





# **THE CULTURAL STRATEGY OF TIMISOARA 2014-2024**

## **BENEFICIARY**

### **Municipality of Timisoara**

1 C.D. Loga blvd, 300030 Timisoara, Timis County, Romania

T: +40 -(0)256408300, F.: +40 -(0)256490635

E: primariatm@primariatm.ro

WEB: www.primariatm.ro

## **CONSULTANTS CONSORTIUM**

### **Cubic Metre - resources for culture**

T: +40 744399767

E: contact@m3culture.ro

WEB: www.m3culture.ro.

### **A.T.U. - Association for Urban Transition**

T: +40 213126272

E: atu@atu.org.ro

WEB: www.atu.org.ro

## **WORKING TEAM**

Coordination: Vera Marin, Raluca Pop

Urban planning and participatory planning: Vera Marin

Cultural policies and cultural management: Raluca Pop, Ioana Tamaş

Architecture, heritage, built environment: Vera Marin, Vlad Pată (mapping industrial heritage)

Visual arts: Liviana Dan (consultant), Ioana Tamaş

Performing arts: Cristina Modreanu

Written culture: Dragoş Neamu

Audience development: Raluca Pop

Cultural and creative industries: Dragoş Neamu

Museums: Dragoş Neamu

Music: Andreea Tako-lager (consultant), Raluca Pop

### **Municipality of Timisoara**

Project coordinator: Lavinia Simion

Strategy manager: Alina Pintilie

Project assistant: Diana Paulescu

### **Intercultural Institute Timisoara**

Poles of Cultures Project Director: Corina Răceanu, PhD

Project coordinator: Marcel Bajka

Training manager: Călin Rus, PhD

Research manager: Bogdan Nadolu, PhD

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Translation into English: SC Top Languages SRL

Graphic design, layout, printing: SC Jecza SRL



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# 1 The background to strategy development

“The Cultural Strategy of Timisoara 2014-2024” is a policy document that will underpin and guide the cultural activity of the Municipality of Timisoara establishing the necessary steps to be taken within the cultural sector in order to achieve the proposed common vision.

The strategy has been developed within the cross-border project “Poles of Culture - Cultural Policy as a Tool for Community and Regional Development” by the Intercultural Institute, as lead partner, together with the Municipality of Timisoara, Municipalities of Zrenjanin and Pancevo and the Civic Parliament Free Town Vrsac. The project was funded by the European Union through the IPA CBC Romania-Republic of Serbia, Priority Axis 3 - Promoting exchanges between communities (People-to-People), Measure 2 - Improvement of local governance on the provision of local services to border communities.

The strategy formulation process was implemented by a team of independent experts belonging to the consortium formed by two NGOs: Cubic Metre - resources for culture and the Association for Urban Transition (ATU). The consortium has worked for the Municipality of Timisoara, as beneficiary under the contract entitled “Cultural Strategy Development for Timisoara, organization of 3 public debates on theme of Cultural Capital of Europe”.

The „Cultural Strategy of Timisoara 2014-2024” was made in agreement with the **Liverpool 08 European Capital of Culture** program methodology, agreed at the European level as a model of good practice regarding the design, implementation and evaluation of public policies in the local culture, recommended by the European Commission. The strategy foundation and design approach was also guided by the **Agenda 21** for culture, adopted by local authorities worldwide as a reference document in the cultural development. The strategy formulation process, which lasted eight months, from February to September 2014, followed the principles, responsibilities and recommendations of Agenda 21 for culture. The approach of the expert team and the Municipality of Timisoara was assumed and **participatory** - through consultation and participatory planning workshops scheduled during this time interval, cross - placing culture at the crossroads with other sectors and linking it with public policy documents from other professional areas and sustainable - by planning long-term measures for the next ten years, based on the potential and capacity of cultural operators in Timisoara, with a sense of evolution from the bottom up.

Although not the same as the European Capital of Culture program where Timisoara is enrolled as a candidate city for 2021, the “Cultural Strategy Timisoara 2014-2024” supports the application of Timisoara through its vision and long-term measures proposed. Moreover, the city’s cultural strategy is a necessary document in the application file. Regulation for the European Capital of Culture Programme 2020-2033 provides that “the award of the title of European Capital of Culture will continue to rely on a cultural program created specifically for the European Capital of Culture, which should have a strong European dimension. The program should also be part of a long term strategy with sustainable impact on the economic, social and local cultural development”. “Contribution to long-term strategy” is also one of the six criteria in granting the title. The Timisoara European Capital of Culture Association was involved in the formulation along with the team of experts and the Municipality of Timisoara and Intercultural Institute.

The aim of this strategic document remains, however, long-term development of the city through culture and cultural sector itself, in cooperation with

other cities in the region and abroad. „Cultural Strategy of Timisoara 2014-2024” will boost the city’s cultural development for the next ten years, integrating the 2021 moment, regardless of the outcome of the competition. Supporting the candidacy of Timisoara, the strategy acts as vision and integrative planning before and after obtaining the title of European Capital of Culture 2021.

## 2 Methodology

### Principles

Cultural planning, as a separate action regarding cultural policy, is an attempt for each community. The quality of planning bears the imprint of its representative values and it determines confidence and involvement in the proposed measures. Timisoara is a city where civic values and democratic rights have always been essential. The City of the Revolution from 1989, where the private initiative is encouraged and respected, Timisoara has always turned to Europe as a benchmark for modernization and development. The Cultural Strategy for the period of 2014-2024 supports the values of good governance and it is based on an extensive consultation of cultural operators and the general public.

Principles underlying the cultural development of the strategy are the following:

- **Considering the role of culture in development.** Following the recommendations of Agenda 21 for culture, the culture is the fourth pillar of sustainable development and must be carefully included in the programming and urban and regional development measures. The formulation of the strategy has embraced the premises of the *Poles of Culture* project, which considers culture as an important factor of individual and community development.
- **Collection of reliable quantitative and qualitative data** needed for the analysis in the cultural domain. Nationally, Timisoara, has the best experience of cultural life analysis based on sociological and statistical research projects conducted in 2000, 2005 and 2013 by projects undertaken by Intercultural Institute and the University of the West.
- **Understanding and being aware of the situation and the relations among those factors that are interested in the culture of Timisoara.** Beyond the analysis of budgets and types of projects carried out, it is necessary to pursue collaboration schemes and the potential conflict or segregation in the production and promotion of culture in Timisoara. Without the support of cultural operators, the programs and public policy decisions would not have social legitimacy to be achieved.
- **Considering cultural planning as an advantage for the city itself.** Consultations and discussions, during the planning period, bring together people with political and administrative power, cultural operators, who build the city’s cultural offer and address the needs and aspirations of the citizens of the city. A common vision for the

city can only develop through deliberation and mutual knowledge.

- **A simple and pragmatic plan of communication and involvement of cultural operators.** The planning process insured the involvement of cultural operators and their active participation.
- **Finding ways of communication and collaboration between public administration, the cultural and creative sector and other interested factors.** Differences in status and role in the cultural life of the city often create communication barriers. Facilitating it, the planning process builds communication and turns the cultural operators and the public administration into actors, who are interested in the community.
- **Transforming strengths into competitive advantages and into potential for development; addressing the needs and weaknesses of the cultural sector.** Cultural development and enhancement of culture for development depend equally on an honest look at the cultural profile and potential of the city, at the things they do well and the problems they have.
- **Public interest guides all the actions of the local public administration and of public culture.** The relationship between the city and the citizens must be seen in the way the city prepares and communicates the cultural activities financed by public money. In this context, strategy takes into account the cultural needs and the cultural consumption motivation of the population of Timisoara, identified by research in 2013. The city will develop culturally, only through a vision where social, economic and environmental considerations will be complementary with cultural priorities.
- **Cultural life is based on the relationships that it develops in the region, nationally and internationally.** In a globalized world, the city needs to follow the natural, regional and international historical paths of communication and to discover new ways of promotion and cultural cooperation.
- **Public Culture is created not only by public institutions but also by NGOs, private actors and independent creators.** The democratization of culture requires legitimacy and equal opportunities to access public funds based on merit, irrespective of legal form, recognizing the creative potential of each interested part.
- **The opinions of cultural operators matter, as well as the needs and views of other parts interested in the cultural life of Timisoara are important.** In 2024 Timisoara is a construction of all its citizens where future is socially built through the interaction of motivations, expectations, symbols and individual and group actions.
- **The idea of culture includes contemporary phenomena of cultural expressions such as street art and creative industries.** Cultural Strategy takes account of these new cultural manifestations and naturally integrates them into city life.

## Activities performed for the strategy development

The cultural strategy development process took place between February and August 2014 and consisted of several types of activities that started with the official launch of this process in a press conference.

Several activities of documentation, analysis, consultation and cultural strategy formulation followed, occasions when the Consultant directly involved about 450 people through focus groups, interviews, debates and presentations. More than 2,000 people were involved, directly and indirectly, in the setting up of the strategy and the debates supported by international guests from Spain, Belgium, Italy, Hungary, the Netherlands and Serbia.

### Focus group meetings

185 people participated in the 14 focus group sessions, such as: visual arts (34); youth art, cultural education, art lovers (35); performing arts and film (26); architecture and heritage (26); Museums (12); cultural and creative industries (14); libraries, publishing, culture media (7); music (31). The focus groups were designed to answer questions that concerned the three levels of time (past, present and future) and assumptions about the situation of a specific cultural field. Assumptions were based on preliminary interviews with cultural operators from Timisoara and on the existing statistical and sociological data about artistic and cultural consumption in the city. Aspects such as quality items of cultural offers and processes, visibility and mobility, consumption and cultural participation, openness to multiculturalism, cultural education, cultural governance and collaboration with the business environment were analyzed.

### Participatory planning workshop

In the two-day event, it brought together 42 people in order to: (1) define the vision and identify the shared values of the community cultural operators along with other representative organizations in the city; (2) analyze the current situation and identify key issues in the cultural sector, followed by the establishment of action priorities; (3) develop possible solutions to problems and to find ideas for feasible measures in the form of programs, projects or actions. The results of the sociological research conducted at the end of 2013 for the identification of cultural needs, as well as of the motivation for the cultural consumption of the population of Timisoara were presented to the participants. The Agenda 21 for culture was taken as a reference during the design and implementation of the workshop.

### Mapping the cultural resources of the city

Mapping has focused on three types of resources: cultural spaces (actual and potential), cultural operators (organizations and public institutions of culture) and cultural events (events and large projects relevant to the city). Common efforts of documentation meant sending 12 requests for information to public authorities and institutions, specific documentation, more than 40 interviews with resource persons in the city, interviews and sending questionnaires to religious institutions in the city and to District Consultative Councils.

Thus, there has been a corroboration of data from the sociological research carried out within the Cultural Poles 2013 project, but also more general data about the social economy of the county, cultural statistics, including cultural vitality, and information provided by cultural operators who took part in the organized meetings. Mapping provides an overview of the cultural

life profile and of the cultural operators from Timisoara compared to the region and the rest of the country. It also highlights the most powerful cultural industries (in terms of cultural vitality) and those who need support in order to grow.

Thematic reports present the potential analysis of certain cultural fields and result from the completion of several individual interviews and of 14 focus group sessions, combined with a significant documentary effort.

Between the current and potential cultural spaces there has been made a distinction for the mapping of cultural spaces. The current cultural spaces are those spaces where cultural activities take place with a constant or occasional public. They have been collected based on documentation and on the materials received from the Municipality of Timisoara and from Timisoara European Capital of Culture Association. The information has been integrated into an interactive Google Maps graphic platform. The resulting cultural map of the city can be still updated, being a useful tool for all those interested. The potential cultural spaces, consisting primarily of private industrial spaces, have been mapped due to the need of cultural sector for new cultural spaces and due to the effort, which has been so far fragmented from concrete action in this sense.

To ensure participation in implementing the strategy, the Consultant has made and updated the [www.polesofcultures.eu/timisoara](http://www.polesofcultures.eu/timisoara) website, has prepared and sent two newsletters (April-May, May-June) and several press releases to announce the events of the project. The Consultant constantly invited to all the public activities of the project members and representatives of Timisoara European Capital of Culture Association in order to ensure correlation with the preparation activities for the candidacy of the city to the title in 2021, but also to ensure consistency of content and vision. An overview of the activities and proposed measures held a meeting attended by about 50 people from the cultural operators and from the Association.

## 3 The external environmental analysis

In this subchapter of the Strategy, there are different external factors presented, directly or indirectly influencing the public policy measures regarding local culture.

PESTLE analysis is based on observations related to information from specialized documentation on economic and social status of the city (made by the Municipality of Timisoara), on regional studies (conducted by West Regional Development Agency) and fundamental studies of the General Urban Plan of Timisoara and the Cross-border Romania-Hungary and Romania-Serbia Cooperation Programs.

### Political factors

- In January 2014, at the initiative of the mayor of Timisoara, the political parties signed an agreement to support the city's candidacy for the title of European Capital of Culture. They were included in the Political Parties' Board of Chairpersons, an advisory body.
- In 2011, the Municipality of Timisoara joined the Association of Localities, Historical and Art Areas of Romania, a nongovernmental organization having as main objective the preservation, protection and promotion of cultural heritage (in accordance with HCL 360 / 25.10.2011).
- The Municipality of Timisoara is twinned with 14 cities in Europe

and cities from other continents: Mulhouse and Rueil-Malmaison in France, Karlsruhe and Gera in Germany, Faenza, Treviso and Palermo in Italy, Szeged in Hungary, Novi Sad in Serbia, Graz in Austria, Nottingham UK, Chernovtsy in Ukraine, Trujillo in Peru, Da Nang in Vietnam;

- Also, the Municipality of Timisoara has signed cooperation agreements with the cities of Lublin in Poland, Taizhou in China, Zrenjanin in Serbia, Munich in Germany, Gwangju in South Korea and Banja Luka in Bosnia and Herzegovina;
- The Municipality of Timisoara is a member in the following networks and European associations: Eurocities, the Balkan City Network - BALCINET, "The Club of Strasbourg", "The Alliance of Cities which have a Iosefin district as part of their structure", "European Cities Marketing", "Les Rencontres - European Association cities and regions for culture", "CITIES FOR SPORTS" EU CITIES CORE;
- Timisoara is part of the DANUBE - CRIS - MURES - TISA Euroregion (DKMT), a cross-border region that includes the Southern Great Plain Region in Hungary, Vojvodina region in Serbia and the Western Region of Romania.
- Starting with January 2014, Serbia has been a candidate for membership of the European Union;
- Romania-Hungary and Romania-Serbia Cross-border Cooperation Programs facilitate the cultural exchanges and will continue in the 2014-2020 period;

### Economic factors

- The market structure in the Western Region is relatively favourable regarding the performance improvement of a set of industries that include computer, electronic and electrical equipment;
- The West Region is the second region after Bucuresti-Ilfov in terms of GDP / inhabitant;
- The spa and wellness tourism, the ecotourism and active tourism, as well as the urban tourism and MICE represent a competitive advantage for the Western Region;
- The level of work qualification in the tourism sector within the West Region is quite low;
- The tourism sector in the West Region is not connected to global networks and the offer is not marketed locally or abroad;
- If by 2011 the annual number of passengers who used the airport services increased reaching 1,200,672. Since 2011 the number of passengers has decreased significantly, while in 2012 there was a decrease of 13% compared to 2011 and in 2013 there was a decrease of 27% compared to 2011;
- The classification of the first 10 countries according to the number of foreign firms contributing with capital, points out that Italy (191) has a leading position, being followed by Germany (46) and Austria (27);

In the classification of the first 10 countries according to the amount of foreign capital invested in Timisoara in 2013, Switzerland is the first, followed by Hungary and Italy.

### Social factors



- Due to the decreased birth rate, specific to the Banat region, the young population represents 37% of the total population;
- The school infrastructure will be less used in the districts or areas with low demographic trend;
- People are reluctant about accepting a job in another city in the Western Region than their home town;
- The Western Region has difficulties in keeping employees with a high level of professional competences;
- There is a plan to implement a regional observer of the workforce in Timisoara;
- In 2006 the migratory balance for Timisoara was negative (-1.4%), justified by the cross-border migration of the local people;
- The unemployment rate in Timis County is the lowest in the country (1.51%) after Ilfov;
- Compared to the 2002 census, an increase of the Romanian ethnic population was registered in Timisoara due to decrease of the Hungarian and German ethnic population with 20% and of the Roma population with 5%;
- Timisoara has a complex social structure with a multi-transcultural character, based on a remarkable spirit of tolerance and multiethnic coexistence;
- In Timisoara, citizens coexist peacefully, with over 21 ethnic groups and 18 religions, reflecting two major traits of the local population, namely a high degree of tolerance and interculturality;
- The increase of crime and violence rate of certain groups;
- The Municipality of Timisoara has constantly been an important pole of workforce for the other regions of the country, characterised by a demographic surplus, especially for counties in the northern part of Moldova, north-western part of Transylvania (Apuseni Mountains, Maramures) and Oltenia.

### Technological factors

- In 2011 the Municipality of Timisoara contributed to the establishment of the Association “Information Technology and Communications Regional Cluster for the Western Region, Romania”;
- Information and communication technology represents a competitive advantage for the Western Region;
- The improvement of the information system for all social categories and the increase of transparency of decision-making by implementing data processing systems are taken into consideration;
- Insufficient research results do not contribute to the strengthening of a local innovative and creative economy;
- The Multidisciplinary Association for Research in the Western Area of Romania is established within the Municipality of Timisoara;
- After Bucharest, Timis is the first county in Romania in the field of information technology consultancy, with 103 companies which in 2009 employed 407 people and had a turnover of 55,949,755 lei;
- 69% of the turnover in the creative industries was achieved by economic operators in Bucharest, followed by Cluj (4.36%) and Timis (2.30%). In terms of the number of employees, Bucharest hires

51.72%, while Cluj 6.42% and Timis 4.12% .

### Legal factors

- At the national level, Timisoara has been recognized as the largest polarizing centre in the Western Region (GD no. 998 / 27.08.2008 for the appointment of national growth poles within which priority is given to investments under programs with communitarian and national funding);
- Timisoara has been ranked second city along with Iasi, Constanta, Cluj-Napoca and Brasov, with macro-territorial functions having the largest area of direct influence (apart from the capital) of around 5,000 km<sup>2</sup>;
- Framework Law no. 330/2009 regarding the unitary remuneration of personnel paid from public funds affects the operation of public cultural institutions through extremely low compensation of employees;
- The management of public cultural institutions operates under the Emergency Ordinance no. 189/2008 regarding the management of performing arts institutions, museums and public collections, libraries and public cultural establishments, approved by Law 269/2009, amended by GEO 68/2013. The present law, along with the implementation rules allow important measures to be stipulated in the tender book, which are also mentioned in the cultural strategy of the Municipality of Timisoara and are related to the managerial act of the existing institutions, or those who want to be newly established;
- Copyright Law and the Civil Code allow hiring professionals in various cultural activities for a limited period of time, in terms of remuneration adapted to the workload and to the required professional profile of those tasks;
- Public entertainment institutions operate under Ordinance no. 21/2007 regarding entertainment companies and institutions, as well as artistic agencies approved by Law no. 353/2007;
- Public museums operate under Law no. 311/2003 regarding museums and public collections, amended by Law no. 12/2006;
- The movable national heritage and intangible national heritage is protected under Law no. 182/2000 and Law 26/2008, as amended and supplemented;
- Under the Romanian legislation in force (Law no. 422/2001 regarding the protection of historical monuments) buildings with the legal status of "historic monuments" are legally protected (buildings, assemblies, sites stipulated by law and those stipulated in Annex 3 to Law 5/2000, section III regarding protected areas - National Territory Arrangement Plan);
- Buildings which are not included in the cultural heritage do not benefit from protection, even if they are components of a protected area, thus they may be modified or eliminated without legal sanctions, but with serious consequences on the historical monuments and on the built environment. The legislation on the protection of cultural heritage will change in the near future, as the Cultural Heritage Code has been voted as a priority of the government several times in recent years;
- Among the objectives of the Executive in the government program

adopted in 2014, there is the establishment of the National Heritage Fund, an institution that will take over the administration, restore and preserve historical and architecture monuments with an undefined status of ownership or privately owned, or in the administration of the local authorities. This provision would support the proposals of the present strategies with emphasis on the legal status and the establishment of partnerships for the rehabilitation and re-functionalization of heritage buildings;

- At a local level, the responsibility regarding the built cultural heritage - analysis, planning, demonstration activities - activities supported by the Local Council decisions are governed by LCD 21/2006 regarding the approval of project implementation Safe Rehabilitation and Economic Revitalization of Historical Districts in Timisoara by the Municipality of Timisoara in cooperation with Deutsche Gesellschaft fur Technische Zusammenarbeit (GTZ) and the twin cities Gera and Karlsruhe; LCD 39/2007 regarding the approval of funding contracts between the German Society for Technical Cooperation (GTZ) and Timisoara, regarding the project Safe Rehabilitation and Economic Revitalization of Historical Districts in Timisoara - demonstrative measures; LCD 3/2007 regarding the approval of the Concept of Integrated Measures for the Safe Rehabilitation and Economic Revitalization of Historical Districts in Timisoara; LCD Regulation 224/2008 regarding the approval of the Local Urban Planning Guidebook of Cetate District and other protected areas in Timisoara;

### Environment factors

- Promoting eco-innovation will be a priority for the 2014-2020 period in the Western Region;
- Cleaning the polluted and unused industrial sites as well as land improvements will be a priority for the 2014-2020 period in the Western Region
- During the 2014-2020 period training programs for public institutions in the area of eco-innovation and green public procurement will be implemented;
- There is a small area of green spaces within the cities in Western Region;
- There is a plan to rehabilitate the public urban infrastructure of the Bega river banks in Timisoara
- The status of the environment is still not satisfactory, as there are big problems, irreversible factors in terms of the quality of water, air, soil, biodiversity;
- The development of green areas should take place not only horizontally but also in terms of biodiversity including the adaptation of new species;
- Timisoara can positively exploit the existence of the Green Forest in the proximity of some districts in the city;
- The perception of Timisoara as a green city comes primarily from the impression created by the Bega river banks and parks from the old downtown area, but residential areas have a shortage of such spaces;
- Trams are the most popular and most efficient means of transport in the city. The tram network is one of the largest in the country with

a length of 90 km;

- On June 1st, 2009 the Metropolitan Transport of Timisoara Society Association began its activity as the first metropolitan transport authority in Romania;
- The number of rail passengers has decreased from 16.3% in 2000 to 5.9% in 2010;
- Bega Chanel is part of the Rhine - Main - Danube (Pan-European transport corridor VII Constanta - the Danube Black Sea Chanel - Danube - Main - Rhine - Port of Rotterdam), enabling the link between the North Sea and Black Sea.

## 4 Culture - transversal dimension of public policies

By recognizing the role of culture in the development and quality of life, contemporary cultural policies underline the need to naturally integrate the cultural sector in other areas of public life. The concern for the cultural life of Timisoara implies a vivid relationship between culture and urbanism, architecture, environment, education and it contributes to the local and regional development. The documents regarding public policy and studies developed by the public administration sector in recent years demonstrate that Timisoara attributes culture the role it deserves, due to the multiple benefits which it brings to individuals, communities and the local economy.

The city has prepared both to invest in its heritage, and to encourage the living cultural phenomena. The Euroregion potential of the historical Banat is important and comprises projects and initiatives to support the real development of a common identity based on a natural collaboration among people and among organizations. In addition, culture represents an investment for the local economy intending to attract visitors and turn the city and region into a cultural pole with wide international opening, through the development of tourism based on heritage and major cultural events. The chapter presents an analysis of the measures proposed to achieve these goals in the next period.

The most strategic documents of public policy relevant to the culture of Timisoara connect the overall vision of the city with the principles of sustainable development, where culture plays an important part. Multiculturality is recognized as a specific feature and culture is related to both welfare and increased quality of life as well as history that must be valued in order to have the future desired by the community.

The documents with a strategic role that contribute to the anchoring of culture as a development factor in Timisoara, in the county as well as in the (Euro)region for the 2014-2024 period, are:

- The Municipality of Timisoara, 2010, *Integrated Development Plan of Timisoara Growth Pole*;
- *The vision regarding the Timisoara-Arad Urban System in 2020: where sustainable businesses and intelligence meet culture and well-being*;
- The Municipality of Timisoara, 2012, *Integrated Development Plan of Timisoara*;

- The Municipality of Timisoara, 2012, *General Urban Development Concept (masterplan) - part of the General Urban Plan*;
- Timis County Council - ADETIM, 2009, *County socio-economic Development Strategy for Timis during 2009-2015*;
- IPA Romania-Serbia Cross-border Cooperation Program 2014-2020, July 2014;
- Romania-Hungary Cross-border Cooperation Program 2014-2020;
- MEGAKOM Development Consultants, KPMG Advisory Ltd., ICG Ex Ante, June 2014, *Common Territorial Strategy - 4th draft Strategic planning based on the analysis of the program the analysis of the eligible area of CBC Program Between Romania and Hungary (Common Territorial Development Strategy for eligible areas for the Romania-Hungary program 2014-2020)*;
- Western Regional Development Agency, 2013 *Study of the potential development in the municipalities of Timisoara and Arad*;
- Western Regional Development Agency, *Regional Development Strategy of the Western Region 2014-2020*;
- The Municipality of Timisoara, *Strategy for green spaces*;
- The Municipality of Timisoara, *Historical substantiation study BUILT AND PROTECTED AREAS - TIMISOARA 2011*;
- The Municipality of Timisoara, *Timisoara Vision 2030 - support for the development of a sustainable concept for the infrastructure in Timisoara*.

# 5 Mapping cultural resources

## Visual Arts

The amount of energy and interest invested in experiment and interdisciplinarity energize the city's cultural life and contribute to its uniqueness. Timisoara holds a valuable creativity force in visual arts and benefits from expertise in managing cultural resources. Over the next 10 years, the city only needs to highlight these resources.

Visual arts represent a great potential for the development of the city through culture. Timisoara comprises creative energies directed towards experiment and interdisciplinarity, which differentiates it from other cities. There is a long term avant-garde tradition in Timisoara with interests in contemporary art, placing it within a strong local identity spirit. The needs brought forward by the artistic community and the enthusiasm shown for establishing a Multidisciplinary Centre, show a common perspective for the visual arts in Timisoara. The centre implements the initiatives of both public and private cultural operators. Artists of the younger generation are distinguished nationally and internationally, placing Timisoara in the ideal position to capitalize valuable creative resources. The private sector develops with expertise in cultural management and cultural policy, adapted to the specificities of the visual arts as a long-term asset for the city. Timisoara has the ability to develop contemporary art in the city, offering it the creative and dynamic exposure it needs. Having all the necessary space, including the presence in public spaces, benefiting from artistic mobility, scholarships, creative or resident workshops, but also from the visual education of the public, the city has the potential to develop a wide sector, responsive to the public's interests and connected to the relevant cultural centres in the country and abroad.

## Visual arts today

Contemporary visual arts have gathered around some key organizations in Timisoara, which have a distinct role in shaping the city and the potential of the area for the following years.

**Visual Arts High School** offers two specializations, "Architecture, Ambient Art and Design" and "Visual and Decorative Arts", with 30 places allocated annually for each. The institution currently operates inside a school with an industrial profile, which is inconvenient for both students and teachers.

**The Faculty of Arts and Design** from the West University of Timisoara is recognized as one of the best vocational higher education institutions in Romania, offering a variety of specializations. The institution is distinguished by the variety and quality of projects, the art gallery held in the Mansarda, but also due to the relationships developed with art universities in the country and abroad through Erasmus Program.

Among the most visible eight galleries of contemporary art that are currently active in Timisoara, 5 are public **art galleries**: Pygmalion Art Gallery (House of Arts), Art Gallery "geamMAT" of the Timisoara Art Museum, Helios Art Gallery (Union of Artists), Mansarda Art Gallery (Faculty of Arts and Design) and The Municipality of Timisoara Art Gallery.

Through the curatorial and dynamic debates and events around it, **Pygmalion Art Gallery** has established itself as one of the liveliest destinations for Visual Arts in Timisoara.







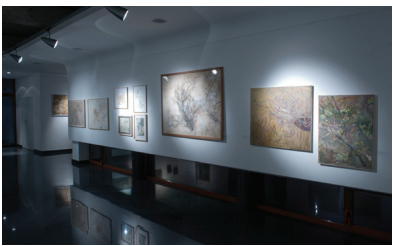
“geamMAT” Art Gallery functions as an important exhibition space in Timisoara and a portal towards the visual discourse regarding current trends of young Romanian art.

**Helios Art Gallery** is the Timis branch of the Artists Union Gallery. The gallery has been and continues to be dedicated to performance with excellent UPA artists and members, which in its turn, is a space for artists’ confirmation in Romania.

**Mansarda Gallery** is situated in the attic of the Faculty of Arts and Design of the University of the West in Timisoara. The gallery benefits from a large space, adapted for exhibition activities, conferences, roundtables, etc.

**The Municipality of Timisoara Art Gallery** is a space that has functioned since August 2012 near the City Hall. The gallery is meant for artists, especially young ones, as it is free of charge.

**Three private art galleries** stand out in the landscape of contemporary visual arts in Timisoara: Jecza Gallery - accompanied in its mission by the Triade Foundation, both being run by the same management team, Calina Gallery and Calpe Gallery. Along with Pygmalion Gallery, the three art galleries are perceived locally as the most dynamic and professionally designed exhibition spaces, with well-articulated management programs and curatorial practice specific to contemporary society.



**Jecza Gallery** is ranked as the most important gallery in town, differentiating itself through the quality and uniqueness of the programs. An important and also singular dimension in Timisoara is the international opening of the art gallery. The Triade Foundation supports the activity of Jecza Gallery through educational projects, film screenings, building an intellectual, consistent and accessible effervescence around the exhibition space, which gives the place its uniqueness not only in Timisoara, but also in the country.



**Calina Gallery**, founded in 2007, was noticed due to its curatorial practice, inviting appreciated historians and art critics, who had transformed it into an “elite art gallery”, connected to the trends of current contemporary art in Timisoara, as well as in Romania and abroad. Calina Foundation also includes an educational component and a humanitarian one.

**Calpe Gallery** is the youngest gallery in Timisoara, founded in April 2012 with a consistent artistic profile.



The private initiative in Timisoara is completed by **non-governmental organizations**, which constantly develop cultural projects, some already traditional and relevant to visual arts: Triade Foundation, h.arta Group, Rubin Foundation, the Simultan Association, the “Am o idee mai Artfel” Association, “Arte - Factum” Cultural Association, Herczeg Foundation, “Romul Ladea” Association of Amateur Artists, First Foundation, “Tam Tam”, “Art in the Clouds”, etc.

In terms of **space**, Timisoara is experiencing a problem that affects both the artistic creation - through *insufficient workshop spaces* - and artist exposure - *through the low number of professionally designed exhibition spaces*. Although Timisoara is proud to have three performant galleries of contemporary art, they are insufficient for the creative potential present in the city and for the training needs of the visual culture of the inhabitants of Timisoara. Many current spaces require a rearrangement of a distinct curatorial activity and performance management to stand up to the international standards practiced in the field. **The lack of spaces is doubled by the lack of programs to support and motivate contemporary creation, such as residencies, scholarships awards or creative workshops.**

In Timisoara there is a series of **events** easily recognizable that have established themselves as concepts and have already become tradition. However, there are no significant events as biennial or art fairs to highlight important young and well-known artists at a local level, meant to reveal both the artist and the consumer of culture in the contemporary national and international discourse. In reality, visual art is rarely frequented by Timisoara's inhabitants, constant visitors representing only 20% of the population of Timisoara. Half of the inhabitants of Timisoara have never been in an art gallery. The events dedicated to art in the public space, and **art in the public space** *per se* is a matter of particular cultural diversity of Timisoara. Art is less present in the public space both as an event and as a self-contained object, installation or *performance*. Due to a particular festival, street art has become known since 2011 as an art form with development potential and uniqueness from other cities in the country. **Human resources** regarding visual arts is another delicate issue for Timisoara. On the one hand, one of the most valuable local resource is the cultural management and policy, held by private organizations in Timisoara. **The art market** is relevant to the vitality of contemporary visual arts. Timisoara has some artists with international exposure, well known on the art market.

#### **The presence at national and international events is closely related to the art market**

Due to private and public galleries, but also to individual artists, Timisoara is present at relevant events. However, the international interest in Eastern European art creates a great potential in this direction.

In terms of **funding**, the public art galleries are mainly financed by public funds, assuming mostly an exposure and educational purpose in relation to the public, while private art galleries are by excellence dependent on their own funds generated from the sale or project accessing based on public or private funds. The acquisition of art in Timisoara is not a common practice. Only 6.5% of Timisoara's inhabitants earn over 2,000 lei per month and can be considered potential art collectors. Art Galleries can hardly survive from trading works of art.

In Timisoara, the **mass-media** is accused of being more interested in gossip rather than the artistic act. The scarce presence of literature and personalities to expose a better understanding of the phenomenon of visual arts in Timisoara was particularly pointed out. In fact, an important part of Timisoara's inhabitants (approximately 60%) lack interest in the events proposed by museums or art galleries.

**Contemporary art publications**, although restricted in number and circulation represent constant practice in some of the public and private organizations in Timisoara.

#### **Synergies with other cultural areas**

Among the artists of Timisoara, there is an increased interest and a preference for interdisciplinarity and experiment. The area has already been explored in the past by Sigma Group, which left its mark on the type of attitude and interest of artists present in the city. In the artistic community there are strong needs and high expectations towards establishing a Multidisciplinary Centre, addressing both visual arts as well as other artistic areas, including the technology sector and an embedded educational side. The need for a versatile space for visual arts, theatre and dance, artistic experiment and interaction with the visitors was established as a priority for the long-term cultural strategy of the city.



## Performing arts

As a city with an extraordinary potential in the area of performing arts, focusing on multiculturalism and multidisciplinary, Timisoara has all the chances to increase cultural consumption and to make the performing arts a vital component of the daily life of the city, and a constant source of increasing the quality of life of its citizens in the following decade. This is done through concrete measures meant to diversify the performing space and supply, of encouraging the independent sector and of strengthening the liaisons with the international scene.

Concerning the area of performing arts, Timisoara has a unique advantage in Europe: four institutions representing this area of performance - The National Opera in Timisoara, "Mihai Eminescu" National Theatre, "Csiky Gergely" Hungarian State Theatre and The German State Theatre - sharing the same historical key building in the history of the city, but also of the country, as the 1989 Revolution was proclaimed from its balcony.

Timisoara has an architectural heritage which turns it into a stage for public space events. Its public is interested in both the traditional cultural act, and the new artistic performance. As an important academic centre, Timisoara has a young public, opened to the cultural offer of these institutions. The artistic energy in performing arts in Timisoara comes from the public sector and also from an expanding and independent cultural sector, but also from the more intense international cultural exchanges.

The performing art representative operators for the cultural life of the city are:

**The National Opera** in Timisoara an institution founded in 1947 and subordinated to the Ministry of Culture of Romania - together with the Banat Philharmonic organize "A Musical Timisoara" Festival that reached the 38th edition in 2014, as well as the annual Festival of Opera and Operetta, at its 10th edition in 2014.

**The National Theatre in Timisoara** is a public cultural institution, subordinated to the Ministry of Culture of Romania, the first professional theatre institution in Timisoara, founded in 1945. It is the organiser of the European Festival of Performance - the Romanian Drama Festival, founded in 1980, and since 2011 it has turned into FEST-FDR.

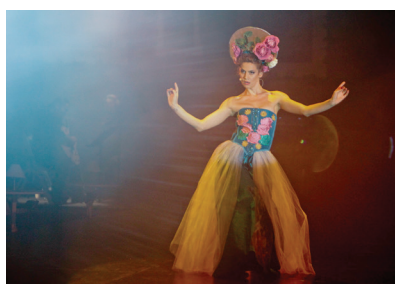
**The German State Theatre** is a public cultural institution, subordinated to the Local Council of Timisoara, founded in 1953 as the German section of the State Theatre in Timisoara. It became a separate theatre in 1957 under the name of the German State Theatre. It is the organiser of EUROTHALIA Festival (at the 3rd edition in 2014).

**"Csiky Gergely" Hungarian State Theatre** is a public cultural institution, subordinated to the Local Council of Timisoara and it has functioned as a separate theatre since 1957, under the name of the famous play writer Csiky Gergely since 1990. Annually, it organises the TESZT Festival - the Euro Regional Theatre Festival, which, in 2014, reached its 7th edition.

**"Merlin" Children and Youth Theatre** is a public cultural institution, subordinated to the Timis County Council, the only puppet theatre in the Western part of the country to function as a legal entity.

**The Auăleu Theatre** is an independent institution producing different shows. Founded in 2005 under the name of "garage and yard theatre", the Auăleu Theatre has organised the "Antagon" Independent Theatre Festival since 2014.

Timisoara has more chances than other cities to be directly connected to the circuit of European cultural values. In the performing arts, the festivals



produced by local institutions are the outcomes of this advantage. Besides these manifestations with an international dimension, there is a series of festivals and events. Therefore, there is a possibility to increase cultural exchanges with the neighbouring countries and a touristic potential that cannot be neglected, as it has already been exploited by travel agencies. The institutions of performing arts in Timisoara develop good international relationships through tournaments and attendance in events organised abroad. Theatres in Timisoara systematically invite foreign companies and directors to work with local actors.

Over the years, the actors from Timisoara have been nominated several times for UNITER Awards, highly praised in this particular branch. Theatres in Timisoara have set up projects that have led to the development of their actors, also due to the collaboration with some of the most important creators.

In the past several years, another strong point of the city began to be systematically exploited by institutions organizing performing arts, as parks and town squares, but also the seafront of Bega River became natural area for performing arts including similar festivals, theatre or opera, or simply music festivals. The European Festival of Performing Arts was added the Outdoor Events section, which shows artists specialised in street theatre (Victoria Square and Civic Park). The Opera also uses the Summer Theatre from Rose Park for the annual Festival of Opera and Operetta that it organizes. Also, Plai Festival continues to promote annually the Village Museum, turning it into a “natural stage” within the city. The Bega Boulevard event, “a project of ecological accountability by emphasizing the cultural and tourism potential of the Bega Channel”, organized by the Municipality of Timisoara, transforms the seafront of the Bega River into an outdoor scene. The number of spectators has increased significantly through street theatre, thus new categories of audiences emerged to whom performing arts had been insignificant by then. 62% of Timisoara’s inhabitants state that they participate in the festivals organised by the Municipality of Timisoara.

Statistically, Timisoara has a good position regarding the number of places available in performing arts institutions, ranking second after Bucharest - with over 2,900 seats, in comparison with Sibiu which has only 1,300 seats, according to the National Institute of Statistics.

In January 2010, Timisoara inaugurated Performance Hall 2, on the premises of the former gymnastics hall no. 2, a new hall dedicated to performing arts with a modular stage and a capacity up to 250 seats, depending on where the placement of the stage, which became the second hall of the Timisoara National Theatre. The same institution has reinstated Studio 5, a former rehearsal hall, part of the Palace of Culture building, top floor. This space has a capacity of 50 seats and was named “Utu Strugari” Studio. At the request of the National Theatre of Timisoara, the Jewish Community in Timisoara has agreed to give the Theatre the space of the desacralized Synagogue from Fabric District, with usage rights for 35 years. This space means not only a new location for performances, but a cultural and architectural monument recovery and its reintegration in the city’s cultural circuit.

The National Theatre in Timisoara, founded by the Ministry of Culture, has built and made operational a Production Workshop, the Decoration Factory, the first professional production of theatrical decorations in Romania. The decoration factory, whose production hall occupies an area of 2,500 square meters, was officially inaugurated in May 2012.

However, representatives of both public institutions and independent cultural operators consider that there is not sufficient space for the cultural activities in the city. The Municipality of Timisoara has already made efforts



to solve this situation in terms of performing arts institutions that depend on it (the German State Theatre and the Hungarian State Theatre). Cultural operators are less likely to solve the problem because of the lack of official support and lack of funds to rent available spaces. Nevertheless, the city has a number of buildings - either historical or industrial - that would be amenable to a restoration and transformation into cultural centres.

Both the National Opera in Timisoara and the National Theatre in Timisoara are developing a series of partnerships with other local cultural operators, to whom they provide the stage for established events.

Timisoara benefits from an independent area developing in multiple domains, including performing arts. A number of culturally active NGOs have expressed their desire to actively contribute to the creation of a cultural agenda for any new spaces recovered for the performing arts, which is also a good prerequisite for reintegration into the future of these buildings in the cultural circuit which needs them in order to develop further.

In terms of communicating the cultural offer, performing arts suffer from difficulties in promoting cultural events. The situation is common among other artistic fields and one reason is the difficult access to street publicity, and the absence of specialized culture media and functional online platforms.

In Timisoara there are bachelor and master programs for those interested in acting, in Romanian and German languages, but there is a lack of specialists in the technical plan. Unfortunately, companies lack performant stage equipment, and also the infrastructure of the theatres is the same as it was in 1953, except for Performance Hall 2 and the modern sound equipment for the Great Hall of Timisoara National Theatre. Practitioners noted that there is a tendency in Timisoara for artists to migrate due to the lack of motivation, both financially and professionally.

Due to an extremely low interest of businesses to finance cultural projects, the dependence on public funding from public performance institutions is observed. The own budget income percentages do not exceed 5% as in all public institutions in the country, the rest of 95% being borne by the local or state budget, while the funds coming from sponsorship, grants or donations are insignificant. Production budgets of public institutions funded by the Municipality of Timisoara have increased in the past several years.

The cultural consumption is at low levels, in terms of performing arts institutions, as a very high percentage of the city's residents declare that they do not attend such events at all: 74% and 75% of respondents have never been at the German State Theatre, respectively "Csiky Gergely" Hungarian Theatre, 39% have never been at the Opera, the same percentage to the National Theatre, 47% to Banat Philharmonic and 61% declared that they have never been at "Merlin" Children and Youth Theatre. An encouraging element is the growing cultural consumption in outdoor locations, even if it seems linked to free events. Widely speaking, Timisoara believes that the cultural scene should be extended to other unconventional spaces such as: parks 36%, streets 30% and districts 25.9%.

The most preferred theatre performance by Timisoara's inhabitants is the variety-type entertainment 43%, followed by the classical theatre performance 34%, and the experimental one, 6%. The top three preferred theatre genres, in the order of importance are: comedies 35%, dramas 19%, followed by romantic plays and tragedies, with 9% each.

The business environment in Timisoara - although steady, with numerous investors, including foreigners with prosperous businesses - is rather closed to the cultural field and the investors do not develop strategies to engage materially in the cultural life of the city. The economic crisis is not so



much to blame for the impossibility of raising funds through donations and sponsorships, but rather the lack of a philanthropic culture which should be supported by the cultural institutions and by The Municipality of Timisoara, through special tax measures.

Through some of its cultural institutions and independent cultural operators, the performative art scene of Timisoara has become increasingly open towards interdisciplinary projects in the last years. Timisoara also aims to diversify its offer of performing arts by supporting contemporary dance projects, of institutional structures in the field of contemporary dance in the next decade. This objective needs to be integrated naturally in the cultural program of existing cultural institutions, in order to earn audiences interested in its specific artistic proposal.

### Libraries, publishing houses and written culture

Just as in music, Timisoara gave birth to innovative writing, which set the rhythm of Romanian literary avantgarde, while public and private cultural institutions inspired quality models regarding the promotion of reading and literature as a fundamental law of education, intangible heritage and the exercise of freedom of expression.

In Timisoara we often read and recite, because we have literary cafés which host and serve literature on their menu, we have terraces, we have parks and we have the County Library, the libraries of foreign cultural institutes, the libraries of the University of the West and Tibiscus University. We have publishing houses such as Brumar, Excelsior Art and the University of the West's Publishing House, magazines like Orizont, literary projects and platforms that promote young literary creation such as Kratima and KRUG, we have online literature - ARCANA - we have associations such as Ariergarda and Ioana Rauschan's Friends. We also have stylish bookstores, good music and relaxing reading atmosphere as Carturesti and Cartea de Nisip, we have important literary circles such as "Pavel Dan" Student Circle, "Pavel Belu" Literary Circle or *Text* National Literary Circle, as part of Cafe Text program of Timis County Library, we have an International Literature Festival which places Timisoara on the European literary map. We have an *open, creative* literature, connected to the phenomenon, *involved* in the experiment and everyday facts, *responsible* to its readers and there is the Writers' Union as well, Timisoara branch.

All this creative power delivered freely or institutionally, has accustomed the local audience with fine, innovative, demanding and revealing literature, but in order to maintain its pace and quality, it needs a serious infusion of capital and of administrative and community support. In a period when literature is no longer enough to produce in order to exist, it is imperative for it to learn to sell itself better, and to make itself understood by the large mass of non-readers or occasional readers. In Timisoara, the literary production needs to gather around successful writers with a certain image on the market, trainers, but also projects that understand and demonstrate that a literary work has various forms and tools of reading / reception / manifestation.

In Timisoara, a problem that can find its solution within the sector generally defined by written culture is how to transform the production projects that attract the audiences towards reading and towards knowing its actors, the writers, with their life and subjective histories, how they could understand the need for reading and preferences of readers. The vast majority of publishing houses in Timisoara does not assume the financial risk for books published by publishing directed authorities (meaning there are more printing houses than publishing houses). Because of this, most of Timisoara's writers have not gained the national and international visibility



that they deserve. It should be emphasized that the sale depends very much on the publishing houses and bookstores. They must know how to sell books, because every book published by a publisher must be able to promote itself and the latter depends from book to book, depending on the subject and author. Editors must know how to direct the book to the right audience. It is still the editor who must raise the interest of the bookstores, which, at their turn, should have good knowledge of the book market in order to facilitate the “meeting” between the book and the reader.

However, there is a fracture at the literary education level, concerning the introduction of gender programs consumed outside the school or with the help of libraries, cultural projects, publishing houses etc., in the official curricula through a vocational approach, with methods of discovering talent and nurturing them. To reach those promotion platforms and creative expression through natural means, the process of accumulation and the investment in talented resources must start in school in order to be easily led and directed towards the formalization step and public presentation - *a priority direction of action would be the investment in educational projects/ vocational educational projects, achievable through the collaboration between the school and local literary environment.*

The process ends with the development of an offer and an attractive and productive cultural infrastructure, to motivate the young to choose a literary career - the improvement and / or setting up as many spaces for literary creation, for text de-construction and public presentation, unconventional spaces to stage contemporary playwriting, animated districts that can be transformed into clipped urban creations, literary urban routes consisting of items of cultural, historical and memoir values, some reconverted to the initial function - inspirational spaces, for literary interaction.

From the perspective of a connected city, publishing houses, libraries and written culture could be one of the most dynamic contributors to mobility of national and international literary creation, in relationship with contemporary European literature. Today, however, we cannot speak of a significant external collaborative network that has generated large-scale literary projects. Collaborations are more internal. An element of connecting with the international literature is achieved through the ***International Literature Festival in Timisoara (FILTM)***.

Literature should be funded for literary events to increase value and representation, but it should happen based on a rigorous quality selection process of the literary values promoted, and on the capacity to transfer knowledge and sustainability of written production. Collaborations with artists and organizations from Serbia, Hungary and Austria have already become a tradition in the city and based on it, the literary cultural life of the city might develop.

Organizational management and project management must intervene deeply in the literary life, because, in order to survive, literature cannot produce only spiritual capital, but also financial one. A city such as Timisoara has a very low efficiency rate related to fund accessing from the National Cultural Fund - only 9 editorial projects for the period 2011-2013 by Publishing Houses Brumar, Excelsior Art, Kratima, DAVID Press Print, Arhitekt Studio A, Timisoara National Theatre. The Municipality of Timisoara and Timis County Council award grants for publishing books. The publishing houses which benefit from these grants are not allowed to put those books on sale, but to distribute them free of charge, according to the regulation. In this way, the editor takes no risk and no liability because books published with these grants are not sold and there is no financial gain for neither the publishing house, or for the author.

In the past few years, one of the most important local “actors” in promoting reading was the **Timis County Library**. In the last three years, Timis County Library has participated in a number of international and national cultural projects of digitization and endowment / technology to improve operating infrastructure. *Text Cafe* is a successful and award-winning literary program of the library involving various interventions and multidisciplinary cultural activities. A very active and interesting organization which was successful in accessing AFCN funds is **Kratima Association**. The NGO’s main objective is the return to the true values - reading, music quality, environment, traditions, etc. with high level projects. **Brumar Publishing House**, another major player in the local literary life, gives life to text and images for almost 20 years. The main value that this publishing house has is quality, whether we are talking about literature, contemporary authors, art books, products and services for professional printing. **The Publishing House of the University of the West** has academic profile and is one of the most important university publishing houses in Romania. It focuses on the scientific value of books that brings a plus within the Romanian and international research and aims to bring to the market authors that would soon become a reference in the fields of research addressing both the academic community and the professional one. **“Paul Dan” literary circle of the Student House in Timisoara** is one of the oldest student circles - and perhaps the longest - in Romania, with an uninterrupted activity of 55 years. Timisoara recognizes it as the true iconic element of local literature, a space for literary debut, a cultural brand of the city, launching point for some major local literary figures. This literary circle must be recognised by the Municipality as one of the strongest elements meant to build the city’s cultural brand which must be readapted and financially stimulated. **KRUG literary circle and platform**, one of the most original and active, proposes innovative projects from the discovery of literary talents or disinhibition of writing, with smart projects such as *NaNoWriMo*, an attempt to break the deadlock and crisis of inspiration for anyone over 13 years. **Cartea de nisip bookstore** is the first bookshop of the Librarium group, set up on the idea of a place to host simultaneously a library, a café, a space for children’s education and a place for cultural events. The library won the award for best bookstore at the Book Gala Industry in Romania, Third Edition, 2014. The systematic research of Central Europe was, for Timisoara, one of the objectives of **Orizont Magazine**, but also of the **Foundation “Third Europe”** which started a literary program supported by the translations of Central European literature, along with an invitation to reflect on what the Central European space means and to what extent the Banat region belongs to this space. The book, the music and space are well harmonized, like ingredients of a tasty tea served at **Cărturești Bookstore**, which connected the city to the *Street Delivery* network events (on Mercy Str. Timisoara), first initiated in Bucharest on Arthur Verona Street. **Orizont Magazine of the Writers’ Union of Romania - Timis branch** is another local and valuable participant which must be integrated in the cultural strategy of the city.

The consumption indicators are those which sanction or confirm the market yield. The analysis of literature consumption shows us that 39% of the population has never attended libraries and only 0.8% is going weekly and 8.3% monthly. 30.7% of Timisoara’s population has never entered into a bookstore, while only 1.8% is having this weekly habit. When an inhabitant of Timisoara buys books, he buys an average of 5.22 books per year, a delicate situation for the economic profitability of the local book industry (study developed by Alpha Research). *Literary participants must develop serious and professional audience studies to understand the reasons and its needs and to convert them in delivered solution conversion under the form of projects, interventions and events.*



The districts are regarded as well-established spaces for cultural events, element which highlights a European trend to which not only the Occident, but other parts of the world as well, has embraced with ingenious solutions that are focused on the local community - the streets (fortunately, Timisoara has taken the Street Delivery model launched in Bucharest, on Arthur Verona Street). These local poles have addressed a question that every cultural operator from every area of activity should address at his/her turn towards their own public: How could the cultural offer be improved? One needs to think of the answer as “homework”, because it touches upon the essence of problems that libraries, publishing houses, booksellers and literature promoters face on a daily basis. Therefore, Timisoara’s inhabitants would improve, according to their priorities, the following: promotion methods (26%), quality (22%) and diversity (20%).

A moral conclusion, which also requires a certain degree of meditation, would be that, in the case of public reading, a medium annual increase was registered, in comparison with 2010, regarding the number of libraries, of the number of books, of the number of registered readers, of book launches and book fairs, but also a decrease of the medium number of subscriptions to periodicals, home borrowed books by adults, etc.

The really important strong points of written culture in Timisoara are represented by the good coverage of all the reference areas for written culture and literary critics; the existence of fertile and life environments meant to promote written culture, literature and young literary talents; the “pool” of literary manifestation, of cultivating and growing the artistic and literary talents provided by the town university environment and by the significant number of cafes, clubs and unconventional spaces where there are occasional actions and events within the performing arts area, films, visual arts and literature; the existence of certain “resource-people” within the area of written culture, of some literary professionals of a national and international value who are able to stimulate the local artistic creation; a good representation of the literature of minorities in the local written culture that are also translated (especially Hungarian and Serbian literature).

Among the weak points, the most obvious ones are those which relate to the incapacity to generate sufficient extra-budgetary resources regarding the written culture and the very low degree of fund absorption allotted to editorial, literary/cultural projects in Timisoara; the lack of mobility concerning the literary resources which should be present in the most important book fairs and international literary festivals, the sub-funding of important literary events within the city, cultural entrepreneurship, with impact upon the book industry and upon the publishing houses which have a very low performance rate; the dramatic decrease of the number of readers from 2000 to 2013, the lack of publishing houses to take on the financial risk when publishing books; the lack of a national distribution system of Timisoara’s publishing houses; the Gaudeamus Book Fair which is no longer hosted in Timisoara.

### **Audience development and diversity of cultural expressions**

Not only the cultural offer, but the society itself must develop sustainably, taking into account future generations, conserving resources and creating useful abilities among the young. In order to be truly an engine of personal and society development, art and culture must become a living element within the life of as many citizens as possible. Besides, cultural organizations need to be receptive and attentive to social events and life situations of today’s public as well as its potential interest for culture. Timisoara integrates multicultural diversity with the socio-economic diversity of its inhabitants into a complex, accessible and interesting offer, which places emphasis on understanding, respect of human rights, including cultural rights.



Studies show that Timisoara has a complex social structure, based on multicultural specificity, which is based on tolerance and a spirit of multiethnic coexistence. In the city there are citizens of over 21 ethnic groups and 18 religions, reflecting two major traits of the local population, namely interculturality and a high degree of tolerance. The social structure of the city is continuously changing. Multiculturalism, the essence of Timisoara's community, the relatively old population, the temptation of migration, and the dynamics of the social structure of the city determine the concentration of cultural strategy in terms of developing public culture, especially in terms of educational culture and amateur art along with cultural expressions specific to multicultural diversity including new groups of migrants.

## Cultural education

According to the opinions expressed by cultural operators, the cultural education offer dedicated to children and youth has become very diverse and of relatively high quality in recent years. It is primarily dedicated to children and youth who come from families with an average income and above average, and it is concentrated in the centre of the city and very little within the districts, at the periphery. Cultural education is considered very important for children by 61% of the respondents, and of high importance by 21% of them. However, frequent participation in cultural circles has a relatively low rate, usually, the children or grandchildren of the interviewees participating in dance circles (9.6%), drawing circles (6.2%) and music circles (5%).

The Children and Youth Theatre "Merlin" is the only cultural institution which, according to its mission, is exclusively dedicated to this age category through artistic and educational projects. Several public cultural institutions take into account the young and very young public in the development management program or as a separate category of public, either through the educational function of cultural and development public institution: "Mihai Eminescu" Timisoara National Theatre, German State Theatre, "Csiky Gergely" Hungarian State Theatre, The Banat Philharmonic, Timis County Library, National Opera in Timisoara.

Timisoara's high schools with a vocational or theoretical profile focus not only on the development of the future public for cultural activities, but also on professionals for this artistic domain. In Timisoara there are several such high schools: the School of Fine Arts and the National Art College "Ion Vidu" which has a specific educational profile. Unfortunately, the interest in pursuing a vocational specialization of an artistic type at a pre-university level is in decline for some specializations, such as the department of choreography "Stefan George" from the National College of Arts "Ion Vidu" Timisoara, which in the past represented a true nursery of future dancers. Also, they must invest in new musical instruments, while the Plastic Arts School needs a new establishment in accordance with its activity. Fortunately, the public vocational artistic offer is complemented by promising private initiatives for children and young people with artistic skills, and not only, such as "Ana Valkay" Dance Studio, "Rodica Murgu" School of Ballet, Artsoma Music Education and Arts School, AT4T (NGO founded by a group of students, pupils and teachers from several schools in Timisoara in 2001 with the support of the Foundation for the National Theatre of Timisoara) and NiL theatre bands.

A special role in terms of the production and cultural education dedicated to children and youth is played by The Children's Palace Timisoara, Student Culture House in Timisoara, Timisoara City House of Culture and Cultural and Art Centre of Timis County. The **Children's Palace Timisoara** is the institution which in 2014 offered extracurricular activities in over 40 circles on topics related to culture, art, or science and, which functions in the premises of "Azur" Chemistry High School. The **Student Culture House of Timisoara**





is an institution subordinated to the Ministry of National Education that hosts photographic art activities, music, theatre, folklore, modern dance, literature and mountain sports. From all these institutions, Thespis Theatre has had a long activity, especially before **1989** representing a landmark for student art, a place where freedom of expression has always had a front seat and where famous actors of the Romanian stage were formed. The **Culture House of Timisoara** offers “training and specialization courses in the art of singing and dancing, competitive and ballroom dancing, through weekly training of children/youth /adults”. The **Centre of Culture and Art of Timis County** comprises the School of Arts, established in 1962, offering services that “prepare and train in the domain of arts for amateurs, designed to take on some of the traditions of artistic education in this part of the country”. It organizes the following classes: music, fine arts, photo and cinema, dance, design, fashion, performing arts and singing courses. **Timis County Youth Foundation** manages Casa Tineretului (Youth House) and implements programs to increase the capacity of youth organizations which are interested, among others, in the achievement of cultural education. **The Faculty of Arts and Design of the University of the West** develops projects that aim to attract young audiences towards art and culture. Festival-type events which aim to bring art into people’s lives target young and very young audiences, primarily through workshops and performances adapted to young age profiles (Plai Festival, AccesArt, Support Art).

### Audience education

The perspective on the public as consumer of culture is defined primarily by the manner in which the public cultural institutions and cultural organizations understand their audiences and their favourite target groups. In Timisoara, except for “Merlin” Theatre, the public cultural institutions have a general program, meaning that they try to address all age groups and to increase the access to culture in a wide variety of socio-economic categories. For example, in order to increase the audience and to promote access to culture, the **National Theatre of Timisoara** runs a program entitled “THEATRE HOUR”, which aims to familiarize the public with the theatre life by offering class amateur theatre classified according to age groups (children, adults, pensioners), and TOGETHER program related, to civil society, with organizations and institutions that represent different ethnic, religious, social, etc. structures in Timisoara, in order to widen the cultural offer of the institution. The **Banat Philharmonic** has the same goal of increasing the access to culture and to attract certain categories inaccessible to the musical culture act, as in recent years it has organized events in unconventional spaces, districts and green spaces, and has facilitated the access of seniors to concerts by an inventive collaborative partnership. The **Romanian National Opera**, has also adapted its repertoire to the public’s expectations, and due to policies adapted to management and cost, has led to a consumption increase of its cultural performances arts and events, from 40.8% in 2000 for occasional and constant public to 56.9% in 2013.



### Amateur art

As a possibility to educate the public, the amateur art has the advantage of inviting the potential audience to be a real actor of the cultural expression, not only a passive culture consumer. Besides the cultural education activities mentioned above, which train not only potential creators and artists, but also probable amateurs in that art, adults from Timisoara are more and more interested in art and culture as a hobby, or in an activity with personal development purpose. The most frequent creation acts of Timisoara’s inhabitants are: poems (24%), handmade products (17%) and photo-video materials (16%).

Regarding the amateur art offer, the **Culture House of Timisoara** once again plays a very important part, “it organizes and supports the activity of amateur artistic groups; it supports the participation of these ensembles to different manifestations organized on local/national and international level” by the Folkloric Ensemble Timisul, by “Eszterlanc” and Bobita the Ensemble of Hungarian Folk Songs and Dances, “Carmina Dacica” the feminine Choral, the Competitive Dance Group, and by “Timisoara Big Band” Fanfare. Amateur art, primarily manufactured in the private environment, became strongly visible in 2014 with the first edition of the **Support Art** festival, a platform that lasted for a week and presented workshops and music performances, painting, manufacturing, photography, modelling crafts from all areas of the House of Arts in the premises of Timis County Department for Culture. **StudentFest**, a festival organized by students for students, which in 2014 reached its 22nd edition, is an event that combines learning and expression needs, as declared even by the initiators. Thus, it is a cultural education environment, a freedom of expression manifestation of the students’ community in Timisoara and a quality cultural consumption. Other projects and events that give amateur artists the opportunity to express themselves publicly, to draw attention to their art and to sensitize new audiences are, among others, **Plai Festival** and **AccesArt Festival**.



### Multicultural Diversity

Multicultural diversity is a heritage element and a characteristic of the present reality. It is found both in architectural elements as well as in customs, traditions, contemporary or traditional cultural expressions. Cultural diversity is the characteristic of a region and a community sensitive to social, economic and urban development, and it is connected to integration aspects, especially of vulnerable groups, such as migrants, or the Roma population in Europe and Romania. Diversity and interculturalism public policies are, therefore, complex policies, where the cultural dimension is correlated with social, economic and political issues. In Timisoara there is a significant expertise in developing research projects, intervention and recommendations of public policies for interculturalism. **The Intercultural Institute in Timisoara (IIT)**, founded in **1992**, is an NGO with cultural, civic and scientific activity, which accepts and promotes the values and principles of the Council of Europe. Through its programs and activities, it aims at developing the intercultural dimension in education and culture and also promotes the climate of tolerance and interethnic communication, which is specific to Timisoara and Banat area. IIT successfully addresses migrant communities in Timisoara, has a national distribution magazine called *Migrant in Romania* and has an extensive experience working with Roma communities and organizations from Timisoara, as well as with youth organizations, rural communities etc.

The communities of Serbians, Hungarians, Germans, Italians, Arabs and Roma also have specific organizations, which organize cultural events relevant to the community. Unfortunately, according to the research in Timisoara and Timis conducted by Alpha Research during October-November 2013, 91% of Timisoara’s population declares that they do not attend events of ethnic communities.

### Cultural and creative industries

Timisoara develops in an intelligent way through creative quality services, competitive both nationally and internationally. The cinema and the audio-visual need support for infrastructure, especially the film screening, in order to value the already existing potential in the service area of production, distribution, information and awareness of the cultural value of audio-visual. Creative industries based on new

technologies can take advantage of the creativity and professionalism resources of the economic operators in town, as there is a local and regional need. Creative entrepreneurship is encouraged through start-up funds and support for creation spaces.

Cultural and creative industries (CCI) in Timisoara are growing, with great potential, capable of transforming the city, a regional and national centre of reference for development through innovation, technology, and creative services. The challenge is represented by the need to identify competent sectors and to compensate the need for regional and national competitiveness with public investment to ensure increased access to culture for the city residents. This can be done by stimulating entrepreneurship and competitiveness, along with investment and financing of those cultural and creative industries with a mainly social and cultural impact, and not with exclusively commercial impact.

Studies on a European level indicate that the creative industries have a higher contribution to GDP than, for example, the automotive industry. The audio-visual industry is one of the most important components, in terms of the added value that it generates, the social impact that it has in the community, the contribution to public education and the confirmation of the cultural identity of a region.

The competitiveness of CCI products and services in Timisoara is above the national average, but additional support is needed for the city to bear the trademark of creative industries, of creativity. The dominant creative and cultural industry in Timisoara is the IT and new media, having already a stable and expanding market, especially foreign, with services in the software, online advertising area, etc. The positive dynamics of cultural and creative industries in Timis County is illustrated by a study conducted in 2011 at national level that places it 3rd overall after Bucharest and Cluj.

### Audio-visual and movie theatres

Timisoara has seven functional movie theatres, registered in the Registry of Cinematography, inside Iulius Mall Timisoara. The theatres have a total of 951 seats and seven screens, all the rooms are equipped with Dolby Digital and allow video projection. Only 3 rooms allow film projection. Cinemas in Timisoara were not properly maintained by RADEF RomaniaFilm. Most were sold, and only two still have their original destination: Studio Cinema and Timis Cinema (with uncertain situation). Both movie theatres are equipped with projection and sound technology from the 60s without spare parts and consumables. For these reasons, due to the lack of infrastructure, the quality of Timisoara's audio-visual consumption (through participation in events such as festivals or live transmissions) is not possible. The cinema audience was significantly reduced and cannot develop a community of movie goers.

Advocacy campaigns and initiatives trying to develop an appetite for non-commercial cinema are also present in the cultural landscape of Timisoara. Marele Ecran (The Big Screen) Association has a cinematographic culture blog and various projects that promote local, regional and international cinema production. Pelicula Culturala (The Cultural Film) Association aims at promoting the European film and Timisoara's multicultural space. The French Institute has been organizing since 1999 - TRES COURTS - a festival featuring very short films, and since 2012 the Comedy Film Festival. Macondo Association from Bucharest organized in 2013 the first edition of Cinemaedu project in Timisoara. TIFF Caravan reaches Timisoara every year, as well as Metropolis caravan. Other meritorious local initiatives that promote films are: Cinecultura film festival (first held in 2010), initiated by foreign lecturers at the University of the West in Timisoara and the Politehnica University of Timisoara, and Timishort International Film Festival initiated in 2010 as well by the Romanian Association of Independent Film.

But these laudable initiatives are now taking place in spaces with another destination, in technical conditions that are only partially optimal for appropriate viewing, such as Aula Magna „Ioan Cărea” of the University of the West in Timisoara, the Capitol Garden and the hall of the former Capitol movie theatre, the House of Arts court from the County Department of Culture, the yard of Timisoara’s Astronomic Observatory, the gardens of the Banat Village Museum (during Plai Festival). The first step needed for the development of audio-visual industry in Timisoara is to equip some rooms that meet the standards for public screenings.

33 companies from Timisoara are registered in the registry of cinematography, with diverse activities; video and movie production; video and movie postproduction; distribution activities of videos and movie productions; movie projections with audience, copying movies, renting movies, retailing, recruiting films, selling film products and film processing film substances.

Regarding television, TVR Timisoara is a particularly active member of Circom Regional, the European Organization of Regional Televisions. For 20 years, since it has existed as the public regional television, TVR Timisoara has produced and broadcast programs in eight minority languages; which is a benchmark for Timisoara and Banat interculturality. In the audio-visual landscape of Europe, there is only one similar example, which is TV Novi Sad.

Along with setting up cinemas enabling Romanian, European and international movies projections, the production, postproduction and distribution activities need to be supported by dedicated regional funds. Movies are selected on considerations other than purely commercial to counterbalance the offer of multiplexes from Timisoara’s mall. International collaborations are worth encouraging, the dynamic of international audio-visual production is based on co-financing, identification of various financial resources and multicultural teams.

### Training and support for business incubation ideas in CCI

Timisoara is among the cities that have a strong human potential in the creative area, with an increasing critical mass of creators, which is adjustable, informed and directs its lucrative efforts to primarily serve an international market. Unfortunately, there is a perception among economic operators that Timisoara faces a significant migration of people who are specialized in the IT area, primarily to other cities in Romania, and to other countries. The investment environment and of creative production stimulation needs to be more attractive for entrepreneurs from the CCI to remain and develop businesses in Timisoara. The city risks losing a significant creative force, which is a high potential for the development of the city. An important actor that promises to contribute to the long-term development of the creative sector is Startup Hub, supported by City Business Centre. There are *networking* type meetings and know-how transfer, as well as creative competitions in the software area.

An important nursery of creative resources is offered by the Faculty of Arts and Design from the University of the West in Timisoara, which organizes undergraduate and master studies with the following specializations: photography - computerized video processing, textile design, decorative arts, design, and fashion design. The Polytechnic University of Timisoara has had its own television since 1994, called Teleuniversitatea TV Timisoara, which broadcasts in Timis and Caras-Severin, on TeleEuropa Nova TV’s frequency. TeleU team makes programs that reflect Timisoara’s academic life, and the studio has the necessary equipment for a professional activity in TV.





There is an important association trend between creative or cultural actors in order to develop businesses, or associations, primarily between architects to create architectural studios in refurbished industrial areas. Such initiatives are based on significant investments, and are sensitive to fluctuations on the market, primarily in the first phase of their work, and they need tax breaks (seed funds type for start-ups or facilities for renting workspaces). An investment fund for business start-up, accompanied by a mentoring program for the first year of operation will have to be developed by the Municipality of Timisoara as a priority in the sphere of investment policies in the CCI for economic efficiency of these types of industries. Such an approach would encourage the emergence of strategic business accelerators or spaces of incubation for creative business solutions. The emergence of business accelerators will be motivated by these start-up funds and by urban coalitions which confer the market credibility and give clear guarantees of development.

### **Encouraging the CCI market through competitive public procurement and the embellishment of the city through creative interventions**

Private companies do not require financing from public or private funds, because they are on their own feet and develop and maintain their own schemes for customers. The artists, freelancers, creation groups, small creation studios are unable to access these funding opportunities due to lack of expertise. In the same time, CCI projects are much more expensive than cultural classical projects, and their financial support concerns rather the investment funds, the association with investors from the private sector, and the development of projects funded by the Structural Funds. Beyond the demand for creative goods and services made by the local, regional and foreign private operators, the economic operators from CCI area can develop as the local and county public authorities make public orders based on competition (the selection is done by professionals). Such orders regard the landscaping, as well as street furniture production and the provision of creative services which are necessary for the city. The Municipality needs to harness creatively the public space by appealing to open projects that mobilize the entire community of architects, designers and artists in the city, who would contribute to the image of cultural city.

### **Work spaces for business incubators, creative hubs**

CCI actors are very interested in the settlement and management of industrially deallocated areas, which could become places for creative activities, profit-oriented, but also of public interest. Some of them try to organize a series of cultural events in these premises to stimulate and demonstrate their potential in the event of conversion to a creative cultural refunctionalisation. Such industrial or abandoned spaces can be culturally reused if the cultural and creative actors benefited from the owners' greater flexibility in negotiating rental prices or if they benefit from the commissioning administration.

Regarding the investment in creativity, it is useful to retrieve successful models of other cities in relation to cultural and creative production (creative districts, refunctionalised areas where things happen constantly and which attract a consumer of different, interesting cultural events, which could trigger a serious economic development, increase tourism and economic attractiveness generated by a permanent cultural offer).

## Museums

Hosted by palaces and imposing buildings with high patrimonial value, the museums of Timisoara are urban identity marks, some classic, some alive, and have everything they need to make every visit a memorable learning and enjoyment experience.

There are reasons as well. When Albrecht Durer, Francisco Goya, Ingo Glass, Ion Tuculescu- and Horia Creanga “come” into town, when the old tram still runs through the city laughing at time and history, when all the known and unknown birds of the country come together in the collection of Banat Museum, when you can understand from the origin the way our freedom “re-invented” itself on the streets of this city, then, we will definitely find here, in Timisoara, the museums we need to visit more than once a month. The public here is critical because it has seen a lot and it is sophisticated, because generally speaking it is well informed.

The closeness of the local public to museums is not yet organic (44.5% of Timisoara’s inhabitants never go to an exhibition). This does not mean that the public sanctions the museums for their offer, but the fact that it is not sufficiently trained, its opinion is not required, it requires exciting themes for exhibitions or learning takes different forms and styles (studies of visitors are compulsory for each museum in order to identify dominant learning styles of specific public). Here, in the future, the museums of Timisoara have to invest their resources to become a truly valid partner in the relationship with the community and others.

The real problem of Timisoara’s museum sector that has to be settled in a strategic development equation for the next 10 years is neither the lack of knowledge of the contemporary trends in the areas they represent, nor the attempt to adjustment. It is in fact the awareness of the methods to be activated in order to increase public audience, to streamline economic and cultural institutions, to make efficient cultural organizations to develop sustainable business and mature strategies, which means access to additional revenue. Investment in knowledge and working methods is a priority (human resources specialization through mobility, study visits and practice oriented intensive training). How do you really transform a museum into a memorable visitor experience? How can you change the work climate and the social interaction within the museum? How do you increase the participatory dimension into a museum to develop exhibitions together with the public, not for the public? All these questions find their answers in solutions, working methods and good practice examples shared by ongoing processes of learning, training and mobility.

For the museums of Timisoara, a rich and valuable collection should be sufficient in order to progressively increase the number of visitors, and some museums have achieved this (see, for example The Art Museum in Timisoara, with an increase of 48% from 2011 to 2013). The condition would be to know how to market iconic elements from the collection, how to build campaigns with powerful and intelligent messages and images. In contrast, when local museums do not have collections with universal value, they should build strategies that all managers pretend to have, starting from the question: What do you prefer? A museum full of artefacts, but with few visitors or a museum with few or/and a lower value, but full of visitors? In this situation, the museums of Timisoara must orient their strategy towards the rigors of total quality management that requires from a museum to provide all possible services so that the visitor invest time and availability in discovering new things - corners of interaction and experiment, the possibility of learning through senses, especially touch, relaxation; easy access to any person, surprising and experimental interventions in unconventional spaces, educational programs where the investment in child development is positive



(49% of the population believes that cultural education is important and very important in child development).

To be attractive, the museums of Timisoara have to solve their problems: technical, cultural infrastructure, logistics, storage, exhibition spaces, rehabilitation and more functional usage of buildings. Recently, many of the museums in the city have entered an ample process of refurbishing the exhibition spaces (Banat Museum) or building restoration (Banat Museum, Art Museum). Some museums are under authorisation (Museum of 1989 Revolution). Museums in Timisoara have problems with the diversification of audio-guide services, the intervention and calibration of technology, the multimedia applications and supports in relation to the object, relaxation, the playing and creative spaces, or with making the educational programs and the channels of information more efficient (20% of Timisoara's inhabitants prefer information from the Internet or social media platforms).

The local museum offer is one that covers all fields of a museum. The museum types and their specificity have very high growth potential compared to most cities in Romania, offering clear arguments of community development through culture. A simple scan of the sector gives us a clear idea of the present museums' reality:

**Timisoara Art Museum**, hosted by the Baroque Palace, an iconic building of the city, located in the old centre, has a valuable collection of Romanesque and European art (Italian art of Venetian, Florentine and Roman schools from 15th-17th centuries, and a collection of high value graphic of high importance in Europe). **Banat Museum** has history and archeology as main field, and is preferred by the public when it comes to favourite types of museums. **Banat Village Museum** is designed as a traditional Banat village, based on the living museum model, being a reservation of ethnographic architecture in the open-air, located in the Green Forest. It includes peasant houses belonging to various ethnic groups in Banat, buildings with social function of the traditional village (town hall, school, and church), technical installations and workshops. **Emil Kindlein Museum** is an unusual and original museum in its thematic approach, constantly changing. It is centred around the idea of time without permanent establishment, being set occasionally even in shopping centres (malls), where it enjoyed great success by its novelty and themes. „**Cornelius Miklosi**” **Public Transportation Museum** holds a pièce de resistance - it is a functional vintage tram, moving on some occasions in the city, but also the host of artistic interventions, some performances or mobile exhibitions. In the museum collections owned by the **Orthodox Mitropolity of Banat in Timisoara**, the **Serbian Orthodox Episcopacy** and the **Roman Catholic Episcopacy in Timisoara** we can find religious objects, icons on wood and glass from the 17th-19th centuries, books, manuscripts and old paintings, sculptures, wood and textile church objects, documents, art objects, etc. Through their ecclesiastical nature they all represent the classic type museum, of passive sightseeing.

**The Memorial Museum of the Revolution of December 1989 in Timisoara** is the most important point of storage and disclosure of information regarding the 1989 December Revolution around the country.

Moving to the financial area, regarding the funding of the local museums, there is a strong necessity to continue the preparation process of specialized personnel in the project development and implementation with national and European funds. The dispute of the benefits that museums would have if they developed an annual portfolio of projects targeted to the internal and the public needs, the museums of Timisoara rarely apply to national and European funding programs. Consequently, we can talk about an extremely low level of finance access through traditional funding application programs allocated to the cultural sector.



A serious problem is the lack of suitable and sufficient space for display, exhibition, or storage places for artefacts from the museums' collections, those that have not been exposed yet for reasons of conservation, physical integrity or space. This is why the exhibition offer, quantitatively and not qualitatively is quite poor. The Art Museum has 35% of the spaces still in the process of restoration. In the case of alternative spaces there is no considerable offer of suitable spaces, possibly spaces resulted from reuse of decommissioned buildings or refurbished buildings for such purposes.

The main problems faced by the managers of the museums in Timisoara are generally those found in all the local cultural sector and they are especially linked to the insufficient financial means (mentioned by most of the respondents), the cultural legislation, an aspect that cannot be controlled by the museums or largely by the local authorities, the technical and cultural infrastructure, the unresolved relationship with the public/consumers, the inactive local cultural environment. Museums especially hope to use much more efficiently the existing spaces and to expand into new spaces or to complete the rehabilitation works where it is necessary. Thus they will be able to diversify the cultural offer, and be motivated to know and meet the cultural needs of the community. They could also rethink their diversification strategies on sources of funding for the economic efficiency of the institutions they lead.

The data on cultural consumption (the museum sector) shows that the number of museum visitors has steadily fallen in recent years, due to the restoration processes started in many museums, but also due to the lack of attractiveness of the topics and of the exhibition offer, especially at the level of concept and design, but also in the related services. The positive aspect of the statistics on the museums from Timisoara shows that the number of the organized exhibitions in the 2010-2012 period has increased from 6.8% to 8.3%, with an obvious gain for temporary exhibitions. The number of exhibitions in unconventional spaces has increased as compared to those organised in conventional ones. The number of visitors with full ticket has also increased. As compared to 2010, an increase has been registered in the case of museums regarding the total number of exhibitions, exhibits, of the number of educational events, of the average exposure surface, but there has also been a decrease in the average of the total number of visitors.

The strengths of the sector would be the unique, rich collections, some of exceptional value, other unique at the national level (e.g. *the collection of local birds and day butterflies* of Banat Museum, *the collection entitled the Museum of Romanian Revolution of 1989*, the engraving collection of the Art Museum of Timisoara)

The most serious weaknesses are due to the services that are limited to classic guiding, without interaction and participation, without educational programs tailored for creative learning styles; the lack of a cafeteria, an art-shop or gift shop, of public libraries as reading and relaxing spaces; the non-existent technology and multimedia applications for the information access inside museums; poor human resource professionalization, demotivated and insufficient personnel. There is a symptomatic lack of restoration laboratories, of warehouses and specialists in restoration and conservation of the movable cultural heritage, or the lack of temporary itinerant exhibitions of great value in Timisoara as a result of the collaborations with major European museums.



## Music

More than a passionate and unique experience, the musical cultural life of Timisoara shows that it could become attractive for the regional and international musical avant-garde, as well as for the fans of nonconformist events of classical music.

Music is an art and a passion where artistic independence is essential, while the private initiative and the creator's and performers' ability to improve and to prove their value on their own are important for the residents of Timisoara. Musicians and bands develop musical projects hoping to get the appreciation of the public and possibly of private sponsors. The same happens with the promoters of the local musical act. The assumed independence is completed with the need for training in cultural management, in writing grant applications and in financial management. Without these skills, many musical and cultural operators, who are innovative, valuable, and have potential for development, cannot materialize their artistic projects because they do not use the existent funding opportunities on the market. There are of course a number of notable exceptions, famous artists of Timisoara.

Generally, the musicians' society is relatively poorly represented on the national or international scene, with restricted collaborations and a strong sense of competition. Furthermore, the initiatives that build solidarity and a shared sense of musical culture in the city deserve to be encouraged and supported financially and promoted. For example, Anonymous TM, a local NGO, successfully launched in 2013 a compilation of electronic music and aims at reviving and highlighting the local musical cultural scene. The Made in TM brand aims at «laying the foundation of a community that supports the local musical scene, encourages the initiatives started in Timisoara, and promotes the values of Timisoara». Plai Cultural Centre organized in 2014 the 9th Plai Festival, a multicultural and multidisciplinary platform exclusively built on voluntary basis. Other NGOs bring classical music in its various forms, closer to children and to the residents of the city through events in the parks and through cultural education activities. In the same time, The Banat Philharmonic of Timisoara, the musical public institution of Timisoara by excellence, develops itself as a result of a creative management, which shows a high level of independence and power of thought in some interesting, attractive and qualitative experiences.



Collaboration and coordination between the cultural operators of Timisoara seem to be the key to the development of the music sector. With a better connection to the regional, national and international stage and the support of the local public administration, music can become not only an exceptional personal experience, unusual for the city residents, but also a brand of Timisoara. Music is already a landmark for the lovers of the genre thanks to festivals like Plai or Simultan, to institutions such as the Philharmonic, which develops festivals of tradition as „musical Timisoara” or bands and musicians offering unique and valuable experiences.

The music scene of Timisoara offers cultural education opportunities, training, creation and production of shows and events, also giving residents the chance to turn their passion for music into a hobby.

„Ion Vidu” National High School of Arts provides music and arts education services and owns a concert hall with more than 400 seats with exceptional acoustics. The Faculty of Music at the University of the West from Timisoara offers the undergraduate specializations: Playing musical instruments; Musical Performance - singing; Music Education; Performing arts - Acting; and the postgraduate specialization of Stylistics of musical performance. Since 1991 the faculty organizes TIMORGELFEST - the Organ Music Days in Banat, an international level event organized in collaboration with the

**Banat Philharmonic**, with performances in Timisoara and other cities of the region and with foreign guests. Besides the musical season, the **Banat Philharmonic of Timisoara**, founded in 1947, organizes different events in unconventional spaces, where the audience is considerably larger, as the target public is not a specialized one. It also organizes successful festivals such as the International Festival „Musical Timisoara”, Timisoara’s longest cultural festival, which began in 1968. **The Cultural Centre of Municipality of Timisoara** meets the needs of the city residents to participate in the act of creation, primarily by encouraging the amateur arts. The Cultural Centre of Municipality of Timisoara county is the organizer of one of the most known and popular festivals of Timisoara, the „Festival of hearts”, included in the UNESCO calendar, being at its 25th edition. **The Arts and Culture Centre of Timis county** develops a specific folklore offer, it researches, preserves and values the traditions and customs of Banat region and it also offers educational services for artistic training and specialization. The Arts School and „Banatul” Professional Assembly operate within the institution, the Centre being locally and regionally recognized for the organization of the “Dowry chest” Festival, the „Ethnicity Festival of Banat” and the „DKMT Youth School Folklore Caravan”. **The Union of Composers and Musicologists from Romania** is the professional organization of musicians from Romania, with the headquarters in Bucharest and branches in Cluj-Napoca, Iasi and Timisoara. Its purpose is to support Romanian music and sustain Romanian musicians. The **French Institute** annually organizes in Timisoara the „Music Festival”, an international event that celebrates music in the early days of summer each year. **Non-governmental organizations** such as the Simultan Association, PLAI Cultural Centre, TM Anonymous, the Pro Philharmonia Association, the Pro Music Pro Vidu Timisoara Association, the SPLASH Percussion Ensemble of „Ion Vidu” CNA, TM Base Association, the Cultural Association of Romanian Brass Society, the Association of Baroque Festival, JAZZ Banat Cultural Foundation, the Ancient Music Society, the „Fascination of Sound” Cultural Association, the Philharmonic Society, the International Society for Music Education, the Artsoma Private School of arts and music education, etc.

Bands: Thy Veils, Phaser, Cargo, Nuevo Tango Quintet, Theatre fleas Orchestra, Jazzy Bit, Splash, Burning Table, Survolaj, Phaser, BAU, Sebastian Spanache Trio, Timisoara Big Band, Blazzaj, Implant pentru refuz, Bega Blues Band etc.

Beyond the role of administrator and manager of the local public funds for culture, **the Municipality of Timisoara** has also taken the responsibility to organize some of the remarkable events of the city. These include the JAZZ <sup>TM</sup> festival, which debuted in 2013 and promised to become an exceptional event of the cultural life in the city.

Thinking about the public, about its musical preferences, Timisoara still needs to increase the quality of cultural life. Currently, the phenomenon of mass festival mainly offers popular musical experiences, which unfortunately leaves many uncovered niches. Jazz, world music, experimental music, electronic music, rock, and blues are considered a niche phenomenon in Timisoara and they need support and promotion in order to turn into a cultural experience for a larger audience. After the folk and pop music, classical music is best represented in the mass festival events and the outdoor events.

The halls, reorganized industrial spaces, recreational areas (such as cafes and bars) and the public spaces are the places where music events are organised in Timisoara. Even though Timisoara has the most seats in concert halls in Romania after Bucharest, the music sector of Timisoara believes they are insufficient and not properly equipped or prepared, and their capacities are



not designed for large concerts. The public space, particularly green areas represent a huge opportunity for accessible art that reaches citizens. 27% of citizens admit spending their leisure time in parks. Music already reaches them due to some public and private initiatives, but these actions have to be constant and professional by placing the equipment in parks (scenes, power generators). Musical events, along with the rest of the cultural activities in the city tend to take place downtown. Planting spaces in the districts would increase the residents' access to culture and would relieve the city centre, which in certain periods tends to be crowded with activities.

Regional, national and international musical collaborations represent a chance to have access to a greater cultural diversity for the city residents, as well as for the cultural environment, through partnerships, inspiration and professional exchanges. Banat Philharmonic has brought to Timisoara in recent years great world-renowned soloists and conductors, while instrumentalists from Timisoara and choir members have participated in international events. The Cultural Centre of the Municipality of Timisoara and the Arts and Culture Centre of Timis County organize major, mainly euro regional folk events which highlight, promote and transmit the cultural identity of the historical Banat to younger generations.

With the help of artistic agencies, major international jazz, pop and rock artists have performed in Timisoara, but the lack of a suitable performance infrastructure and the fluctuating appetite of the consumers in Timisoara led to a decrease in their presence in the city.

Timisoara residents mainly prefer popular music (23%) and folk music (19%), then classical music (13%), followed by pop (7%) and rock (7%), while 74% do not buy any music album in a year's time. Festivals are the most appreciated types of cultural events, and the residents of Timisoara claim that they mostly miss music festivals (7.1%) (73.8% of the respondents to this question answered with I don't know / I won't answer). The performing arts events are in the top of the most important events attended by the residents of Timisoara in the previous year. Among them, the following events are musical: the Festival of Hearts (5%), Plai Festival (2.1%), music performance at the Philharmonic (1.9%), the jazz festival (1%). It is important to note that the concerts organized at the Philharmonic are the only indoor activity, a sign of the landmark status which this institution has in the cultural life of Timisoara.

The new music scene develops with minimal public support, being sustained by the enthusiasm and the financial power of some private owners of bars and clubs in town. A local brand to promote the contemporary music creation of Timisoara, Made in TM, has produced so far a promotional CD and successfully organized two editions of the 48h festival, where new artists and bands were introduced. Anonymous TM, the producer of the 48h event was founded in 1998 in Timisoara and it is an organization that promotes underground music trends, thus contributing to the development of a healthy club culture.



Promoting the musical cultural events of the city is similar to the activity developed for the performing arts in general: street display, online, radio, TV, newspapers. Private musical activity that takes place most often in spaces such as bars, clubs, cafes, is often communicated online, which is a much appreciated environment by young people who are also most often the favourite audience of these events. Alternative methods of promotion using the screens in tram stations, the fence on roadsides and even the walls of some buildings could create image benefits for both the city, and the promoters of events.

The collaborations between the music professionals and other art forms professionals are quite good in Timisoara. Several festivals are counting



on the development of concepts that involve mixed formulas of cultural expression (Simultan Festival, Plai Festival), but the potential of this area is currently much higher than what has actually been done. Valuable cultural operators and artists interested in interdisciplinary practice, supported by institutions that have the necessary facilities for multimedia experiments or unconventional spaces, can give momentum to new concepts for performances and concerts. These can highlight the aesthetic value and the different communication potential of literature, visual arts, music, film, etc.

### Architecture - heritage, built environment

**The quality of public spaces and of the built environment is an essential condition to ensure the cultural vitality of a city. The natural and built heritage of Timisoara and of the area of influence is quantitatively very valuable and important. The residents of the city and the tourists are consumers of the built culture who acknowledge these values.**

It is known that, in the last 50 years, in Timisoara, assemblies or built areas have been more protected than in other cities. During the communist regime, Timisoara was an exceptional case among Romanian cities. When other cities demolished churches and old buildings from the centre were replaced, Timisoara made restorations works. After 1989, buildings were rehabilitated more than elsewhere, but of course the city still needs more.

The urban structures and the 18th century buildings of the city are a landmark not only for Romania, but also for Central and Eastern Europe. Projects financed with European funds and currently in implementation will lead to valuing these public spaces in the city centre as well as to increasing the importance of the pedestrian. There are still some important challenges for the improvement of public spaces quality outside the city centre, as well as in villages in its area of influence.



### Built heritage

The city of Timisoara is the city where one third of the buildings have heritage value (14,500 buildings included in the list of historical monuments or part of architectural ensembles). Most of these buildings are part of the imperial legacy, a period of economic prosperity that has left its mark on the town. The baroque style is predominant. As part of the Austro-Hungarian Empire until 1919, the stylistic references were obviously inspired by art movements in Budapest and Vienna.

The importance of built heritage for the identity of Timisoara is recognized by the residents, and this recognition is also confirmed by professionals in the specialized literature and by granting the special protection status for buildings, sites and urban ensembles comprising a very important area of the city.

The protection is more efficient than in other cities of the country due to the fact that the institutions involved in protection take their mission seriously. A part of civil society interested in heritage protection has been active for a few years and has increasingly manifested itself. There is an alliance between the professional environment of architects and other civil society organizations for the heritage protection. The public opinion is thus better informed and aware of heritage issues.

There are also some pioneering elements in allowing public support for ensuring the quality of the facades of buildings which are in private ownership. Even though there is a specific national legislative framework allowing municipalities to get involved in the rehabilitation of buildings which are private property, there are not many local public authorities to use this framework.







The **Municipal Rehabilitation Program** of Timisoara is among the few examples in Romania of legal competence of the local public authorities in this field which is extremely important and difficult to manage. These efforts also involve the increase of the owners' confidence in the local public authorities, but also in their own forces that they will be able to ensure, through monthly instalments without interest, the repayment which, even though granted in very favourable terms still remains a loan, in an overall quite unfavourable economic context. Moreover, uncertainty and burdensome procedures for property restitution are a major impediment in the implementation of these programs. In this difficult context, more human and financial resources might be needed to raise the awareness as decision-making processes within the owners associations are very difficult and it takes much time and much energy.

With the new General Urban Plan and the activity of the County Directorate for Culture, the Chief Architect Institution, the Directorate of Urbanism, with the involvement of the Commission of Urbanism and Spatial Planning of the local public authority, but also of the commissions from the Ministry of Culture, we can say that the normative approach is assured: there are rules of protection and these can be implemented consistently. This approach, however, is effective only when there is an understanding of the heritage at the level of the actors in the real estate market as well.



The built heritage of Timisoara is worthy of attention also for its vestiges remaining from the Ottoman period, and for the quality of the architecture in the 60s and 80s. Very little attention has been paid to that period so far in Romania and Timisoara could pioneer in recognizing the architectural value of 20th century. Recent archaeological discoveries during the works of rehabilitation of municipal infrastructure and landscaping of public spaces in the city, have brought in the public attention layers of history that are not sufficiently known. The lack of information on this period is deplored even by historians and resources should exist not only for studies, researches and thorough analysis of the findings, but also for a careful assessment made by specialists of other relics which are still buried.

### Contemporary Architecture

The master plan for Timisoara contains provisions to encourage the organization of architectural competitions. This instrument would be necessary for public investments, as it brings visibility not only for the architects participating in the competition but also for the city, for the architects in the country, and worldwide in the case of an international competition.

A local public policy approach for quality architecture is extremely necessary. This is already a widespread practice in many European countries. The value of the physical framework, the adaptation degree to various long-term use for different categories of users, the economic viability (cost-benefit), the social value (community development which sees and uses those spaces), the environment value (efficient use of resources) are followed. Measures that may be proposed in such a document are important for the increase of life quality, but also for the identity of the city and thus for the support of Timisoara's candidacy to the title of European Capital of Culture 2021.

## Spaces for art and culture

The necessity of meeting spaces between artists and their audience (functional exhibition spaces and performance halls adapted to the contemporary requirements), but also the need of working spaces (workshops, rehearsal rooms, course rooms, artistic resident spaces, etc.) are emphasized in the interviews and the focus groups with the cultural operators in visual arts, music, performing arts, youth and amateur art, and also in other thematic reports. These areas, especially those for the audience growth and artists' training should be distributed in a balanced in the city.



Mapping the areas where art and culture events take place revealed a low density of significant places for art and culture outside the centre.

The interviews and the short questionnaires conducted with the representatives of the District Consultative Councils have shown that residents from outside the centre would greatly appreciate the existence of places in their districts for the organization of cultural and artistic activities. Schools are already a core of the district and many of the present activities occur inside the area of the schools.

A clear situation of the space resources which are available to the local public authority is needed, in order to make an assessment of the required resources to ensure adequate spaces for arts and culture. As long as space resources are not located and analysed, the assessment of the concrete ways of meeting the need for space of the cultural operators cannot be made. The distribution of these areas must take into account the quite limited capacity of the cultural operators to generate revenue but also the degree of relevance for the community activities. It is advisable to sign concession or rental contracts of limited duration, and the extension of these contracts should be made only if the use of those spaces by the cultural operators objectively proves to be for the community service.

The interviews with the cultural operators have highlighted not only the needs regarding the spaces, but also the existence of **public property spaces** that could be used better, by more cultural operators who may be interested.

The Youth House is such an example. The maintenance of those spaces is costly and they are definitely underutilized. Managers of cultural public institutions could be encouraged to carry out projects in partnership with private cultural operators, which would bring extra energy and dynamism in exchange of space-related facilities.

A special mapping of spaces where the past industrial activities are not performed anymore and which could be reused and animated through art and culture, was implemented. Without the interference of the municipality, private cultural operators get to use privately owned spaces, which will be a limited phenomenon by the high costs of rent on the open market. If the Municipality of Timisoara intervenes to create a trustworthy context, based on a clear program, even for limited periods of time, the present abandoned spaces could host artists and public, while cultural and artistic events might raise the value and prestige as well as ensure the visibility of these spaces - important issues in real estate. A partnership framework could support not only the reutilization of former industrial areas, but it could also activate small spaces (workshops, small dance schools, music schools, etc.) in apartments which are empty in the central buildings, in the spaces of private companies in various sectors that are not used at certain times, etc.



## Natural Heritage

The strategy of Timisoara regarding green spaces has proposals that lead to nature exploitation, both for its contribution to a pleasant and vibrant living environment and as a basis for the economic development (tourism, transport on Bega). As we saw at the beginning of this report, Timisoara is considered the city of flowers. Parks have a real attraction potential for outdoor cultural and artistic events. Together with schools, adequate arrangements for the artistic act can be made with limited financial resources, especially in the green spaces outside the centre. In the Green Forest complex, there are several poles of attraction for leisure, and here a cluster can be built where art and culture should have a privileged place.



The built environment, besides being a creation of the past and therefore representing the identity and culture of that place, it also represents the infrastructure for contemporary cultural and artistic activities. Besides the public space for outdoor cultural events, attention is needed to ensure the quality of the built and arranged environment for art and culture, but also to obtain urban regeneration through arts and culture in areas of the city that do not have the past industrial use and which are now looking for a future.

# 6 General objectives and action steps

## Timișoara Vision 2024:

Timisoara is the place where dynamic cultural life answers to the expectations of residents, where creative economy contributes to welfare and where artistic creation embraces experiment. It is a city with a diverse cultural offer, linked to contemporary phenomena, with an innovatively valued cultural heritage where interculturalism is assumed.

## The mission for the Municipality of Timisoara

The Municipality of Timisoara creates adequate conditions for a dynamic and diverse cultural life in the city, nationally and internationally competitive and relevant to the citizens of the city:

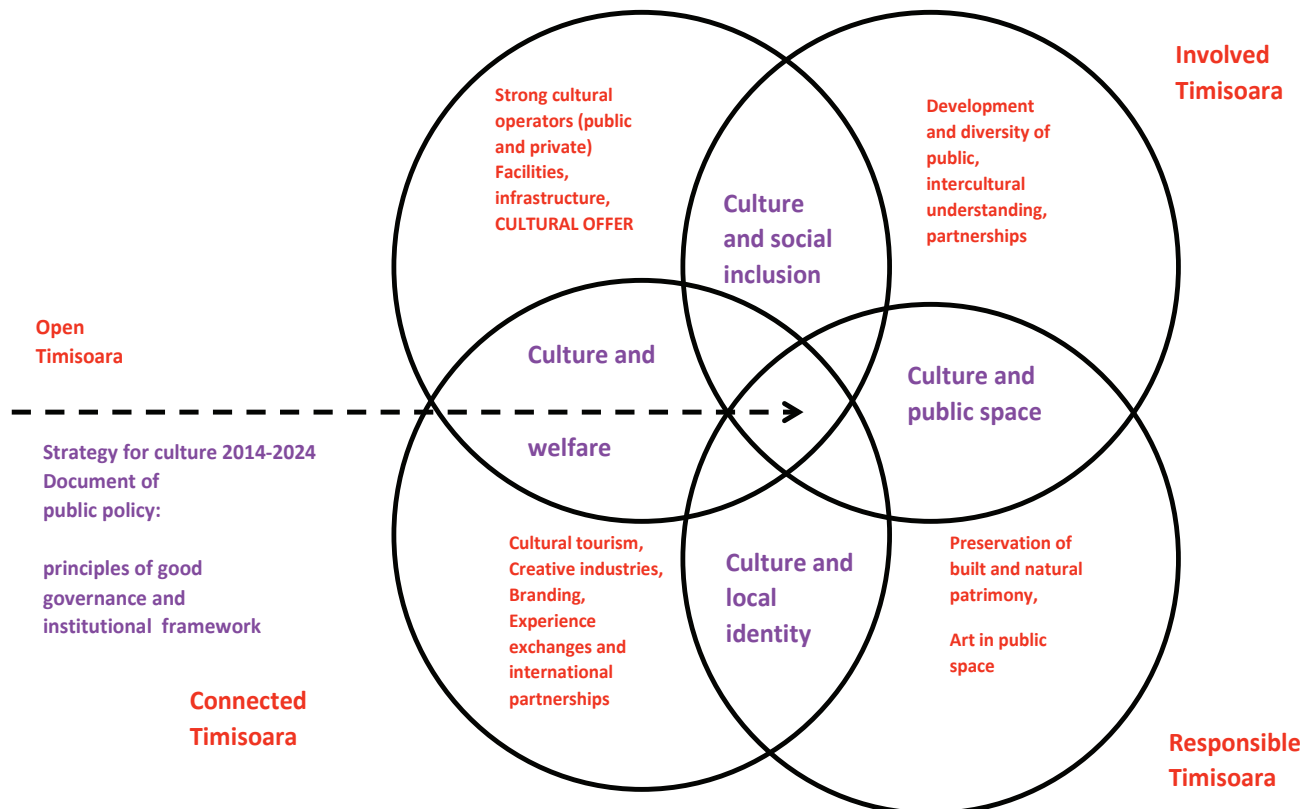
### Principles:

- Recognition of heritage values and their capitalization;
- Support for contemporary culture;
- Considering freedom of expression as a fundamental element of creativity and innovation;
- Recognizing the importance of the links between culture and society;
- Recognizing culture as an engine of individual and community development;
- Democratic respect for citizens and cultural operators in the development of public policy;
- Capitalization of the culture's economic potential.



## Thematic axes

1. Creative Timisoara
2. Involved Timisoara
3. Connected Timisoara
4. Responsible Timisoara
5. Open Timisoara - Cross axis



[www.millierdickinsonblais.com/blog/fourth-pillar-of-sustainability](http://www.millierdickinsonblais.com/blog/fourth-pillar-of-sustainability)

## Thematic axis: 1 .Creative Timișoara

A city where contemporary creation is encouraged and actively supported, with particular interest for the experimental and interdisciplinary approach, where the public has access to innovative spaces and the cultural operators are encouraged to develop relevant projects locally, regionally and internationally.

### Thematic objectives:

- 1.1. Development of contemporary creation and of a competitive artistic act on the national and international cultural scene, and relevant for the community.
- 1.2. Improving the promotion of cultural offer and communication between cultural operators.

1.3. Strengthening the capacity of cultural operators to develop a quality cultural offer.

#### **Thematic objective no .1.1.**

**Development of contemporary creation and of a competitive artistic act on the national and international cultural scene, and relevant for the community.**

##### **Justification**

This is an objective addressing the artistic community in Timisoara with the aim to encourage and stimulate local production and exposure. Timisoara has the potential to become an important artistic centre in the country, inspiring artists who live and work in the city, but also inspiring for artists, cultural organizations, cultural managers, curators, as well as external producers. An intense cultural life, properly supported by well-defined measures will generate local cultural consumption growth and penetration among different categories of public.

##### **Priorities**

1.1.1. Increasing the number of spaces dedicated to contemporary cultural act.

1.1.2 Development of audio-visual field

1.1.3 Stimulating new cultural offer in Timisoara

1.1.4 Supporting the presence of art in public space

1.1.5 Support for cultural and creative industries sector (CCI) to provide services to the public from Timisoara

1.1.6 Encouraging the development of emblematic cultural projects in Timisoara

#### **Thematic objective no. 1.2.**

**Improving the promotion of cultural offer and communication between cultural operators.**

##### **Justification**

Timisoara needs a cohesive artistic community and cultural operators open to cooperation and collaboration for the best interest of the cultural environment and the community to which they belong.

##### **Priorities:**

1.2.1. Supporting promotion of cultural offer in public spaces

1.2.2. Facilitating communication between cultural operators and local cultural offer

#### **Thematic objective no. 1.3.**

**Strengthening the capacity of cultural operators to develop a quality cultural offer.**

##### **Justification**

Timisoara needs to invest in the training of local active cultural operators to generate innovative and consistently designed projects, with a professional implementation, to provide sustainability to the field. Local development potential is supported by measures to meet the training needs of human resources so that they can become truly valued. Local and international cultural cooperation is a priority for the city for the next 10 years.

1.3.1 Training professionals in the cultural sector

1.3.2 Opening cultural spaces of public institutions to private cultural operators for cultural projects of public interest

## Priority axis: 2. Involved Timisoara

A city where solidarity and cultural diversity coexist, **whose identity** is defined continuously and anchored in the multicultural profile of Timisoara **and in the present** linguistic and religious diversity.

### Thematic objectives:

2.1. Increasing the involvement of economic operators and public administration as partners in completing the cultural act of Timisoara.

2.2. Increasing the cultural participation of the various districts of Timisoara.

2.3. Developing new audiences for the cultural act.

2.4. Improved access to culture for risk groups.

2.5. A city that contributes to the conception of the cultural identity of the region, where cultural diversity is protected and promoted.

2.6. Increasing cultural consumption among young people and the development of education for culture.

### Thematic objective no. 2.1.

#### Increasing the involvement of economic operators and public administration as partners to achieve cultural act in Timisoara

At present, there is a need to complement traditional promotion of culture with other methods, based on collaboration with entities whose mission does not primarily involve promotion, communication, cultural information, but have the necessary infrastructure to increase people's access to relevant cultural information: meeting or transit points (such as train stations), means of transport, trustworthy human resources present in public spaces, institutionalized international relations. In addition to increasing the efficiency of promoting cultural activities, this measure is intended to increase the solidarity of the local community towards the positioning of Timisoara as a cultural city.

Priorities:

2.1.1. Providing access to information about the culture of Timisoara through operators from other industries (transport, education, health, justice, etc.)

2.1.2. Increasing the participation of economic operators to achieve cultural acts of public interest

### Thematic objective no. 2.2

#### Increasing the cultural participation of the various districts of Timisoara.

Mapping of cultural events and consultations led to the idea that there is a need to bring culture outside the city centre and to adapt the cultural offer to the needs and specificity of the districts. Although organised annually, District Days are a punctual activity which is not sufficient to ensure access to culture outside the city centre. It has also been reported that there is a need to improve the collaboration with the District Consultative Councils and

other grass-roots type community organizations in the cultural field through training towards cultural project management, through the allocation of qualified human resources for cultural animation of community, and by providing spaces for their activities.

### **Thematic objective no. 2.3**

#### **Developing new audiences for the cultural act of Timisoara**

Priorities:

2.3.1 Encouraging the activities of public development and cultural education in public cultural institutions

2.3.2 Supporting children and young people in cultural activities

### **Thematic objective no. 2.4**

#### **Improved access to culture for risk groups**

### **Thematic objective no. 2.5**

#### **A city that contributes to the conception of the cultural identity of the region, where cultural diversity is protected and promoted.**

Priorities:

2.5.1 Supporting cooperation and cultural exchanges in the DKMT region of the historical Banat

2.5.2 Protecting and promoting cultural diversity of the city

### **Thematic objective no. 2.6**

#### **Increasing cultural consumption among young people and the development of education for culture.**

## **Priority axis 3: Connected Timisoara**

A city connected to contemporary artistic movements in the country and abroad, present through its artists and cultural organizations in the relevant events in the field, involved in regional, national, international **experience** exchanges, partnerships and attractive for tourists.

### **Thematic objectives:**

3.1. A better connection of Timisoara with the national and international cultural dynamics.

3.2. Capitalization of cultural heritage and offer within the touristic offer of the city and neighbouring towns.

### **Thematic objective no. 3.1**

#### **A better connection of Timisoara with the national and international cultural dynamics.**

Justification

Timișoara needs a better connection with the cultural environment from the country and abroad. Cultural operators need to travel, to share experiences with other professionals, to see other artistic practices, to be constantly



connected with the latest trends in their field. It is an artistic responsibility as well as a responsibility toward the public. Arts are the true ambassador that will promote the city as a space for creativity, both through external mobility and by hosting international events, residencies and international cultural cooperation projects.

Priorities:

3.1.1 Supporting international cultural collaborations

3.1.2 Increasing cultural mobility in Timisoara

### Thematic objective nr.3.2

#### Capitalization of cultural heritage and objectives within the touristic offer of the city and neighbouring towns.

Justification

Cultural heritage is an important asset of Timisoara, which deserves to be capitalized for its citizens, but also to attract tourists and thus promote the city and its cultural offer.

3.2.1 Presentation of cultural resources as the tourist experience

3.2.2 Improving information about the cultural objectives of the city

3.2.3 Promoting Timisoara as a cultural tourist destination

### Priority axis: 4. Responsible Timisoara

A city where natural and built heritage is protected and where **there is a quality** public space, providing thus a favourable environment for citizens within the cultural and artistic offer, in the city centre, its districts and adjacent towns.

Both Agenda 21 for Culture and other international studies and documents outlined the role of the public space and the quality of the built environment in providing a framework to encourage art and culture. The discussions with the cultural operators from Timisoara and with the specialists of the built environment revealed that, although Timisoara has reasons to be proud when it comes to this area (maybe more than other cities of Romania), there are still many issues that deserve the attention of the local authorities.

#### Thematic objectives:

4.1. Raising awareness regarding the heritage values, rehabilitation and enhancement of the built heritage of the city.

4.2. Improving the quality of public space as a favourable environment for arts and culture.

4.3. Increasing the quality of green spaces designed as a favourable environment for arts and culture.

4.4. Urban regeneration through culture and increasing its utility for culture.

### Thematic objective nr.4.1

#### Restoration and enhancement of the built heritage of the city

Timisoara has the highest number of buildings with protection status either as historic monuments or as part of a set or protected built area. The Municipality of Timisoara is pioneering in providing financing through a municipal program that takes into account the fact that, although the facades belong to the field of the private law, in fact, they belong to the city.

Priorities:

4.1.1 Increasing awareness of the heritage values for the rehabilitation and enhancement of the built heritage of the city

4.1.2 Encouraging an integrated approach to built heritage

#### **Thematic objective nr.4.2**

##### **Improving the quality of public space as a favourable environment for arts and culture.**

Culture buildings deserve quality arrangements of the public spaces for which they provide access. Many arrangements facilities in the city are made without the involvement of architects and landscapers.

Priorities:

4.2.1 Ensuring continuous concerns for a quality urban image

4.2.2 Arrangement of public spaces around cultural institutions

#### **Thematic objective nr.4.3**

##### **Increasing the quality of green spaces designed as favourable environment for arts and culture. (Green Timisoara)**

Research regarding cultural consumption: 27% of the population spends free time walking in the park. Focus groups: Space for outdoor cultural events on public or private property domains of the local public administration government - a strong link between culture and natural heritage.

#### **Thematic objective nr.4.4**

##### **Urban regeneration through culture and increasing its utility for culture.**

We start from the observation that there are a number of spaces (public and private) with potential for art and culture, spaces that can be adapted to the specific needs of cultural operators. Correlation with PIDU - p.35 - completing the vision regarding the conversion of industrial areas into spaces for culture.

# 7 Action Plan

The Action Plan organizes the proposals presented in the previous section in order to reach the objectives of the cultural strategy, surprising thus the conditionings that necessarily appear within the implementation of measures.

The end of 2016 is important for the timing of implementation of this strategy because it is the moment when the results of the selection process for granting the status of European Capital of Culture will be announced. The period of implementation of the strategy is timed as follows:

## SHORT TERM:

Short-term actions regarding the period 2014-2016. The results are detailed only for short-term actions.

## MEDIUM-TERM:

Medium term actions refer to the period 2017-2021. The year 2021 is also important because a special programming for European Capital of Culture for the city will be running if Timisoara receives this status.

## LONG TERM:

Long-term actions refer to the period 2022-2024, and they include sustainability of the concept and the results in the case Timisoara develops the program for the European Capital of Culture.

## NOTE

Heading 6 of the Action Plan lists the evaluation indicators (see ch. 8) Abbreviations for the categories of indicators are the following:

### **The impact on the cultural sector as a system of cultural production**

IMP CULT DIV - Diversity of the activities and their artistic quality

IMP CULT SUS - Sustainability of the cultural sector in Timisoara

IMP CULT CAP - Social capital and solidarity in the cultural sector

IMP CULT INT - The European dimension, international collaborations

### **Image of the city, identity and perception of the cultural offer and attractiveness in Timisoara as a cultural destination**

IMAG MASS - Media Coverage

IMAG ART - Perception of artistic environment

IMAG PUB - Public satisfaction

IMAG MULTI - Multiculturalism

### **Economic impact of cultural investments**

ECON POW - Power of local cultural and creative economy

ECON INVEST - Local public investment in culture

ECON HUM - Human resources specialized in the creative and cultural sector of Timisoara

ECON TUR- Tourism

### **Access to culture and participation**

CONS CULT - Cultural consumption and creative expression in Timisoara

ACC CULT - Conditions of access to culture

### **Cultural infrastructure, natural and cultural heritage, built environment**

INFR CULT - New cultural infrastructure or re-functionalised one

PATR IMOB - Immovable cultural heritage

MED CONS - Built environment

### **Cultural Governance**

GUV CULT - Governare cultural

## Priority axis 1: Creative Timișoara

A city where contemporary creation is actively encouraged and supported, with particular interest for the experimental and interdisciplinary approach, in which the public has access to innovative spaces and cultural operators are stimulated to develop relevant projects locally, regionally and internationally.

General Objectives:

- 1.1. Development of contemporary creation and of a competitive and relevant artistic act on the cultural scene for the community
- 1.2. Improvement of cultural offer promotion and communication between cultural operators
- 1.3. Strengthening of cultural operators' ability to develop a quality cultural offer.

ACTIONS	TS	TM	TL	Expected results (for TS only)	R E F IND.
1.1 Development of contemporary creation and of a competitive and relevant artistic act on the cultural scene for the community.					
1.1.1. Increase in the number of places dedicated to contemporary cultural act					
Set up of an Art-Technology-Interdisciplinary Experiment Centre					I M P C U L T D I V
Arrangement of a new performance hall for the German State Theatre in Timișoara					
Construction and arrangement of a new performance and concert hall in Timisoara with a capacity of around 1500 places					I M P C U L T S U S
Creation of new workshop places in Timisoara for local visual artists				Artists who take advantage of working places	I M A G A R T
Arrangement of new places for development of museum activities in optimal conditions				Well stored and kept mobile cultural patrimony	
Ensure new rehearsal places for musicians in Timișoara					I N F R C U L T
Support for the identification of appropriate places to develop the activities of cultural centres -Dermatology Hospital, Visual Arts High School, Children’s Palace and Students’ Culture House from Timisoara				Participation of children and young people to activities	
1.1.2.Development of audio-visual field					
Creation of a regional development fund of cinematography and of audio-visual					I M P C U L T D I V
Transformation of Timiș Cinema into an Art House type institution					
Capitalization of cinemas for cultural purpose					I M P C U L T S U S
					I M P C U L T C A P
1.1.3. Stimulation of new Timisoara’s cultural offer					
Competitive granting of irredeemable funds for cultural projects				Funded cultural projects/ Value / Project and total value	I M P C U L T D I V
Awarding creation and workshop grants to visual artists					
					I M P C U L T S U S
Awarding grants for literary debut					I M P C U L T C A P



ACTIONS	TS	TM	TL	Expected results (for TS only)	R E F IND.
1.1.4. Supporting art in public space					
Competitive commissioning of art work arts in public spaces				Art works in public spaces	IMAG PUB  IMAG ART
Authorization of street art performers				Street art performers present in public places	
Development of street art projects in strategic places for the city				Street art interferences in the city	
1.1.5. Supporting the cultural and creative industries sector (CCI) in order to perform services for the benefit of Timisoara's audience					
Setting up a start-up fund (20.000 euro) for CCI area					ECON POW
Organizing creative entrepreneurship training courses with cultural dimension			Accomplished training	ECON HUM	
Achieving experience exchanges and know-how transfer in CCI area					
Developing a creative cluster with incubator for start-ups and other specific facilities					
1.1.6. Encouraging the development of representative cultural projects for Timisoara					
Drawing up a list of priority cultural projects for Timișoara				Priority cultural projects (organizer: Municipality of Timișoara)	IMP CULT DIV  IMAG ART
Offering irredeemable funds for the minimal program of cultural operators of public interest (others than public cultural institutions)					
Supporting the activity program of the Museum of Revolution				Activity of the Museum of Revolution Timișoara	
1.2. Improvement of cultural offer promotion and communication between cultural operators					
1.2.1. Supporting the promotion of cultural offer in public space					
Facilitating the access of Timisoara's cultural operators to street hoarding				Cultural events promoted through street hoarding	IMP CULT CAP
Supplementing street hoarding spaces where coverage is not sufficient				Cultural events promoted through street hoardings	IMP CULT SUS

ACTIONS	TS	TM	TL	Expected results (for TS only)	R E F IND.
<b>1.2.2 Facilitating communication between cultural operators and local cultural offer</b>					
Creation of a cultural online portal where each operator can register relevant information				Functioning of the cultural online portal	IMP CULT CAP
Publication of „Revolutionary TM” magazine in print and online versions				“Revolutionary TM” magazine available both online and printed	IMP CULT SUS
Developing a specialized cultural press				Articles about Timisoara’s culture	CONS CULT
Cultural information about the activity and mobile patrimony of museums in foreign languages				Published information	
<b>1.3. Strengthening the capacity of cultural operators to develop a quality cultural offer.</b>					
<b>1.3.1. Training professionals in the cultural sector</b>					
Organizing courses and workshops of professional training for cultural managers and administrative staff				Number of people trained	ECON HUM
Organizing courses and workshops of professional training for artists, technical staff				Number of people trained	
Offering grants for cultural managers in the organizations and public cultural institutions in Timisoara					IMP CULT SUS
Organizing practical training training staff for students in organizations and cultural institutions				Number of people who undergo training stages	
<b>1.3.2. Opening cultural spaces of public institutions towards private cultural operators to achieve public interest cultural projects</b>					
Introducing the criterion of cooperation in private cultural sector to evaluate cultural management of public institutions					IMP CULT CAP
Granting supplementary funding to cultural public institutions that cooperate with cultural NGOs and independent artists					IMP CULT DIV
Public information of spaces and equipment that public institutions for culture have				Degree of usage of spaces and equipment by private non-profit cultural operators	CONS CULT
Promoting public cultural institutions that represent good practice examples in collaboration with cultural NGOs				Positive reference to projects and collaboration activities	

## PRIORITY AXIS: 2. Involved Timișoara

A city where solidarity and cultural diversity coexist, whose identity is continuously defined and is anchored in Timișoara's multicultural profile, and its present religious and linguistic diversity.

Thematic objectives:

- 2.1. Increasing the involvement of economic operators and public administration as partners to achieve cultural act in Timișoara
- 2.2. Increase cultural participation in Timișoara's neighboring districts
- 2.3. Developing new audiences for cultural activities
- 2.4. Greater access to culture for increased risk groups
- 2.5. A city that contributes to the formation of cultural identity of the region, where cultural diversity is preserved and promoted
- 2.6. Increase of cultural consumption among young people and development of a cultural education

ACTIONS	TS	TM	TL	Expected results (for TS only)	R E F IND.
2.1. Increasing the involvement of economic operators and public administration as partners in completing the cultural act of Timișoara.					
2.1.1. Ensuring information access about Timișoara's culture through actors of other areas of activity (transportation, education, health, justice, etc)					
Placing informative materials in areas with functions for the public				Cultural promotion in places with functions for the public	IMAG MASS  ECON TUR
2.1.2. Increasing participation of economic operators to the achievement of public interest cultural act					
Possibility of studying optional formation courses in art pedagogy and music in the academic environment					ECON HUM
Creation of practical training partnerships between the cultural institutions and Timișoara's universities to involve students in the conception, organization and promotion of their cultural programs					ECON HUM
Tax exemptions for Timișoara's economic operators that fund Timișoara's cultural acts of public interests					ECON POW
Introducing an award for cultural patronage, as section in Timișoara's Excellence Gala				Positive visibility for private supporters of public interest cultural act	IMP CULT SUS
Granting property tax discounts for rent in case of economic operators and natural persons who offer spaces (buildings and land) for cultural operators					
Encouraging externalization of hospitality services and other services by public cultural institutions				Number of externalized services by public cultural	

ACTIONS	TS	TM	TL	Expected results (for TS only)	R E F IND.
2.2. Increasing the cultural participation of Timisoara’s various districts.					
Organizing events and cultural projects in Timisoara’s districts				Number of events and projects organized. Participation to events and projects organized in districts	ACC CULT  CONS CULT
Ensuring specific formation for the cultural and community activity from districts					
Equipment Endowment of districtual parks with elements that enable the organization of events				Number of parks equipped for events	
Equipment of spaces where cultural activities can take place in districts					
Developing life-long learning community centres					
2.3. Developing new audiences for the cultural act.					
2.3.1. Encouraging audience development activities and cultural education in public cultural institutions					
Allotting special funds for audience development activities and cultural education in public cultural institutions				Achieved projects of cultural education and public development	ACC CULT  CONS CULT   IMP CULT DIV
Support of making available spaces of public cultural institutions for creative expression/ amateur art.				Amateur art present in the spaces of public cultural institutions	
Promotion of good practice examples in developing the audience and in cultural education				Positive visibility of projects and events	
Development of a campaign that promotes volunteering within organizations and public cultural institutions				Increased involvement in cultural volunteering	
Extension of museums’ and libraries’ program until 8 pm in at least one day a week				Increased cultural consumption in cultural public institutions	

ACTIONS	TS	TM	TL	Expected results (for TS only)	R E F IND.
<b>2.3.2. Support participation of children and young people to cultural activities</b>					
Granting financial support for activities dedicated to cultural activities in school also during holidays					IMP CULT DIV
Constitution of a collaboration framework between school and cultural operators to have classes in cultural spaces				Classes in cultural areas	ECON HUM
Continuous professional training of teaching staff for artistic and cultural education					ECON INVEST
Support amateur cultural activity in schools				Artistic activities developed in schools	
<b>2.4. Improved access to culture for risk groups</b>					
Granting support for social intervention activities through culture/ cultural intervention				Projects of cultural intervention achieved	ACC CULT
Adequate equipment of public cultural institutions for people with disabilities				Adequate equipment for people with disabilities	
Formation of public cultural institutions staff to provide access to culture of people with disabilities				People able to offer reception services for people with disabilities	
<b>2.5. A city that contributes to the conception of the cultural identity of the region, where cultural diversity is protected and promoted.</b>					
<b>2.5.1. Supporting cooperation and cultural exchanges in DKMT region of historic Banat</b>					
Developing cultural routes in DKMT euroregion - historic Banat				Cultural routes developed and used	IMP CULT INT
Contribution to the upgrade of cultural operators in DKMT region				Catalog of cultural operators upgraded	
Organizing an Annual Fair of cross-border projects between Romania-Serbia and Romania-Hungary				Cultural collaboration in cross border area	



ACTIONS	TS	TM	TL	Expected results (for TS only)	R E F IND.
2.5.2. Protection and promotion of the city's cultural diversity					
Introducing new evaluation criteria of valorization of multi- and interculturality in the program of public cultural institutions					IMP CULT INT
Organizing professional formation courses for cultural managers and administrative staff about diversity management				People able to address diversity within cultural management activities	IMAG MULTI
Granting support for cultural activities with multiethnic or intercultural profile				Projects with multiethnic and intercultural profile Participation to this type of projects	
2.6. Increasing cultural consumption among young people and the development of education for culture.					
Introducing a cultural week for young people - free access to cultural activities organized in this week, different from the week of non-formal education.				Increased cultural consumption among young people	ACC CULT

## PRIORITY AXIS: 3. Connected Timișoara

A city connected to contemporary artistic movements from the country and abroad, present through artists and cultural organizations to relevant profile events, involved in experience exchanges and regional, national and international partnerships, attractive to tourists.

Thematic objectives:

3.1. A better connection of Timisoara to the national and international cultural dynamics.

3.2. Capitalization of cultural heritage and offer within the touristic offer of the city and neighbouring towns.

ACTIONS	TS	TM	TL	Expected results (for TS only)	R E F IND.
<b>3.1. A better connection of Timisoara to the national and international cultural dynamics.</b>					
<b>3.1.1. Supporting international cultural collaboration</b>					
Granting support for cultural operators involved in strategic cultural cooperation projects					IMAG MULTI
Organizing professional training courses for the management of international cultural cooperation projects				People trained within the management of international cultural cooperation projects	IMP CULT INT  ECON TUR
Collaborations with cultural centers and consulates in Timisoara to support international cultural cooperation and promote cultural offer				New projects for cultural cooperation	
Capitalisation of Municipality of Timisoara's membership to the international networks by initiating projects with cultural stakes with partners from these networks.				New projects for cultural cooperation	
Promoting openness to foreign collaboration of cultural operators from Timisoara with national and international networks where the Municipality of Timișoara is a member.				New projects for cultural cooperation	
<b>3.1.2. Increasing cultural mobility in Timisoara</b>					
Financial support for cultural activities with international participation				Events and projects with international participation	IMP CULT INT
Creating a mobility fund and residence fund in Timisoara - Host city					IMP CULT DIV
Developing a public fund for international cultural mobility of artists and cultural operators from Timisoara					
<b>3.2. Capitalization of cultural heritage and offer within the touristic offer of the city and neighbouring towns.</b>					
<b>3.2.1. Presentation of cultural resources as the tourist experience</b>					
Capitlization and development of new cultural touristic routes in Timisoara and the adjacent localities				Capitlized touristic routes	ECON TUR
The inclusion of Timisoara in the European thematic touristic routes of the European Institute for Cultural Routes					
Carrying out cultural projects on the Bega channel as a means of connecting the European countries via Danube					
Creating tools to promote the culinary heritage of Banat for its integration in the restaurants' menus in Timișoara as well as internationally					

ACTIONS	TS	TM	TL	Expected results (for TS only)	R E F IND.
Opening of cultural institutions for sightseeing					
<b>3.2.2. Improving information services about the cultural objectives of the city</b>					
Placing tourist indicators close to the city and the entrance to the city showing the main tourist attractions				Available tourist indicators	ECON TUR
Placing maps of "you are here" type					CONS CULT
Creating applications for portable devices regarding the cultural sites and cultural events in the city					
Placing information boards about historical monuments and relevant places for the city's collective memory				Available information boards	
<b>3.2.3. Promoting Timisoara as a cultural tourist destination</b>					
Updating the sightseeing site of the city with information about the cultural sites and cultural life of the city in several international languages				Better tourist Information	ECON TUR
Creation and distribution of publications presenting cultural Timisoara for specific target groups, in several languages				Better tourist Information	
Distribution of a quarterly newsletter on the program of cultural activities in Timisoara for the next 6 months				Better tourist Information	
Promoting a representation community of Timisoara as a cultural destination				Increased international promotion	
Partnerships with multinational companies operating in Timișoara to promote Timișoara as cultural tourism destination					

## Priority axis: 4. Responsible Timișoara

A city where natural and built heritage is protected and where there is a quality public space, providing thus a favourable environment to arts and culture for citizens, in the city centre, its districts and adjacent towns.

Thematic objectives:

- 4.1. Raising awareness regarding the heritage values, rehabilitation and enhancement of the built heritage of the city.
- 4.2. Improving the quality of public space as a favourable environment for arts and culture.
- 4.3. Increasing the quality of green spaces designed as favourable environment for arts and culture.
- 4.4. Urban regeneration through culture and increasing its utility for culture.

ACTIONS	TS	TM	TL	Expected results (for TS only)	R E F IND.
4.1. Rehabilitation and enhancement of the built heritage of the city.					
4.1.1. Increasing awareness of the heritage values for rehabilitation and enhancement of the built heritage of the city					
Organizing awareness campaigns regarding the heritage values of the property owners				Increased and accurate information on the heritage	PATR IMOB
Support for owners of buildings with the status of historical monuments joining the Municipal Rehabilitation Program				Buildings rehabilitated under the municipal program	
4.1.2. Encouraging an integrated approach to built heritage					
Organizing Summer University for the restoration of facilities owned by the local council				Students and professionals involved in restoration Restored buildings	PATR IMOB
Prudent rehabilitation and economic revitalization of historic districts in Timisoara				Restored buildings and cultural functions in Iosefin and Fabric districts	
4.2. Improving the quality of public space as a favourable environment for arts and culture.					
4.2.1. Ensuring on-going concerns for a quality urban image					
Adopting and consistently pursuing an Architecture policy of Timisoara					MED CONS
Setting up a committee of urban aesthetics				Decisions taken for a more unified, coherent urban aesthetics of the city	
Encouraging competitive award on qualitative criteria for the design of public investments impacting urban image					
Informing the general public on the provisions of the General Urban Plan and other planning documents				Increasing Informing on provisions of the General Urban Plan	
Providing tax incentives and technical assistance for owners who want to rehabilitate the faacades of their buildings				Rehabilitated facades	

ACTIONS	TS	TM	TL	Expected results (for TS only)	R E F IND.
4.2.2. Arrangement of public spaces around cultural institutions					
Facilities for logical and spatial relationships, inviting spaces around cultural institutions					INFR CULT
Sustainable mobility routes (pedestrians, bicycles) linking cultural objectives					
4.3. Increasing the quality of green spaces designed as favourable environment for arts and culture.(Green Timisoara)					
Organizing green spaces for cultural and artistic events in parks					INFR CULT
Organizing spaces for cultural events on the banks of Bega river					
Culture facilities around and inside the green complex Green Fores, the Village Museum of Banat, Zoo				New arrangements for culture	
4.4. Urban regeneration through culture and increasing its utility for culture.					
Refunctionalisation of spaces owned by the Municipality as cultural spaces					MED CONS
Refunctionalisation of spaces of the former industrial areas as cultural spaces					



## PRIORITY AXIS: 5. Open Timisoara - Cross Axis

A city where cultural governance is based on the values of participatory democracy, where public services are efficient and create the necessary framework for a quality cultural act, based on the creator's right to freedom of expression and recognition of the role of culture for individual and community development.

The proposed measures enable partnerships between the Municipality of Timisoara, Timis Local Council, and cultural operators, as well as companies and residents of the city that can help implement the strategy. Chapter 9 of this strategy describes the institutional tools that the local authority and its partners will use to implement the strategy.

### Thematic objectives:

- 5.1. An effective internal coordination within the Municipality of Timisoara to achieve cultural public policy
- 5.2. Improving decision transparency and good governance of the Municipality of Timisoara in the cultural sector
- 5.3. Systematic correlation with the activities of Timișoara European Capital of Culture Association
- 5.4. Linking cultural cooperation between the Municipality of Timisoara and other local, regional and national authorities
- 5.5. The establishment of a framework for cooperation between the Municipality of Timisoara, companies and natural person for the development of culture in Timisoara
- 5.6. Improvement of project based grant procedures of cultural acts in Timisoara

ACTIONS	TS	TM	TL	Expected results (for TS only)	R E F IND.
5.1. An effective internal coordination within the Municipality of Timisoara to achieve cultural public policy					
5.1.1. Assuming the roles and responsibilities of the executive departments derived from the Strategy					
Defining job descriptions associated with specific roles and responsibilities specific to the culture sector in accordance to the strategy				Job descriptions and work procedures	GUV CULT
Defining modes of correlation and coordination of responsibilities relating to the culture of the various executive structures of the Municipality of Timisoara				Correlation and coordination procedures to ensure the role of culture in the city development	
5.1.2. Implementation of the 2014-2024 Strategy for culture					
Creation of a 2014-2024 Unit for Cultural Strategy Implementation				Framework of Cultural Strategy Implementation	GUV CULT
The systematic collection of relevant information to monitor the strategy and its impact					
Evaluation of outcomes and the impact of the Strategy mesures					
5.2 Improving decision transparency and good governance of the Municipality of Timisoara in the cultural sector					
5.2.1. Increasing the quality and efficiency of communication between the executive apparatus of the municipality of Timisoara and cultural operators					
Implementing measures on improving communication to cultural operators under the strategy				A more effective communication of the cultural offer in Timisoara	GUV CULT
The organization of consultations between responsible persons within the executive apparatus and the cultural community				Participatory governance	

ACTIONS	TS	TM	TL	Expected results (for TS only)	R E F IND.
5.2.2. Increasing the quality and efficiency in communication with cultural operators for the public policy decisions					
Organizing consultation between local councilors from the culture committee and those of other committees of the APL				Increased consensus about the role and necessary measures involved in developing culture	GUV CULT
Organizing consultation between local councilors and cultural community				Participatory governance	
5.3. Systematic correlation with the activities of Timișoara European Capital of Culture Association					
Promotion and implementation of internationally validated principles and recommendations in the cultural domain				Connection of cultural governance activity from Timisoara to international practices	GUV CULT
Supporting the city candidacy for the title of European Capital of Culture, its program and ensuring sustainability of results				Activities to support Timisoara ECC 2021	
5.4. Linking Cultural Cooperation between the Municipality of Timisoara and other local, regional and national authorities					
Correlation between local and county cultural agenda, cooperation with Timis County Council				Sustainability of local and county cultural policy measures	GUV CULT
Cooperation with the Department for Culture of Timis County				Clear, accurate and relevant decisions regarding the heritage of Timisoara	
Correlation with the Regional Development Agency for the promotion of investment measures in culture				Public investment for culture from multiple funds	
5.5. The establishment of a framework for cooperation between the Municipality of Timisoara, the economic operators and natural persons for the development of the cultural act					
Tax exemptions for economic operators and natural persons supporting cultural activities (sponsorship, donations, preferential rents) Correlation with Responsible Timișoara				The involvement of economic operators in financing of culture in the public interest	GUV CULT
Promoting the involvement of economic operators in the development of culture Correlation with Involved Timișoara				Positive visibility for economic operators involved in supporting the cultural act in the public interest	

ACTIONS	TS	TM	TL	Expected results (for TS only)	R E F IND.
5.6 Improvements of project based grant procedures of cultural acts in Timisoara					
Introducing the possibility of providing multiannual funding for the cultural projects					GUV CULT
Improving of competitive assessment procedures regarding the submitted grant applications				Competitive assessment procedures	
Monitoring and capitalizing strategic projects and examples of good practice in the local cultural agenda					
Developing residence, fellowships, mobility funds and co-funding for participation in European projects of cultural operators from Timisoara					
Systematic information on local cultural Agenda: regulation of financing, results, return guide etc.				Informing cultural operators	

# 8

## Assessment Procedures and Indicators

The *2014-2024 Cultural Strategy of the Municipality of Timisoara* includes an assessment of the **medium and long term impact** of the implementation of the proposed measures.

The assessment of the cultural strategy impact for the next 10 years at the city level is based on a scale of indicators. The indicators were determined according to the impact measurement scheme of the *Liverpool 08 European Capital of Culture* program. The model was subsequently recommended by the European Commission for the development of cultural policies at the local level. Along with the indicators there are the recommendations to the local public authorities, within the *Agenda 21 for Culture* and the Legislative resolution of the European Parliament of 12th December 2013 on the proposal for a Decision of the European Parliament and of the Council establishing a Union action in favour of the European Capitals of Culture for 2020-2033 events. The approach to the indicators is based on a transversal vision of the role of culture in the development as well as the elements of economy, tourism, natural and built environment, good governance, society, education, youth and multiculturalism.

Tracking the indicators involves **annual** data collecting, complemented by **regular assessments** (2017, 2021 and 2025) more substantial for those indicators that involve measuring the perception and satisfaction of certain aspects of cultural life in Timisoara. Evaluation procedures and indicators will analyse Timisoara's particularities and specific cultural strategy 2014-2024.

The indicators are:

**The impact on the cultural sector as a system of cultural production:**

**Diversity of the activities and their artistic quality:**

- number and type of cultural events organized in Timisoara: theatre performances, opera performances, museum exhibitions, exhibitions in public art galleries, festivals, classical music concerts, jazz concerts, etc.;
- nominations and awards received by artists and cultural organizations from Timisoara in the relevant profile events in the country and abroad;
- number of film productions and co-productions involving audio-visual organizations from Timisoara;
- presence of art in public spaces as a number of sculptures, installations, itinerant artists, street art projects etc.;
- number of literary and musical debuts in Timisoara.

**Sustainability of the cultural sector in Timisoara:**

- number of private cultural organizations (profit and non-profit), active in Timisoara;
- financial mix of organizations in the public and private sectors (% donations and sponsorships, % economic activity, % incomes from grants, % subsidies);
- number of artists settled in Timisoara (newcomers and locals);

- number of organizations that have a workstation or an actual establishment where they operate;
- number of employees and collaborators in cultural organization (% volunteers);
- income of cultural managers of the private cultural organizations.

#### Social capital and solidarity in the cultural sector:

- number and type of collaborations between the cultural operators and the economic operators in the city;
- number and type of collaborations between cultural NGOs and public institutions in Timisoara;
- number of rented places at preferential prices by artists from individuals or economic operators.

#### The European dimension, international collaborations:

- number and profile of collaborations with artists and other cultural and creative organizations in Europe;
- number and participation profile of artists and organizations in the activity of the European and international platforms of artists and organizations in Timisoara;
- number and participation profile of artists and organizations in relevant profile events in the country and abroad;
- number and profile of cultural cross-border cooperation projects in the historical Banat region;
- number of artists working on the project in Timisoara, in Romania and abroad.

#### Image of the city, identity and perception of the cultural offer and attractiveness in Timisoara as a cultural destination

##### Media Coverage:

- number of articles on cultural events in Timisoara in the local, national and international media, as applicable;
- appreciating the attractiveness of Timisoara as a cultural destination in the local, national and international media;
- number of favourite topics addressed in the press (% culture);
- profile of the press materials dedicated to cultural events covered in the media: the type of art, type of event, listed organizations, nominee artists, etc.

##### Perception of artistic environment:

- perception of the cultural operators in Timisoara on the quality of the cultural events in the city;
- perception of the cultural operators from other cities on the quality of the artistic offer in Timisoara;
- perception of cultural operators from Timisoara on the access to street display;
- perception of cultural operators on the communication and collaboration within the cultural internal sector of Timisoara;
- perception of cultural operators on the quality of local media;



- perception of artists and cultural operators from Timisoara on the quality of art in public space (sculptures, installations, street art, etc.).

#### Public satisfaction:

- appreciation of cultural events by the audience;
- declared interest for the art of the inhabitants of Timisoara;
- satisfaction of volunteers regarding the involvement in the cultural projects of the city;
- appreciation of the residents of Timisoara on the quality of the cultural act promotion in Timisoara;
- quality and diversity perception of cultural education programs for the public;
- appreciation of art in public space.

#### Multiculturalism:

- participation (cultural consumption) to the events organized with multicultural and intercultural profile;
- number of active organizations of migrants and ethnic minorities in Timisoara;
- number of cultural projects of migrants and ethnic minorities in Timisoara.

#### Economic impact of cultural investments

##### Power of local cultural and creative economy:

- value of funds raised through national and international grant by ICC operators;
- number of cultural operators (on cultural areas), beneficiaries of national and international grants;
- number of active companies in ICC areas;
- turnover of the companies in ICC areas;
- value of sponsorships and donations for culture in Timisoara.

##### Local public investment in culture:

- public funding structure for culture at the local level (% public financing granted by the Local Cultural Agenda,% financing for priority projects of the Municipality of Timisoara,% grants awarded to public institutions for culture, % funding for the European Capital of Culture program);
- investment in the local culture vs. incomes in the local cultural and creative economy;
- allocated per capita for culture Timisoara (local and county budget);
- value of investments in the built heritage of the city (% public investment in the built heritage, built heritage of Timisoara, % private investment in the built heritage of Timisoara).

#### Human resources specialized in the creative and cultural sector of Timisoara

- number of employees in the creative and cultural sector, permanent and project based

- number of employees in the art of restoring the built heritage of Timisoara.

#### **Tourism**

- number of tourists visiting Timisoara (% motivation to participate in cultural events);
- The main attractions of the city;
- tourists' satisfaction degree on the cultural infrastructure and offer of the city;
- occupancy of hotels in Timisoara during the outstanding cultural events of the city;
- revenues in hospitality industry during the outstanding cultural events of the city;
- usage structure of means of transport in order to reach Timisoara during the outstanding cultural events of the city;
- business leaders' perception of Timisoara as a favourable city for business and creativity sector;
- degree of integration of intangible heritage values of Timisoara in the economic activity (e.g. the culinary heritage).

#### **Access to culture and participation**

##### **Cultural consumption and creative expression in Timisoara:**

- Number of participants in cultural activities in Timisoara (passive participation);
- number of participants in artistic activities which are specific for amateur art;
- socio-demographic profiles of culture consumer and of amateur artists from Timisoara;
- consumption habits depending on the favourite cultural area;
- consumption habits depending on the favourite type of event;
- number of volunteers involved in cultural activities;
- socio-demographic profiles of the volunteers involved in cultural projects in Timisoara.

##### **Conditions of access to culture:**

- utilization degree of endowments in order to facilitate the access of disabled to the cultural act;
- disabled people's satisfaction on the facility services for access to culture;
- number of events and cultural projects carried out in the new space developed in the districts of Timisoara;
- number and profile of social intervention projects through culture and cultural intervention.

#### **Cultural infrastructure, natural and cultural heritage, built environment**

##### **New cultural infrastructure or re-functionalised one:**

- utilization degree of new performance and concert halls of the city;
- utilization degree of performance and concert halls under the administration of public cultural institutions;

- resident's perception on the arrangements of the spaces around public cultural institutions;
- quality and operating efficiency of the Art-Technology-Experiment. Interdisciplinary Centre;
- quality and operating efficiency of the creative cluster for ICC area;
- quality and operating efficiency of the Cultural Projects Centre of Timisoara.

#### Immovable cultural heritage:

- perception of the residents of Timisoara on the built heritage condition of the city;
- perception of the residents of Timisoara on publicly available information regarding the built heritage of the city;
- number of historical buildings which were rehabilitated with public or private funds;
- number of historical building facades which were rehabilitated with public or private funds.

#### Built environment:

- perception of the residents of Timisoara on the urban image in general;
- perception of the residents of Timisoara on the arrangement of green spaces in the city, of Bega banks, and of the green complex - Green Forest, Banat Village Museum, Zoo;
- perception of the residents of Timisoara on the spatial planning for cultural activities in public spaces such as parks and the banks of Bega river;
- perception of the residents of Timisoara on sustainable mobility infrastructure such as bicycle and pedestrian areas;
- perception of the students in Timisoara on the designated areas for cultural events around the students' centre;

#### Cultural Governance:

- perception of cultural operators from Timisoara on the transparency of public funding competition organization and of the allocation of public funds for culture;
- perception of the residents of Timisoara on the transparency of local public information regarding cultural activity;
- perception of cultural operators on the consultation and involvement in decision-making in the cultural field;
- perception of tour operators on the collaboration with the Municipality of Timisoara for the promotion of the tourist offer in the city;
- cultural operators' satisfaction regarding the implementation of the Cultural Strategy of the Municipality of Timisoara 2014-2024;
- Advisory Council's satisfaction regarding the implementation of the Cultural Strategy of the Municipality of Timisoara 2014-2024.

## 9 Implementation Tools

To implement the cultural strategy for the period 2014-2024, the local public authority (LPA) has many roles and responsibilities that converge towards achieving the vision of the city in 2024, according to LPA's mission and specific goals, such as an application for the European Capital of Culture 2021 title.

Examples of cities that have held the title of European Capital of Culture, as well as examples of cities that have implemented strategies in the cultural sector demonstrate that success cannot be achieved only through cooperation and communication between the departments of public authorities, but also with cultural operators, civil society, business and professional sectors. In fact, one of the essential dilemmas regarding cultural policy is the extent to which public authorities prefer to deliver cultural services directly to the population (including through directly subordinated public cultural institutions) or to withdraw from financing culture and cultural achievement leaving this exclusively to organizations and artists. Of course, the extremes, the final options for total involvement or withdrawal are rare in contemporary Western world, which does not mean that the discussion involving the role and responsibility of public authorities in developing the cultural heritage protection and conservation should not take place.

This strategy proposes an institutional scheme comprised of: **Communication Department** - a public body within the municipality that holds attributions within the Timisoara Municipality in terms of planning, reporting and accountability for implementing the strategy to the citizens and the City Council, and the **Centre for Cultural Projects** - a public institution subordinated to the municipality in the form of an institutional public agency. Distributing clear and appropriate responsibilities considering the characteristics of each of the two structures, and clarifying relations between the two structures, a good level of performance can be achieved in the administrative act in this area.

The duties and responsibilities of the two structures are listed below. Special emphasis is placed on grants for cultural projects within the **Local Cultural Agenda** as a major instrument for implementing the cultural strategy for the 2014-2024 period. **The Timisoara European Capital of Culture Association**, in its role of preparing the bid of the city and further on, if necessary, planning and developing activities for 2021 as well as ensuring the sustainability of some results, is an important actor in the planning of the cultural equation of Timisoara.

The institutional design for the implementation of the strategy is constituted within a thematic cross axis, **Open Timisoara**, illustrating the fundamental role of openness to the cultural act in the public interest, for the identity and soul of Timișoara, a role that the Municipality of Timisoara has together with other administrative institutions achieved in collaboration with cultural and economic operators.

Throughout the implementation of the Cultural Strategy of Timisoara, the **correlation with other synergic local policy documents on culture** is essential. Such documents are the Youth Strategy, the Sustainable Mobility Strategy, Branding and Tourism Promotion Strategy. Timisoara is also negotiating to participate in the Intercultural Cities Program within the Council of Europe, a program that involves the use of tools for evaluating public policies on cultural diversity, in the cultural domain, as well as in other related matters and take measures to conform to good governance standards in this area promoted by the Council of Europe.

Within the **Municipality of Timisoara**, the responsibilities related to cultural activities (including cultural infrastructure) are delegated to several structures, but the majority converge in the **Communication Department**. The Communication Department coordinates such actions, and in the future the establishment of an Office for culture within the Communication Department is recommended, which should combine the following tasks:

**In connection with the implementation of the cultural strategy:**

- Organizing priority cultural events of the city;
- Evaluating the activity of public cultural institutions subordinated to the Timisoara Local Council;
- Communicating with the tourist information centre of the city in order to update information about the cultural life of the city;
- Communicating with travel agencies to update information about the cultural life of the city;
- Communicating with the County Council in terms of cultural activity in the city, considering its activity (funding through the County Cultural Agenda and delegation to some of the public cultural institutions in the city).

**New tasks determined by monitoring the implementation of the cultural strategy:**

- Ensuring and monitoring the inclusion of priority axes, general objectives, strategic priorities in the annual financing programs of local cultural agenda (a series of proposals for priorities for the next three years are shown in local cultural agenda below);
- Ensuring and monitoring the inclusion of priority axes, general objectives, strategic programs in the management contracts of the directors of cultural institutions;
- Ensuring correlation of actions taken to implement the cultural strategy of Timișoara with the activities carried out by the Timis County Council for the implementation of County cultural strategy, including the correlation between the two cultural agendas;
- Ensuring correlation of actions taken to implement the cultural strategy of Timișoara with the activities carried out by the cultural institutions of national interest, subordinated to the Ministry of Culture;
- Starting the assessment of the impact of the Cultural Strategy and adjusting, following the consultations with cultural operators regarding deficient programs and measures;
- Preparing a synthetic annual report on a number of indicators set by this strategy and data provided by the Centre for Cultural Projects (described below);
- Enabling actions necessary to implement the cultural strategy, internal working documents prepared for cooperation with other departments and offices of the PLA, and the decisions of elected officials;
- Creating and providing the secretariat for the Advisory Board that will make observations and suggestions about how the Cultural Strategy is to be implemented due to relevant professional experience; Volunteer members of this Council can register with a letter of motivation and a CV to fulfil the role of independent observers. The



Advisory Board meets annually to acknowledge the monitoring report and prepare a report, which has consultative value;

- Coordinating the online portal about the city's cultural activity;
- Contributing to update the catalogue of cultural bidders from DKMT Euro-region of historical Banat.

#### Related to the Centre for Cultural Projects:

- Assessing the activity of the Centre for Cultural Projects (CCP) and communication between the City Council and CCP;
- Signalling the need for development of professional, intercultural and diversity management skills integrated within the public and private training offer for future cultural professionals;
- Receiving from the Centre for Cultural Projects the necessary information for reporting about the cultural strategy implementation (monitoring) related to the Timisoara European Capital of Culture Association;
- Working with Timisoara ECC Association for the development of the application file, supporting its candidacy;
- Effectively supporting the implementation of the program and the preparing investments for European Capital of Culture 2021 program (if Timisoara is selected);
- Developing means of ensuring sustainable European Capital of Culture program results (if Timisoara is selected).

#### Related to international relations:

- Developing programs with twinned cities and those where there are significant communities from Timisoara. Resuming in a structured way the connections with those who left would mean an opening, in this case the ethnic groups that are part of the city's history - contributing to the *Connected Timisoara* objective;
- Capitalizing promotion opportunities and development of culture in Timisoara using European cultural networks which Timisoara is already part of.
- Activities related to cultural diplomacy that are part of *Connected Timisoara* objective;
- Ensuring coordination of cultural diplomacy in international relations with other activities conducted by the Municipality of Timisoara. The Communication Department of the Municipality of Timisoara, through the structures dedicated to culture, can and must systematically contribute to an explicit assumption of a contemporary understanding of Timisoara's culture in a European context.
- All measures on public cultural policy undertaken by PLA take into account that the principles of the *Agenda 21 for Culture* are ensured. The PLA is instructed to "consider promoting culture in all urban and regional areas, establish rules and standards necessary for the protection of cultural heritage and the legacy of past generations". It is ensuring that the recommendations and decisions at the national level and the EU on the field of culture are applied;
- actively contributing to the updating the idea of culture in city at the level of the local and county government, to capture new contemporary phenomena (street-art, creative industries, new

media, cultural intervention, relevant phenomena for both cultural operators and for the public). Its implications regarding the communication of cultural events are considered; IT&C use, cultural management and collaboration with other areas such as education, tourism, technology, social assistance in relationship with the City Hall's Departments, Communication Department of the Municipality of Timisoara through its structures dedicated to culture, promoting and including culture in their strategies and decisions in this regard, the role of culture in promoting the idea of development (see *Agenda 21* for Culture). Furthermore, each department ensures specific knowledge and partnerships with non-governmental organizations and undertakings with which cultural operators could build exciting projects.

### **Centrul de proiecte culturale al Municipiului Timișoara**

**Centre for Cultural Projects of Timisoara** is a modern public institution, which supports cultural achievements from public funds and professionalizes the work of public funding, as well as the role of cultural promotion and management of the cultural life of the city (e.g. cultural events, collaborations, etc.). There are examples of such projects in Sofia - Sofia Development Association, Stockholm - Innovativ Kultur, Bucharest - Bucharest Cultural Centre. To summarize, this type of institution takes over the work of public funding for culture from the local public authority, assumes professionalization of assessment and management, and it creates a solid relationship of collaboration with the public and private cultural sector, developing the cultural act for the public interest for the implementation of the cultural strategy of the city.

#### **Responsibilities:**

- Ensuring the management of municipal financing of cultural projects program - local cultural agenda (Management Authority);
- Working as a Cultural Strategy Implementation Unit (CSIU) of Timisoara;
- Monitoring professional training needs when it comes to culture and ensuring adequate training Timisoara (purchasing training services or trainers);
- contracting periodical analysis service on cultural consumption in city;
- Ensuring communication to cultural operators and other stakeholders of the most important information regarding the implementation of cultural strategy, the evolution of the city's candidacy for the title of European Capital of Culture, local cultural agenda, other information about the city's cultural life at macro level;
- Providing Timisoara Municipality with information for monitoring the implementation of cultural strategy in Timisoara and providing the necessary data to the Municipality of Timisoara for annual reports;
- Initiating and implementing projects with national and international funding at the proposal of the Bureau and / or subordinate cultural institutions.
- Providing free technical assistance in writing projects with national and international funding for interested cultural organizations in Timisoara.

### Functional Relationships:

Subordinated to: Timisoara Municipality

cooperates with:

- Timisoara ECC Association 2021 for the deployment of ante and post 2021 program;
- Timis County Council for: coordination of local Cultural Agenda with priorities and financing the County Cultural Agenda of Timisoara; involvement of cultural institutions subordinated to Timis County Council in programs and projects, including training; other programs and projects;
- University of the West for the correlation with training in cultural management and other research related to the cultural life of the city;
- subordinated cultural institutions for the development and implementation of projects with national and international funding

### Local Cultural Agenda

Local Cultural Agenda is a major implementation instrument for *Cultural Strategy*, together with management contracts of the directors of subordinated institutions. Annual planning and allocation of funding from Agenda is done by the Municipality of Timisoara and adopted by the Local Council, depending on the axes, objectives and programs defined in cultural strategy. The Centre for Cultural Projects of Timisoara manages the implementation, evaluation and control of the agenda and reporting activities financed by the Municipality of Timisoara.

Improvement of the quality and transparency of assessing applications for funding cultural projects through several measures is followed:

#### *Information on the conditions of the competition:*

- Announcement published at the beginning of the year with the possibility of multi-annual funding (based on a framework contract);
- Online Publication, on the site, in the section of the conditions of competition and regulation;
- Appointment of a contact person for details and enrolment questions about the competition.

#### *Organisation of the evaluation process:*

- public request for enrolment as an evaluator of projects;
- selection of competent evaluators on areas open to public funding based on a scale;
- Organize a training workshop with all evaluators to have a common understanding of the demands of the evaluation grid;
- Information on the list of evaluators after the contest is closed;
- Remuneration of evaluators, to encourage their professionalization;
- Conducting assessment in teams of two persons-a specialist in culture and one in management.

#### *Implementation of projects funded:*

- Publication of guidelines for expense account deduction from the stage of registration of the application;

- At least one information session and Q & A (live) for:
  - Application presentation - and networking facilitation among potential applicants who may decide to do joint intersectorial projects;
  - Financial Management - to understand financing conditions and the expense deduction procedure for potential beneficiaries of cultural funding.

### Types of funded projects:

These projects will be required depending on the axes, objectives and programs selected annually by Timisoara Municipality from the cultural strategy and the financial resources available annually.

- At the moment, artistic mobility is not possible outside the municipality (i.e. county, national or international), which requires that events be organized at the level of municipality. At the moment, the Municipality does not fund events that occur in the city, even if they represent local artists regionally or internationally. For example, participation in international exhibitions is funded as transport only up to the border. It would be advisable to change and enable mobility, and collaboration projects with organizations from another country (or regions from Romania);
- Ability to fund regional, national or international projects that lead to exposure and promotion of artists of Timisoara;
- Eligibility of cultural operators with headquarters outside Timisoara for activities from the cultural agenda of the city, as long as they carry out activities in the city and the suburbs;
- Encouraging (by increased scoring grid, by regulation), the collaboration between NGOs and public institutions;
- Creative Scholarships and workshop fellowships for artists of Timisoara;
- Artistic residency for artists and cultural managers interested in working and exhibiting in Timisoara;
- Monthly stipend for cultural managers to conduct training on the job in traditional cultural organizations in Timisoara (e.g. in service training, job-shadowing);
- Introducing income eligibility from civil convention and royalty agreements.

**Proposals for priority funding for Local Cultural Agenda** (as they emerged from focus groups, interviews and participatory planning workshop):

- intergenerational projects;
- cultural education / audience development;
- training for supporting the professionalization of cultural operators in the management of national and European public funding, with focus on border cooperation projects and projects with EU funds (ex. Creative Europe);
- events for young people outside the centre - especially projects in Student Complex;
- interdisciplinary projects (both at artistic level, collaboration of artists from different areas of creation, and the offer to the public, bringing together different areas to build a common discourse: contemporary art exhibitions, theatre, book design, architecture, etc.);

- summer schools for young curators and artistic theoreticians in the field;
- social projects / cultural intervention;
- intercultural camps, with cultural / artistic subjects;
- establishment of creative and workshop scholarships for artists in Timisoara, to offset the problem of lack of space and material issues that hinder creation;
- trainers formation projects for art teachers in pre-university education;
- projects with substantial international participation;
- projects to promote local cultural brands.

**Timisoara European Capital of Culture Association** is a patrimonial organization, governmental, apolitical and independent, with a profound cultural and educational mission, which comprises around 100 members, including the Municipality of Timisoara, Timis County Council and other local and county authorities, representatives of the business sectors, universities, cultural institutions, NGOs and artistic, cultural, social associations, media representatives, etc.

#### The objectives of the Association:

- preparing the eligibility of Timisoara - European Capital of Culture 2021 program;
- planning events and ensuring the implementation of events included and / or associated to the program;
- promote the project Timisoara 2021 in the media;
- promoting the image of the program in the country and abroad after winning the title;
- attracting support from all stakeholders;
- conducting fundraising activities necessary to implement and promote national and international program after winning the title;
- collaboration with any other institutions, associations, foundations, clubs, etc. to promote and implement the program;
- contributing, after 2021, to the program sustainability through community service projects related to the effective development of the measures proposed to achieve the overall objectives of the city's strategy for the period 2014-2024, the Association collaborates with the Municipality of Timisoara, Timis County Council and other partners:
- initiating a voluntary program for Timisoara 2021- European Capital of Culture program and its promotion in the community as a beneficiary and facilitator for understanding the benefits for the city and those involved in cultural volunteering;
- capitalizing cultural routes developed in DKMT - the historical Banat, by local partners and partners from the euro-region to be included in the cultural program of 2021;
- capitalizing the opportunities for cultural projects on/and around Bega channel as a connecting means to Europe via the Danube connection;
- participation in cultural diplomacy activities through collaborations with cultural centres, consulates and honorary consulates from

Timisoara to establish international cultural collaborations that will be part of the 2021 program;

- advertising and marketing for Timisoara 2021 - European Capital of Culture program, at various stages of its preparation and after winning the title;
- contributing and capitalizing partnerships with multinational companies operating in Timisoara to help finance Timisoara 2021 - European Capital of Culture program after winning the title.



# 10 Executive Summary

The issue of a *cultural strategy for Timisoara 2014-2024* is a further proof that culture is a development priority for the local public administration in Timisoara. Public investments of the local budget for cultural projects have tripled in the last three years and the city started to put into motion financial, cultural and human resources in order to build a competitive candidacy for the title of European Capital of Culture in 2021 and to benefit from the economic, social, and educational impact associated with a higher cultural vitality.

With its cultural strategy, the Municipality of Timisoara relates to the local cultural phenomenon, connected to the importance of the city for the county and for the West region, as well as for the rest of the country, as one of the eight growth poles of Romania in correspondence with the Euro-regional space, its collaboration potential and its presence at the international level. The cultural strategy meets the development needs of the city through culture, it supports its candidacy for the title of European Capital of Culture in 2021 and it sustains the common efforts of artists, cultural operators and public administration to bring quality culture in people's lives.

*The cultural strategy of the Municipality of Timisoara 2014-2024* is a public policy document that shall substantiate and guide the cultural activity of the Municipality of Timisoara for the next 10 years. The document was issued within a broad process of consultation and participatory planning, guided by a cross vision on culture and by a sustainable approach, based on Timisoara's cultural operators' potential, needs and capacity. Culture is approached, within the strategy, as a form of creativity expression, but also as an important increasing factor of the social, economic and democratic capital of Timisoara.

The stake when it comes to *The cultural strategy of the Municipality of Timisoara for 2014-2024* is the long-term development of the city through culture and of the cultural sector itself, in cooperation with other cities from the country, the region and abroad. The measures included in the strategy shall stimulate the city's cultural development for the next ten years, integrating 2021, when Timisoara could develop the program dedicated to the title of European Capital of Culture. Supporting the city's candidacy, the strategy acts as an integrating vision and planning, before and after 2021.

## 2024 Timisoara Vision

Timisoara is the place where dynamic cultural life answers to the expectations of residents, where creative economy contributes to welfare and where artistic creation embraces experiment. It is a city with a diverse cultural offer, linked to contemporary phenomena, with an innovatively valued cultural heritage where interculturalism is assumed.

## Timisoara's Values and Culture

Timisoara aspires to an increased presence of art and culture in everyday life as experience and cultural consumption. Respect for well-done work is doubled by an assumed independence, which maintains itself through responsibility and entrepreneurship. Culturally, the city embraces experiment, aspires to intercultural understanding respecting democratic rights and values. Timisoara is a proud city and its citizens consider that there is a distinct identity of the place, which is positively appreciated and which has to be preserved and promoted.

## The mission for the Municipality of Timisoara

The Municipality of Timisoara creates adequate conditions for a dynamic and diverse cultural life in the city, nationally and internationally competitive and relevant to the citizens of the city:

- Recognition of heritage values and their capitalization;
- Support for contemporary culture;
- Considering freedom of expression as a fundamental element of creativity and innovation;
- Recognizing the importance of the links between culture and society;
- Recognizing culture as an engine of individual and community development;
- Democratic respect for citizens and cultural operators in the development of public policy;
- Exploitation of the culture's economic potential.

## Structure of the document

The document of the strategy is structured around the following chapters:

1. The context of elaborating the strategy
  2. Methodology
  3. The analysis of the environment
  4. Culture - cross dimension of cultural policies
  5. Mapping of cultural resources
  6. General objectives and measures
  7. Action plan
  8. Procedures and assessment indicators
  9. Implementation instruments
1. **The context of developing the strategy** presents the connection between the strategy and the project called *Poles of Culture - Cultural Policy as a Tool for Community and Regional Development*, the city's candidacy to the title of European Capital of Culture and other reference documents for the cultural planning of the city at the European level.
  2. **The methodology** lists the basic principles of cultural planning and presents the activities that were accomplished in order to formulate the strategy: documentaries, consultation of interested parties, elaboration of concrete proposals, and collaboration between the Consultant (team of contracted experts) and the Municipality of Timisoara.
  3. **The analysis of the environment** maps the main external, political, economic, social, and technological factors of legal and environmental nature which were taken in consideration in order to formulate the cultural strategy. PESTLE analysis indicates the characteristics of the macro-environment where the cultural operators and public administration act, as supporter of cultural life and the city's patrimony.
  4. **Culture - cross dimension of public policies** reviews the presence of cultural resources and effective projects in documents with strategic role for the development of Timisoara, Timis county, West and DKMT regions. The purpose of the chapter is to mark the effective vision of culture's role for development and identification of effective financial and organizational resources that can be mobilized to support the accomplishment of cultural objectives.
  5. **Mapping of cultural resources** synthesises the main cultural

elements that give vitality to the city through the presentation and interpretation of cultural consumption data, the degree of accessing cultural funds, the evolution of allotting public funds for culture in Timisoara and Timis county, the situation of NGOs, etc.

A substantial subsection is dedicated to cultural areas that have been quantitatively and qualitatively documented by the Consultant. These are shown below in alphabetical order:

- Architecture-heritage-built area
- Performing Arts
- Visual Arts
- Written Culture
- Development of the audience and the diversity of cultural expressions
- Cultural and creative industries
- Museums
- Music

6. **General objectives and measures** show in detail the objectives and effective measures proposed by the cultural strategy document. The measures are specific actions that the Municipality of Timisoara together with the Local Council and partners undertake. The most important partners are: the Timis County Council, the Association of Timisoara European Capital of Culture, public and private cultural operators, Timis County Directorate of Culture.

Several examples of measures grouped in major categories are shown below:

- New cultural and creative institutions.
- New spaces for culture.
- Access to culture facilities. Cultural communication tools.
- Thematic priorities for local cultural agenda.
- New typologies of projects that can be funded by the local cultural agenda.
- New regulations for irredeemable funding of cultural projects.
- New approaches to cultural governance
- Regulations to support the quality of urban image and the presence of street art.
- Training for professionals in the cultural field.
- Effective connecting of the living cultural phenomenon of Timisoara to the regional, national and international artistic dynamics.

7. **The Action Plan** presents a timetable of measures presented in Chapter 6 on short, medium and long term, and of impact and outcome indicators relevant to each general objective. For the cross axis, Open Timisoara, presented in Chapter 9, Implementation instruments, the necessary steps are also divided in several stages.
8. **Procedures and assessment indicators** identify the necessary actions and data, which collected, give the extent of the impact of medium and long term strategy. The cultural impact assessment strategy for the next 10 years at the level of the city is based on a grid framework relying on established indicators for measuring the impact of the Liverpool 08 European Capital of Culture program scheme, model subsequently recommended by the European Commission for the development of cultural policies at the local level. In formulating the indicators the following were taken into account: recommendations addressed to the local public authorities within Agenda 21 for Culture and the Legislative resolution of the European Parliament from 12

December 2013 on the proposal for Decision of the European Parliament and of the Council of establishing a Union action for the European Capitals of Culture event for the years 2020-2033.

The indicators refer to several dimensions:

- The impact upon the cultural sector as a system of cultural production;
- City image, identity and perceptions over the cultural offer and Timisoara's attractiveness as cultural destination;
- The economic impact of investments in culture;
- Access to culture and cultural participation;
- Cultural infrastructure, cultural and natural heritage, built area;
- Cultural Governance.

9. **Implementation Tools** describe the roles and responsibilities of the **Local public authority**, the **Centre for Cultural Projects of Timisoara** (proposed to be established) and the **Timisoara European Capital of Culture Association**, roles that converge towards the 2024 vision of the city, in line with their mission and the accomplishment of general and specific objectives, such as the candidacy for the title of European Capital of Culture in 2021. A special discussion has been dedicated to the operation of the local cultural agenda, with improvement recommendations.

Cultural Timisoara is a city where creativity, solidarity, connectivity and responsibility stand together with an open-minded attitude, where participatory governance is doubled by the efficiency and transparency of public decisions.

The relationship between these dimensions of development through culture is illustrated in the diagram below, followed by the presentation of the general objectives, around which, concrete action steps for Timisoara's culture between 2014-2024 are grouped.

After consultations with the cultural operators and the representatives of the Municipality of Timisoara, the five priority axes of cultural strategy and their thematic objectives have been defined as follows:

Thematic Axes	Thematic objectives
<b>1. Creative Timisoara</b> A city where contemporary creation is encouraged and actively supported, with particular interest for the experimental and interdisciplinary approach, where the public has access to innovative spaces and the cultural operators are encouraged to develop relevant projects locally, regionally and internationally.	1.1. Development of contemporary creation and of a competitive artistic act on the cultural scene, and relevant for the community. 1.2. Improving the promotion of cultural offer and communication between cultural operators. 1.3. Strengthening the capacity of cultural operators to develop a quality cultural offer.
<b>2. Involved Timisoara</b> A city where solidarity and cultural diversity coexist, whose identity is defined continuously and anchored in the multicultural profile of Timisoara and in the present linguistic and religious diversity.	2.1. Increasing the involvement of economic operators and public administration as partners in completing the cultural act of Timisoara. 2.2. Increasing the cultural participation of the various districts of Timisoara. 2.3. Developing new audiences for the cultural act. 2.4. Improved access to culture for risk groups. 2.5. A city that contributes to the conception of the cultural identity of the region, where cultural diversity is protected and promoted. 2.6. Increasing cultural consumption among young people and the development of education for culture.
<b>3. Connected Timisoara</b> A city connected to contemporary art movements in the country and abroad, present through its artists and cultural organizations in the relevant events in the field, involved in national and international experience exchanges, partnerships and regional networks, being attractive for tourists.	3.1. A better connection of Timisoara with the national and international cultural dynamics. 3.2. Capitalization of cultural heritage and offer within the touristic offer of the city and neighbouring towns.
<b>4. Responsible Timisoara</b> A city where natural and built heritage is protected and where there is a quality public space, providing thus a favourable environment for citizens within the cultural and artistic offer, in the city centre, its districts and adjacent towns.	4.1. Raising awareness regarding the heritage values, rehabilitation and enhancement of the built heritage of the city. 4.2. Improving the quality of public space as a favourable environment for arts and culture. 4.3. Increasing the quality of green spaces designed as favourable environment for arts and culture. 4.4. Urban regeneration through culture and increasing its utility for culture.
Cross Axis	
<b>5. Open Timisoara</b> A city where cultural governance is based on the values of participatory democracy, where public services are efficient and create the necessary framework for a quality cultural act, based on the creator's right to freedom of expression and recognition of the role of culture for individual and community development.	

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2011, 2012, 2013 Annual reports requested from (in alphabetical order): Timis County Library, Culture house of Timisoara, Banat Philharmonic, German State Theatre, Csiky Gergely Hungarian State Theatre, National Opera, National Theatre.

## ANNEX

# Research in Timisoara and Timiș County

## Syntheses

### Investigation of cultural offer and demand in the city of

#### Timisoara

#### Sociological survey

**METHODOLOGIC ASPECTS** – Type of research made to investigate cultural supply and demand (Timisoara and Timis County)

1. SOCIOLOGIC SURVEY BASED ON QUESTIONNAIRE
  - 1110 questionnaires in Timisoara (applied in all districts)
  - 600 questionnaires in the rest of the county
  - Timisoara SAMPLING POINTS: 9
  - URBAN (4): Lugoj, Jimbolia, Sănnicolau Mare, Făget
  - RURAL(11): Balinț, Birda, Cenei, Denta, Găvojdia, Gottlob, Margina, Orțisoara, Pischia, Sănandrei, Topolovățul Mare,
2. SOCIOLOGIC INTERVIEW based on interview guide
  - 50 managers of active organizations in the cultural area and representative personalities of Timisoara's cultural life
3. STATISTIC ANALYSIS - statistic survey
  - Institutions and cultural organizations from Timisoara and Timis County (including municipalities from the county)

#### TIMISOARA SURVEY - RESEARCH METHODOLOGY

The population aged over 15 represents the population of the research from Timisoara. The method used is the survey as form of the sociological inquiry.

- Working tool - the questionnaire administered at home by operators
- Probabilistic, stratified, two-staged sampling
- Sample volume: 1110
- Data collection: October 25-November 14, 2013
- Representativeness for the population aged over 15 in Timisoara, the error margin of + 2.9%, in terms of confidence level of 95%;

#### RESEARCH OBJECTIVES:

1. Identify the cultural consumption level
2. Identify the content of cultural consumption
3. Identify patterns of cultural consumption
4. Identify new cultural needs

#### TIMISOARA SURVEY - RESEARCH RESULTS FREE TIME AND SPECIFIC ACTIVITIES

For the citizens of Timisoara, the available free time during the week is on average 5.68 hours and at the weekend 9 hours.

In order of importance, the most important ways of spending free time are: walking (in the park) (27.1), followed by watching TV (20%) and relaxing

with children (16%). Other leisure activities are: reading (9%), searching on the internet (8%) sports 6 (%), cooking, shopping and listening to music, each with 3%. Most respondents enjoy spending free time at home and in public spaces (33.5%).

With a close score are those who prefer spending more time at home (32.9%), followed by those who usually spend time at home and sometimes in public places (18.1%). On the other hand, there are those who spend more leisure time in public spaces (6.1%) followed by those who typically spend time in public spaces, and sometimes at home (7.7%).

## CULTURAL CONSUMPTION

The most important cultural landmarks from Timisoara are in order of importance: the Metropolitan Cathedral (25.7%), the Opera House (20.1%) followed by the Union Square (9.8%), the Centre (downtown area 8%) and the National Theatre (4.3%). More than half of respondents value culture positively, considering that it is **very important** to them (36.6%) and **important** (24.3%). 11.4% consider culture of **little importance**, while 4.1% consider it of **very little importance**. The remaining respondents - 22.1% assign average importance to culture.

In order to increase the accuracy of the cultural consumption measurement, a delimitation has been established between the constant audience, the occasional audience, the non-consumers for each cultural institution according to its program and offer.

**The constant audience**, who go up to “2-3 times a month”, “monthly” or “2-3 times a year” to the performances of **the National Theatre** is represented by 24.4% of respondents. **The occasional audience** (those who rarely go to the performances of the National Theatre) is 35.6% of respondents and **non-consumers** (those who have never attended the institution) are 37%. The difference to 100% is given by those who did not answer.

**The constant audience** (up to 2-3 times per year) of the **German State Theater** is given by 4.7% of respondents, **the occasional audience** (those who rarely go to this kind of performances) is 16.4% and **non-consumers** are in proportion of 74%. The difference up to 100% belongs to those who did not answer.

**The constant audience** (up to 2-3 times per year) of the **Hungarian State Theatre** is represented by 4.2% of the respondents, **the occasional audience** (those who rarely go to this kind of performances) is 13.4% and **non-consumers** are in a ratio of 77.6%. The difference to 100% belongs to those who did not answer.

**The constant audience** (up to 2-3 times per year) of the **Theatre for Children and Youth** is given by 11.1% of the respondents, **the occasional audience** (those who rarely go to this kind of performances) is 21.7% and **non-consumers** are in a ratio of 61.4%. The difference to 100% belongs to those who did not answer.

**The constant audience** (up to 2-3 times per year) of the **National Opera House** is represented by 24.1% of the respondents, **the occasional audience** (those who rarely go to this kind of performances) is 32.8% and **non-consumers** are in a ratio of 39.3%. The difference to 100% belongs to those who did not answer.

**The constant audience** (up to 2-3 times per year) of the **Banat Philharmonic** is represented by 18.2% of the respondents, **the occasional audience** (those who rarely go to this kind of performances) is 29.3 % and **non-consumers** are in a ratio of 47.3%. The difference to 100% belongs to those did not answer.

**The constant audience** (up to 2-3 times per year) of the **Museum of Art** is represented by 16.5% of the respondents, **the occasional audience** (those who rarely visit it) is 32.6% and **non-consumers** are in a ratio of 45.7%. The difference to 100% belongs to those who did not answer.

**The constant audience** (up to 2-3 times per year) of the **Banat Museum** is represented by 17.1% of the respondents, **the occasional audience** (those who rarely go to this institution) is 37 % and **non-consumers** are in a ratio of 41.6%. The difference to 100% belongs to those who did not answer.

**The constant audience** (up to 2-3 times per year) of the **Village Museum** is represented by 22% of the respondents, **the occasional audience** (those who rarely visit it) is 35.3% and **non-consumers** are in a ratio of 38.9%. The difference to 100% belongs to those who did not answer.

**The constant audience** (up to 2-3 times per year) of **Galleries and art exhibitions** is represented by 21.2% of the respondents, **the occasional audience** (those who rarely visit such places) is 29% and **non-consumers** are in a ratio of 44.5%. The difference to 100% belongs to those who did not answer.

**The constant audience** (up to 2-3 times per year) of the **Revolution Memorial** is represented by 4.1% of the respondents, **the occasional audience** (those who rarely visit it) is 22.3 % and **non-consumers** are in a ratio of 63.8%. The difference to 100% belongs to those who did not answer.

**The constant audience** (up to 2-3 times per year) of the **Culture House** is represented by 9.2% of the respondents, **the occasional audience** (those who rarely visit it) is 27.7 % and **non-consumers** are in a ratio of 56.5%. The difference to 100% belongs to those who did not answer.

**The constant audience** (up to 2-3 times per year) of **libraries** is represented by 15 % of the respondents, **the occasional audience** (those who rarely visit it) is 40.6 % and **non-consumers** are in a ratio of 39 %. The difference to 100% belongs to those who did not answer.

**The constant audience** (up to 2-3 times per year) of **cinemas** is represented by 21.6% of the respondents, **the occasional audience** (those who rarely visit it) is 42.9 % and **non-consumers** are in a ratio of 30.1%. The difference to 100% belongs to those who did not answer.

**The constant audience** (up to 2-3 times per year) of **bookshops** is represented by 25.8% of the respondents, **the occasional audience** (those who rarely visit it) is 38.7 % and **non-consumers** are in a ratio of 30.7 %. The difference to 100% belongs to those who did not answer.

**The constant audience** (up to 2-3 times per year) of cultural activities of **Foreign Cultural Centers** is represented by 3.7% of the respondents, **the occasional audience** (those who rarely attend such activities) is 28.4 % and **non-consumers** are in a ratio of 59.8%. The difference to 100% belongs to those who did not answer.

**The constant audience** (up to 2-3 times per year) of cultural activities organized by **NGOs** is represented by 3.6% of the respondents, **the occasional audience** (those who rarely attend such events) is 28.3 % and **non-consumers** are in a ratio of 60.5%. The difference to 100% belongs to those who did not answer.

**The constant audience** (up to 2-3 times per year) of **church goers** is represented by 11.4% of the respondents, **the occasional audience** (those who rarely go to church) is 31.5 % and **non-consumers** are in a ratio of 50 %. The difference to 100% belongs to those who did not answer.

**The constant audience** (up to 2-3 times per year) of cultural events in **cafés and other unconventional spaces (squares, parks, streets)** is represented by 9.7% of the respondents, **the occasional audience** (those who rarely visit it) is 36.8 % and **non-consumers** are in a ratio of 43.9%. The difference to 100% belongs to those who did not answer.

**Top three musical genres preferred** by respondents, in order of importance are: dance music 40% (23% pop music, 7% pop, 7% rock, 3% hip-hop), folk music 19%, and classical music 13%, and the average number (units) of audio albums purchased annually is 1.53.

**Top three dances preferred** by respondents, in order of importance are:



folk dances at a rate of 17%, pop music or club dances, 19%, and ballroom dancing 15%.

**The preferred theatre type** by Timisoara's inhabitants is the variety theatre, followed by classical with 34% and 6% appreciate the experimental one. The first three types of shows preferred by the respondents in theatre, in order of importance are: 35% comedies, 19% dramas, followed by the romances and tragedies with 9% each.

The largest share of respondents (58%), do not know that the shows of the German and Hungarian Theatres are translated with the help of headphones or are subtitled.

**The first three types of exhibitions preferred** by respondents, in order of importance are: paintings, at the rate of 21%, arts and crafts 19%, sculpture 9%, and the average number (units) of handicrafts purchased annually is 1.57. Most often bought art objects are paintings/pictures (21%) and decorative objects (20%).

**Top three types of books preferred** by the respondents, in order of importance are: crime books 15%, specialty literature, and romantic books, each with 12% and 8% for historical books, and the average number of (units) books purchased annually is 5.22.

**The film genres preferred** by Timisoara's inhabitants are comedies (21%), followed by crime/action movies, 17% and drama 12%, and the average number (units) of movies purchased annually is 1.97.

## CULTURAL OFFER

62% of the respondents take part in the festivals organized in the city. Most of them are satisfied (50%) and very satisfied (11%) of their cultural offer, 32% state that they have a medium degree of satisfaction for the festivals organized in the City. Festivals deemed as missing from the current cultural offer are the music festivals (7.1%), educational programs 3.7%, and festivals for children, 3.2%. A small proportion of the population - 9% - declared to participate in cultural events organized by ethnic communities in Timisoara.

To a great extent, the inhabitants of Timisoara consider that the cultural scene should be extended to other unconventional spaces, such as: parks 36%, street 30%, and 25.9% districts.

Cultural education is considered very important for children by 61% of respondents, and important by 21% of them. However, the frequency of attending cultural groups is relatively low, most often the children or grandchildren of the interviewed people attend dance groups (9.6%), drawing groups (6.2%) and music groups (5%).

The most common acts of creation of Timisoara's inhabitants are poetry (24%), hand-made products (17%) and photo-video materials (16%).

Most of Timișoara's inhabitants declare themselves very satisfied (7%) and satisfied (45%) of the existing cultural offer. In contrast, those who say they are very dissatisfied and unhappy, accumulate a total of 7%. The main improvement desired in the cultural life of the city would be the following, according to the score: promotion (26%), quality (22%), diversity (20%) followed by novelty (15%) and availability (13%).

The first three criteria underlying the decision to participate in a cultural event are: an interesting topic (26%), price and reputation of protagonists, each with 13%, and the quality of the event (12%). Cultural events attended by the citizens of Timisoara last year are: the Wine Festival (8.1%), the Beer Festival (5.9%), and the Festival of Hearts (5%). The opera and the theatre plays registered shares of 4.1% and 2.4%.

Most respondents (39.6%) believe that, compared to last year, the cultural offer remained the same, 19.5% consider that the offer increased, and 7.4% that it decreased. The difference up to 100% belongs to those who do not know or do not respond. Largely, it is considered that the cultural offer is

first known in the city (26%), then, in the region (9%), country (7%) and on international scale (5%).

The most commonly used information sources for shows and concerts are: the Internet (31%) and TV (15%).

The most commonly used information sources for museums and galleries are: the Internet (20%) and posters (12%).

The cultural offer of Culture Houses, cultural centres in Timisoara is known in the town via Internet (19%) and posters (11%).

The internet (27%) and posters (13%) are the main sources of information for cinemas.

For the activities of the libraries, Timișoara's inhabitants get informed on the spot (17%) and on the internet (17%) but also from friends, acquaintances (10%). The same sources are used for bookshops (on the spot -21%, -15% internet).

The main places visited by Timisoara's inhabitants together with the people from outside the town or country, are: the historical city centre (42.5%), the Union Square (9.3%), the Mall (9%), the Metropolitan Cathedral (6.5%), the Opera Square (4.4%).

More than two thirds of respondents (76%) believe that cultural tourism is an opportunity for the economic development of the City. Priority measures to be taken are (mainly) the restoration (66.8%), promoting the city as a tourist destination (61.7%), the availability of quality cultural events (57.2%), the availability of quality travel services (56.8%), the existence of several tourist information points (53.1%), the presence of potential cultural presentation materials (51%).

## **SOCIOLOGICAL INTERVIEW REGARDING THE CULTURAL OFFER IN TIMISOARA**

### **METHODOLOGICAL ASPECTS**

The population investigated - managers of cultural organizations in Timisoara

The method used is the sociological interview

Working tool - interview guide administered by operators

Respondents: managers of cultural organizations

Data collection: October 25-November 14, 2013

The main problems faced by managers of active organizations in the cultural area of Timisoara are in order of their importance:

- financial resources (cited by most of the respondents)
- the building where the activity takes place, cultural legislation
- the technical means
- the public/the consumers
- central public administration
- local cultural environment, local administrative environment, and local political environment

The interviews applied to the managers of the main organizations working in the cultural field, helped identify possible solutions to address the main problems faced by these organizations. Solutions relate mainly to:

- obtain financing through cultural projects with irredeemable funds,

accessing funds/raising funds allocated to cultural activity, writing cultural projects

- changing cultural legislation to foster financial support, the presence of standardized laws in cultural institutions

Other solutions seen as possible remedies for existing dysfunctions, as they were perceived by managers, are:

- Involvement of local authorities in the allocation of spaces for real actors in the cultural environment in appropriate non-profit activity, which adds value to public space
- Establish a common front of NGOs to generate lobby for amending legislation
- Constructive dialogue between administrative environment and young artists with organizational ambitions
- Depolitization of public administration (local and central)
- Appointment of professionals in decision-making positions
- Self-improvement in terms of customer service

Almost all organizations operating in the cultural environment have a management strategy that guides their activity. The management strategy of the main cultural actors in Timisoara includes streamlining existing spaces, arrangement of rooms or offices, or, completion of rehabilitation works where appropriate. There were also mentioned objectives related to:

- Diversifying the cultural offer
- Becoming aware and responding the cultural needs of the community; Placing the artist in the (epi)center of the community sensitivity
- Total protection of the heritage
- Diversification of services, self-improvement in terms of quality of services
- Improvement of annual cultural events
- Working with constant cultural actors
- Diversification of fund sources

In order to support their own organization, managers consider that the local and central public administration need:

- Firstly, to provide funding for projects / programs
- Secondly, to carry out multi-annual funding
- Thirdly, at the same level, as perception value, to develop and improve cultural laws, and to provide support in order to attract European funds

According to those interviewed, the funding of cultural projects, which are vital to the city, should take place at the same time with the support for the attraction of European funds so that cultural organizations become sustainable. The concept of multi-year funding is based on the fact that a multiannual project gets prestige and the confidence of citizens from a year to another. It provides a predictability from the organizer's point of view regarding the usable resources (small or large).

Even though it is well known, the idea supported by many managers could be summarized by the following sentence: to achieve a cultural act at its best, it requires financial funds and qualified personnel.

To the question: "What is the advantage of Timisoara in achieving the title of European Capital of Culture 2021?", most of those interviewed answered that it was multiculturalism, cultural diversity.

Other identified strengths are:

- Geographical location as far as the current European development policy is concerned
- Permeability of the borders of this area
- Very good cultural infrastructure
- Status of the city of revolution, symbolic capital
- Number of cultural institutions, which are present and active in Timisoara; theatres of minorities
- City with history and heritage buildings; parks and historical monuments
- University centre

For those interviewed, the main difficulties to achieve this goal are the following:

- low participation of the population in the cultural act or weak support from the population, personal lack of involvement, lack of community interest, lack of interest in culture, lack of solidarity, absence of solidarity in some parts of the society from Timisoara
- Poor funding and inadequate funds, underfunding
- Lack of cultural legislation and coordination;
- Lack of a common vision for all the important actors of the city (public administration, businesses, cultural operators, and population), as well as the lack of a general program for the city

## Research in Timis County

### Survey on cultural consumption in Timis county - County population except Timisoara

#### FREE TIME AND SPECIFIC ACTIVITIES

The perception of free time differs in the rural and urban environment. Generally, free time is understood and valued differently. The permanent concern of the villagers for the household, as in the popular belief that “work never ends in the village” makes rural residents and sometimes citizens of small towns consider free time differently. Unlike the urban environment, where the weekend is valued as an important chapter of the free time, in the village, the weekend does not mean continuous free time. Saturday is often perceived as an ordinary working day in the household. Sunday is the only day with leisure meanings. The comparison between the average number of free hours in the village and the urban areas, confirms the previous assertion that those in rural areas and small towns believe that they have less free time, both during the week, and especially at weekends.

Thus, for the citizens of Timisoara, the available free time during the week is on average 5.68 hours and at weekends 9:00 hours. For the residents of the county, of small towns and rural areas, the available free time during the week is 5.36 hours, while at the weekend is on average 8.38 hours.

There is definitely a more generous offer in terms of opportunities to spend free time in Timisoara, than in the small towns of the county or in the rural areas. However, the main means of leisure are about the same. The only different thing is their hierarchy. In Timis County, watching TV shows is the favorite activity, which registered 22%. This does not mean that 22% of the surveyed population prefers this way of spending leisure time, but it shows that of all the means of leisure, watching TV has this share, determined through the following methodology, which will be explained below. Thus, in the analysis of the questions requiring a hierarchy from the respondents,

the following methodology was applied to determine the position held by an answer: 3 points were assigned for each 1<sup>st</sup> place occurrence, 2 points for each 2<sup>nd</sup> place occurrence, and 1 point for each 3<sup>rd</sup> place occurrence. Each answer had a total score, resulted from the sum of the points, depending on the place where it was mentioned, thus obtaining a set of absolute frequencies. For a better comparison with the answers to other items in the questionnaire, these absolute frequencies were transformed into relative frequencies (percentages).

The outdoor walks (in the village, in the park) are another way of spending leisure time, in the urban area of the county and rural area, which is much less valued as the previous activity. When they are not watching TV shows or walking outdoors, the county residents prefer spending their free time with their family, children, reading (newspapers) or simply relaxing in the household.

Most respondents prefer spending their free time at home and in public spaces. (33.5%). Those who prefer spending more time at home registered a close score (32.9%), being followed by those who usually spend time at home and sometimes in public places (18.1%). On the other hand, there are those who spend more free time in public spaces (6.1%), followed by those who generally spend their free time in public spaces and sometimes at home (7,7%).

“Home” or domestic space remains the favorite place for leisure activities for half of the inhabitants of small towns in Timis County, but also for those in rural areas. Another percentage of 13.9% of respondents sustained that they usually spend their free time at home and only occasionally in public spaces, while almost a quarter of the county population, outside Timisoara, equally prefer private space and public space. As expected, the percentages of those who spend their free time especially in public spaces and occasionally at home, as well as of those who relax especially outside the household, are low: 5.8% and 5.4%.

## CULTURAL CONSUMPTION

The most important cultural landmarks for the residents of the county towns, are listed below according to their importance: local church or monastery (where applicable) - for 26,5%, then the Feast of the Village Community (Ruga) - a village celebration and opportunity to meet relatives and close friends - for 10.5%. The following cultural landmarks are the community centres (6.4%), the local castle or fortress from the city (6%), etc. It is important to mention, that both in Timisoara and in the other towns in Timis County, the same types of cultural landmarks are valued by a similar proportion of the population (the Metropolitan Cathedral vs. the Church in the village).

More than half of the respondents value culture positively, considering it very important (25.9%) and important (29.4%). A very small importance is given to culture by 8.9%, while 5.3% give culture a small importance. A third of the respondents from the small urban areas and rural areas - 29.5% assign culture a moderate importance.

In terms of cultural consumption, outside Timisoara, there is a reduced public for museums. More than half of the surveyed population is non-consumer, who does not visit this institution. One third of the respondents are an occasional public, generally inhabitants of the following towns: Lugoj, Jimbolia, Faget, Sănnicolau Mare, or adjacent localities of Timisoara. The same applies to the audience of the cinema, to the public of libraries, bookshops, and of cultural activities organized by NGOs, or to the public of tour activities. For all these, on average about two-thirds of the surveyed population are non-consumers, or in extreme cases, they turn into occasional public. Such a lack of cultural consumption is expected in those areas where the appropriate cultural offer is missing entirely (in rural areas). Things change when it comes to cultural consumption of the activities organized by the church (40%

constant public) and by the Cultural Centre (one third of the public becomes constant when there are such events). As expected, the Church remains an important cultural landmark, almost the only one, especially in the village. However, sporadically the cultural offer is manifested in Cultural Centers or in the activities promoted by school.

Regarding the cultural consumption preferences of the population from small urban areas and rural areas of Timis County, for types of music, dance, types of performances, exhibition genres, favorite books and movies, the results of the survey are presented below:

- the top three favorite music genres of the respondents, in order of their importance are **folk music** for 34%, **dance music**, in a proportion of 21%, **folk / pop music** - 7% and 7% **classical music**, etc., and the **average number (units) of audio albums purchased annually is 0.85**.
- the top three favorite dance genres of the respondents, in order of importance are: folk dances at a rate of 44%, modern dance (contemporary, youth, club, disco) 15% and ballroom dancing / classic dancing 14%.

The kind of theatre performance preferred by 49% of the inhabitants of Timis county, except Timisoara, is the comedy, followed by a rate of 25% for drama, 7% for romance, 7% for tragedy, and 5% for children theater / puppets.

The first types of exhibition preferred by the respondents, in order of importance are: painting and art exhibitions by 24%, animals by 12%, cars, motorcycles by 11%, flowers by 11%, crafts, handicrafts by 8%, and the average number (units) of handicrafts purchased annually is 1.50.

The first genres of books preferred by the respondents, in order of importance are love and romance in a proportion of 19%, crime for 14%, classic novels at the rate of 8%, historical, biographical 8%, while specialized literature 8%. The average number (units) of books purchased annually is 2.84, about half of what a resident of Timisoara buys on average per year.

The favorite genres of movies for most of the inhabitants of Timis County, except Timisoara, are crime and action movies (24%), comedies (24%), followed by romantic movies (12%), and soap operas, serials (6%) etc. The average number (units) of movies purchased annually is 0.46.

## PERCEPTION OF CULTURAL OFFER

53% of respondents participate in festivals held in the town of residence. Most of them are satisfied (35%) and very satisfied (18%) of their cultural offer, with 29% saying they have a moderate degree of satisfaction about these festivals. Festivals deemed missing from current cultural events are: music festivals, shows, concerts (17.9%), festivals centered on tradition, folklore, crafts, programs with an educational role (10.4%) and popular music festivals, 7.4% etc. A small proportion of the population -15%- say that they participate in cultural events organized by the local ethnic communities.

Cultural education is considered very important for children, by 30% of respondents, and of great importance by 10% of them. The frequency of attending cultural groups is relatively low, often the children or grandchildren of the people interviewed possibly attend dance circles (5.8% - frequently, 7.6% - sometimes 5% - rare). The most often cited reason for children/ grandchildren's lack of participation in various groups, is the absence of the groups, as they are not organized in rural areas.

Residents of small towns and rural areas of Timis County declare themselves very satisfied and satisfied (28%) with the existing cultural offer in the village. In contrast, those who say they are very unsatisfied and unhappy, accumulate a total of 33%. Almost no activities are organized in rural areas, but this is not a recent fact. All cultural events are missing here. Both in



rural areas and small towns, people desire to go to the theatre and opera (10.9%), cinema (8.6%), to concerts and performances (7.6%).

The main improvement desired for the cultural life of the county localities would be in the order of the score: diversity (34%), novelty (19%), quality (18%), promotion (11%), and rhythm (6%).

The first three criteria underlying the decision to participate in a cultural event are: an interesting topic (21%), price (15%), reputation of the protagonists (13%), quality of the event (12%), period of deployment (10%). The cultural events attended last year by the Timis County residents, except Timisoara's inhabitants are: the Feast of the Rural Community (Ruga), the Wine festival, the Beer festival (38.9%) and the Folk festival (5.6%), or the Days of the Village (4.5%).

The most commonly used information sources concerning shows or concerts are: posters (34%), friends and acquaintances (24%), internet (16%) and on the spot (8%).

For museums and galleries, primary sources of information are posters (10%), friends and acquaintances (7%), but 62% said they do not use any source of information for this. In many cases there is no question about the existence of any museum exhibitions or galleries.

The cultural offer of Culture Houses, Cultural Centres in Timisoara is known by the inhabitants of the county through posters (19%), friends and acquaintances (19%). Generally, the internet is not the main source of information about the county's cultural offer, although in Timisoara it is one of the main used sources. On the other hand, small town inhabitants who want to watch a movie at the cinema, come to Timisoara and get informed about the offer on the internet. Generally, in small urban and rural areas, information sources are very little used for the activities of libraries and bookshops.

Most respondents (55%) believe that, compared to last year, the cultural offer remained the same, 19% believe that it increased while 21.6% believe that it decreased. The difference up to 100% is represented by those who do not know or did not respond (4.5%).

Almost half of the respondents (48%) believe that cultural tourism or weekend tourism is an opportunity for the economic development of their community. Priority measures to be taken are (mostly): capitalization of local tradition (29.2%), the availability of quality travel services (29.2%), attractive natural scenery (26.6%), promoting the community as a tourist destination (26.4%), the existence of historical monuments (26.2%), the availability of materials presenting the cultural and natural potential (18.8%).

In general, the creation tendency of people in small towns and rural areas of Timis County is reduced. However, some of the possible creations are: poetry and hand-made products; they were the most mentioned by 8.3% of respondents in the first case, and by 7.9% of respondents in the second case.

