...]. Bucharest can offer a lot to the foreign tourists and especially to the ones who come to see and take part to cultural events. We (ARTEXIM) offer to the audience GEF. The rest should be dealt with by the municipality, travel agencies, Ministry of Tourism). The problem is that there are just a few offers for foreign tourists and the promotion of the Romania stand from tourism fairs abroad ignores this event.”<sup>96</sup>

This statement is in total opposition to the one of the Ministry of Culture previously highlighted<sup>97</sup> in which it is being stressed that Romania is committed to respecting and applying the EU trend and Communications with regards to culture. Making a direct reference to the EC’s document “Mapping the Cultural Heritage Actions in European Union – Policies, Programmes and Activities” that is clearly stressing the importance and the benefits of the extrinsic values of culture, the Romanian government is not respecting this suggestion coming from the EU when it comes to GEF. MCNH might rightfully choose not to invest too much in creating strategies that can attract more tourists because GEF is already doing that. This is proven by the fact that more than

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<sup>96</sup> Mihai Constantinescu, director ARTEXIM. *Interview on GEF*. An interview by Ingrid Sult, Bucharest, 2014.

<sup>97</sup> See chapter 2.



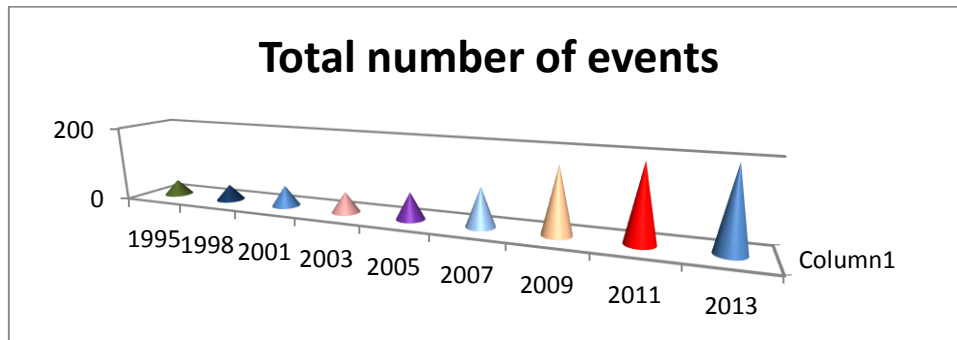
20.000 of tourist were present for the 2015 edition of GEF. Moreover, MCNH might also have a reserve in supporting more this event because of its elitist nature. Given the fact that the festival is attracting a cosmopolite and by now predictable audience is making MCNH to have a reserved attitude with respect to supporting more the festival. Although MCNH's choice to be reserved in elaborating strategies to attract more tourists, strategies that can manage the ones that come regularly can be established. Amsterdam is an example of how to properly organize tourism strategies for both elitist, rich tourists as well as backpackers. There is the Amsterdam Gold pass which offers the opportunity to visit museums and other cultural attractions and for the backpackers there are the coffee shops. On the other hand, in the research paper released by DG for Research & Innovation "European Arts Festivals – Strengthening cultural diversity", the idea of "festivalisation of cosmopolitanism" is discussed. High-culture festivals can be seen as forms of "cultural snobbery" or "cosmopolitan spaces that can be transient, ephemeral", however cultural manifestations organized in a cosmopolitan space with elitist groups "capitalise on the old-fashioned notion of a positive attitude toward international and translocal identity."<sup>98</sup> Thus, the EU voice is stressing the importance of festivals as exactly the elitist nature of it is able to establish international and translocal links between groups or EUMS. As a complementary argument, MCNH should carry a more active involvement in creating opportunities for the wealthy elitist tourists who come for the festival but would also like to explore Bucharest and other cities where GEF concerts take place.

After ARTEXIM took over the management of the festival, the number of events, international and Romanian orchestras and international and Romanian soloists doubled. From forty-one in 1995 to one hundred ninety in 2013 the events started engaging more and more audience and gathering a multitude of famous orchestras and soloists.

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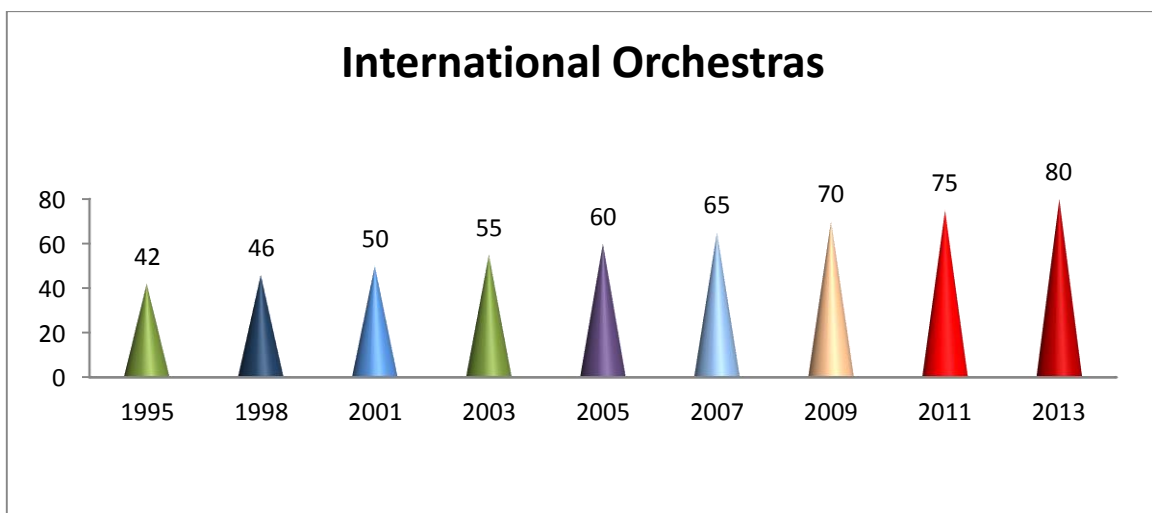
<sup>98</sup> European Commission. *European Arts Festivals. Strengthening Cultural Diversity*. P.27. Directorate-General for Research & Innovation. Luxembourg: Publications Office of the European Union, 2011.

**Total number of events during “George Enescu” Music Festival 1995 – 2013**  
 (source: ARTEXIM)

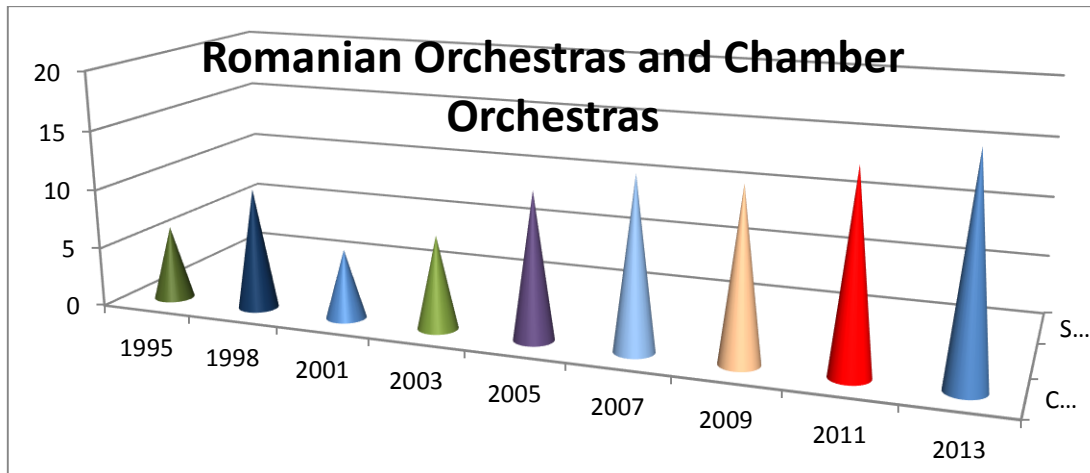


From 1995 to 2013 the number of international and Romanian orchestras almost doubled. Regarding the number of guest Romanian orchestras and international orchestras go hand in hand, the statistics regarding the international soloists and Romanian ones does not respect the same pattern. As far as the number of Romanian guest artists is concerned, the number did not raise drastically, however the number of encountered guests from abroad went through the roof, especially beginning with the 2007 edition when a multitude of renowned artists accepted the invitation of being part of GEF such as: Marta Argerich or Joshua Bell.

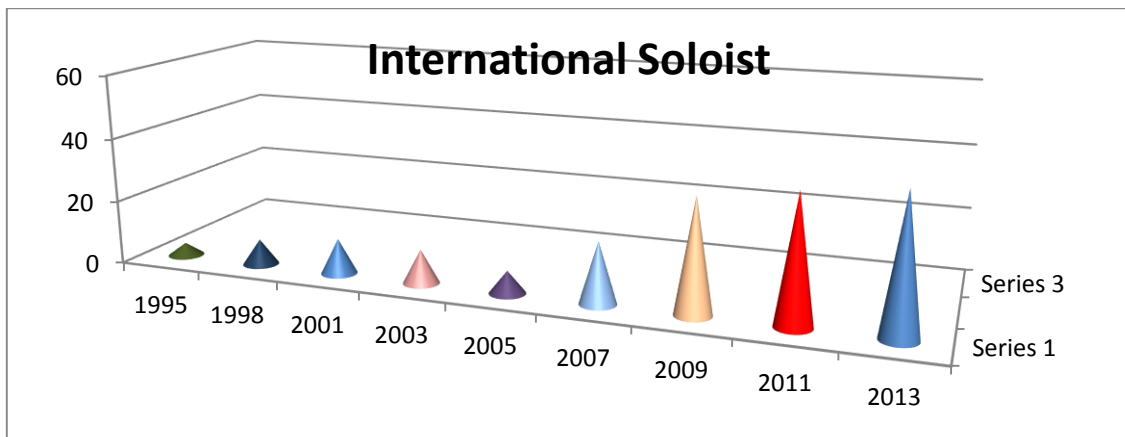
**Total number of international orchestras present at “George Enescu” Music Festival 1995 – 2013 (Source: ARTEXIM)**



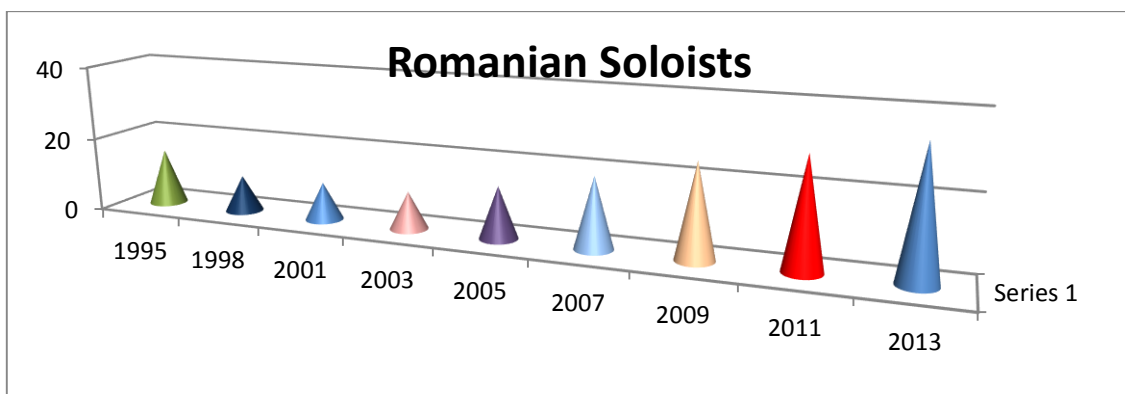
**Total number of Romanian orchestras present at “George Enescu” Music Festival 1995 – 2013 (Source: ARTEXIM)**



**Total number of international soloists present at “George Enescu” Music Festival 1995 – 2013 (Source: ARTEXIM)**



**Total number of Romanian soloists present at “George Enescu” Music Festival 1995 – 2013 (Source: ARTEXIM)**



These charts indicate that the growing number of international musicians is a way of attracting audience. The OMA report for the 2015 edition of GEF shows that 60% of the audience is buying tickets according to the guest soloists and orchestras and

not because of the repertoire.<sup>99</sup> Moreover, guest artists declare that GEF is the best ambassador for Romania's culture.<sup>100</sup>

#### **III.4. GEF's fandom and media coverage**

Two revealing examples express the popularity of the festival: the ticket sales and media coverage. The festival's fandom is divided into two categories: young, foreign or national audience which is accustomed to the online and music lover retirees as well as students. Therefore, the first block of the tickets made available is aiming especially at these two categories. For the 2015 edition 46.500 tickets out of 125.000 were available for online purchase. In one hour after making them available online approximately 25.000 of them – representing 55% from the total number of online tickets – were purchased.<sup>101</sup> The Facebook account of the festival, as well as all means of media tools used by GEF's media team announces the date and time when the online tickets are made available. This is a great strategy of keeping the audience alert in order for them to book a seat at one or more of the festival's concerts as soon as possible. As far as the not that accustomed with online audience is concerned and the students, the management of the festival is putting on sale half priced retirees or students pass for every concerts from a category which can be bought directly from the ticket offices of every venue of GEF.

The second example refers to the media coverage and the communication strategy for GEF. According to the Report of the 2015 edition the communication campaign achieved major benefits. Some of the most important achievements of the communication campaign are: consolidated the strategic position of national cultural brand of GEF, decisively contributed to awareness, public education and promoting artists as well as reaching new audiences, both in offline and online (the quantified value of media appearances, excluding broadcast television editorial content, exceeds 1.6 million of Euros; on social media there were more than 25.600.000 impressions about GEF), a large part of the audience (30%) came for the first time at a concert at the

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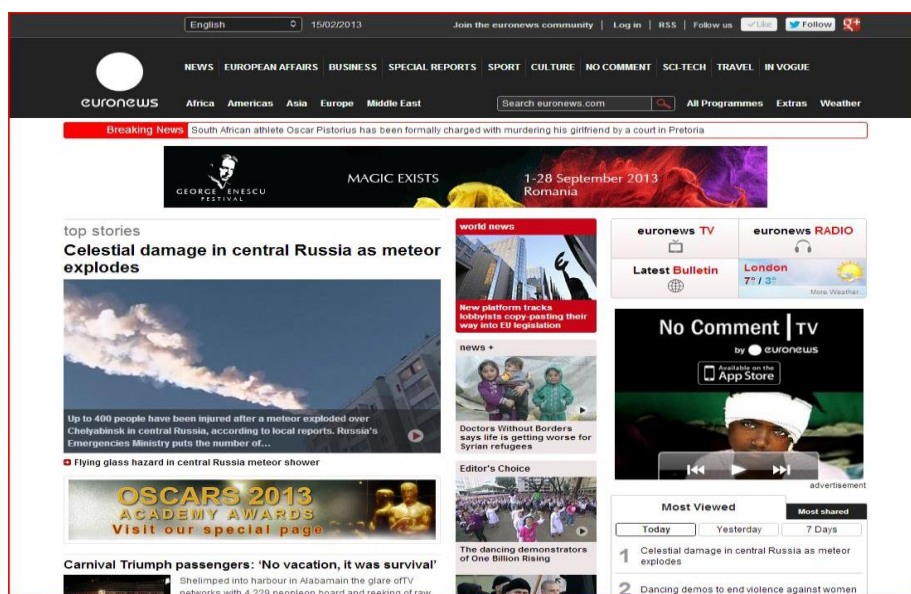
<sup>99</sup> OMA Vision. *Results of the Communication Campaign for the "George Enescu" International Festival – 2015 edition*. P.17. 8 October 2015, Bucharest.

<sup>100</sup> Ibidem.

<sup>101</sup> Enescu Festival. *25.000 Tickets To Enescu Festival Sold Within An Hour of Going On Sale*. 16 February 2015. Accessed on 2<sup>nd</sup> of July 2016 from <http://festivalenescu.ro/en/25000-tickets-to-enescu-festival-sold-within-an-hour-of-going-on-sale/>.

festival.<sup>102</sup> The results of the applied strategy indicate the importance of classical music democratization;<sup>103</sup> by organizing street activities and events not only new audience was attracted but also international and national press. Important external campaigns were held engaging important media partners such as CNN (45 broadcasted TV spots), Euronews, Radio France International (RFI), Mezzo (72 broadcasted TV spots), Deutsche Welle and others.<sup>104</sup>

**GEF Leaderboard on the Euronews website for the 2013 edition (source: ARTEXIM)**



To further express the openness towards the European and international stages, the 2015 communication campaign of GEF invested over 1.600.000 Euro in broadcasting spot presenting the festival as well as improving the festival’s image as a cultural brand. The last two editions were also more receptive to the new media instruments such as social media, opinions via Facebook comments or branding hashtags.

External positive reviews come from press agencies such as Reuters, Le Parisien, Associated Press and many more. Le Parisien is affirming that “Bucarest, capital mondiale de la musique durant le Festival Enesco.”<sup>105</sup> Is it? Due to its extraordinary guest list and its full house representations, GEF can become a high-class

<sup>102</sup> ARTEXIM. *Final Report 2015*. P.2. Document from the ARTEXIM GEF archive.

<sup>103</sup> Ibidem.

<sup>104</sup> OMA Vision. *Results of the Communication Campaign for the “George Enescu” International Festival – 2015 edition*. P.18. 8 October 2015, Bucharest.

<sup>105</sup> Ibidem.

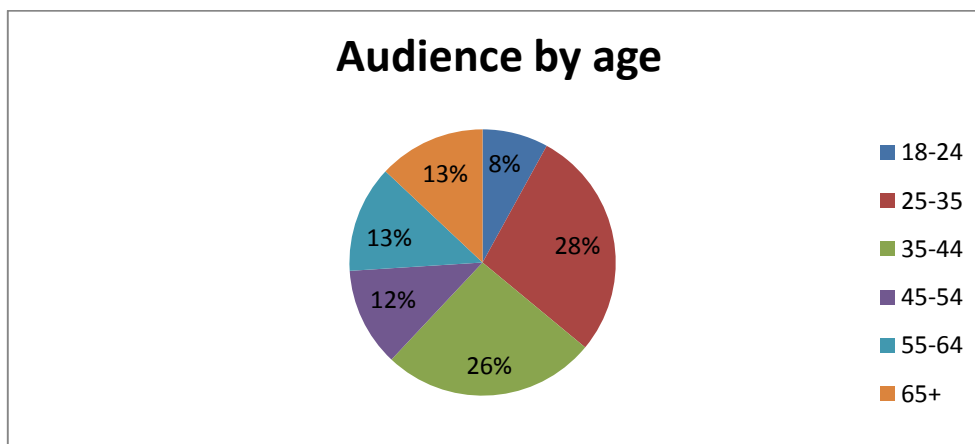
cultural manifestation, however a few steps have to be taken before stating and arguing that. Mihai Constantinescu, the director of ARTEXIM and GEF is arguing that Bucharest is not yet ready to host an event of this scale, stressing that problems such as infrastructure are posing a huge impediment in the way of a smooth organizational path towards a successful event.<sup>106</sup>

### III.5. The audience of GEF

GEF's official documents expose that the festival is aiming at all types of audience – both specialists and general audience – however 80% of the audience has high-education. This hints towards the elitist feature of the festival. Out of 125.000 of tickets, the edition of 2015 brought more than 20.000 of foreign tourists; hence, the audience is elitist, containing mostly highly educated national, foreign tourists and music specialists belonging to a big range of age groups. The OMA report realized for the 2015 edition of FGE shows a balanced distribution in terms of age.

With time, the audience broadened the age range, participating people from eighteen years old to sixty-five and older. As a monitoring report produced by ARTEXIM shows the festival has become a biannual September tradition for the majority of the audience members as the 2015 edition was not the first one for 70% of them.

#### Distribution of the audience in terms of age for the 2015 edition of FGE (Source: OMA Vision Monitoring Report 2015)



<sup>106</sup> Madalina Cerban. *Interview – Mihai Constantinescu*. 27<sup>th</sup> of August 2015. Accessed on the 3<sup>rd</sup> of June 2016 from <http://www.mediafax.ro/cultura-media/interviu-mihai-constantinescu-festivalul-enescu-se-confrunta-cu-lipsa-partiturilor-enesciene-e-rusinos-foto-video-14690467>.

Returning to the research question of this chapter, the elitists groups are usually more informed and thus they better grasp the information coming from the European Union. In Romania, according to the Eurobarometer, 74% of the Romanians are Euro-optimists<sup>107</sup>. Moreover 100% of the audience present at the concerts are happy with the cultural manifestations during the festival, 97% of them like the festival' atmosphere and 82% of them are satisfied with the organization of the event.<sup>108</sup> In this equation it has to be added that on a general note as well as in the latest report issued by the festival, the organizers are strongly interested in attracting more international public as well as shaping policy developments with the help of EFA. The latest report reveals that the majority of the international audience was formed of participants from Germany, United Kingdom as well as United States of America and Japan.<sup>109</sup> Since classical music has its roots in the European culture, it is predictable that the majority of the audience is formed out of European participants.

Thus, it can be said that from the audience and festival management's side the festival can become a shared cultural good on a European level and beyond. However, in order to achieve this European culture shared sense MCNH has to explore the extrinsic dimensions of GEF in order to lay the base for a pleasant experience especially for foreign tourists; thus, MCNH has to cooperate with the Ministry of Tourism or Ministry of Transport in this sense.

### **III.6. Funding matters**

One of the elements which can contribute to the further development of the festival is the budget. Last year's edition had a total of 8 million Euros while festivals which have a similar guest list but last shorter than GEF have a considerably bigger budget. For example, Salzburger Festspiele has a budget for the 2016 edition of over 60 million Euros.<sup>110</sup> 2015 edition of GEF represented the start of more expensive tickets and more focus on attracting private sponsors. The first decision did not discourage the

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<sup>107</sup> European Commission Bureau in Romania. *Eurobarometer : Romanians have the utmost trust in the European Union*. 16 March 2016. Accessed on the 3<sup>rd</sup> of June 2016 from [http://ec.europa.eu/romania/news/16032015\\_eurobarometru\\_romanii\\_cea\\_mai\\_mare\\_incredere\\_in\\_eu\\_ro.htm](http://ec.europa.eu/romania/news/16032015_eurobarometru_romanii_cea_mai_mare_incredere_in_eu_ro.htm).

<sup>108</sup> OMA Vision. *Results of the Communication Campaign for the "George Enescu" International Festival – 2015 edition*. P.15. 8 October 2015, Bucharest.

<sup>109</sup> ARTEXIM. *Final Report 2015*. P.4. Document from the ARTEXIM GEF archive.

<sup>110</sup> The budget of Salzburger Festspiele is coming from ticket sales, public funding from Tourism Promotion Fund, federal government, province of Salzburg, city of Salzburg and sponsors such as Audi, Nestle or Siemens (Salzburger Festspiele. *Facts and Figures 2015*. Accessed on 15<sup>th</sup> of July 2016 from <http://www.salzburgerfestspiele.at/en/facts>. )

audience in buying tickets, GEF proving once again that has become a traditional and elitist activity for some. GEF is financed by MCNH, since 2013 by the Bucharest City Hall and by sponsors. In order to have an even more link to the European Union, it would be advisable to access European funds, thing that would impose and influence a more direct and clear presence of the EU image during the festival. For doing so, GEF would have to comply with European cultural policy in order to be eligible for EU funding, and thus would entail fellowships with other festivals within the EU, events with a stronger EU character during GEF and other changes.

### **III.7. GEF's relations to EU cultural projects**

Nowadays, the direct connection of GEF with the European Union is via EFA since 1997 and the two European Commission programme Europe for Festivals Festivals for Europe (EFFE) which acts as a EU platform for festivals<sup>111</sup>. GEF responded to the call of being part of the pilot edition of it and was successfully integrated within the programme by responding to the objectives of EFFE. This seeks to “cover wider objectives and policies of the EU: it seeks to generate and deliver an added value to the activities carried out by festivals in Europe [...]” and also will “capitalise on the potential of festivals in order to maximise their contribution to various EU policies [...]”.<sup>112</sup> These statements make direct reference to art. 167 TFEU, more precisely to “contribute to the flowering of the cultures of the Member States, while respecting their national and regional diversity” and encourage “cooperation between Member States and, if necessary, supporting and supplementing their action” in the field of culture.<sup>113</sup> EFFE is a platform where European festivals can connect on a European level and from where each and every member can import good organizational practices if applicable. For GEF the involvement and commitment to EU cultural projects in the field of festivals implies constant attention on behalf of GEF's management to include national policies and EFFE's policies.

In 2014 at the launch of the European Platform for Festivals, Commissioner for Education, Culture, Multilingualism and Youth, Androulla Vassiliou stated that “The

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<sup>111</sup> European Commission. *EFFE – EU Platform for Festivals*. Accessed on the 3<sup>rd</sup> of June from [http://ec.europa.eu/culture/tools/pilot-project-festivals\\_en.htm](http://ec.europa.eu/culture/tools/pilot-project-festivals_en.htm).

<sup>112</sup> European Commission. *Call for Proposals – EAC/S05/2016. Support for a preparatory action to create an EU Festival award and an EU festival label in the field of culture (EFFE)*. Accessed on 3<sup>rd</sup> of June 2016 from [https://ec.europa.eu/programmes/creative-europe/calls/2016-eac-s05\\_en](https://ec.europa.eu/programmes/creative-europe/calls/2016-eac-s05_en).

<sup>113</sup> Ibidem.



European Union continues to support festivals in all EUMS investing into festivals [...]. EFFE will increase citizens' access to the arts and culture, allow artist to reach out to audiences all over Europe and promote cultural diversity.”<sup>114</sup> Adding on that idea the President of EFA argued that “arts and culture are the core of EFFE’s mission, globally promoting Europe as a vibrant space for cultural diversity, citizenship, democracy, freedom and peace.”<sup>115</sup> Since the president was speaking on behalf of all EFA members, GEF being one of them adheres to the same ideas expressed by him and thus certifying that it can become a European shared cultural good.

Asked if GEF promotes both European and Romanian identities, Mihai Constantinescu – the director of Artexim – said that since Enescu is a universal good and his works are being sang on a European stage within an international festival, GEF does promote the two mentioned identities.<sup>116</sup>

### **III.8. Conclusion**

After the detailed description of it, the portrait of the festival can be described as a high-cultural manifestation with elitist guests in a cosmopolite space, which is organized by one of the institutions under the direct subordination of the Minister of Culture.

Going back to the research question of this chapter - if “George Enescu” Music Festival is seen by the Romanian audience, management and government as being able to contribute to a shared sense of cultural value or even to a common European culture – and after exposing several arguments it can be concluded that GEF has a strong feature of Europeanness but also a firm national character. On the one hand, the festival is part of several EU programmes and platforms dedicated to festivals, Artexim – the institution which organizes the event – is a member of European festival management networks, the guests as well as part of the audience are European and international and GEF is present in the international media. On the other hand, the core goal of the festival is to honour George Enescu’s legacy and the funding comes from sold tickets,

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<sup>114</sup> European Union National Institutes for Culture. *EFFE: new EU pilot project for festivals*. 30 January 2014. Accessed on 3<sup>rd</sup> of June 2016 from <http://www.eunic-online.eu/?q=content/effe-new-eu-pilot-project-festivals>.

<sup>115</sup> Ibidem.

<sup>116</sup> Mihai Constantinescu, director ARTEXIM. *Interview on GEF*. An interview by Ingrid Sult, Bucharest, 2014.

local government as well as national sponsors. The audience has shown optimistic attitude towards the internationality of the event as Artexim's report on the audience highlighted, 33% of them already taking part of similar events abroad.<sup>117</sup> As far as the management is concerned, Mihai Constantinescu, the director of Artexim, declared that GEF promotes both national and European identities and is creating communication strategies for foreign audience. The government is not really keen on exploring more the extrinsic opportunities GEF can offer, deciding to promote other national cultural good at tourism fairs abroad. The elitist nature of the festival could be one of the reasons that can explain the actions taken or not from the government towards promoting this particular event.

As it was discussed in the paper released by DG for Research & Innovation "European Arts Festivals – Strengthening cultural diversity", the idea of festivalisation of cosmopolitanism applies to "George Enescu" Music Festival as every two years in September GEF takes over a multitude of cultural venues and urban spaces. Through all the diverse activities, oriented towards all types of audiences – however mostly to the elitist ones – is able to endorse the idea of culture as a public good. GEF offers classical music concerts and recitals but the person who chooses to receive this offer decides whether he wants to enjoy the full form of "cultural snobbery" in one of the four main halls where the festival takes place or whether he wants to place himself in a more informal space such as a square, a street or a cinema theatre.

GEF is a cosmopolitan high-culture event which has to find a niche to better cooperate with the government and the local authorities. As it has been shown, this festival has a lot of potential for contributing to a better image of Romania abroad and of becoming part of a common European cultural good.

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<sup>117</sup> OMA Vision. *Results of the Communication Campaign for the "George Enescu" International Festival – 2015 edition*. P.18. 8 October 2015, Bucharest.

## Chapter IV

### Final conclusions

#### **Does this case study provides corroboration or refutes the trends form Chapter 1?**

Chapter I's aim was to show by what means can the European Union act as a mediator between nations and their culture. By giving an overview of the history of EU cultural policies, tackling the principle of subsidiarity and its influence and cries for further development that have been voiced, ending with current predictions for the EU cultural policies progress, the first chapter offered the premises for the case study. Reaching the analysis to the recent case of the delegation of Greece who during a Cultural Affairs Committee meeting within the Council asked for more EUMS – Commission coordination with respect to culture, it can be said that there are still considerable differences between EUMS in the cultural field; Greece's cry, supported by several other eastern EUMS, can be interpreted as a fear of growing euroscepticism or as an ask for a level playing field in international cultural policy. The second guess might be closer to reality since, as abovementioned eastern and western differences are still visible, even more when it comes to organizing an international cultural event in one of the eastern members.

This led the discussion to the second chapter which presented the case of Romanian cultural policy and how are the national cultural institutions organized. The differences between east and west came back into the discussion when exposing the communist past of Romania. This period of cultural censorship and of total control of all cultural productions hindered a liberal development of the Romanian culture field. Because of this, Romania was able to become member of various international organizations who produced, signed and ratified several important documents referring to culture only in the late nineties. This situation slowed down the process of switching from a traditional way of think culture which was inherited from the communism to a more modern, cosmopolitan method. The question of this chapter – How does the Romanian cultural policy framework looks like and was the present form drastically influenced after joining the EU? – was answered by exposing the developments made after Romania became a member of the EU. Not only that the national cultural policy

includes commitment to carry out its obligations before the accession to the EU including elaboration of public policies and cultural legislation harmonizing strategies according to the constitutive treaties of the EU and to other mandatory community regulations within its field of competence<sup>118</sup> but also, after 2007, Romania got involved in several European programmes such as “Europe for Citizens”. Still, the registered progress did not help more in Romania’s governmental inconsistency problems with respect to culture. This situation is also reflected on the organization of “George Enescu” Festival where delicate circumstances occur in the budget negotiations process and not only.

The case study sought to answer if “George Enescu” Music Festival is seen by the Romanian audience, management and government as being able to contribute to a shared sense of cultural value or even to a common European culture. The idea of community cultural values or more bound national identities from within EU date back to the first EU documents produced or to fifty years old international cultural conventions. This wish proved to be more difficult to achieve than expected.

The same situation can be applied to the case of GEF. The necessary data and features are there but when tackling a so delicate and personal subject as culture switching from national to European or combining the two levels can pose problems; although, in the case of festivals this mission is more manageable. As it was mentioned before, high-culture festivals can be perceived as forms of “cultural snobbery” or “cosmopolitan spaces that can be transient, ephemeral”, however cultural manifestations organized in a cosmopolitan space with elitist groups “capitalise on the old-fashioned notion of a positive attitude toward international and translocal identity”.<sup>119</sup> Thus, via a diversity of activities in different environments (from cultural venues to the street), GEF succeeds in attracting all types of audience and to create the impression of belonging to a local, national or European identity.

After presenting the case study it can be stressed that the thick description provides corroboration with the trends presented in Chapter I. The principle of subsidiarity is an important element which assures the non-interference coming from

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<sup>118</sup> Ministry of Culture. *Regulation of Organization and Functioning*. 2016, according to H.G. nr. 1020/dec.2015. Title II. *Main attributions of the Minister of Culture*. Article 6 (2), p.6. Accessed on 7 May 2016 from <http://cultura.ro/page/13>.

<sup>119</sup> European Commission. *European Arts Festivals. Strengthening Cultural Diversity*. P.27. Directorate-General for Research & Innovation. Luxembourg: Publications Office of the European Union, 2011.

EU with respect to national cultural policy. This gives the festival the necessary space in order to develop a natural European feature and not an imposed one. For the next edition of the festival, in 2017, Artexim announced the change of the artist director. The old one was Ioan Holender, a former Romanian tenor and director for more than twenty years of the Vienna Staatsoper. He has now been replaced by Vladimir Jurowski, conductor of London Philharmonic Orchestra. The perspective is clearly changing from a national to a rather European-oriented one. The communication strategy comprises new plans specially made for foreign audience; early online purchase allows international guests to have guaranteed access to all the concerts during the festival.

Another idea that links the trends from Chapter I to the case study is the intrinsic and extrinsic values of culture and the festival. As the Commission presents in the report “Mapping Cultural Heritage”, culture can be extrinsically linked to a multitude of other policy fields. The same goes for the elected case study. Extrinsically, GEF attracts tourists which financially contribute to the state budget. Intrinsically, the festival promotes art and cultural national and European values. This is being done through concerts, recitals, side-events and street cultural manifestations. However, is GEF able to go beyond the point reached so far with respect to combining European and national identities into the festival? Although this festival has potential in promoting European cultural values, the strictly national competence with regards to culture impedes the any directives from the European Union.

History is a circular phenomenon whether is nations’ history or culture’s history within the EU. As after the Copenhagen European Summit of December 1973 the present actors only symbolically introduced the concept of European identity, no action being taken afterwards, the same goes for the case study presented in this thesis. Is there a true, sustained wish of transforming a national festival with mostly a national character into a rather European one? Although recent actions hint towards this, is there a need for that? From a Euro-optimistic perspective any cultural manifestations which can bring to the fore European values and to the audience a sense of belonging to EU identity is necessary. From a national perspective, especially during present state of rising euroscepticism, things can be differently. Over the last twenty years, low budgets for culture show the Romania is not keen on investing neither into national culture nor into its cultural relations to the EU. Several failed attempts in receiving answers with respect to “George Enescu” Festival from the Ministry of Culture and other cultural

institutions stand as a proof for the considerably low level of interest. In addition, besides Artexim, the lack of transparency regarding culture shows the disrespect towards European core values. From a personal perspective, GEF represents an example for the Ministry of Culture of how a consequent management – Artexim with Mihai Constantinescu as director being the organizer for over twenty years – can constantly develop a cultural project.

The above mentioned Amsterdam case shows that MCNH has missed opportunities in developing tourism strategies that can guarantee a more organized Bucharest, at least, for both elitist tourists and backpackers. The opportunities are not entirely missed because as the reports are showing the number of participants at GEF are increasing with every edition. Hence, MCNH could adopt western European examples and establish long term plans with this respect.

The question towards the organizers of this festival as well as to the Romanian government who showed commitment to continuing the obligations with respect to culture made before entering the EU comes as an idea upon which it is important to reflect: can GEF become a national translation of Art. 167 TFEU para.1, hence whether this festival is able to keep its national identity but also to “bring the common cultural heritage to the fore” and if the government is willing to support this idea?

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