

Ileana Nicoleta SĂLCUDEAN

Creative Industries – Art and Commerce; Entrepreneurship and Creativity

Abstract:

Recent research in cultural studies and the sociology of culture depicts an interest related to the different roles of culture in contemporary societies. Such views convey an important criticism on media policy, the changes in cultural production and its consumption in the current metropolis. O'Connor (O'Connor and Wynne 1996) indicates the resistance to cultural industries due to the undermining of the autonomy of art (especially in cities built on cultural tourism or based on institutions of high culture). Regarding aesthetics, a new hierarchy is created: a certain opposition to traditional aesthetics and, at the same time, a pluralization. Thus, T. Jowell (2004) speaks of a "complex culture".

The creative cultural industries were not visible in traditional cultural policies based on arts and heritage (Romania falling into this category in 1998, while attempting a strategy for culture that emphasized the patrimony, but at the expense of other cultural sectors – an attempt that was criticized by the Council of Europe in 1999). The need for self-financing cultural institutions highlighted the relevance of the creative industries. This paper will depict different views on this phenomenon in Romania, even regarding the definition and development of the creative industries. As a case study, I will investigate the *Paintbrush Factory* from Romania – a creative model of arts management, a cultural brand, and a unique organization form of arts management: a federation. My research aims to apply the four research categories introduced by Taylor and Hansen in 2005 for organizational aesthetics (intellectual analysis, instrumental issues, artistic form, and aesthetic aspects) as a methodological model for this case study.

Keywords: creative industries, entrepreneurship, Paintbrush Factory, Romania.

Creative Industries and Research Paradigm

Cultural Studies

In *Introducing Cultural Studies*, Ziauddin Sardar (Sardar and van Loon 2010) describes five key features of cultural studies: the analysis of cultural practices and their relationship to power, the analysis of the social and political context of culture, political criticism and activism, the reconciliation between cultural

Ileana Nicoleta SĂLCUDEAN

Romanian Academy, Bucharest
Babeş-Bolyai University, Cluj-Napoca
Email: nicoleta.salcudean@gmail.com

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knowledge and universal forms of knowledge, the ethical evaluation of modern society and radical political activity.

The British approach, under the influence of Richard Hoggart, EP Thompson, Raymond Williams and Stuart Hall, emerged as a critique of the left wing, considering popular culture as capitalist culture, under the influence of the Frankfurt School, which was critical towards the cultural industries. The American approach is rooted in the liberal pluralist pragmatic tradition, interested in understanding public reaction and the way in which the public uses mass culture (Lindlof and Taylor 2011, 67). Over time, these differences between the British and the American approaches have faded.

Within a Marxist approach, those who control the production of culture (economic base) control culture. The non-Marxist approach suggests that different ways of consuming a cultural product could affect its meaning. Some researchers (Guy *et al.* 1997) challenge the idea that those who produce culture also control culture (the idea of a passive consumer), focusing on the various ways in which individuals perceive cultural products. Other researchers correlate cultural consumption with cultural identity (Stuart Hall, John Fiske). Culture means not only high culture and popular culture, but also its meanings and daily practices.

Recent studies analyze local and global forms of resistance to Western hegemony. The new phase of cultural studies has developed a new vocabulary: post-hegemony. "Hegemony," the term on which cultural studies were built, had to do with domination by force or consent, by ideology or discourse. Currently, power has been internalized and domination comes from within. Power is a generative force and resistance to power is a complicated process; power can reproduce itself even within the exploited groups (Lash 2007, 55). Lash is criticized by Richard Johnson, who argues that the term hegemony, even in Gramsci's writings, did not refer to a way of domination, but rather to a form of political leadership, with a set of complex ties between different groups and individuals.

Cultural Policies and Popular Culture

David Looseley (Looseley 2011, 361-364) underlines the necessity to study the relationship between cultural policies and popular culture (as it was also highlighted at the 5th International Conference on Cultural Policy Research – ICCPR – in Istanbul, 2008). Popular culture is still looking for its place in cultural policies, apart from the distinction between the recognized arts and the creative industries (mostly understood as cultural products, rather than as artistic practices).

Research related to cultural policy, legal and economic conditions regarding cultural productions have changed decisively in the last 30 years. The first research was conducted under the aegis of UNESCO. Governments have started to look beyond their borders and the first intergovernmental conferences which discussed administrative and financial aspects of cultural policies in Europe took place in Venice (1970) and Helsinki (1972). As a result of these initiatives and the first cross-border research, there

were public discussions about the socio-economic status of the artist, arts funding, cultural diversity and cultural rights, which led to changes in legislation and national policies, but also to the beginning of European programs/projects. European and international organizations, in particular the Council of Europe, UNESCO, the Organization for Security and Co-operation in Europe (*Conference on Security and Co-operation in Europe – CSCE*) and the International Labor Organization (ILO) contributed to this process. The transcultural research advanced, but as extensions of national surveys or assessments, from internal policy considerations, so that the methodology used was restricted/influenced by internal constraints. For example, although the report produced by the Swedish National Council of Culture *Cultural Policy Research and Development (Kulturpolitisk forskning och utveckling, Stockholm, 1978)* has the merit of being the first of its kind in Europe, it remains focused on Sweden, with few references to the Nordic countries. Therefore, it does not provide a research model of other countries. The report: *Culture and Working Life: Experiences from Six European Countries* (Heurling 1980), under the auspices of UNESCO, has shown that different approaches to national cultures could limit the development of a transnational dimension of cultural policies.

Thus, the focus has remained primarily national, despite the efforts launched by UNESCO or the EU. In 1977, the Council of Europe gathered together, in a first meeting of this kind, researchers from different European countries to discuss common goals and methods in order to reach a resolution regarding different cultural approaches of each country. Every three years, another meeting initiated by the Council of Europe was held, reuniting expert researchers in the field of culture and representatives of research centers – most of them becoming part of the network as CIRCLE (Cultural Information and Research Centers Liaison in Europe) or institutions like ERICarts. Further developments have tried outlining a taxonomy of best practices and bringing the creative industries to the fore.

Cultural Products and Cultural Identity. European Union.

In addition to the issues brought up so far, there is another context favorable for further consideration of various cultures, cultural products and cultural identities. The reactivated discussions about European identity are taking place due to the challenges of EU enlargement; the new members of Central and Eastern Europe are challenging the existing order through a reverse imperialism. The Consolidated Version of the EU Treaty mentions the importance of the cultural identity of the Member States¹. Andreas John Wiesand (Wiesand 2002) speaks about the changes of the last 30 years in terms of cultural policy research methodology, the transition from an institutional, diplomatic approach to that of network exchange, towards the “European” concept, increasingly reliant on action that goes beyond the comparative research of national cultural policy. Regarding *social cohesion*, although this European desideratum for culture is seen as a progressive concept, it is attacked because it has different connotations depending on the context and it can be used politically. The author criticizes the exaggerated inten-

tion to emphasize cultural and artistic progress in the national political agendas, at all costs. The proposals are not so much for “social engineering”, but rather for ways of managing differences and mediating conflict, in the sense of giving minorities the opportunity to maintain their individual or collective identity in another dominant culture and fostering an enabling environment towards creative development and innovation. Researchers should work closely with artists and cultural managers to achieve concrete results in encouraging diversity. The challenges of culture remain political and identity-related (Weber 1994, *apud* d’Angelo and Vesperini 1999, 58). My approach will start from the concept of “cultural hybridity” as it is explained by Homi Bhabha in *The Location of Culture* (Bhabha 2002, Introduction), in the sense that the influences that lead to cultural “unhomeliness” have become a new frontier that opens prospects for a new cultural stage. “Eurocentric Western ideology” (also in Bhabha’s terms) is verified in its ethical and axiological dimensions in the context of Europeanization and European cultural policies.²

Art and Commerce

Cultural industries, later called creative industries, bring into question the displacement of boundaries between culture and the economic movement, between art and commerce (Caves 2000). These issues are discussed in recent developments of social theory and in other academic areas (Hesmondhalgh and Pratt 2005, 1-14). These industries were not visible in traditional cultural policies which were based on arts and heritage. Theodor Adorno and Max Horkheimer (Adorno and Horkheimer 2002) developed the idea of “culture industry” as part of their critique of the false Enlightenment legacies and the misleading democratic connotations of the term “mass culture,” intending to draw attention to the tendency to turn art into a product. In the second part of the twentieth century, the development of the cultural industries accelerated, due to higher living standards in the North and to the success of television (hi-fi, TV, VCR and later the personal computer). In the early 1980s, it became impossible to ignore these industries in the process of creating cultural policy and attempts to address issues related to them were made internationally under the auspices of UNESCO. UNESCO recognized the economic dimensions of culture, which were delineated mainly because of different concerns about cultural resources and cultural inequalities between North and South. These concerns have been integrated into national policies (Girard 1982, 24-40). With the shift from cultural industries to creative industries, some researchers were confident that this would be an attempt to combine accessibility with excellence (Hughson and Inglis 2001, 457-478), while others remained skeptical. Nicholas Garnham believes that the terminology of “creative industries” hides the exploitation of private property, and for others it is actually an umbrella to separate policies related to film and television. Maltby considers that sustained efforts were made in film industry to prove that this business is not a business, but rather entertainment: “to disguise the brute determination of the economic in the production of mass enter-

tainment” (Stokes and Maltby 1999, 1). Concepts as film genre “constructed with little reference to commercial and industrial history has also hindered critical comprehension of Hollywood’s production strategies and their relation to audiences” (Stokes and Maltby 1999, 2).

There is also the paradox of the economic importance of these creative industries in contrast to the place they occupy in the cultural policies. They had an important place as a concept in studies related to media and communication, known as the political economy of culture (Schiller 1989; Garnham 1990; Golding and Murdock 2000) and in neo-Marxist analysis. In cultural studies, which have dominated media studies and studies on popular culture, engaging in polemics with political economy, the topic of cultural industries or cultural policy has occupied a central place.

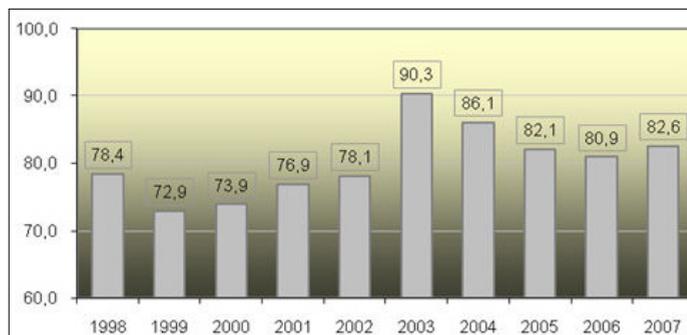
The need for the self-financing of cultural institutions stressed the relevance of the creative industries. Mundy believes that the central government should have three financing strategies: one focused on its own direct contributions, one aiming at sustaining a high level of domestic investment and another strategy striving to better use the money that the Government does not directly control, e.g. in the private sector (Mundy 2000, 16). The government should also have three political strategies: for their own administration, for local investment and for the private sector (Mundy 2000, 52). In a traditional approach, the areas or the institutions that, as Mundy considers, should directly benefit from cultural policies are: heritage, tourism, museums, libraries, archives, visual and literary arts, performing arts, cultural industries, media, education and training (Mundy 2000, 31-61).

Creative Industries in Romania

In comparison with the other countries,³ in the Euro barometer *New Europeans and Culture* (Gallup Intezet; Eurobarometer 2003; Chetaru 2009, 45-46), Romania was ranked last in terms of participation in cultural activities in 2003. This aspect was taken into consideration in the cultural policies’ design in order to stimulate participation in culture and the consumption of art and culture. According to the chart below,⁴ there has been higher participation in culture after 2003, which could be an indicator of good results regarding the implementation of cultural policies (Index of Cultural Life in Romania, 3).

Index of cultural participation
in Romania, 1998-2007

Source: Center for Research and Consultancy in Culture [Centrul de Cercetare și Consultanță în Domeniul Culturii], *Index of cultural Life 1998-2007*, 12.



In 2008, during the European Year of Intercultural Dialogue, organized by the European Parliament and the Council of Europe, the Ministry of Culture initiated the program “Intercultural Dialogue 2009” in order to facilitate contemporary intercultural projects by providing financial support in the fields of visual arts, music, theater, cinema and literature. The institutions that worked to achieve this program were: Centrul de Consultanță pentru Programe Culturale Europene [Consultancy Center for European Cultural Programs], Fundația Toaca [Toaca Foundation], rețeaua de Muzeu Naționale din România [the National Museums Network of Romania], Muzeul Țăranului Român [the Romanian Peasant Museum], Centrul Geomeidia [Geomeidia Center] and Jeunesses Musicales Romania. One of the most important events that took place during the European Year of Intercultural Dialogue was PUZZLE, comprising a series of events: Intercultural Dialogue Caravan (Department for Interethnic Relations) and the conference dedicated to the European Year of Intercultural Dialogue (National Agency for Community Programmes). (*Compendium*, 29)

In 2009 positive ascendant values for public cultural consumption were registered. In particular, theater performances and cinema shows recorded a positive evolution, though entertainment and local events were less successful. “The discrepancy between the evolutions of cultural activities shows that, because of the economic crisis, the respondents were bound to choose certain activities to the detriment of others. Although we notice certain improvements of cultural consumption, this sector continues to be affected by the economic crisis (The Cultural Consumption Barometer, 34). According to the Cultural Consumption Barometer (62),⁵ employed youth in large cities are inclined towards diverse cultural consumption. 43% of the respondents were aged 27 on average and most of them belonged to the second important youth category (middle youth, aged 25-34), they live in large cities (cities with over 200,000 inhabitants, including Bucharest), well equipped with cultural infrastructure, were employed, had the highest incomes: 1,592 RON /month) and were educated (44% higher education graduates, 28% high school graduates, 16% postgraduates). They often went to the cinema (38%), attended sports competitions (27%), entertainment shows (16%) or local events (14%) and were the most frequent consumers of “elitist” cultural events: they often went to the opera /operetta (10%) or the theater (10%), they visited museums (9%).

The developments of the Romanian creative/cultural industries started to be relevant during the last decades. There is little research done in this area, but the focus of the creative industries in our country is mainly related to entrepreneurship and economic development (Site *Oricum*).

Centrul de Cercetare și Consultanță în Domeniul Culturii [Research and Consultancy Center in the Field of Culture] had a proposal for the public policy of supporting creativity in 2011 (Contribuția CCCDC la politica publică de susținere a Creativității în 2011, 1-49), intended to help position cultural and recreational industries and the independent cultural sector at the confluence of economy and culture (integrated and cross-sectoral approach). Economic, social, judicial and educational solu-

tions were offered. The proposed directions were: support for SMEs in the cultural and creative industries, support for the independent cultural sector and the social protection of artists and freelancers, the development and professionalization of human resources in the cultural sector, public education and audience development in culture.

The Ministry of Culture's new Strategic Development Plan of 2009-2013 aims to support the national heritage and contemporary creation by boosting independent creative industries and the cultural sector, while improving infrastructure, the management of cultural institutions, as well as the potential of the cultural heritage and decentralization. Some aspects that these objectives are related to include: participation in culture, diversity, the national heritage, the circuit of cultural values, inter-cultural dialogue, artistic mobility, community involvement, involvement in the knowledge-based society, universal access, information centers, specialized training, promoting programs, and legislative support for minorities and different religions or religious groups (*Compendium*, 12). The aim is to develop strategies, creativity and participation in cultural life, to preserve the cultural heritage and promote cultural industries and linguistic diversity.

The state remains the main legislator and financer for culture in Romania. Also, we have ascertained that the main areas financed from national funds are related to the cultural heritage and performance arts. We noticed that the same sectors that received the most funding from the state budget had also applied for EU funds.

The Paintbrush Factory – Case Study

There are many approaches, research directions and strategies for the creative industries, starting with wider international debates in cultural studies, the disputed relationship between cultural policies and popular culture, the focus on national identity and the new developments triggered by the European Union, as well as the challenges brought by the tension between art and economy. Likewise, in Romania, there are very different approaches to and perceptions of the creative industries. There are initiatives that are very competitive and also some reluctant views. The case study under examination here revolves around the Paintbrush Factory (PF) from Cluj-Napoca. My research proposal is to apply the categories of organizational aesthetics research proposed by Taylor and Hansen in 2005 (instrumental and aesthetic), as the methodological model for this case study (Taylor and Hansen 2005, 1211-1231).

I will operate with two research questions, one in connection with the instrumental categories ("artistic forms as metaphors for Organizations"), the second one with the aesthetic categories ("industries and products that are fundamentally aesthetic in nature") (Taylor and Hansen 2005, 1217).

1. What would be a suitable metaphor for the Paintbrush Factory?

Research hypothesis: a collection of narratives (Coupland and Brown 2004; Brown 2006; Hopkinson 2003) and jazz improvisation (DePree 1992; Mirvis 1998; Montuori 2003; Weick 1998).

2. What would the Paintbrush Factory represent for creative industries in Romania?

Research hypothesis: There is a discrepancy between the mainstream direction and what the Paintbrush Factory provides as an alternative and different perception/approach even inside the Paintbrush Factory, depending on the artistic/cultural sector investigated.

Methods: I will analyze the image created in the media about this phenomenon and the different types of activities that take place at the Paintbrush Factory. I will also analyze interviews conducted with artists or the people involved in the management of the Paintbrush Factory and the audience of the events that take place at the Paintbrush Factory.

Entrepreneurship and Creativity

The Paintbrush Factory is a joint project, with more than 40 entities, including 6 organizations, 7 galleries and over 30 artists. These entities have a common roof, but have their own vision of art and are united by the idea of shared space and promotion. The Paintbrush Factory reunites photography and percussion workshops, exhibitions of paintings and sculpture, various film and theater performances made by Romanian or foreign artists. In the first five years (2009-2013) The Factory hosted more than 70 shows, 60 exhibitions, 30 workshops, 10 festivals and 15 conferences. In 2012 a summer school in cultural management was organized there, more than 20 young people learning how to manage resources for cultural events.

Starting from the research questions, I would analyze the image that the Paintbrush Factory has created outside (in the media) and inside (as depicted in the interviews), as well as its contribution to the development of the creative industries, as it is perceived by different categories of people involved with the Paintbrush Factory.

The Paintbrush Factory is a “cultural entity, a spontaneous conglomerate of energy (and of people who emanate it), without an initial draft project” (Ciprian Mureșan, *Fabrica de pensule: Fotografie la minut. Diapozitive dintr-un an de excelență*, IDEA magazine, 36-37, 2011). This spontaneous, intuitive, dynamic image resonates with the jazz improvisation approach (DePree 1992; Hatch 1998; Mirvis 1998; Montuori 2003; Weick 1998).

“Identity between image and culture represents a dynamic view” (Berthoin and Strass 2014, 114-123). Creativity and visual culture were encompassed by geographical, financial, linguistic borders, that vanished nowadays (Smith-Shank 2004, vii). “Overlapping meanings of visual culture signs, within the context of a social and cultural aesthetic are often cause for cognitive dissonance” (Smith-Shank 2004, viii). Artists that won international prizes and are selling their works at very high prices like: Adrian Ghenie, Ciprian Mureșan, Mircea Cantor, Șerban Savu, living and working in Cluj, Berlin and London, made this entity known as the “Cluj phenomenon” (Zeke Turner, *T-Magazine - The New-York Times Style Magazine - Art Matters | A Medieval Romanian City With Major Art Talent*, 2013; *Space for Arts, Community of Trust – Kulturfuhrer Mitteleuropa* 2013).

Lakoff and Johnson gave a new perspective on metaphor, beyond cognition, imagination, and feeling, as “a mechanism by which minds change” a possible creation of a new reality (Lakoff and Johnson 1980). Through the events it offers, the Paintbrush Factory is perceived as an important actor that shapes the public opinion. It is a public and political actor (*Space for Arts, Community of Trust – Kulturfuhrer Mitteleuropa* 2013). It is also involved in social campaigns (e.g. the fundraising campaign for the Pediatric Oncology Department of the Prof. Ion Chiricuță Oncology Institute, Cluj-Napoca) – *Give me the Future*, October 2012, <http://vimeo.com/53067074>.

The Paintbrush Factory is different for different categories of people. For those involved in the management or who were part of conceiving this project (Rarița Zbranca), the metaphor has been changing over time. It was a more “naive” experience in the beginning, “like a child believing in Santa Claus”, but now she views the Factory as soil, in agriculture. “You can toil on it, cultivate it, make plans, but some of the plans cannot last because of the weather”. It can also be expressed by the “parents’ feeling, when he/she realizes that the child has grown and has a specific different life, that he/she is not dependent on the parent anymore” (Interview with Rarița Zbranca, founder of PF and AltArt, October 28, 2014). Mihai Pop, another founder of the Paintbrush Factory cannot think of metaphors in connection to the PF, but sees it rather like a “system cleanliness”. Nowadays, it is not enough to “make things right, it is also important to create contexts: you are a creator of contexts all the time” (Interview with Mihai Pop, founder of PF and Plan B, December 19, 2014). Simina Corlat, the administrator of PF and the person who is there daily, has another perception: for her the Factory is like “a kibbutz, where we share the food, share what we have, we have all in common” (Interview with Simina Corlat, October 27, 2014). For the artists and the gallerists, PF represents “a block of studios, where there are some events, sometimes a hipster subculture” (interview with Horea Avram, gallerist, November 4, 2014). For the public, those who participate in the events offered there, PF is “an info point” (interview with Sabin Borș, art critic, December 19, 2014) or “a postindustrial bastion, where extravagant rusty and massive pipes and iron doors, as well as the long white hallways rebuild critical and dialectical an “ideal city” a left-wing city, as Plato dreamed, only that it was rehabilitated by the artists, the ones that the Greek philosopher wanted to displace from the city” (Interview with Agănenței Ștefan student, October 24, 2014).

There are different metaphors for this complex entity. The image created in the media is that of a reference point on the map of Cluj, “a phenomenon”, referring to different narratives that involve the international recognition of the artists, but also various social and political implications. The people involved in the Paintbrush Factory have a dynamic view of this transforming reality, overlapping different layers of the artistic vibe, the communist space, the process of launching and developing it, creating the context and the content at the same time, sharing the resources and challenging the system.

Regarding the involvement of PF in the creative industries in Romania, I interviewed three categories of persons: those involved in management and administration; artists and gallerists; and people who participate in the events offered at the PF.

Interviews:

Management and administration: Rarița Maria Zbranca, Miki Braniște, Mihai Pop, Cristian Rusu, Simina Corlat.

Gallerists/artists: Horea Avram, Georgiana Buț, Radu Cioca, Cristian Rusu, Mihai Pop.

Participators in the events of PF: Agănenței Ștefan, Edith Lazăr, Sabin Borș, Diana Oțet.

Analysis of the Interviews:

Categories interviewed	What would the Paintbrush Factory represent for the creative industries in Romania?	Mainstream vs. alternative space ; Collaborations with mainstream institutions
Management/ administration	<ul style="list-style-type: none"> - PF is not a cultural producer; - the federation creates a platform, not cultural activity; the cultural activity is produced by members of PF; - there are different definitions of creative industries, but when we underline only the economic aspect of this concept, the artistic, aesthetic, social or educational aspects are at a disadvantage/lost; - the ideological influence of EU related to the competitive economy can be dangerous as it overrules some important aspects related to personal development, education, solidarity, aesthetics – we are in a crisis at the moment; - PF is a voice for the local community, but also internationally, in terms of policy making as well; - PF also generates a certain cultural tourism for Cluj; - the creative industries represent an ideological concept and language applied to art, almost a corporate language; - Adam Curtis is talking about these mechanisms of history that influence our lives; - art=freedom=creativity=democracy is a lie; art=creativity is the first lie; creativity is a component, but art is more than that; - we do not belong to the creative industries, it all depends on the definition, but for most of the artists here – what they create is not part of the creative industries; the creative industries produce something creative, but not necessarily artistic. 	<ul style="list-style-type: none"> - collaboration with the Arts Museum, the Theater, the University from Cluj-Napoca (Theater and Television Faculty); - co-sharing, co-management; - collaboration but not partnerships yet; - PF is an alternative space if we consider the working model and the financial model.

Categories interviewed	<i>What would the Paintbrush Factory represent for the creative industries in Romania?</i>	<i>Mainstream vs. alternative space ; Collaborations with mainstream institutions</i>
Gallerists/ artists	<ul style="list-style-type: none"> - PF is a contemporary art center, a hub of creation and contemporary art dissemination; - this term (creative industries) was coined to legitimize the existence of culture in economic relations marked by neo-liberalism today; - there are differences between visual art, performance and film; - there are many definitions for creative industries, but I wouldn't consider PF as being part of creative industries; it is about creativity, but not about industry; - PF is very important in the creative dynamic of Cluj, and here, generally we can include the creative industries as well, yet, there are huge differences between a software company and PF; - PF has a central role in the creative industries and a mobilizing role as well; - PF is well known and is a voice for creative industries nationally. 	<ul style="list-style-type: none"> - PF collaborates also with the National Dance Center and other European institutions: The French Institute, Goethe Institute, and the Czech Institute; - PF started as an alternative space, but it became institutionalized; - the large public will still consider PF as an alternative space if we compare it to the Art Museum. Yet, though it is not mainstream necessarily, it becomes almost as an institution; - Collaborations with the Art Academy (there are resident students at the PF); - Some institutions collaborate with PF because of the freedom it has.
Participants in events at PF	<ul style="list-style-type: none"> - PF has an important role for creative industries, as a promoter; - creativity is looked upon as guilt in the artistic realm sometimes (Dan Perjovschi said that creativity is for design not for art), yet they have all merged together, in a way, in pop art; - PF is the absolute expression of creativity, and pure creativity, as it suffers no compulsion of ideological, political, etc., just a beneficial social constraint; it could become a social manifesto – a political art, not politicized, a kind of art that liberate interventionist political systems, rusty old sacred monsters of democracy; - the creative industries in Romania are still in their infancy, a period of discovery, rediscovery and exploration of new fields of creation; What seems to have started in Romania in recent years is a heterogeneous process resulting in multi-disciplinary initiatives, be they strictly artistic, design-, fashion- and film-related; - do not deny that art is an industry, but its specificity as art is different from the creative industries in genera; - PF has institutions that are directly linked to creative industries – e.g. the galleries of contemporary art. 	<ul style="list-style-type: none"> - for Cluj, PF is not an alternative space anymore, it has been institutionalized as a Center of contemporary art, it is mainstream; - PF generates different trends for artists everywhere; many artists have it as a reference point; - PF is an alternative institution, though for now it has the monopoly; we definitely need more centers like it.

PF is perceived differently even inside the Paintbrush Factory, depending on the artistic/cultural sector investigated. Though there is recognition of the economic factor, some artists and people involved in management are reluctant to use the term “creative industries” and the new European directives related to it. There are distinctions made regarding creativity and artistic endeavor. Visual art (especially painting)

is viewed as unique, and though it implies the economic factor of galleries and other facilities for sale, it is perceived differently from performance or theater representations. The term “creative industries” is looked upon either as an ideological term, a European directive or a mechanism to influence our lives and control them, or as a trendy umbrella that encompasses new developments and recognition. There is “a heterogeneous process resulting in the multi-disciplinary initiatives, be they strictly artistic, design-, fashion- and film-related” (Interview with Sabin Borş). PF had been an alternative space since its conception, born to create a platform and a context for many artists; still, in the last years it has been more and more seen as a mainstream phenomenon, as an institution that has a voice and is recognized locally, nationally and internationally. This can be seen from the collaborations PF has had with different institutions. There are many angles to view PF from: the federation point of view, an all-encompassing perspective, but also, from a multitude of other points of view, belonging to the artists that are part of this federation. All the ideas expressed in the interviews represent the personal opinions of the people interviewed, not a general standard viewpoint of the Federation.

Conclusions of the Case Study

The research hypotheses have been partially verified. The people involved in the Paintbrush Factory have a dynamic view of this transforming reality, overlapping different layers of artistic vibe of the Communist space, the process of launching and developing it, creating the context and the content at the same time, sharing the resources and challenging the system. Although there is the recognition of the economic factor, some artists and people involved in management are reluctant to use the term “creative industries” and the new European directives related to it. There are distinctions made regarding creativity and artistic endeavor. As a syntagm, “creative industries” is very dense and contains many layers of understanding. However, the heterogeneous perception of the community around PF reflects some of the challenges encountered on the national level to define creativity, innovation, and the creative industries and to find a fine-tuned agreement between culture and economy, art and commerce.

General Conclusions

Culture plays an important role in contemporary societies, yet the challenges remain political and identity related (Weber 1994, *apud* d’Angelo and Vesperini 1999, 58). The influences that lead to cultural “unhomeliness” become a new frontier that opens prospects for a new cultural stage (Bhabha 2002, Introduction). There is a certain resistance to the cultural industries due to the undermining of art’s autonomy (especially in cities built on cultural tourism or based on institutions of high culture) (O’Connor and Wynne 1996). The old discrepancies between popular culture and high culture are reactivated and the relations of power are redefined.

There are many approaches, research directions and strategies for the creative industries, starting with wider international debates in cultural studies, the disputed re-

relationship between cultural policies and popular culture, the focus on national identity and the new developments triggered by the European Union, as well as the challenges brought by the tension between art and economy. In Romania, participation in culture was problematic at the beginning of 2000, when there were different oscillations visible at various levels: culture policies, centralization, funding. The case study of the Paintbrush Factory from Cluj-Napoca shows that in Romania there are very different approaches to and perceptions of the creative industries. There are initiatives that are very competitive and also some reluctant views. Some artists and people involved in management of the PF are reluctant to the term “creative industries” and the new European directions related to it. There are distinctions made regarding creativity and artistic endeavor. This can be a re-enactment of the older local and global forms of resistance to Western hegemony. “Eurocentric Western ideology” (in Bhabha’s terms) is verified in its ethical and axiological dimensions in the context of Europeanization and European cultural policies.

Notes

- 1 “The Union shall respect the equality of Member States before the Treaties as well as their national identities, inherent in their fundamental structures, political and constitutional, inclusive of regional and local self-government. It shall respect their essential State functions, including ensuring the territorial integrity of the State, maintaining law and order and safeguarding national security. In particular, national security remains the sole responsibility of each Member State.” (The Consolidated Version of the EU Treaty, line 4, paragraph 2.)
- 2 Alfred Kroeber reintroduces axiological aspects as distinctive marks for culture as a whole; values represent what is meaningful to human culture as a whole, in *The Scientific Studies of Values Exploring the Ways of Mankind*, New-York: Holt, Rinehart and Winston 1960, 377-378.
- 3 Bulgaria, Cyprus, the Czech Republic, Estonia, Hungary, Lithuania, Latvia, Malta, Poland, Romania, Slovakia, Slovenia and Turkey.
- 4 The index of cultural life renders the degree of development of the various aspects of cultural life. The index takes into consideration three components – the cultural infrastructure sub-index, the sub-index of cultural production and the cultural consumption sub-index, and they are calculated by aggregating the 23 statistical indicators relevant for Romanian cultural life. The selection of these indicators was made based on their relevance for a comparative study of this size and, on the other hand, based on their availability for the entire period considered: 1998 to 2007. A single official source of data was chosen, namely data available in publications of the National Institute of Statistics (Romanian Statistical Yearbook, the 2008 brochure *The Cultural Sector in Romania*, published by NIS for the years 1998-2007).
- 5 The sample volume was 3,500 persons (3,000 persons at national level, with an additional sub-sample of 500 persons in Bucharest), aged at least 15. The sampling error was +/- 1.8%, at a confidence level of 95%. The type of the sample was probabilistic, three-staged, with proportional allocation and stratification in the first stage. The criteria used for the stratification were the cultural area (18 areas) and the urbanization degree (7 categories). The data collection was made in the period December 2010 – January 2011, http://www.culturadata.ro/wp-content/uploads/2014/05/Barometrul_de_Consum_Cultural_2010en.pdf, retrieved in February, 2015.

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