

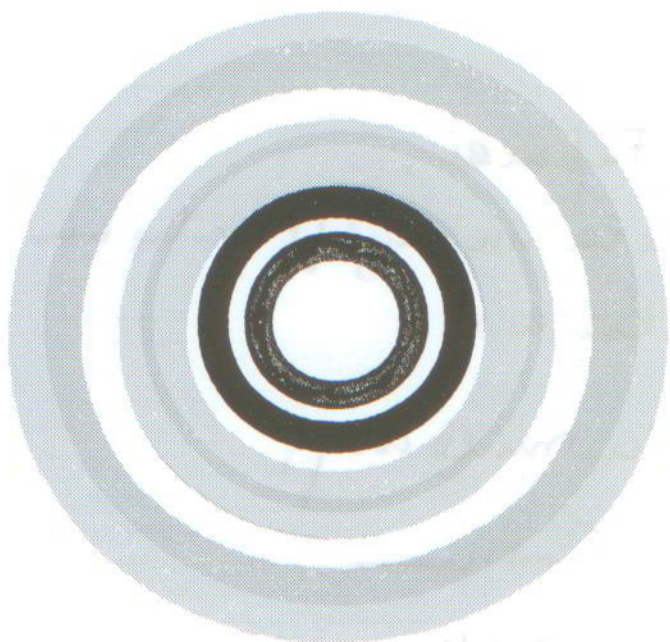


Interview by Mary Ann DeVlieg, with Corina Șuteu

How to love Madonna, understand Shakespeare and create something new

Complexities in contemporary arts and
cultural management

Boekmanstudies



P 205

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Interview by:

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Informal European Theatre Meeting (Brussels)

with Corina Șuteu, President of ECUMEST Association
(Bucharest) and Head of the Cultural Management Unit
(IHT-Nantes)

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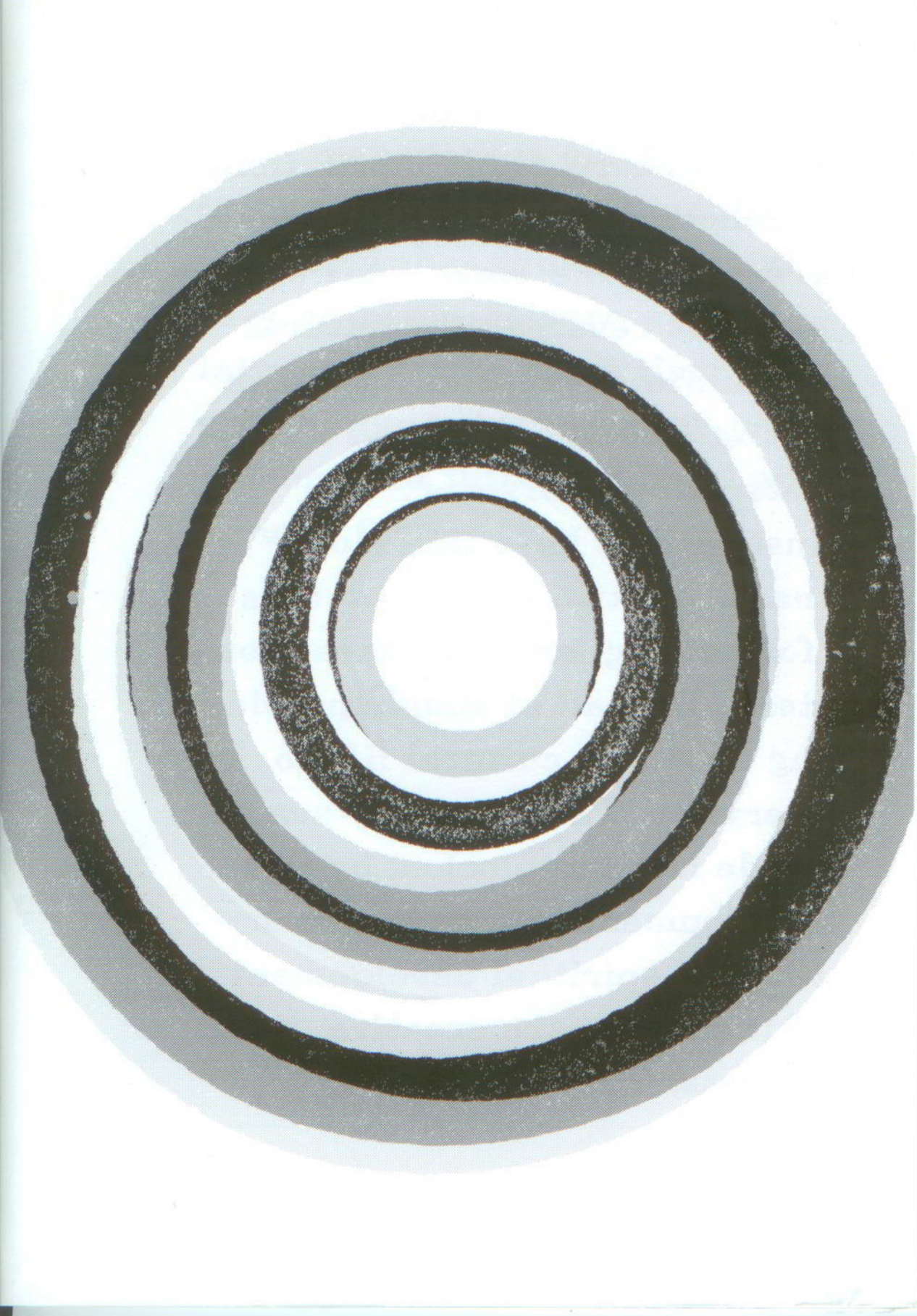


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In the second half of the twentieth century, many institutional frameworks for the Arts were created in the West. This process has reversed the natural dynamics of creativity because young artists are placed in pre-determined 'formats'.

Institutions have taken over many creative processes, thus 'formatting' artistic expression itself, instead of simply providing access to cultural life to everyone. The genuinely avant-garde is often blocked by this development, which is obstructing the spiritual development of the Arts - the creative process.

The youngest generation of cultural managers is obliged to invent new models for a cultural world that provides a mixture of media, leisure and internet. At the same time, they are challenged to combine past, present and future cultural and artistic forms.

"As a gradual consequence institutions are responsible for taking over many creative processes and now, instead of adapting to natural developments and behaviours of artistic practice, the cultural institutions are providing the 'format' for artistic expression."

Corina Șuteu



Creative disorder - formatted!

CŞ: The consequence of creating so many institutional frameworks for the Arts between the 1960s and 1990s in the West has reversed the natural dynamics of creativity. Prior to this, artists created freely and chaotically. Then cultural institutions took over this on-going, vital, creative engine and encased it. As a gradual consequence institutions are responsible for taking over many creative processes and now, instead of adapting to natural developments and behaviours of artistic practice, the cultural institutions are providing the 'format' for artistic expression. We've formatted 'creative disorder'! At the same time today, we are confronted with decreasing funds available to subsidise cultural institutions. As a result, smaller, more experimental, organisations are being 'sacrificed' for the benefit of the larger institutions such as "Opéra Bastille", "Scala de Milan", "Les Musées nationaux de Beaux Arts" et cetera.

MADV: This is very much the same reading that American art critic and theorist Dave Hickey¹ speaks eloquently about. He talks about artists who are pleasing, rather than overthrowing, the previous generation. But wasn't it always like that? Before, it was the Pope or the Medicis who structured the Arts and who appropriated the innovations of the child prodigy or the 'genius' apprentice.

CŞ: Yes, that is true but the difference is that cultural institutions in the West were radically 'democratised' (or supposed to be) after the Second World War. This was supposed to provide generous access to cultural life for everyone. In addition, culture itself was supposed to be democratic (no longer high and low, marginal and elite). Post 60's there was not supposed to be any difference between the elite and the popular. The democratic western State became the Medicis, with its investment in 'democratised' cultural action. And, the artist had to create so that he pleased the institution, which was supposed to please the funding body, which was hard to identify because it was supposed to represent the general will of the State. However, the opinion of the State is so close to the artists and cultural institutions that the way decisions are made regarding whether an artist is or is not interesting, valuable ... et cetera, is perhaps questionable. Probably, we were better off during the Medici period.

¹ Dave Hickey is Professor of Art Theory and Criticism at the University of Las Vegas, Nevada. He is the author of two volumes of art criticism: *The Invisible Dragon: four essays on beauty* (1993) and *Air Guitar: essays on art and democracy* (1998).

The Kleenex effect

MADV: Kyrrill Razlogov² has a wonderfully funny way of explaining that Europe kicked out its popular classes because it didn't like their low class cultures. These emigrants moved to the United States of America and now American popular culture is the result. All of this is now being exported back to Europe and Europe is forced to suffer it!

CŞ: Indeed! But this is possibly why, by over institutionalising the Arts, Europe 'tames' its ultra-popular tendencies. Maybe I am rather extreme in saying this, but I have a strong feeling that one alienates the Arts in Europe by immediately institutionalising them. This blocks the genuinely avant-garde, the spiritual development of the Arts, the creative processes.

MADV: This is linked to Bernard Faivre d'Arcier's speech³ at the IETM Annual Plenary Meeting in Budapest in 2004: about the *Kleenex Effect* - meaning the use of young artists, converting them into 'instant' stars and sucking them dry. (Mind you, Hickey would say that many young artists actually *want* to be 'instant' stars ... and we should not forget that there are important differences between artistic disciplines.)

CŞ: I agree with Bernard Faivre d'Arcier. The 'format' in which we place these young artists is pre-decided. This is the price we've paid for creating infrastructures for the Arts.

In fact, the problem arises from the fact that we apply a sequential, quantitative logic to the Arts and the artist - a logic that works for economy, industry, the market or administration.

When we speak about artists' social status, we say it has to be *special*. But, we put forward arguments as if we had to deal with people needing help instead of explaining that creativity has a particular, unique way of functioning.

For example, Taylorist units of time to realise artistic work are not appropriate. Theatre director Andrei Serban ran a workshop in Romania with different artists from the Balkans and he observed that in the programme, 'creative' time during the day was squeezed between meals. He said: "This looks like planning in Switzerland, but we can not do artistic work like this; I cannot say for sure I will 'create' between 10 and 12 o'clock!"

Also now, when we speak about the 'value' of the artist, we tend to include his/her 'market value'. Is this the right criteria to use? I don't think so!

² Kyrrill Razlogov, Director of the Russian Institute for Cultural Research, and Professor of Media and Cultural Studies, in Moscow.

³ Bernard Faivre d'Arcier is Director of the Festival d'Avignon.

Inter-connecting paradigms

MADV: Let's look at four 'generations' of arts professionals in recent history:

- to start with, the 1968 generation of 'pioneers' who, in the West, lived through a time of economic growth, who confronted the establishment and constructed alternative structures but, who now don't leave the positions they occupy for the younger generations to develop;
- the following generation respected these professionals too much to topple them. The 'pioneers' were, in some senses 'their heroes' so what would have been a natural cycle of confrontation, did not happen;
- the generation after that saw a time of weak economic growth and reduced public subsidies and have been forced to seek alternative methods of working outside of the system;
- finally, the 'newest generation', is now obliged to invent new models.

The study that IETM made for the European Cultural Foundation⁴ - *Every Step has an Echo: new tendencies in cultural collaboration and management in South East Europe* - was, in this regard, fascinating. These new, young cultural managers have been trained or 'formatted' (to continue using your term) in the West (with Western techniques) but have to operate in a totally different environment than that of Western Europe. They thus have to synthesise and/or invent new models to work in their own contexts.

CŞ: The cultural world of the 'new generation' is a mixture of media, leisure, internet. Given this context, what will be done with traditional Arts forms? Do we actually still need them? The challenge for this new generation will be how to combine past, present and future cultural and artistic forms.

How do we preserve *collective unconscious*⁵ and translate this into inter-connecting paradigms?

The study you mentioned also points out that there are multi-skilled cultural managers, in SEEurope⁶, who want to be recognised as such by their Western peers. Yet, in Western Europe, the search for new cultural leadership and know-how shows that multi-skilled and recognised managers are a common need for both the East and the West. How is this need related to the artist? Well, I would say that *connective artists* need multi-skilled managers.

⁴This study can be downloaded from the website of the European Cultural Foundation (www.eurocult.org) or from IETM's site (www.ietm.org). It was commissioned as part of the *Enlargement of Minds* programme of seminars in June 2003.

⁵The unconscious or subconscious mind was thought to be a reservoir of transcendent truths, by the Swiss psychiatrist Carl Gustav Jung, a reservoir of images and symbols with the same meaning to everyone. Symbols which have a strong meaning in every culture, Jung called archetypes, like Mother Earth.

⁶SEE: South East Europe.

MADV: What you mean is that there is a denial of traditional categories but, an interest to compose a cultural environment which combines leisure, technology and mass culture.

CŞ: Precisely. This is what I call the 'connective artist'. The problem is that, for the time-being, it looks pretty much like a no-mans-land. I think creators and Arts managers (at least in Eastern Europe) have only two choices:

- to be independent: a self-made artist who forms his/her own structure;
- to conform within traditional arts settings and institutions. But this group are really lost. They enter into an institution which they have already refused.

MADV: But in the West they are both lost!

The independents are neither subsidised nor commercially successful so they are obliged to be 'eternally young' in their lifestyles: no correct wages, not able to really embark on a traditional life with families and homes because of the precarious nature of their incomes.

The traditional ones are lost because they must work in large institutional structures and thus they risk losing their spontaneity/ creativity.

But there ARE alternatives for example:

- Alain Platel's company *Les Ballets C de la B* in Belgium, which is extremely successful and provides opportunities to young creators within the company to make work which cannot be classified as being 'within the system';
- Victoria – a production structure based in Ghent which focuses on emerging, very young and experimental creative artists, providing them with a subsidised infrastructure and artistic and technical guidance;
- Mains d'oeuvres, in France, also tries to provide a subsidised infrastructure while leaving it open to the youngest and most experimental.

There is a danger in this type of model in that they risk "sucking the young dry". One must rely on individual cultural leaders who are extremely sensitive and very generous. In this sense, I would add 'generosity' to the list of required qualities for today's cultural manager.

So, artists do have some alternative choices, notably in the incredible rise of interdisciplinary work.

On the fringe

CŞ: This drive towards inter-disciplinary work can indeed be explained by a will to escape the exclusive channelling and formatting of creativity by Arts institutions; a will to avoid being part of the stereotyped work associated with Arts institutions. Having said this, festivals, "friches industrielles", technoparades, gay parades, are other ways to institutionalise inter-disciplinary Arts. But it is true, that one can create like Découflé or Footsbnarn Theatre or Royal de Luxe, or stage a fashion performance with theatrical effects. Remember the "fringe" theatre movement in the 70's in the United Kingdom? I'll borrow the name of the movement, saying that creativity has to stick to a "fringe position" in order to preserve its breathing capacities.

MADV: ... yes, and in order to avoid the obligation to enter into the institutional system. There are several interesting models of artists who have made such choices: Lea Anderson⁷ started her career as a contemporary choreographer by presenting performances as a warm-up to rock bands. She reckoned that if she could entertain such an audience - who certainly had not come to see contemporary dance - she could succeed anywhere. Another model is the curatorship of someone like Mark Ball⁸, who produces not in theatres, but in clubs.

CŞ: Therefore, we could say, it is a matter of individual choice to remain on the border of things -'on the fringe'.

The concept of dance before rock concerts or producing in clubs raises other questions:

- where is creativity developing today? Where are it's laboratories?
- is it in the accredited cultural institution? Or, in a kind of inter-disciplinary space, where unexpected audiences (e.g. the audience of a rock concert) face unexpected art forms?

And then, how can we bring back the inspiration of fringe events to our official cultural spaces and without immediately turning the fringe into new official forms? I would say, just to provoke you, how could we inculcate the Arts movement in Europe with the spirit that reigns in IETM, where formality and informality feed each other, boost each other, help each other's progress....

MADV: Don't get too romantic about IETM! Some critics call it a 'formatting' mafia itself! But this is why we networks have a heavy responsibility to constantly interrogate, review, provoke, criticise ourselves in order to ensure we are indeed, giving

⁷ Lea Anderson of Cholmondeley's and Featherstonehaugh's dance companies, United Kingdom.

⁸ Mark Ball is a curator and festival director, Fierce Earth Productions, Birmingham, United Kingdom.

plenty of space and support to the emerging voices, whether they are artists or arts operators. We did, after all, set ourselves up in the early 80's in order to be anti-institutional. In fact, this responsibility to the 'fringe' as you call it, is a wonderful ongoing challenge; to remember to look and listen and not to start to dictate.

Perhaps today's enormous and relentless rate of technological change is helping to create new spaces for fresh and alert artistic evolution; virtual or real spaces that are the interstices of inter-disciplinary working.

CŞ: Yes maybe, but, technology can actually also mean 'the taming of taste'. Don Foresta^{*} says that technology formats taste. He explains that video art, for example, is sacrificed by the fact that all audiovisual consumers of TV or cinema refuse innovative forms of these media. Audiences want to see what they are used to seeing. You know, it is like junk food - the more you eat, the more you lose your capacity for taste. All of your food has to be extra-salty, extra-dense.

^{*} Don Foresta is a research artist and theoretician in art using new technologies as creative tools. He is Senior Research Fellow at the Wimbledon School of Art in London and Professor at the École Nationale Supérieure d'Arts in Paris/Cergy.

Breeding constructive criticism

MADV: In fact, there are many aspects of contemporary life which 'tame' us: notably the strong power of the media and its corollary, populist politics with simplistic messages. But this is not a totally impossible situation. On the one hand, we know that advertising regularly steals ideas from the more interesting, emerging artists. On the other hand, the public are only 'formatted' when they are not critically aware. That's why Arts and media education is so important because these allow the development of individuals who can be extremely critical about media and technology (or indeed politics) because of the very fact that they are surrounded by it.

CS: I entirely agree with you. This is how it should be! But where is the educational space which aids the individual to remain critical? How can we ensure someone becomes competent to be critical inside the existing educational systems? Here is the common challenge for education and the Arts: they have to provide mental and emotional tools for breeding individual criticism. But do they?

MADV: One of the ways, I'm convinced, is through international exchange. If this is done in the right way, with the time and continuity needed to bring real understanding of 'others' and of 'their contexts'. International mobility and exchange are the new "doors of perception". For Aldous Huxley¹⁰ it was drugs, for us it is mobility ...

I will never forget an image I have of you Corina, in a Board meeting of IETM, during which we (20 people all from different countries) were having quite a difficult time agreeing with each other. You stood up and said, "What do you expect? We are living cultural diversity! No one ever said it would be easy. It's difficult. But this is IT. We are doing it NOW. This is what it means to try and understand each other ..."

¹⁰ Aldous Huxley wrote the satirical novel, *Brave New World* (1932), which has come to serve as the false symbol for any regime of universal happiness.

Working with local communities

CŞ: That example makes me start on a different track. A problem I observe in Western Europe is that one has difficulties in accepting what you call "a hard time", to revise one's references, to question one's certainties. While in Eastern Europe, one has a problem with getting to certainty, stability, social security for tomorrow ...

Now, both these attitudes are rooted in the past. Westerners cannot break with a 'has been' nostalgia and Easterners cannot accept that things might become better ...

What is the sense of being an artist in this context? What is it all about? How is art showing the way, going beyond – in the sense of the avant-garde and if it is 'going beyond', where does it happen?

International exchange is a key, like inter-disciplinary activity. But speaking about Huxley, we will need a lot more international exchange and interdisciplinary approaches if we want to avoid a *Brave New World* scenario.

MADV: You mean that the contemporary Arts, for example, oblige us to deal with complexity, to hold many paradoxes at once. This is extremely important today when all the other aspects try to 'tame' - to promote simplicity, to simplify - as though no-one could understand anything which isn't simple!

CŞ: Indeed. I think artists should help find entry points for the 'normal' population so they can engage in dealing with today's complexity and not be afraid about answers which are not simple, not black and white. This would mean the artist has to come back closer to the community, the social ground he/she came from.

MADV: The English have a good word: to be "bemused". Not amused, but totally confused. This is the risk: without entry points, the Arts risk totally bemusing a public who is new to them. The way to avoid this is through new Arts practice which puts the artist in a close working relationship with the local community. Arts work 'in proximity'. Look for example, at the work of Platel, he is right there with the community. Even the Swiss music-theatre director, Christophe Marthaler, in an 'elite' space like a state opera house, is closer to the community than some of his elite audiences.

Engaging in confrontation

CŞ: An artist being close to his/her community is one important point but not enough, because this has to be complemented with a sense of engaging in dispute, a level of confrontation, of breaking through...

MADV: There is a (perhaps apocryphal) story about Picasso looking intently at an 18th Century painting. Someone caught him and asked "Pablo, what on earth are you doing?" He replied, "I'm learning how NOT to paint". Artists need models to break away from: the abstract expressionists broke away from the European modernists; pop and conceptual artists broke away from the abstract expressionists; there followed a new figurative movement and now it is anything goes, with no school dominating... We need Goliath so that David has someone to shoot at.

CŞ: For me, I feel that today David is singing songs of confrontation, sitting in the palm of Goliath, while Goliath is sucking him dry!

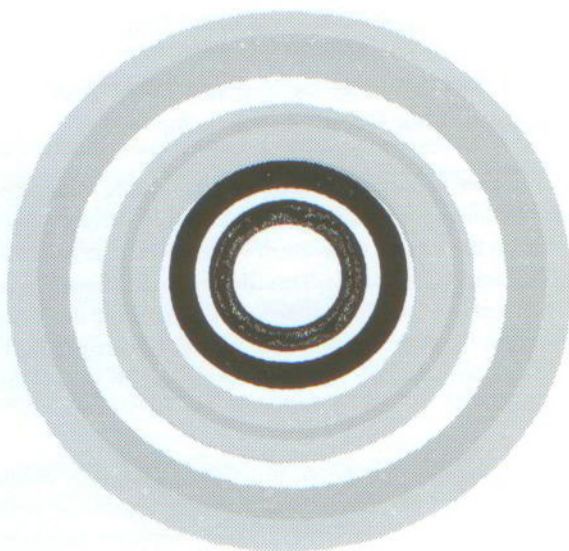
MADV: We have to be careful who is dominating whom. Anthropologists describe certain African artisans and their amazing creativity, how in the last century they appropriated the effects of western culture, such as bottle caps, as elements of decoration replacing glass beads. This did not make them less creative; their level of creativity was just as high. They appropriated from the dominant. Usually one speaks of appropriation the other way around. Artists' training today has to empower the artist to be able to appropriate from the dominant to create his/her own, new creative expression.

CŞ: This example is very good, but then, these 19th Century African artists were doing exactly what Don Foresta says artists should do with technologies; still, my point is that the confrontation is not only between dominating and dominated. It is at a level where creativity itself is defined according to criteria which have to do with normative standards. Let's say technologies are dominant. But, it is their standardising function I am worried about. Because naturally, all cultures will behave as those Africans, as long as they do not watch reality shows on TV for three hours a day and 'format' their imaginations accordingly ...

MADV: But artists don't only passively adopt technologies, they change the technology itself. The invention and consequent development of photography is an excellent example of artists pushing the medium to new levels.

"The very important difference is that Madonna and Beckham, despite being real people, are modelling (perhaps even imprisoning) our imagination through the images they create, while Nina and Angelo, remaining imaginary, unleash and stimulate our minds."

Corina Șuteu



The artists' powerbase

CŞ: There is a new point here: where is the power of the artist today in deciding about the context of creation? Where is he/she placed in the decision-making processes?

MADV: The power of the artist is in the strength of the images he or she creates.

CŞ: That is a great sentence! So, the possible definition of an artist is "the one who has the power to produce and master the images he or she creates and to impose them socially".

But, commodification and consumption mean that the artist is no longer the sole producer of images.

MADV: Well, the power base for the arts still needs the artist's voice in order to legitimise their own place and their own decision-making within the power structures.

But also artists can take on quite media-powerful roles. As a result of mass production and mass consumption, artists who appropriate these tools as their own art forms can have a huge impact. Take the example of Madonna. She has succeeded in appropriating the media as well as the previously negative and demeaning images of women and has mastered them to her own intent. Of course, Andy Warhol is the prime example of this phenomenon.

Another fascinating example is David Beckham, if you consider football as an art form! He is the "metrosexual" who dresses hip but is very masculine, married to a former Spice Girl, herself totally an artificial creation of a media process to create new 'Madonnas'.

CŞ: What you say makes me think of Shakespearean or Chekovian drama characters. In fact, Madonna's character is not more real than Nina Zarecnaia's from *The Seagull* (by Anton Chekov), or David Beckham than Angelo from *Measure for Measure* (William Shakespeare). The very important difference is that Madonna and Beckham, despite being real people, are modelling (perhaps even imprisoning) our imagination through the images they create, while Nina and Angelo, remaining imaginary, unleash and stimulate our minds. Madonna makes us feel we want to be like her; Nina drives us to be critical towards the Nina in our own self ...

So, how would you define an artist? An artwork? How do we love Madonna and Michael Moore and remain critically alert?

MADV: the artist has to make work which 'resonates', which is universal and symbolic in the sense that it is interpreted instead of direct. But what I don't know is: is the 'global' automatically superficial and the 'universal' automatically profound?

CŞ: Is the 'universal' symbolic and is the 'global' material? Is Madonna universal? Is she global? Is she an artist?

MADV: Yes, she's an artist because she constructs powerful images (in this case, of herself). Like the American photographer Cindy Sherman showing herself in fifties outfits, enacting out the role of a housewife or glamour girl, modelled on film stills of Marilyn Monroe and Sophia Loren, exploring the various stereotypes of women, parodying images from art history.

CŞ: But Madonna is a 'non-artist' at the same time because she builds up an imprisoning imaginary "label", like David Beckham. Can one define an artist exclusively according to the strength of the images they've constructed and the social impact of these images, as we said before, or should we also take into account the quality of the use of these images by the audiences? Images that free our imagination are Art; those which stereotype it are not. Andy Warhol would surely say it's too late for this now ...

MADV: But power is not exercised in a vacuum. The artists with strong images still need an audience. Michael Moore is perhaps the clearest current example of an artist who uses the system as his own realm of choice for artistic endeavour. His field of Art is the rich, famous, the media itself.

But do these artists absolve us from the obligation to resist or to think, or do they encourage us to do so, to be able to confront aspects of the world as they do?

CŞ: This is exactly the point. How to love Madonna and Michael Moore and keep our critical regard towards them awake?!

MADV: We are back to the importance of education that teaches us to be critical ... and I would also say that family environment has an enormous effect. We are back to Pierre Bourdieu¹¹: some people have their critical faculties shaped from infancy by being lucky to be born into an "elite milieu".

CŞ: And there are also initiated audiences, capable to respond to and understand the Arts.

MADV: Yes, but only if the artists and their work are relevant enough to the community in 'proximity'. Then they provide the 'hook' for the local people.

This type of practice is a change from the old models of socio-cultural work.

¹¹ The French sociologist Bourdieu sets out to demonstrate that there are social patterns in matters of taste, though, that tastes are connected to major social divisions like class and gender, divisions between provincials and cosmopolitans, and between the highly and poorly educated.

We might say that this was social work using some artistic practices. We then saw - as is prevalent in Britain, artistic work using some social practices - the artist forced to work as teacher or animator. Now we are seeing something which is different, a search to balance these two, giving equal respect and value to both, and stemming from the artist's real desire and interest in issues important to the social fabric of societies.

CŞ: What is then necessary in the training of artists? Is even the word 'training' the most appropriate today?

MADV: Artists need to have innate talent, but training has to give them the tools. Not only how to manipulate their media, but how to critique and how to think. Even if they learn something in order to reject it.

CŞ: So, they learn the tools in order to reject them and this leads to the creation of new tools.

Reconstructing systems for the Arts

MADV: How many cultural management training courses teach something about the creative process?

CŞ: Very few indeed. I believe that what is really missing is for the cultural manager to understand that there is a creative process, not a creative product. Secondly, I believe that Knowledge and know-how have to be complementary; an understanding about the creative processes that cannot be "squeezed in between meal hours"

MADV: For this, dramaturgy provides a good model. The dramaturg is there to help the artist better express what he/she wants to express. To help the artist achieve what he/she wants to achieve.

In the same sense the cultural manager is NOT there to 'format' the artist to be understood by a public, but in a way to 'positively format' the public (and the whole environment, including political/infrastructure/economic pressures) to be able to understand the artists' intentions.

CŞ: We have to re-educate the public to make them more critical and challenging. Bring back the importance and an understanding, of 'quality' both, in management and in the Arts.

MADV: Isn't this the old 'civilising mission' of the Arts?

CŞ: No, because today it shouldn't be about passively accepting the Arts, but rather about actively and critically reconstructing the system that the Arts belong to.

"I believe that what is really missing is for the cultural manager to understand that there is a creative process, not a creative product."

Corina Şuteu



Mary Ann DeVlieg has been working in the cultural sector for 30 years, holding various posts in the United States of America and Europe. The majority of her work has been in the performing arts (creation, production, diffusion) in an international context, with special emphasis also on policy, multicultural practices and professional training. She is currently the Secretary General of IETM (Informal European Theatre Meeting - since 1994) and is a founder and the Treasurer of the Roberto Cimetta Fund for Mobility of Mediterranean Artists and Operators. She is on the Executive Committee of the European Forum of the Arts and Heritage (EFAH) and on several Advisory Committees including those of Fondazione Fitzcarraldo (Torino) and FEMEC (Forum of Euro-Mediterranean Cultures). She has an M.A. in European Cultural Policy and Management from the University of Warwick, Great Britain.

Corina Șuteu is former director of the European Masters Degree in Cultural Management (Dijon Business School/Saline Royale d'Arc et Senans), France. She has worked in both Romania and France, as a theatre journalist, director of the Romanian Theatre Union and of *Theatrum Mundi*. She was President of the Forum of European Cultural Networks and, at present, works as trainer, researcher and lecturer, in France and other European countries. She initiated and implemented the MA programme ECUMEST for Eastern Europe and the *Policies for Culture* programme of the European Cultural Foundation and ECUMEST Association. She is ECUMEST President and as such, initiates and develops various cultural cooperation projects with artistic and cultural institutions in Europe.

How to love Madonna, understand Shakespeare and create something new

Infrastructures for the Arts that were created, especially in the West in the latter half of the twentieth century, have reversed the natural dynamics of creativity. This is the opinion of Corina Şuteu, President of ECUMEST Association (Romania) and expert in cultural management courses and European cultural policies.

In an interview conducted by Mary Ann DeVlieg, Secretary General of the Informal European Theatre Meeting IETM (Brussels) she argues that institutions have taken over many creative processes, blocking the genuinely avant-garde and the spiritual development of the Arts. Cultural managers need to understand better creative processes. It is their task to educate the public to be able to understand artistic intentions.

This is an enlightening interview about the need for new models to: drive inter-disciplinary work; encourage international exchanges; support the use of new technology; challenge artists' training; educate audiences and breed an ability in both artists and the public to criticize the Arts.

