

TRANSITION UNLIMITED

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The anachronic and artificial split between East and West ceased finally. We are nowadays tackling on edifying the United Europe caring on the protection of the outlined cultural specificity of each country. The specific of our Culture is directly related to our diversity. Therefore, the evanescence of the boundaries generates the increase of the regional identity.

The concern of the recovery and reevaluation of the natural, spiritual and cultural patrimony could define our epoch. The contemporary world is torn up by deep mutations and consequentially continuous change in communication, languages, habits ...The transition to the so called second industrialization, the globalization, the domination of the media, the uniformity of the visual is affecting also the cultural identity and the evaluation criteria. Even the East is rather characterized by the economical difficulties while in the Western society the violence in the society seems out of control, in both sides underline the problems of identity. That leads to find those threats and interests who are common for the whole community, either for Westerns or for Easter's, however separated by the living standard that whatever they are. This leads to the necessity to improve the mutual collaboration and to look toward creating opportunities to share each other the reciprocal experiences.

Therefore the unification supposes a minute reorganization of the intercultural communication. To overlook that imperative task may lead to over-spread dramatically the potential of conflicts.

What could be nowadays the role of the Art? Through Art, the mutual acknowledges and the collaboration of different cultural styles, no matter how varied, is facilitated. Thus the Artist is overload by the mission to be an important intermediary between the society of today and the inherited patrimony. But in order to allow the Artist to benefit of the free circulation of the men and goods he has to be protected by an organization.

We have the ticklish mission to redefine the role of the institutions and organizations in the management of a field characterized by the expression of the individuality and of the novelty. Whatever organizations or associations they have to take this into account.

In Europe there are various kind of organizations intentionally created for artists. The differences in the structure are quite significant: in some countries as France the Ministry of Culture is relied to the Communication, in others the Culture is connected to the Education. In Romania the national specificity led to putting together the Culture and the Religion. Thus the visible patrimony is subtly relied to the spirituality.

Beside the Governmental Institutions in some countries like mine there is a structure provided from the ancient professional guilds in Europe. In Romania, the artists benefited from almost 80 years by an organization created for the protection of the artist's rights. In the last 50 years it has the same name Romanian Fine Art Union. The bright size was the social protection, employability, agreements, studios, financial facilities, pensions... The reverse was the supervising of the creation as well as the promotion always due to political and not professional criteria. The surviving experience could be even now useful; we have no more the political interferences but the artists have still to fight with the dictatorship of the market dominated by the sub-culture.

Nowadays the Romanian Fine Art Union has about 6000 members and the number is increasing due to the present moment of re-defining and re-organization. The recent partnership with the Ministry of Culture and Cults have as main priority, the protection of the artist and the promotion the works of art, protection exempt from compulsion and political interfering.

This association has to assure the fulfillment of basic necessities of the artists, to promote and develop their artistic activities, to assure the proper

evaluation of contemporary art, to defend the freedom of artistic expression and action, to work permanently in solving artist's social problems. The most important support is the financial given by the Ministry of Culture and Cults; there is almost no other sponsorship.

So, both the organizations identify two further principles:

- high priority to the core areas of artistic creativity;
- Inter-sectorial policy co-ordination enhanced with maintaining cultural diversity in long term.

The role of the Government-level cultural policy is to device flexible and generally accepted frameworks – on the principles described above and then superintends strategic planning inside this framework. The issue of decentralization involves the provision of autonomy for artistic activity face to cultural policy decision-makers and the distribution of responsibility.

We all are in the middle of an ambitious project-in-progress, which begins to synthesize information collected on cultural policies over the past decade. In order to create an environment where we can hopefully, one-day, reach a point where overall observations about cultural policies in Europe that can be generated. Comparisons made at individual discretion the methodology; approach and legislative framework will become part of a systematic process subject to ongoing change. Final products and results can not be expected until the entire process has been lived.

In the new European configuration, the culture is enriched through each national or regional culture. We are here to find common ways for understanding.

Romania is a particular mixture of several minorities; here we can find many cultural strata from the prehistoric time until the most recent art style. I think that the most important experience we can share is a certain pattern of harmonization.