STRATEGY

ROMANIAN CULTURAL INSTITUTE

2022–2026

Directional
document

2022–2026

STRATEGY FOR DEVELOPMENT

CONTENTS

INTRODUCTION

The strategy of the Romanian Cutural Institute for 2022-2026 starts from two transversal topics and three structural objectives that have been selected after investigating the development of the institution during the last 10 years.

Our objective is to integrate in this strategic document the most recent working concepts and public policies regarding the domain of culture, generally, the field of creation as well as the harmonization of these domains with other fields within the society on a national, European and world level.

The present strategy analyzes, in a comprehensive and coherent manner, contemporary resources [1] for conceptualizing culture and its complex role, aiming at clarifying the various parts that the Romanian Cultural Institute plays in its capacities of promoter, supporter, diplomatic vehicle, and agent of exploitation and harmonization of cultural resources.

The Strategy for 2022-2026 includes five Axes for Development, each of them having its Lines of Action, which are centred on the institutional development, the management, the initiation and promoting of culture, as well as the supporting of culture, cultural diplomacy, multilingualism and pluriculturalism.

A vital element is activating the Strategy by the Governing Board of the Romanian Cultural Institute, through translating the lines of action to work plans with deadlines for activities, monitoring and assessment methodologies, quantification, in order for this document to stay what it actually is, inherently: an *agile* [2] worktool. The cyclic evaluation and continuous improvement of the work environment is also necessary.

Last but not least, we are approaching the COVID-19 crisis (that started in 2020) and represents not only a medical, logistic and economic challenge, but a longterm challenge to our very way of life – the already widely accepted concept of "new normal" [3].

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[1]   Some of them can be found in Annexes, under the selected bibliography

[2] The "Agile" Methodology is a manner of managing a project by dividing it into a number of stages. It requires the permanent cooperation with all the parties involved and a continuous improvement in each of the stages. As soon as work begins, the teams go through a process of planning, execution and evaluation. Uninterrupted cooperation is vital, both with the members of the team and with the parties involved in the project.

See www.wrike.com/project-management-guide/faq/what-is-agile-methodology-in-project-management/

[3] The concept of "the new normal" is discussed in the chapter "The Current Context" of this Strategy, under Annexes.

The pandemic is also a cultural challenge. The manner in which we deal with such challenges at present will have deep and lasting effects on the way in which we build the future of our society after this deadlock. We deem that this crisis can only be successfully dealt with through a European culture of solidarity; we will be able to confront the crisis through intense cooperation, mutual trust and by assuming responsibilities. In this period it is necessary to use our imagination and creativity in order to work together, beyond our physical limits, for our future.

In order to support the promotion of Romanian culture in various parts of the world, in spite of current difficulties, and to contribute to international solidarity, the Romanian Cultural Institute (ICR) encourages new imaginative modalities of promoting of a culture based on solidarity and interaction and offers support to cultural agents in periods of crisis, to keep Romanian cultural life vibrant and vivid in its original cultural areas.

18 Branches:
Beijing, Berlin, Brussels, Budapest (with a subsidiary in Szeged), Chişinău, Istanbul, Lisbon, London, Madrid, New York, Paris, Prague, Rome, Stockholm, Tel Aviv, Warsaw, Venice, Vienna

The Romanian Cultural Institute has as main targets initiating, organizing and developing the capacity of cooperation, of mobilization and of convergence around various nationally relevant cultural projects of all the non–governmental institutions and organizations, the professional associations and creators' unions, of the representatives of civil society and of the independent personalities that can contribute to the achievement of the purpose and aims of the Institute.

VISION

The vision of the Romanian Cultural Institute for 2022–2026 develops and promotes an inclusive concept of Romanian culture, through a multi and trans-disciplinary approach to creativity and through the deepening of our understanding of the diversity of the ecosystems of contemporary societies.

MISSION

Representing, promoting and protecting our national culture and civilization both within the borders of the country and abroad (according to art. 2 of Act 356/2003) by turning ICR into an ecosystem where creative artists and professionals in the domain of culture are supported as they decisively contribute to the substantial promoting of Romanian creativity around the world and to its natural integration in the international cultural community.

TRANSVERSAL TOPICS

Given the mission of the Romanian Cultural Institute, the annual programmes harmonized with the objectives of the Branches and the institutional positions adopted by the ICR along its existence [4], several topics have been identified as transversal topics [5]; they can be applied/ continued flexibly during the 2022-2026 period, through their transversal presence among the Lines of Action:

T1 The international promoting of Romanian creativity through specific selection and segmentation of the audiences), with an ample perspective on cultural heritage (material and nonmaterial) and on contemporary creation (approached inclusively)

T2 Supporting the projects and programmes of the Romanian cultural agents and the initiatives of cultural diplomacy, which deal with concepts like: respect for diversity, fundamental rights, sustainable development

STRUCTURAL OBJECTIVES

For the Strategy for the 2022-2026 period, 3 are the priority objectives [6] out of the 13 mentioned in Art. 3, Act 356 of 11 July 2003 regarding the establishment, organization and activity of the Romanian Cultural Institute.

SO1 Creating projects and developing programmes and cultural, art, scientific, educational and documentary exchanges, on its own or in cooperation with the Romanian Academy, governmental institutions, creators' unions, professional, ethnic or religious associations, with other nongovernmental organizations, as well as with natural persons in the country or abroad.

SO2 Facilitating the dialogue and cooperation between personalities as well as Romanian cultural and scientific communities and their partners around the world.

SO3 Enabling the opening towards the other cultures in the world and their reception in the Romanian universe.

[4] Documents produced by the ICR teams over the years have also been consulted, such as „Programele Institutului Cultural Român 2012-2013" (Horia Roman Patapievici) (2012), „Măsuri pentru consolidarea cunoașterii și prestigiului culturii române întreprinse de ICR de la 1 octombrie 2012", „Sincronizarea Institutului Cultural Român" (Andrei Marga), „Între ieri, astăzi și mâine. Manifest" (Radu Boroianu) (2015), Regulations for the Organization and Activity of different years, see www.icr.ro/uploads/files/rregulament-de-organizare-si-functionare-modif-2019.pdf
[5] A substantiation of these Topics can be found in the Annexes section of this presentation.
[6] A substantiation of these Objectives can be found in the Annexes section of this presentation.

CULTURAL DOMAINS

In order to have an integrated perspective on the domains of culture and creativity and thus be able to informedly include them in the ICR cultural programmes and the selection of projects of cultural diplomacy, we compiled a nonexhaustive list of the domains pertaining to the cultural and creative Departments [7]:

1. architecture,
2. archives, libraries and museums,
3. performing arts / (including theatre shows and workshops, dance, classical contemporary and competitive dance)
4. visual arts,
5. audiovisual (including cinema, television, video games and multimedia),
6. books and editing,
7. design (including clothing design),
8. festivals,
9. literature,
10. crafts and creative skills,
11. music

The following domains are added [8]:
12. cooperation for development,
13. digitization,
14. education,
15. gender identity,
16. human rights,
17. language and multilingualism,
18. social inclusion,
19. sports,
20. durability (sustainability),
21. tourism
22. youth

[7] According to the definition given by the European Commission "cultural and creative sectors" are all the sectors whose activity is based on cultural or artistic values and other creative individual or collective expressions. Such activity may include the development, creation, producing, dissemination and preservation of the goods and services that embody cultural artistic or any other type of creative expressions, as well as adjacent functions such as education and management. They will potentially generate innovation and jobs, based mainly on intellectual property. The sections include architecture, archives, libraries and museums, artistic crafts, audiovisual products
(including film, television, video games and multimedia), material and nonmaterial cultural heritage, design (including clothing design), festivals, music, literature, performing arts, books and editing, radio and visual arts; see https://ec.europa.eu/culture/policies/strategic-framework-for-the-eus-cultural-policy
[8] According to EUNIC Strategic Framework, 2020–2024, 9 June 2020, p. 2, see eunicglobal.eu

After a number of Romanian specialists were consulted, the following specific domains were added [9]:

23. material and non material heritage,
24. natural heritage,
25. cultural projects that include environment protection and sustainable development,
26. cultural diversity,
27. history,
28. sociology,
29. anthropology,
30. academic cooperation,
31. science or science integration (STEAM - Science, Technology, Engineering, the Arts and Mathematics)
32. innovation-research,
33. innovation and outstanding personalities in science,
34. new media art,
35. interdisciplinarity in the domain of creative industries,
36. cross-border co-creation,
37. creative cultural publicity/marketing,
38. cultural management
39. philosophy and cognitive sciences

DIRECTIONAL LINES

The Projects initiated, organized and supported by ICR must [10]:

(vision, objectives)
- be concerned with the objectives of the programmes Creative Europe, the International cooperation plan of UEFISCDI (Unitatea Executivă Pentru Finanţarea Învăţământului Superior a Cercetării, Dezvoltării şi Inovării/ Executive Unit for Financing Higher Education, Research, Development and Innovation), Horizon Programme;

(content)
- address different types of creativity; be authentic, innovative; promote the acknowledged value of the artists involved
- be interdisciplinary (correlated with other domains in society)
- be inclusive (dedicated to vulnerable social groups);
- be likely to improve the quality of life;
- promote cultural projects that have been approved institutionally;

(audience)
- be adaptable culturally (mainly to the international context);
- build / consolidate partnerships;
- address new kinds of audience, carefully and multilaterally segmented; involve children/teenagers; support young people;
- be visible in the (foreign and Romanian) mass media

[9] according to a questionnaire compiled by ICR and sent to more than 100 specialists in the ICR governing board, to ICR employees and to professionals in the field of culture in December 2021
[10] idem

AXES FOR DEVELOPMENT LINES OF ACTION

Starting from the 3 priority structural objectives of the Romanian Cultural Institute (ICR), in the current international context, taking into account the 2 transversal topics, analyzing and substantiating the specific context of the Romanian Cultural Institute, as well as the national and international contexts, 5 Axes for development are suggested, which cover both the needs and the potential of the Romanian Cultural Institute until 2026, each axis having its own Lines of Action. [11]

Axes for development	Lines of Action
Institutional Development	• LA1 – An efficacious management system • LA2 - Competent human resources • LA3 – Promoting the ICR brand
Programming and cultural initiative	• LA1 - Contemporary Culture – for new audiences • LA2 – The Cultural Heritage in our DNA Culture as a specific difference • LA3 – Future is happening now – Culture as a decoder • LA4 – Culture as a multidisciplinary approach - Culture as an integrating factor
Cultural Support	• LA1 – Programme for financing the projects of cultural agents • LA2 - Publishing Programmes • LA3 – Support for Romanian artists, creators, researchers • LA4 – Partnership for projects in Romania
The Romanian language, multilingualism and pluriculturalism	• LA1 – Language as a cultural cementer • LA2 – Language and culture – catalysts of community development in historic communities and diaspora
Cultural Diplomacy	LA1 - ICR as a hub / matchmaking LA2 -The development of bilateral relations and cooperation •

[11] We express thanks to the members of the Governing Board, to our colleagues in the Romanian Cultural Institute, to the specialists in the field of culture, for their feedback that we received through questionnaires. Their remarks and suggestions will stay anonymous (as specified in the form of the questionnaire they filled in), and have been inserted and integrated in the entire document. Our gratitude also goes to our colleagues in the ICR who suggested annual programmes for 2022, coming up with relevant ideas that were also proposed transversally in the whole Strategy of the Institute.

AXIS OF INSTITUTIONAL DEVELOPMENT

The current analysis of the state of affairs in the Central Office and the Branches of ICR provides the following information:

- Because of the pandemics and a lack of leadership for a certain period in 2021, when the current Governing Board was appointed, on 15 November 2021, the implementation of the budget was a modest one, of only 62%, and at the National Book Centre, a flagship department of ICR, the implementation was even lower.

- When the current Governing Board took over, there was no budget draft for 2022, and the task of creating one was completely accomplished by the end of 2021.

- Allowances for projects are reduced in the context of an austerity budget, since administrative and wage expenditures are a constant must.

- External auditors of the Court of Auditors ordered the salaries of employees to be recalculated, a decision that has not been implemented yet. ICR has sued its employees, which caused a major conflict inside the institution.

- One third of the positions are not filled in. No competitive selection recruitment has been completed in ICR during the last five years.

- There are branches that have no employee (ICR Beijing) or only have one (ICR Prague and Warsaw)

- In the last budget year, the ICR Branches abroad have received no formal approval for their annual plans, which resulted in a lack of predictability.

- Many of the projects run by the units in the ICR Central Office in 2021 had not been initially included in the annual programmes.
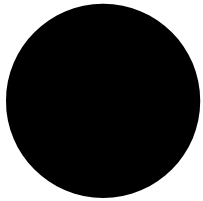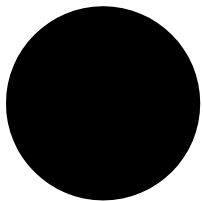
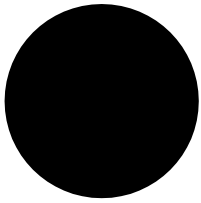*LA 01* – An efficacious management system
An optimal internal functioning
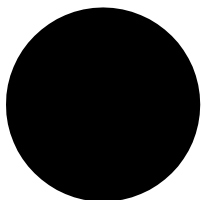
LA02 – Competent Human Resources
Professionalization

LA 03 – Promoting the ICR brand
Generator

Hub

Transformer

The Romanian Cultural Institute is constantly pursuing the promotion of Romanian culture in the world, through the performance and consistent, serious and uninterrupted activities of each of its branches and subsidiaries.

LA 01   An efficacious management system

Considering the analysis above, the following functional priorities will be introduced, with a view to an optimal internal operation:

(legislative conformity)
- applying the decisions of the auditing and control authorities
- auditing the management of ICR

(stable and predictable financial management)
- reducing budget fluctuations
- a careful management of budget resources in the ICR Central Office, so that budgetary allowances to the Branches can be a predictable process that is planned in advance
- ensuring a sufficient annual budget on the basis of a much more rigorous financial discipline
- identifying solutions for the financing of ICR to be autonomous and have an extrabudgetary component
- compliance with contractual terms

(statutory conformity)
- the annual organization of at least one contest for non-refundable projects

(viable organizational structure)
- rebuilding the organizational structure of the ICR Central Office / the organizational chart will be centred, following legal provisions, on structures dedicated to programmes
- organizing contests for the positions filled in temporarily
- auditing the appointments abroad
- filling in the empty positions in the present ICR network abroad, the establishment, activation and operationalization of an Advisory Board made up of outstanding personalities in the field of culture, arts, education and science from both Romania and abroad [12]
- ensuring the continuous activity of all Branches abroad
- reviving the National Book Centre [13]. Giving priority to a publishing plan based on a
- balanced selection of both classical and newly famous authors, also taking into account gender equality and the presence of authors representing national minorities

[12] in accordance with art. 13, Act 356 / 2003
[13] this also corresponds to a statutory objective: "The accomplishment and editing of seminal works in the fields of literature, art and science, of literary works as well as publications, alone or in partnership with specialized institutions in the country and abroad" (art. 31), Act 356 / 2003
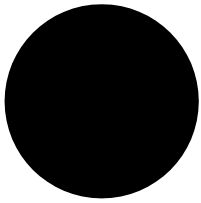
- introducing (installing) electronic signatures on administrative documents (reports, memos, payments authorizations etc.)
- ensuring the operability of Win-Win intranet
- an enhanced interoperability between the ICRS Branches and the support departments in the Central office, making the various stages in the process and communication between them more efficient, as well as increasing the fluidity of the circuit of internal papers between the important departments (legal, financial, preventative financial control) through consultations with the Branches on various topics, including changes in the bureaucratic procedures
- In the programmes supported or initiated by ICR, taking into account the ICRS resources, the information fluxes and all the processes involved in order to successfully carry out the projects and to build long-term partnerships without prejudicing in any way the partners and institutions in the relevant areas.

(transparency)
- ensuring institutional transparency
- compulsory public communication of projects to the entire cultural press in Romania

ICR assumes the operationalization of this Strategy through its Governing Board: creating a plan of activities based on quantifiable objectives and monitoring and evaluation methodologies, with deadlines and calendar reference points.

Competent Human Resources
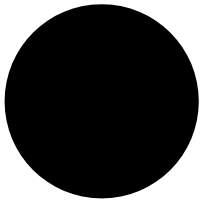
Developing human resources in ICR is essential for an intelligent and integrated organization and promotion of Romanian culture in the world, for relevant activities of cultural democracy.

The professional development of those who select, program, organize cultural projects is defining for the high quality of their cultural content and for their reception by several types of audience that have been carefully selected.

ICR favours the professionalization of the already hired human resources, mainly with a view to developing their digital abilities [14] and their competences in increasing and diversifying cultural audiences. The development of digital abilities that offer not only an increased productivity but also added value to its results is vital [15].
Highly qualified personnel for the ICR structures will be employed on the basis of transparent performance criteria.

As far as professional competences are concerned, comprehensive and detailed discussions are being held in the European Union on concepts like "reskilling", (professional reconversion), "upskilling" (upgrading and diversifying skills) as well as their digitalization [16]. ICR also envisages modalities of motivating the personnel that is involved in the projects, by reducing bureaucracy and directing their expertise to the actual running of projects.

ICR proposes the internal use of PEST [17] and SWOT [18] analyses as well as of the kit for monitoring and evaluation (M&E) [19] produced by EUNIC Global, as part of the European cultural areas project. Through this kit, methodologies, indices and result measurements are collected in order to gather the quantity and quality data necessary for the evaluation of cultural projects.

[14] Adapting the training and education system to the technological evolution represents a complex process, which is necessary for training and improving the human resources and is an essential element of development, modernization and innovation in societies. From the Strategy regarding the digitalization of education in Romania 2021-2027, see www.smart.edu.ro
[15] Rapid digital transformation means that almost all jobs currently require a certain level of digital competence, as does participating in society in general (…), it involves different sets of abilities and challenges, such as the access to opportunities of improving (…) Nevertheless, digital competences are often absent in Europe at all levels, A new skills agenda for Europe, June 2016, see EUR-Lex, https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX:52016DC0381#footnoteref6
[16] "Digital Decade" is a programme introduced by the European Union in March 2021, which evolves around four cardinal points, one of them being "Skills". see https://ec.europa.eu/info/strategy/priorities-2019-2024/europe-fit-digital-age/europes-digital-decade- digital-targets-2030_en
[17] A PEST (Political, Economic, Social and Technological) analysis is a management method by means of which an organization can evaluate the major external factors that influence its activity in order to become more competitive, see www.investopedia.com/terms/p/pest-analysis.asp
[18] A SWOT (strengths, weaknesses, opportunities, and threats) analysis is made for facilitating a realistic outlook, based on facts, based on data regarding the strong and weak points of an organization, see www.investopedia.com/terms/s/swot.asp
[19] downloadable from here https://www.eunicglobal.eu/resources
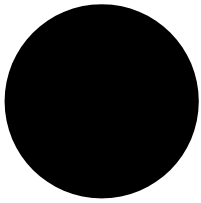
Working protocols can be homogeneously used by all ICR teams, so that a comprehensive outlook of the activity of the entire year can be obtained at the end of each year [20].

ICR will operationalize the conducting of analyses segmenting local audiences (separating foreigners from members of the diaspora) and digital ones (typically digital content even if the Branch is defined in strictly geographical terms) by all ICR branches.

ICR is keen on upgrading the training of its current staff [21] through training courses, networking, seminars, etc.

We envisage the creation and implementation of a training curriculum [22], which should include training courses such as: Cultural projects management; Cultural communication; Segmenting and developing cultural audiences; Digitalization [23] of management projects (Interoperability, cloud, etc.); Digitalization of the content of cultural projects (live broadcasting, project preparation for specific digital media, etc.); User experience (UX) for digital and physical cultural areas; Design Thinking for shaping and developing cultural audiences; Diplomacy and international relations.

[20] At present, most of the Activity reports are chronological summaries.

[21] One of the objectives set by the EU at the Porto Summit Social Commitment of May 2021, is that 60 % of the entire adult population should participate in training courses every year by 2030. See
https://www.consilium.europa.eu/en/meetings/european-council/2021/05/07/social-summit/

[22] The 5 areas of competence that need to be developed are: Media information and literacy, digital communication and cooperation, creating digital content, online security / responsible use, solving digital problems, according to the conceptual reference model DigComp 2.0, Vuorikari R., Punie Y., Carretero Gomez S. and Van Den Brande G., DigComp 2.0: The Digital Competence Framework for Citizens. Update Phase 1: the Conceptual Reference Model. EUR 27948 EN. Luxembourg (Luxembourg): Publications Office of the European Union; 2016. JRC101254, p. 10

[23] Digitalization means switching to a new paradigm – a technological, informational and social one, cf the Authority for the Digitalization of Romania, Decision. 89/2020 regarding the organization and activity of the Authority for the Digitalization of Romania, see http://legislatie.just.ro/Public/DetaliiDocument/223055 și www.adr.gov.ro/adr
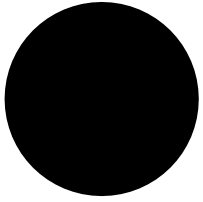
LA 03   Promoting the ICR brand

The ICR brand needs qualitative development at the level of integrated communication, both in digital and physical contexts, in order to offer a positive picture, full of dynamism and vitality, of the Romanian culture, with an emphasis on its harmonization with universal and European values.

<div style="background: #b6d633;">
Axis of
Institutional
Development
</div>

By approaching the proposed axes and lines of action, which have a new, varied, interdisciplinary content, which is complex and takes into account the needs of contemporary society, not only traditional, accepted Romanian values will be promoted, but also new, innovative, fresh ideas, which are naturally integrated in the global creative ecosystem. Associating the brand of the Romanian Cultural Institute and *in extenso* the brand of Romania with such cultural and creative subjects would exponentially improve the understanding of creativity in the country.

Harmonizing Romania's cultural diplomacy agenda with a very valuable and multidisciplinary cultural content can be the source of experiences, reflections and study by foreign audiences.

"Cultural actors influence lifestyles, individual behaviour, patterns for consumption, values associated with the environment and our interaction with the natural environment." [24]

By translating the structural objectives into the ICR communication strategy, the following communication objectives become obvious:
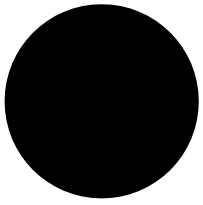CO1: Developing projects & programmes–ICR as a "generator"
CO 2: Facilitating dialogues – ICR as a "connector"
CO 3: Inter-connecting Cultures – ICR as a "transformer"

[24] "Culture: a driver and an enabler", UN System Task Team on the Post-2015 UN Development Agenda, 2012, see https://www.un.org/millenniumgoals/pdf/Think%20Pieces/2_culture.pdf

ICR as a "generator"
We are a single entity, generating content, together
with artists and creators

Dynamism
ICR will assume the position of an entity generating cultural content and creating contexts and environments for expression.

A change in outlook
ICR will reassume the position of an entity generating high-profile events in partnership with key cultural players, and cease being a simple partner in such events.
Attention will shift on ICR as an initiator of events that have a cultural brand.

Unity
A unitary identity needs to be shaped, both on a graphic and on a discourse level. The unitary identity will be coherently communicated to all Branches.
The site will be a stump platform where strategic objectives are synthetically presented and where articles can be found in which the ICR vision in its capacity of generative entity is introduced.

Continuity
The identity of ICR must be refreshed, not changed. An international annual event of an itinerant type will be defined that will be organized in all Branches and that will be promoted as a Romanian cultural brand which presents ICR as a unitary entity. From this circuit event a cross-network communication campaign between Branches will be derived.

ICR supports interdisciplinary cooperation projects and at the same time organizes and communicates its own cultural projects, faithful to the same spirit of cooperation and interconnectivity between Branches. Emphasis will be placed on artistic content as an intercultural binding element, both socially and geographically. This type of event will reshape the image of ICR as a vivid, unitary entity, organically interconnected with and firmly embedded in the local cultural fabric of each Branch, a unique structure that is spread both geographically and digitally. This circuit event will be centred on a topical theme, which will differ from one year to another and will trigger specific activities and discussions.
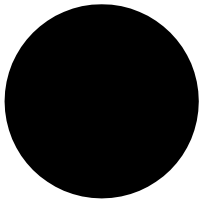
ICR as a "connector"

Human ICR

A transition will be made from a technical kind of communication to one that envisages the involvement of the public (culture is not produced by the authorities but by people for people)

Organic Communication

ICR focuses on an increase in its public appeal by producing content that involves the people and that also has the potential of becoming viral, through a transition from formal, institutional communication to a kind of communication focused on content that is expressed and illustrated in a new, fresh, contemporary key.

Focus on content

In official communication, a switch will be made from formal contexts to the cultural products that ICR promotes and to the manner in which it makes a difference, internationally; the focus will be on the description of the content that adds real value to the international context in which it is presented and only afterwards on the formal context.

Strategic Partnerships

A functional network will be created and implemented by establishing or reactivating partnerships with key international players. The focus will be on the communication of the role of connector/link in the projects of European cooperation.

ICR as a "transformer"

The communication plan is meant, on a macro level, to change the perception of culture: from the communication of a survival culture, to an open one, which is interconnected, exploring, generative of change and cooperation with other cultures. Culture will be promoted as "a cell carrying DNA information" – that is active, vivid information – which organically combines with other live tissues and changes the environment where it gets. In conceiving the promotion campaigns, use will be made of elements of material and nonmaterial heritage in order to identify and include Romanian cultural symbols– both conceptual and graphic ones – in the communication, thus revealing the idea of our roots as specific difference and at the same time an openness towards dialogue. Differences will be identified and exploited, as well as common roots with other cultures, as the foundation of the respect between cultures.
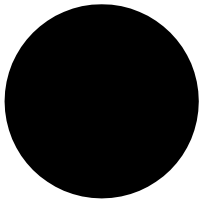
Each Branch will focus on the diversification of the means of communicating the projects based on the association of local cultural events that enjoy extensive media coverage (events like festivals, international salons, fairs, symposia, biennales etc) with institutions that assure a wide publicity for joint projects. One of the targets will also be the creation of written informative materials (interviews, articles etc.) as well as promotional (audiovisual) ones in which Romania and its culture will be advertised in cooperation with local programme-makers and the dissemination of these materials through the media will also be accomplished.

The Branches will pursue the consolidation of instruments that are characteristic to digital cultural diplomacy, to scientific diplomacy as well as a hybrid programme, which will combine virtual events with traditional, face-to-face activities. Whenever possible, events will also be recorded and broadcast again on social networks in order to keep a numerous loyal online audience. The Branches can also use the archived cultural materials, for social media, in order to increase and diversify the local cultural audiences.

Budget resources will be identified to monitor the press in our country and in the host cultural areas.

The Branches will try to consolidate the instruments that are characteristic to digital cultural diplomacy, to scientific diplomacy as well as a hybrid programme, which will combine virtual events with traditional face-to-face activities.

AXIS OF PROGRAMMING AND CULTURAL INITIATIVE

By means of this Axis, ICR has in view the implementation of an institutional, relational and procedural framework as well as the development of a network of cultural promotion for a specific cultural programming (own-initiative) and a high-quality selection (support and partnership) which is meant to develop Romanian cultural diplomacy.

In the context of the COVID-19 pandemic, ICR will continue to abide by the current recommendations and to consequently adapt its programmes plan until all planned projects can be safely resumed.

Simultaneously, we will continue to promote the Romanian culture online, as we intend by this to achieve the basic strategic objectives of the institute, as well as to experiment and make permanent certain alternative formats for the structure of cultural events, which are meant to ensure in the future a high quality of the cultural content and a significant visibility.

ICR's own projects include the projects initiated by ICR or the projects generated for the EUNIC clusters. The ICR Central office will focus on creating the framework for the ex-ante and ex-post evaluations (the latter, an impact evaluation) and the monitoring of projects, in cooperation with the ICRS teams.

ICR intends to diversify projects in geographical terms, by extending the cultural activity to several cities in the host country, by turning some of the projects into itinerant ones, in cooperation with the consular offices and local institutions, in order to improve the ratio between investment and impact and to disseminate the Romanian cultural products as widely as possible.

Cultural programming integrates the annual plans of the Branches abroad, which are correlated with the Romanian creative offer. This includes either already finished projects that can be instantly used ("turnkey" ones) or projects that have an original content and were produced specifically for ICR. The analysis and evaluation of their impact on the local cultural market will also be taken into account before an informed decision as to the adopting of the projects by ICRS will be made.

The essential ingredients for a cultural project to be eligible for support by ICR are [25]: high value content; traditional cultural content; new/original cultural elements; cultural content produced by young artists; well-trained ICR team; distributing costs / adequate budget / a reasonable ratio between investment and impact; integrated promotion; segmentation of audiences before the proposal of cultural content; attractiveness for families (children, parents); the prestige and renown of local partners and of the area where the event takes place.

[25] According to a questionnaire made by ICR and sent in December 2021 to more than 100 specialists in the ICR Governing Board, the ICR employees and professionals in the field of culture.

ICR will permanently update its data base (Win-Win intranet) on Romanian cultural agents, artists, creators, researchers. The document will be updated in real time, helping preserve transparency and a high level of information among all the colleagues in the ICR Branches, making it possible for projects to be traced or common projects to be proposed. The cultural market in the country will be tested through the Internal Programmes Department, the purpose being to "export" the successful projects to the appropriate host cultural areas.

All ICR branches will analyze the local and digital audiences – this is also part of a strategic statutory objective [26]. Thus, adapting to the cultural market its targets will be achieved in an informed way, allowing for the project to be integrated in the local cultural context, with the help of local partners or through the careful and judicious selection of the target audience and the continuous adjusting to the location cultural, social, economic, political specific.

The Branches will pursue the establishment/continuation/consolidation of the relations with the bilateral organizations, the Romanian cultural organizations, the honorary consulates, the Romance languages departments in the respective cultural areas, in order to ensure the proportional cultural presence of Romania on the territory of the host country.

ICRS will avoid the priority organization of cultural projects aimed at the audiences in the city/country where a certain ICR Branch operates, in the very offices of that particular Branch. Projects should be presented in the local cultural environment, within strategic partnerships with other entities in the area.

ICR offices that fit the purpose can be used for projects dedicated to the diaspora, for promoting young Romanian artists and researchers Projects can also be invited in which Romanian-born artists are involved, as well as foreign local artists (Romania seen "through the eyes" of local artists). In such situations, ICRS will continue the efforts to integrate the respective offices in the circuit of cultural destinations in the city.

Recognizing and supporting by the ICRS of outstanding personalities in the local cultural milieus, who play an important part in promoting Romanian culture in the respective areas, is a type of policy that ICR means to encourage and support at the level of its Branches.

[26] Producing studies, analyses, surveys, projects and programmes concerning the access to culture and education, in partnerships with public institutions and nongovernmental organizations" (Art. 3 m), Act 356 / 2003)
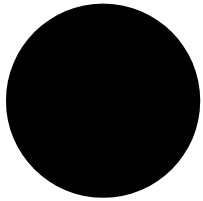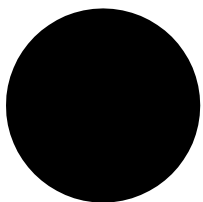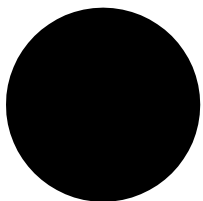
LA 01 — Contemporary Culture

Attracting new audiences
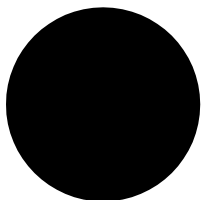
LA 02 — The Cultural Heritage in our DNA

Culture as a specific difference

LA 03 — Future is happening now

Culture as a decoder

LA 04 — Culture as a multidisciplinary approach

Culture as an integrating force

The State must ensure the preservation of the spiritual identity of our nation, the support of national culture, the encouraging of arts, the protection and preservation of the cultural heritage, the development of contemporary creativity, the promoting of the cultural and art assets of Romania. (The Constitution of Romania, art. 33 (3))
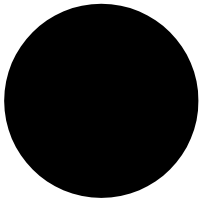
LA 01   Contemporary Culture
– Attracting new audiences

This line of action makes a priority of placing the Romanian artists and creators in the cultural fabric of society. The attractiveness of the European and world novelty factor will be used in order to attract new audiences.

Contemporary art mirrors contemporary society, offering the public sources of reflection on certain topical ideas as well as reasons to rethink the familiar ones. Contemporary artists approach both present-day events and concepts and ideas which are part of the cultural legacy of mankind. [27]

The ICR teams will constantly update the data bases on artists and creative projects and will send direct invitations for their presentation in appropriate cultural environments.
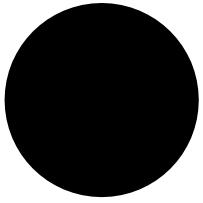
ICR will facilitate contacts and long-term connections between artists, creators and researchers and/or institutions in Romania and the cultural environment of each Branch, for cooperation and an exchange of good practice.

Each ICRS will also exploit the local opportunities created by international events that are organized or co-organized, such as salons, fairs, biennales, etc.

[27] "The work of contemporary artists is a dynamic combination of materials, methods, concepts, and subjects that challenge traditional boundaries and defy easy definition. Diverse and eclectic, contemporary art is distinguished by the very lack of a uniform organizing principle, ideology, or -ism. In a globally influenced, culturally diverse, and technologically advancing world, contemporary artists give voice to the varied and changing cultural landscape of identities, values, and beliefs". See https://art21.org/for-educators/tools-for-teaching/getting-started-an-introduction-to-teaching-with-contemporary-art/contemporary-art-in-context/

LA 02   The Cultural Heritage in our DNA

- Culture as specific difference

This line of action exploits the national heritage in a wider sense, as it is interpreted as a marker of civilization of a society (including domains such as local tourism, gastronomy, leisure, etc.).

For this line of action "turnkey projects", "Romanian blockbusters", produced by cultural organizations and public cultural institutions, can be resorted to. Museums in the country can propose specific projects that focus on their own assets and the possibility of organizing itinerary exhibitions abroad can be also considered.

Each ICRS will envisage a continuous presence in projects and events centred on cultural heritage in the cultural areas where they operate.

The Branches will maintain and develop relations with academic and scientific entities, for the benefit of the national institutions in the field, the main goal being to make cultural exchanges between Romania and the host country more dynamic and permanent.

Annual programmes will focus on promoting Romanian traditions, including those that propose the recovering and reinterpretation of traditional motifs in contemporary art (in architecture and design, visual arts, the new media, etc.).

ICR will promote and offer support for those that apply for Europa Nostra Awards – awards for European heritage, which can bring visibility and financial support for projects in the domain of the Romanian cultural heritage.
In the context of the inauguration in 2021 of the New European Bauhaus programme, the cultural and creative dimension of the European Green Deal, which is aimed at finding aesthetic, lasting and inclusive solutions for European dwellings [28], ICR is planning to promote the policies and financing possibilities it triggers for the benefit of Romanian creators and cultural agents.

[28] New European Bauhaus, European Comission, https://europa.eu/new-european-bauhaus/index_en
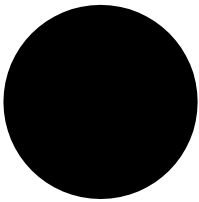
LA 03   Future is Happening Now –
Culture as a decoder

"The arts do not replace science and are not reducible to the concerns of the sciences, but they participate in the process of developing the creativity, the imagination of new futures, of diversity and of critical thinking." Prof. Luiz Oosterbeek

This line of action places culture in the position of a "decoder" of novelties in science, technology, anthropology, biology, ecology etc. Culture is an interdisciplinary environment for creativity. Stimulating the connection between culture and science in the cultural projects initiated and supported by ICR can be done through [29]:

- cooperative projects with international entities;
- membership of European professional networks;
- activities of creative cooperation between the Romanian and foreign artists/authors/researchers;
- organizing networking events, conferences and round tables meant to facilitate meetings between artists, international entities and researchers;
- cultural projects raising the awareness of topical themes (climate, recycling, mobility, sustainability / durability, innovation)

Thus, for this line of action, projects will be designed in the following fields:

- connection between arts and science;
- science and architecture;
- "gamification" (the process of applying a game's design and mechanics in a non-game context) as an instrument of attracting and increasing audiences in art, and as an instrument of learning in education [30];
- new technologies like AR (augmented reality), VR (virtual reality), robotics, AI (artificial intelligence) [31];
- gaming / video games [32];
- software, ranging from interactive applications for promoting the national heritage to software used for creating works of art NFT [33].

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[29] according to a questionnaire made by ICR and sent in December 2021 to more than 100 specialists in the ICR Governing Board, the ICR employees and professionals in the field of culture.

[30]   see also Tate Worlds: Art Reimagined for Minecraft (2015), see www.tate.org.uk/about-us/projects/tate-worlds-art-reimagined-minecraft

[31] Two of the subjects of the Seminar dedicated to experts in the fields of culture, creativity and artificial intelligence in Croatia in October 2018, were E-relevance of culture in the age of AI, How does AI impact on the perception of human uniqueness/genius, the role of artists, intellectual property? , see Council of l Europe, Understanding the Impact of Digitisation on Culture, www.coe.int/en/web/culture- and-heritage/culture-and-digitisation

[32] One such example is „Arta în Jocurile Video made in Romania" (Art in Video Games made in Romania), organized in 2019 by RGDA – Romanian Game Developers Association

[33] A non-fungible token (NFT), is a unique unit of data in a computerized accounting register called a blockchain. Non-fungible tokens correspond to files of various formats, depending on the nature of the creation process: photos, audio recordings, videos, etc. Although the files themselves can be copied, the non-fungible tokens associated with them are permanently recorded and monitored in the block chain registers they belong to, giving buyers proof of ownership. Widely used registries, such as Ethereum, Bitcoin Cash, Streams, etc., each have a set of standards governing the use of NFTs. Non-fungible tokens can be used to market digital creations, such as digital art, video game items, and music. See https://en.wikipedia.org/wiki/Non_fungible token.
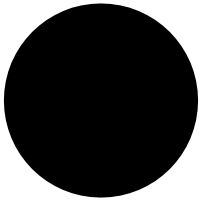
LA 04   Culture as a multidisciplinary approach
– Culture as an integrating factor

Culture as an integrating factor [34] contributes to the sustainable social and
economic development and is also considered to be the fourth pillar of
sustainable development [35].

Cultural Projects can represent intelligent methods of drawing attention to major social
issues as social justice, ecological activism, disabilities, the quality of life. [36]

For this line of action projects in the following areas will be pursued:
 • interdisciplinarity [37],
 • social innovation [38] through culture,
 • Sustainable Development Goals - SDG [39], which play a major part in culture [40]

[34] Culture facilitates social inclusion, freedom of speech, the building of a personal identity and civil
empowerment, while consolidating economic growth and contributing to encouraging political involvement and
responsibility, according to the official position of the European Commission, see
https://ec.europa.eu/international- partnerships/topics/culture_en

[35] The Executive Board of UCLG (United Cities and Local Governments) that represents 1000 cities from 95
countries, has adopted the public policy Declaration “Culture: Fourth Pillar of Sustainable Development” in 2010,
at the World Summit of Local and Regional Lieaders, held in Mexico City, see www.agenda21culture.net/who-we-
are/committee-on-culture

[36] “Supporting Cultural Heritage” is one of the topics of the Strategic framework for the EU's cultural policy
2019-2024, “Cultural Heritage enriches the individual lives of EU citizens and plays a key role in a creating and
consolidating Europe’s social capital, see https://ec.europa.eu/culture/policies/strategic-framework-for-the-eus-
cultural-policy

[37] Studies on the impact of art and creativity on society, on global understanding and cooperation between
disciplines as well as on a world movement of artists, researchers, thinkers and project authors are found under the
umbrella of the project “Humanities, Arts and Society”, produced by CIPSH (The International Council for
Philosophy and Human Sciences) a nongovernmental organization within UNESCO, see
https://humanitiesartsandsociety.org/

[38] Social Innovation refers to designing and applying new solutions that involve conceptual, process or
organizational changes that are ultimately aimed at increasing the personal and community welfare, according to
the Organisation for Economic Co-operation and Development (OECD), see www.oecd.org/regional/leed/social-
innovation.htm

[39] See also the campaign #Culture2030goal, “there is no future without culture”, http://culture2030goal.net/

[40]   In the survey compiled by EUNIC in April 2021, “The Cultural Dimension of Sustainable Development:
Opportunities for National Cultural Institutes”, the chapter “Background: the cultural dimension of sustainable
development” mentions seven SDGs in which culture plays a major role, namely decent working conditions (SDG
8), innovation (SDG 9), reduced inequality (SDG 10), promoting sustainable cities (SDG 11), climate action (SDG
13), gender equality (SDG 5), peaceful and inclusive societies (ODD 16), see
https://www.eunicglobal.eu/media/site/2896187722-1635852951/eunic-sdg-ksw-report-2021.pdf

AXIS OF CULTURAL SUPPORT

ICR transparently finances cultural projects abroad through public contests that have transparent rules and criteria of selection and independent evaluators - for legal persons

ICR supports the participation of Romanians in relevant European and international events (major festivals, book fairs, art fairs and exhibitions etc) through specific mobility and creation funds and through financial support like grants and allowances.

The financial support and the partnership for cultural projects organized in Romania will be based on criteria of international visibility (e. g. the support by foreign experts for generating content concerning cultural projects in the country, the support of representatives of foreign cultural press for a specific, targeted participation, the support by specialists for content contribution in the production of the cultural events in the country, etc).

ICR will increase its own revenues [41] and will direct these resources to the support of culture along the lines of action of the present Axis.

[41]   The sources of which are selling published materials, producing surveys, analyses and programmes on the basis of research contracts, as well as public-private partnership projects in accordance with Art. 2) (1) in HG nr.400/27.05.2015, regarding the authorization of activities by the Romanian Cultural Institute financed from its own revenues
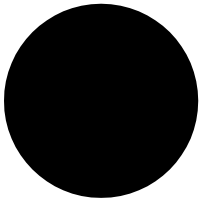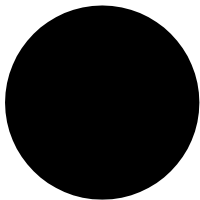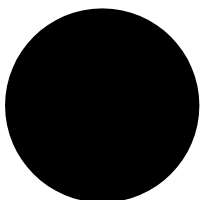
LA 01 — Financing Programme

Cultural Operators
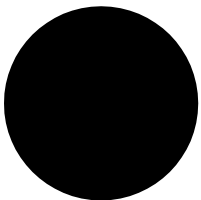
LA 02 — Editorial Programmes

Translation & Publication Support Programme
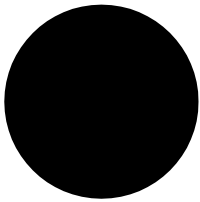Publishing Romania

LA 03 — Support for artists, creators, researchers

Grants and allowances

Mobility Fund
Creativity Fund

LA 04 — Partnership

Projects in Romania

As part of one of the legal objectives of ICR, which is the support of youth, assistance will be provided to young creators and researchers.

LA 01 Programme for the financing of projects of cultural agents

Through the financing provided to projects, the Romanian Cultural Institute intends to increase the visibility and accessibility of Romanian culture on the international cultural stage; promote the Romanian contemporary creation internationally; encourage the cooperation between Romanian and foreign artists; support intercultural dialogue; support the partnership between Romanian and foreign cultural agents on the one hand and international cultural organizatons, on the other.

Granting non-refundable financing on this Line of action will be achieved on the basis of selecting cultural offers, in accordance with the provisions of Ordinance 51/1998 regarding the improvement of the system of financing cultural programmes, projects and activities, subsequently modified and completed, including specific regulations.

The application of this programme will be based on updating the guide for financing and the methodological norms of the financing programmes already run by ICR in previous years.

The evaluation grid will focus on and include points for: a solid argumentation for the proposal; its relevance for the interaction with the local cultural area or public; the projects' integration in recurrent programmes or events; cooperation with local institutions and professionals; nationwide interinstitutional initiatives; for projects with traditional content, the preoccupation with the explanatory, contextualizing component as well as with attracting the members of Romanian communities alongside the local audience; diversity and avoidance of repetitiveness of events or guests.

The programme was operational under the shape of Centenart (2016); its framework and regulation norms must be updated.

Axis of Cultural Support
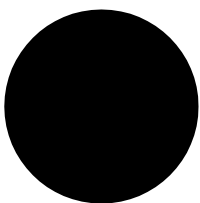
LA 02 Publishing Programmes

TPS (Translation & Publication Support Programme) and Publishing Romania

ICR intends to reframe and restore TPS - Translation and Publication Support Programme, a programme for financing foreign publishers for translating and publishing worldwide the works of Romanian authors in the fields of literature, arts, humanities, which facilitates the access of foreign readerships to the Romanian culture (including the culture of national minorities and that of Romanian communities living abroad) and supports the presence of Romanian authors on the international book market [42].

[42] The National Book Center, www.cennac.ro

We envisage the introduction of an evaluation form for the publishing projects that apply for financing from Publishing Romania [43], which is a project for financing publishing programmes (albums, books, supplements, thematic issues, magazines) which are meant to promote Romanian culture abroad.

The status of books whose publication was financed by ICR and which are still in stock in the ICR Bookstore will be updated as "in stock". A plan for their distribution will be implemented and a functional online store will be established for this.

An evaluation of publishing plans for the magazines Lettre Internationale, Euresis, Glasul Bucovinei – The Voice of Bukovina - (published by ICR) and for other cultural, historical and science magazines whose publication is subsidized by ICR, which are published in the Republic of Moldova.

<div style="background-color:#b5e61d">Axis of Cultural Support</div>
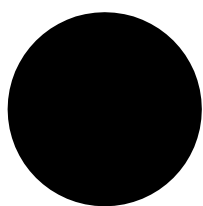
LA 03   Support for Romanian artists, creators, researchers

This support is divided into three types of financing, depending on the amounts needed.

GRANTS AND ALLOWANCES

MOBILITY FUND

CREATIVITY FUND

Within each type of financing a certain amount / percentage will be exclusively dedicated to the support of youth (defined as people aged 15-29) [44], both for helping them develop professional abilities and helping them present their papers, in either a traditional way or in an experimental manner.

Additionally, the offices of the 18 ICR Branches will display, present works/tentative projects of Romanian youths (this is also part of the statutory objective "Encouraging the creation of youth and stimulating young talents in culture, science and art").

[43] The National Book Center, www.cennac.ro
[44]   Age interval considered by the European Union, https://ec.europa.eu/eurostat/web/youth

This fund is aimed [45] at supporting the researchers, translators, cultural journalists and artists in their efforts to get specialized training both in Romania and abroad ensuring a permanent cooperation between various international platforms that should support and exploit the results of their work.

The domains we envisage are: visual arts, curatorship and art criticism; museology/museography; music and musicology; journalism; translation; architecture, urbanism and design; architecture, literature and literary criticism; cultural heritage; cultural management; economics; human and social sciences; cultural diplomacy; cultural and/or scientific exchanges.

Current grants: "Constantin Brâncuşi", "George Enescu", "Lucian Blaga", "Ion Mincu", "Woodrow Wilson", "Nicolae Iorga", grants for foreign researchers, grants for translators, grants for foreign cultural journalists.

This kind of financing supports the participation of Romanian artists, creators and researchers in various cultural and scientific events, through (but not only) the covering of different costs: transportation, accommodation per-diem, membership, participation fees, various fees granting access to several kinds of institutions, certain expenses for personal cooperation of a networking kind (conferences, working lunches, etc.), expenses for documentation (entry fees for museums, shows, libraries, sculpture parks) and others.

Opportunities, resources and programmes for young people must be supported so that they can be involved in activities of cooperation and cultural activities [46].

Personal initiatives of artists or groups of artists (natural persons) will be encouraged. The evaluation will focus primarily on the artistic content and not the partnerships or administrative skills of the artists, as the cultural management for the projects selected in this category is the task of the ICR Branches abroad.

GRANTS AND

ALLOWANCES

Programme needs

updating

MOBILITY

FUND

Programme must
be launched.

CREATIVITY

F U N D

Programme must
be launched.

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[45]   according to the General Regulation regarding the allowance of grants for research and documentation as well as the provision of other types of material support 2020, see www.icr.ro/pagini/regulamentul-general-privind-acordarea-burselor-pentru-cercetare-si-documentare-cat-si-asigurarea-altor-forme-de-sprijin-material-rezidente-2020

[46]   according to European Council Resolution on The European Youth Strategy 2019-2027, 18.12.20218, source https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=OJ:C:2018:456:FULL
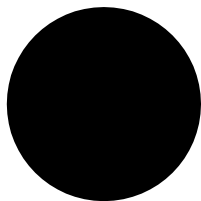
LA 04   Partnership for projects in Romania

For projects in Romania, partnerships with international visibility and possible reduplication abroad will be encouraged.

ICR will keep being involved in the EUNIC Romania cluster, mainly by organizing the European Film Festival, an established brand that ICR manages in partnership with the European Commission Representative Office in Romania.
EUNIC Global is a network of cultural institutes organized in 132 clusters in 102 countries worldwide.

ICR will pay special attention to valuable cultural products from the Republic of Moldova and the historic communities.

Combining the resources and expertise of all its members, EUNIC Romania performs common activities in the domains of social inclusion through art and culture, fairness, resilience and sustainable development of societies (eunic-romania.ro)

AXIS OF THE ROMANIAN LANGUAGE, MULTILINGUALISM AND PLURICULTURALISM

Through this Axis ICR intends to harmonize its activity with the international trends of multilingualism [47], by promoting and organizing courses of Romanian language culture and civilization for foreigners and consolidating the Romanian communities abroad by means of courses of Romanian language and civilization [48], as well as through high quality cultural events where the language spoken is Romanian; this is also meant to help them adapt to the contemporary pluricultural societies.

Multilingual competence is among the eight key-competences mentioned in the Recommendation of the Council of Europe regarding the key-competences for lifelong learning [49].

Pluricultural competence concerns the capacity of cultural interaction of a person who speaks several languages and has experienced several cultures [50]. The concept of pluriculturalism is characterized by a holistic and complex vision of the linguistic skills of language, identity and culture and must be distinguished from "multiculturalism", which concerns language and identity aspects associated with ethnic minorities [51]. Pluriculturalism includes notions like: understanding that the norms and practices of certain cultures can be perceived in different manners by people belonging to other cultures; the necessity for appropriate social reactions in contexts that are culturally different (by adapting our reactions, code-switching etc.; the need for an on topic discussion when excessive generalizations are made or stereotypes are resorted to. One of the operational key concepts of pluricultural competence is the awareness of and the resorting to cultural, socio-pragmatic and sociolinguistic conventions.[52].

[47]   EU institutions focus on the "linguistic diversity of member states" having as target the "bringing together of people coming from different language environments, bringing them closer to one another, also through encouraging the studying of foreign languages by the people", see 18-month Programme of the Council (1 January 2022 - 30 June 2023), French, Czech and Swedish Presidencies, Council of Europe, December, p. 3

[48]   The objective is "facilitating integration in the adoptive country by upholding the values of multilingualism and interculturality", according to the Institute of the Romanian Language www.ilr.ro/lccr/

[49]   The recommendation of the Council of Europe of 22 May 2018 regarding key-competences for lifelong learning, see https://eur-lex.europa.eu/legal-content/RO/TXT/PDF/?uri=CELEX:32018H0604(01)&from=EN

[50]   The common European reference framework for languages: learning, teaching, assessment.

[51]   Plurilingual And Pluricultural Competence, Daniel Coste, Danièle Moore and Geneviève Zarate, Language Policy Division, Council of Europe, Strasbourg, 2001, pp. 5, 20, see https://rm.coe.int/168069d29b

[52]   Council of Europe (2020), Common European Framework of Reference for Languages: Learning, teaching, assessment – Companion volume, Council of Europe Publishing, Strasbourg, p 124, source www.coe.int/lang-cefr

Promoting the study of Romanian must include both the specific framework – the need of knowing Romanian for education or business – as well as the wider one, of approaching multilingualism and pluriculturalism, as instruments for "a better understanding of other cultures, thus contributing to the development of citizenship and democratic competences." [53]

The number of Romanians living abroad is estimated to reach, currently, the level of approximately 10 million, a figure that includes both the Romanians living in the communities in the diaspora and those living in the historic/traditional communities in the neighbouring countries [54]; the Romanians now represent the most numerous diaspora in the United Kingdom [55].

The Romanian courses will be given under the slogan "Learn Romanian – a Romance language spoken by more than 30 million people" [56].

ICR also intends to use the libraries of its Branches (where this is necessary) and insert them in the network of local libraries and the organization of reading clubs and specific activities dedicated to reading and having different target groups.
Book donations will also be considered, authored by Romanian writers and translated into the languages of those particular countries and/or into international languages and offered to the most important public libraries and universities in the host country.

[53]   From the Recommendation of the Council of Europe regarding a global approach to teaching and learning languages, of 22 May 2019, The European Journal of the European Union, see https://eur-lex.europa.eu/legal-content/RO/TXT/PDF/?uri=CELEX:32019H0605(02)&from=EN
[54]   The source of the information is the Government of Romania, Department for the Romanians Abroad, www.mprp.gov.ro/web/comunitati-romanesti/
[55]   According to the Romanian Cultural Institute London
[56]   Based on the slogan of the Romanian language course given by the Romanian Cultural Institute Stockholm
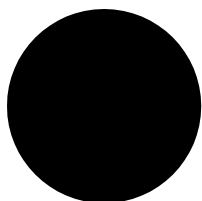
LA 01 — Language as a cultural cementer

The Directions pursued by ICR include the teaching of the Romanian language, culture and civilization both to foreign students and to the Romanians in the diaspora, including those in the historic communities.

ICR will continue to cooperate with the Institute of the Romanian Language that has managed, since 1999, the activity of 51 lecturer's offices of Romanian language, literature, culture and civilization in universities abroad [57] and, since 2007, the introduction of the course in Romanian language, culture and civilization (L.C.C.R.) - in Italy, Spain, the French Community Wallonie-Bruxelles in the Kingdom of Belgium, Portugal and Ireland [58].
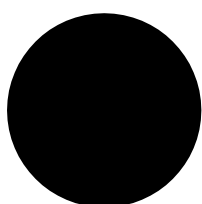
LA 02 — Language and culture as catalysts of community development in the historical communities and the diaspora

This Direction is meant to consolidate cultural identity in the Romanian historical communities of the diaspora.

The ICR Branches will keep the programmes of teaching Romanian as priority tasks among their representative activities, taking care to coordinate them as complementary programmes to those organized by the Institute of the Romanian Language

In the communities of Romanians in the diaspora and the historic communities in Ukraine (the regions of Odessa, Cernăuţi/Chernivtsi, Transcarpathia), Serbia (the region of Voivodina) [59], the Republic of Moldova, Bulgaria, Northern Macedonia and the Republic of Albania [60], ICR is focused on preserving and developing their specific cultural identity, for which language acts as a cementer, through the development of specific instruments of community consolidation.

The Branches will develop specific elements of community consolidation, such as workshops for the children of Romanian families /a Romanian parent / tutor, theatrical performances in Romanian that will unite communities around culture.

[57] Romanian in foreign universities, the Institute of the Romanian Language, see www.ilr.ro/lectorate/limba- romana-in-universitati-straine/

[58] The LCCR Programme, Ministry of Education, www.edu.ro/programul-lccr

[59] An initiative meant to get to know the history of certain historical Romanian communities, a project of the Division for Historical Communities of the Romanian Cultural Institute, 2020, see www.icr.ro/pagini/bucuresti-demers- pentru-a-cunoaste-istoria-unor-comunitatilor-istorice-romanesti

[60] Activity Report 2021, the Government of Romania, the Department for the Romanians Abroad, see http://dprp.gov.ro/web/wp-content/uploads/2022/01/Raport-activitate-DRP-2021.pdf

AXIS OF CULTURAL DIPLOMACY

International cultural relations are among the first five priorities of the Work Plan for Culture 2019-2022 [61] of the European Union Council, together with the sustainability/durability of the cultural heritage; cohesion and prosperity; an ecosystem that supports artists, creative professionals in the field of culture and European content; gender equality [62].

ICR – the first choice as a partner of Romania's diplomatic missions in organizing various events of cultural diplomacy

[61] Work Plan for Culture 2019-2022, 27 November 2018, see https://www.cultureinexternalrelations.eu/2018/11/29/council-conclusions-on-the-work-plan-for-culture- 2019-2022/
[62] Gender Equality is a basic value of the EU, a fundamental human right, cf. the Strategy concerning gender equality 2020-2025, European Commission, March 2020, see EUR-Lex, https://eur-lex.europa.eu/legal-content/RO/TXT/?uri=CELEX%3A52020DC0152
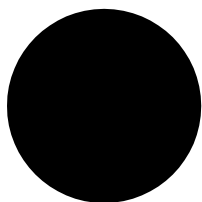
LA 01 — ICR – as a connector
("hub") / matchmaking

ICR can promote public policies, the domestic programmes for investments in the field of culture as well as the Romanian cultural projects, through conferences, presentation seminars organized by its Branches, in cooperation with partners like the Department for The Romanians Abroad, The National Institute of Heritage, the Ministry of Culture, the Ministry of Education, universities in Romania, etc.

ICR will continue to collaborate with the EUNIC clusters all over the world. ICR will also propose the development of new EUNIC Romania projects and bring over projects from other EUNIC clusters.
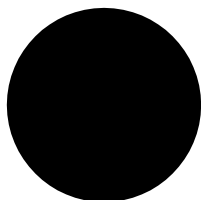
LA 02 — Development
bilateral relations and cooperation

In accordance with Act 356/2003 regarding the establishment, organization and activity of the Romanian Cultural Institute, republished, and the Government Decision 492/2004 regarding the establishment, organization and activity of the Romanian cultural institutes abroad and their subsequent modifications and updatings, the Romanian cultural institutes (in Beijing, Berlin, Brussels, Budapest (with a subsidiary in Szeged), Chişinău, Istanbul, Lisbon, London, Madrid, New York, Paris, Prague, Rome, Stockholm, Tel Aviv, Warsaw, Venice, Vienna) operate under the coordination of the Ministry of Foreign Affairs and ICR, with the exception of Academia di Romania – Rome and of the Romanian Institute of Culture and Humanist Research in Venice, which are coordinated by the Ministry of Foreign Affairs, ICR and the Romanian Academy. [63]

As far as cultural programming is concerned, ICR will establish its priority lines of action in correspondence with the directions of the diplomatic service of Romania, and in consultation with the Presidency of Romania, the Government of Romania and the Ministry of Foreign Affairs; these lines of action can also be found in the annual agendas of the Branches of ICR abroad.

[63] Coordination, in its area of competence, of the activity of the Romanian cultural institutes abroad and cooperation with the Romanian Cultural Institute, see /www.mae.ro/node/52257

Focus will be placed on traditional international events, where ICR is an organizer, a partner, a promoter, such as: the participation of Romania in the Venice Biennale (art and architecture), international festivals and fairs, world exhibitions.

The agenda of cultural diplomacy will include events and anniversaries like: The Day of Francophonie, Europe Day, UN Day, National Culture Day, the Day of the Union of the Romanian Principalities, Brâncuşi Day, Heroes' Day, the National Anthem Day, The Romanian Language Day [64], the "Mărţişor" – an element of nonmaterial heritage which has been included since 2017 in the list of the Representative Nonmaterial Cultural Heritage of Mankind - UNESCO [65], the Day of the World UNESCO Heritage in Romania [66].

During the period covered by the Strategy, special focus will be placed on events like (nonexhaustive list):

*2022: 15 years since Romania joined the European Union, the European Year of Youth, 25 years of strategic partnership between Romania and USA, 30 years since the signing of the Treaty of Friendship between Romania and Germany, the French rotating presidency of the EU Council, followed by the Czech and Swedish presidencies, 15 years of ICR participation in EUNIC, 50 years since the signing of the UNESCO Convention for protecting the world cultural and natural heritage [67], and 32 years since Romania's joining it [68], 140 years since the birth of Nicolae Titulescu, 145 years since the War of Independence etc.;

*2023: Timişoara, European cultural capital, "George Enescu" International Festival, 25 years since the creation of IHRA (International Holocaust Remembrance Alliance), 30 years since Romania became a full member of the International Organization of the Francophonie etc.;

*2024: bilateral cultural season etc.;

*2025: 80 years since Romania joined the UN, etc.;

*2026: 150 years since the birth of Brâncuşi, 70 years since Romania became a member of UNESCO (United Nations Educational, Scientific and Cultural Organization), one of the 16 specialized agencies of the United Nations Organization system, etc.

[64] cf. Programmes, campaigns and priority projects of public and cultural diplomacy of the Ministry of Foreign Affairs, www.mae.ro/node/1626
[65] See the National Heritage Institute,   https://patrimoniu.ro/utile/item/421-1-martie-martisor
[66] Act 160/2013 concerning the establishing of 16 November as the Day of the World UNESCO Heritage in Romania, see http://www.cdep.ro/pls/legis/legis_pck.htp_act?ida=117418
[67] Convention of 16 November 1972 regarding the protection of the world cultural and natural heritage, see http://legislatie.just.ro/Public/DetaliiDocumentAfis/50265
[68] by Decree 187/1990, see http://legislatie.just.ro/Public/DetaliiDocumentAfis/972

ICR envisages the starting of a bilateral cultural dialogue; as an informative agenda, one can consult the bilateral treaties in the fields of science and culture Romania is part of [69].

Also, initiatives of "diplomacy through research" can be implemented [70] as well as activities that take into account the official diplomatic position of Romania, an example being the support by Romania of the European integration of the Republic of Moldova [71].

In the long run, a survey analyzing the opportunity of opening new branches abroad is being considered. This means that ICR needs to be involved as an active partner in the dialogue with the decision makers, through consultations with a) the Ministry of Foreign Affairs, which is in the position to propose to the Government of Romania the extension of the network of ICR Branches; b) the Presidency of Romania; c) on a governmental level with the Ministry of Culture, in order to draw up a list of cities where new Branches can be opened.

For the financial sustainability of the Branches abroad ICR also considers an active search for local (financial) sponsors in order to attract funds or a barter type of partnership for the co-financing of the intended cultural.

ICR intends to activate cultural areas where no Branches were opened using bilateral cooperation agreements as well as by resorting to EUNIC Global, thus gaining cultural access to distant areas or places not covered by the ICR network.

[69]   See the site of the Ministry of Foreign Affairs,   http://www.mae.ro/tratate-bilaterale
[70]   Also in the context in which the Ministry of Foreign Affairs backs the initiatives for active support of Romania's interests through promoting in Europe the national research, development and innovation infrastructures; it also attaches particular importance to stimulating international cooperation in the field of research both from the perspective of financial opportunities and through shared values, Ministry of Foreign Affairs, www.mae.ro/node/52258
[71]   The European Agenda of the Republic of Moldova, Ministry of Foreign Affairs, see www.mae.ro/node/1499

Annexes

AUXILIARY DOCUMENTS

On a national strategic level:

* the national cultural heritage, as a defining factor of Romania's cultural identity and as a nonrenewable resource, is protected; cultural identities, traditions and cultural heritage, the material and nonmaterial heritage are protected and respected; the development of cultural economy is supported; studies and research regarding the current trends and evolutions of the supply and demand of cultural goods and services are supported; the values of Romanian culture as well as those of the national minorities of Romania are promoted internationally [1]
* culture is considered to be a pillar of sustainable development [2]; the need is felt for the "development of public policies of protecting the cultural heritage and assuring the security of the cultural-creative ecosystem" [3]. "Romanian culture will be promoted internationally in a more active manner, as a means of encouraging both tolerance and a better mutual acquaintance as well as diversity." [4]

These topics can be also found as concepts in the Strategic Framework of the cultural policy of the European Union 2019-2024 [5]:

* Supporting cultural heritage
* The socio-economic value of culture
* Encouraging gender equality and diversity
* Assessing the positive impact of culture

[1] cf. Art. 3 g), h), Art. 4 e), k), i) Decision 90 of 10 February 2010 regarding the organization and activity of the Ministry of Culture, see http://legislatie.just.ro/Public/DetaliiDocument/116380

[2] The Executive Board of UCLG (United Cities and Local Governments), which represents 1000 cities from 95 countries, adopted the Declaration of public policy "Culture is the fourth pillar of sustainable development" in 2010, at the World Summit of Local and Regional Leaders, held in Mexico City, see www.agenda21culture.net/who-we-are/committee-on-culture

[3] From the National Strategy for the Defense of the Country 2020-2024, Dimensiuni ale securităţii cetăţeanului, comunităţilor şi naţiunii, p. 23, the Presidency of Romania, see presidency.ro

[4] idem

[5] this refers to the topics of the Strategic framework for the EU's cultural policy 2019-2024, see https://ec.europa.eu/culture/policies/strategic-framework-for-the-eus-cultural-policy

The 3 ICR Structural Objectives are in harmony with the objectives in the EU and international strategic documents:

A. Three Priorities in the Work Plan for Culture 2019–2022, the Council of Europe [6]

"The rich cultural heritage of Europe and the creative and dynamic cultural fields consolidate European identity and generate a feeling of belonging. Culture promotes active citizenship, shared values, inclusion and intercultural dialogue in Europe and in the entire world. Cultural and creative industries also have the power of making our lives better, of changing communities, of creating jobs, of generating growth and creating reverberations that affect other lines of business."

The current "Work Plan for Culture" of the Council of Europe, which covers the 2019–2022 period, lays down six priorities for European Cooperation in the process of designing cultural policies. Three of them are assumed and adapted on a strategic level by the ICR:

- International cultural relations

- An ecosystem that supports artists, creative professionals in the field of culture and European content

- Gender Equality [7]

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[6] Council conclusions on the Work Plan for Culture 2019–2022, 21 December 2018, see European Union Law, EUR-Lex, https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX:52018XG1221(01). The other three are: Culture as an engine of sustainable development; Durability of cultural heritage; cohesion and prosperity

[7] Equal opportunities refer to the absence of overt or covert barriers hindering economic, political and social involvement on the basis of sex and gender, in the National strategy regarding the promotion of equal opportunities and treatments for women and men alike as well as preventing and fighting domestic violence for the period of 2021–2027, p. 6, see the site of the Ministry of Labour, www.mmuncii.ro/j33/images/Documente/MMPS/Transparenta_decizionala/09032021Anexa_1_SNESVD_cu_AND PDCA_CNPP_29_01.pdf

B. an objective from the New European Agenda for Culture, European Commission [8]

The New European Agenda for Culture provides the framework for cooperation in the domain of culture in the EU. It focuses on the positive contribution of culture to the European society, to its economy and to international relations. The agenda also establishes improved working methods for the members states, the organizations of civil society and international partners. The New Agenda includes three strategic domains, each having specific targets corresponding to the social, economic and foreign dimensions.
One of them can be included in the ICR Strategy 2022-2026, namely the Foreign Dimension – Consolidating international cultural relations.

ICR has the aim of supporting culture as an engine of sustainable social and economic development [9] promotes culture and intercultural dialogue aimed at peaceful relations between various communities and consolidates cooperation in the domain of cultural heritage.

The other two objectives are the Social Dimension – exploiting the power of culture and cultural diversity for social cohesion and prosperity and the Economic Dimension – supporting creativity based on culture in education and innovation as well as the creation of new jobs and economic growth.

[8] A New European Agenda for Culture, European Commission, 22 May 2018, see https://eur-lex.europa.eu/legal- content/EN/TXT/?qid=1527241001038&uri=COM:2018:267:FIN
[9] See also The Jena Declaration, cultural and regional dimensions of global sustainability, www.thejenadeclaration.org

C. two of the objectives of the EUNIC Strategy – European Union National Institutes for Culture – Global 2020–2024 [10]

EUNIC co-creates local strategies with a bottom-to-top approach and implements activities in cooperation with other institutions, involving local actors from the civil society or the public sector, as well as European and international organzations. The objectives are tuned to the local contexts and are based on the principles of cultural relations. EUNIC contributes to the implementation of relevant international cultural agreements, such as the Objectives of sustainable development and supports cultural diversity.

The objectives by which the ICR Strategy 2022–2026 can be circumscribed are:
* Consolidating cultural relations through cooperation
* Increasing its network capacity of continuing to be a reliable partner in the cooperation regarding sustainable development through culture.

In addition to this, EUNIC Romania is one of the 132 clusters in the world [11] and counts among its members, besides the Romanian Cultural Institute, the Austrian Cultural Forum, the Wallonie-Bruxelles Delegation, the Czech Centre in Bucharest, the French Institute in Bucharest, the Goethe Institute, the Greek Cultural Foundation, the Liszt Institute – the Hungarian Institute Bucharest, the Italian Cultural Institute Vito Grasso, the Embassy of the Netherlands, for SICA – the Dutch Centre for International Cultural Activities, the Polish Institute in Bucharest, the Camoes Institute Bucharest, the Cervantes Institute, the Embassy of Spain, British Council Romania, the Embassy of Sweden in Bucharest.

D. Three strategic objectives from the Convention on the Protection and Promotion of the Diversity of Cultural Expressions UNESCO [12]

The Convention was adopted at the UNESCO General Conference in Paris, 3–21 October 2005, during the33rd session, in the context of the participants arguing for "the need for including culture as a strategic element in the national and international development policies, as well as in the international cooperation for development" also taking into account the fact that worldwide, "culture assumes different forms both chronologically and geographically and this diversity is embodied in the singularity and plurality of the cultural identities that define the nations and societies that form humankind".

Of the nine objectives of the Convention, the following three can circumscribe the ICR Strategy 2022–2026:

* Encouraging the dialogue between cultures for facilitating more ample and balanced cultural exchanges in the world, which benefit intercultural aspects

* Promoting interculturality for developing cultural interactions which are meant to build bridges between nations

* Promoting respect for cultural diversity and the awareness of its value on a local, national and international level

[12]   The 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions, United Nations Educational, Scientific and Cultural Organization – UNESCO, Paris, 2005, see https://en.unesco.org/creativity/sites/creativity/files/passeport-convention2005-web2.pdf

Making projects and developing cultural, art, scientific, educational, documentary programmes and exchanges

ICR Institutional Objective

- **Consolidating cultural relations through cooperation**

EUNIC Strategic Framework 2020–2024

- **An ecosystem that supports artists, creative professionals in the field of culture and European content**
- **International cultural relations**

Work Plan For Culture 2019-2022

- **Consolidating international cultural relations**

A New European Agenda for Culture, European Commission

- **Encouraging the dialogue between cultures for obtaining more ample and balanced cultural exchanges in the world, and favouring intercultural respect**

Convention on the Protection and Promotion of the Diversity of Cultural Expressions, UNESCO

Facilitating the dialogue and cooperation between both cultural and scientific personalities and communities in Romania and their partners in the world

ICR Institutional Objective

- **Promoting interculturality with the aim of developing cultural interaction, thus building bridges between nations**

Convention on the Protection and Promotion of the Diversity of Cultural Expressions, UNESCO

Stimulating the opening to other cultures in the world and the reception of these cultures in Romania

ICR Institutional Objective

- **Increasing the network capacity of continuing to be a reliable partner for cooperation**

EUNIC Strategic Framework2020–2024

- **Gender Equality**
- **International cultural relations**

Work Plan For Culture 2019-2022

- **Consolidating international cultural relations**

A New European Agenda for Culture, European Commission

- **Promoting interculturality with the aim of developing cultural interaction, thus building bridges between various nations**

Convention on the Protection and Promotion of the Diversity of Cultural Expressions, UNESCO

Thus, coherence is achieved nationally and internationally for the ICR Strategy, which represents a communication channel between Romania and foreign countries,between the Romanians in the country and those living abroad.

The present global context

"Knowledge society is defined by the abilities and skills of "identifying, producing, processing, transforming, disseminating and using information for building and using knowledge for human development. In order to achieve that, an empowering social vision is needed that should encompass plurality, inclusion, solidarity and involvement." [13].

The values of the knowledge society are assumed as a statutory objective by ICR [14] and they are, according to UNESCO [15]: freedom of speech, universal access to information and knowledge; respect for cultural and language diversity; quality education for everybody. To those mentioned above, the following must be added[16]: supporting and promoting contemporary artistic creation that is representative of the national culture; equal opportunities; interdisciplinarity; sustainability; satisfaction of spiritual needs.

From the values of information and knowledge societies to "the internet of things" (IoT)

Also, on a national strategic level the importance is emphasized of "promoting the central role of culture and arts, of creativity and innovation in a society based on knowledge" and the necessity of "including culture as a key-factor for achieving the objectives of the revived Lisbon Strategy and for outlining the new EU 2020 strategy 17].

[13]   UNESCO – The United Nations Educational, Scientific and Cultural Organization, Building Knowledge Societies, https://en.unesco.org/themes/building-knowledge-societies

[14]   Art. 3d), ACT 356 of 11 July 2003 regarding the establishment, organization and activity of the Romanian Cultural Institute*) – Republished, see https://www.icr.ro/pagini/legea-privind-infiintarea-icr

[15]   UNESCO – The United Nations Educational, Scientific and Cultural Organization, Building Knowledge Societies, https://en.unesco.org/themes/building-knowledge-societies

[16]   According to an ICR questionnaire sent in December 2021 to over 100 specialists among the Managing Board of the ICR, the ICR employees and professionals in the field of culture.

[17]   according to Art. 3, f), Decision 90 of 10 February 2010 regarding the organization and activity of the Ministry of Culture, see http://legislatie.just.ro/Public/DetaliiDocument/116380

Among the national security objectives of Romania [18] we can find the conservation and exploitation of the cultural and natural heritage of the country (one of the transversal topics of this Strategy) and increasing the support of Romania for the Romanian diaspora (one of the suggested lines of action of the axis of development in this material is The Romanian language, multilingualism and pluriculturalism).

The Internet of things (IoT) combines physical and virtual worlds, creating new and smart media and represents the next step towards the digitalization of society as a whole, a society in which people are interconnected by means of communication networks [19]. As early as 2015 the European Commission adopted a set of supportive political actions in order to speed up the adopting of IoT [20] and take advantage of its potential in Europe. EU's vision regarding IoT is based on 3 components: a flourishing IoT ecosystem; an IoT approach centred on humans; and a unique market for IoT.

The New postCOVID-19 Normal,

Artists and creative cultural sectors in general had to make serious efforts to adapt to the new situation and face the current crisis triggered by COVID-19 which impacted both the level of artistic output and delivery and the organization of their activity and the models they selected [21].

Cultural institutions developed or started online services during the pandemic: they extended the already existent online activities on social networks and some of them started to be active in social media, started to create dedicated video contents or increased the number of their digitized audio-video materials.[22].

[18]   The Strategy for national defense for 2020–2024, p. 16, Romanian Presidency, see presidency.ro
[19]   The person credited to be the first to use the term Internet of Things is often Kevin Ashton from the Center of automatic identificationof the MIT in Boston. In 2009, he mentioned the necessity of an Internet for things as a standardized means through which computers could collect information from the real world and understand it. From a working document of the European Commission for "Digitising European Industry. Reaping the full benefits of a Digital Single Market", April 2016, EUR-Lex, https://eur- lex.europa.eu/legal-content/DE/TXT/?uri=CELEX%3A52016SC0110
[20]   Europe's Internet of Things Policy, https://digital-strategy.ec.europa.eu/en/policies/internet-things-policy
[21]   2021 ENCATC Digital Congress, October 2021, European network on cultural management and policy, source https://encatccongress.org
[22]   From a Survey of The Network of European Museum Organisations (NEMO), which represents 30,000 museums from 40 countries in Europe, "Follow-up survey on the impact of the COVID-19 pandemic on museums in Europe", January 2021, p. 5, see www.ne-mo.org/fileadmin/Dateien/public/NEMO_documents/NEMO_COVID19_FollowUpReport_11.1.2021.pdf

The New postCOVID-19 Normal

According to the feedback we got from our colleagues working in various branches of the Romanian Cultural Institute, a positive element emphasized by the experience of the last two years (2020-2021) is the fact that most events shifted from face-to-face meetings to online ones, which triggers a number of benefits:

- It extends substantially the reach of the event

- It does not impose limitations on the number of participants

- There are no limitations on the time allotted to the guest(s); with thematic reports the duration of the presentation varies with the dynamics of the discourse and the interest it raises

- the event can be recorded and broadcast in real time

- the event is automatically recorded and can be watched subsequently on the ICR platforms; it thus stays in the institutional memory

The social context and the implicit cultural one are already subjected to the changes that are now taking place leading to digitization and digitalization and having outstanding and deep effects both on cultural content and on the manner of disseminating it to new kinds of audiences as well as on the improvement of information regarding the public [23]. Technologies as Data, AI, 3D and XR provide unprecedented opportunities: virtual museums offer to the visitors the possibility of seeing works of art in a context and of interacting with objects or sites which would be otherwise inaccessible to the public.

The deep transformations of the domain result in an easier online access to cultural objects, which thus becomes available to everybody.

The General Direction for Communication Networks, Content and Technology of the European Commission has carried out extensive operations for coordinating the policies and the funding process in order to complement the cultural policies of the member states. These actions cover the domains of digitization, online access to cultural stuff and digital conservation [24].

Culture and digital content

On a European level there are substantial initiatives [25] that develop expertise, instruments and policies for adopting the digital revolution and innovation [26] as well as for facilitating access to exploiting cultural heritage for the benefit of education, research, creation and recreation.

The French, Czech and Swedish presidencies of the Council of Europe prepared a common document regarding the 18 month- programme (1 January 2022 - 30 June 2023) and the chapter "The European Model for the Future" advocates the bringing of culture "to the fore", with the goal of focussing in particular on "the importance of culture for the economy, artistic freedom and the effects of digitalization on culture" [27]. The strategic document also mentions the need for developing certain "skills to facilitate the green and digital transitions, anticipating the evolving needs in the labour market". [28].

[23]   The new challenges that cultural and creative sectors (CCS) are facing in the process of developing digital audiences are also discussed on Voices of Culture, a platform for structured dialogue with the European Union. The other topics are: gender equality, culture in non-urban areas, culture and the objective of sustainable development, the status and the working conditions of artists and creative professionals in the field of culture. See https://voicesofculture.eu/themes/

[24]   Digital Cultural Heritage, https://digital-strategy.ec.europa.eu/en/policies/cultural-heritage

[25]   The site of the network Europeana is the recipient of millions of articles belonging to the cultural heritage of various countries and coming from about 4,000 institutions from all over Europe.

[26]   European Strategy 2020-2025 https://pro.europeana.eu/page/strategy-2020-2025-summary

[27]   Taking forward the Strategic Agenda 18-month Programme of the Council (1 January 2022 – 30 June 2023), French, Czech and Swedish Presidencies, Council of Europe, 1 December 2021, p.14, see https://presidence-francaise.consilium.europa.eu/media/l5fjwokc/trio-programme.pdf

[28]   Idem, p. 10

Professionalization towards the digitization of labour

"A strong skill set opens up opportunities to individuals, provides a safety net in uncertain times, promotes inclusion and social advancement and provides the economy with the skilled labour force needed to grow and innovate.

The success of both the digital and green transitions depends on workers with the right skills. The COVID-19 pandemic further accelerated the need for the reskilling and upskilling of workforce in order to adapt to the changing labour market and meet demand in different sectors." [29].

The digitization of labour, together with the incorporation of digital parametres in the content as well as in the transmission of cultural products, projects or programmes is inherently linked to the need for lifelong professionalization and learning. Adopting the European agenda regarding the digitization of education is considered and harmonized at the national level through programmatic documents as: the Communication of the European Commission regarding the new plan of action for digital education 2021-2027 – "Resetting Education and Training for the Digital Age"; the Communication of the European Commission regarding the establishment of a New European Education Area until 2025; the New European Agenda of Competences for sustainable competitiveness, social equity and resilience; Recommendation of The Council regarding education and professional training for sustainable competitiveness, social equity and resilience.

[29]   The Commission undertakes measures for the improvement of lifelong education and the capacity of professional insertion, public communication, European Union, 10 December 2021, see https://ec.europa.eu/commission/presscorner/detail/RO/ip_21_6476

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Expected macro-results
The ICR Strategy 2022-2026

*regaining its credibility, nationally and internationally
*developing partnerships with prestigious institutions abroad

*starting and developing strategic institutional partnerships in non-European areas
*consolidating its membership in professional networks
*a continuous contribution to promoting Romanian culture in the world through the constant, substantial, serious and uninterrupted presence and activity of each ICR branch.

Directional document

THE STRATEGY OF THE ROMANIAN CULTURAL INSTITUTE

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