

Financing of Cultural Institutions in the Arges County

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Abstract

Funding culture in the broader sense of the term, from public funds and from private funds has so far been insufficient and has not always been made on the basis of coherent programs and for longer periods. The poorly developed basic physical infrastructure in most communes in Arges county is one of the causes limiting the development of basic services in rural areas (cultural, recreational, childcare and elderly care facilities, etc.). In most communes and villages, these are poorly developed or in some cases almost nonexistent. Cultural houses and other cultural establishments are in a state of continuous degradation, unable to offer cultural services to the rural population, which also reflects the educational situation.

Key words: Financing, infrastructures, budget, cultural economics.

J.E.L. Classification: G20, H54, H61, Z1

1. Introduction

At Arges county there are about 300 cultural establishments.

The institution that organized and permanently set up cultural and artistic activity in the Arges and Muscel villages was and is the cultural home. He has helped preserve ancestral customs, song, play, and beautiful costume. The cultural dormitory, being late enough, was the school that, through teachers and pupils, had a cultural-artistic activity among the inhabitants.

Today, Arges County has 216 cultural homes and cultural houses, most of them built between 1955 and 1980, but also after 1990 (Albești de Argeș, Ciomăgești, Căpățâneni, Țițești, Negrești, Bascov etc.). In the 102 localities of Argeș (95 communes, 3 municipalities and 4 towns) there are 216 spaces allocated to cultural homes, of which 95 are centers, 121 of which are subsidiaries. Cultural activity takes place permanently in 35-40 dormitories, in the other is occasioned by certain events in the life of the community. It is worth mentioning that over 25 localities have a full-time director, less than half have a half-time director, and in most localities, the local librarian is also responsible for the cultural home. Unfortunately, in many localities the City Hall has appointed an employee as the "opening / closing" of the cultural home doors for activities such as weddings, baptisms, discos etc.

2. The funds of the cultural institutions

Public institutions, indifferent of the funding and subordination system, have the obligation, through the manager, to organize, manage and lead the activity of the institution on the basis of an application defined by the authority. In the case of a cultural and spectacular institution, the demand from the authority is, beyond the irreproachable financial management, to meet the cultural needs of the community. It is the task of the manager to provide concrete solutions for achieving the objectives and tasks.

Funds of cultural institutions:

- of the budget of the local or county council (depending on which institution is subordinated);
- by self-financing;
- sponsorships, donations, transfers from businesses, organizations or individuals.

Extra-budgetary revenues can be made from:

- enrollment fees for various courses and applied circles;
- receipts from shows;
- capitalizing on works created within the artistic circles and traditional crafts;
- publishing and broadcasting own cultural publications;
- renting of halls and cultural equipment at the request of organizers (authorized) for cultural events, local people or legal persons.

The regulations stipulate that the revenues from self-financing belong exclusively to the cultural institution and can be used for the remuneration of cultural staff, for the maintenance and development of the material base, for the purchase of cultural equipment and objects.

The manager is not free to use public funds, but is constrained by mandatory legal provisions, which results from the fact that the authorizing officer administers a public patrimony and public funds based on a mandate.

Compliance with the mandate and legal provisions affecting the management acts must be controlled. Preventive self-control is integrated into the sphere of managerial accountability. All operations specific to the hiring, liquidation and authorization of expenditure are within the competence of the authorizing officers and are carried out on the basis of expert section opinions. The organization of internal preventive control falls within the competence of the officer and is based on the principle of separation of departments that initiate the operation, compartments that remain responsible for the reality, regularity and legality of operations.

Given these factors, the criterion of opportunity for spending public money is sought. Once the opportunity has been established, the stage of the liquidation of expenditures, the stage in the budget execution process where the existence of the commitments is verified, the reality of the amount due is determined or verified, the conditions of chargeability of the legal commitment are verified on the basis of supporting documents certifying the respective operations.

It monitors the effectiveness of spending, ie maximum results with minimum costs. Prior to hiring and using the institution's funds, the manager must ensure that the measure is consistent with the principles of sound financial management, sound financial management, especially economy and cost efficiency. For this purpose, the use of financial funds must be preceded by an assessment to ensure that the results obtained are consistent with the resources used.

The essential support for the success of the cultural and artistic approach is given by the correct dimensioning, attracting, setting up and allocating the funds in line with the evolution of the planned activities.

Persons managing public funds or public patrimony have the obligation to achieve sound financial management by ensuring the legality, regularity, economy and efficiency of using public funds and public property management.

All this can be done taking into account:

- minimizing the cost of the resources allocated to achieve the expected results of the activity carried out by the institution, while maintaining the appropriate quality of these results;
- the extent of the planned objectives scheduled for each activity and the relationship between the projected effect and the actual result of the activity concerned;
- maximizing the results of an activity in relation to the resources used;
- discovery and mobilizing internal reserves;
- strengthening economic and financial autonomy and increasing economic efficiency;
- identifying internal reserves to improve the institution's activity, in terms of the efficient use of human, material and financial resources.

Allocation of resources is based on the strategic plan of the institution, on functional departments, taking into account the proposed objectives - by activities - and the analysis of the competitive position of the institution.

Budget allocation is a particularly complex problem and takes into account the allocation of the necessary amounts at each strategic level. The allocation of budgets is in direct agreement with the importance of each marketing technique specific to each stage of the life cycle of the cultural

product and for the overall evolution of that market. This hierarchy of expenditure by group of activities, according to the marketing specificity, depending on the importance of the objectives to be achieved, is a component of the institution's management. Consideration will be given to the development of at least two categories of budgets: research and promotion so that all resources can be used efficiently. The provision of cultural services must take into account not only the interests and curiosities of the target audience or the local population, but also the characteristics and problems facing the cultural heritage underlying them. Two needs must always be taken into account: proper preservation of the various elements of cultural heritage and public education. Conducting responsible, consistent and consistent marketing activities ensures that these goals are met.

3. Difficulties faced by managers in the cultural institution

- Insufficient financial resources.
- Poor technical condition and lack of material equipment needed to carry out cultural activity in the relevant institutions.
 - The incompleteness of the legal framework in the field of culture.
 - Insufficient (or inexistent) spaces necessary for the good functioning of cultural institutions.
 - Insufficient funds for restoration and preservation of the cultural heritage.
 - Difficulties deriving from the self-financing regime of some cultural establishments.
 - Lack of competent staff for management positions and lack of specialists in cultural institutions.
- The public's refusal to act as a cultural act.
- Inertia of the financial system (restrictive and bureaucratic).
- Dysfunctions in the relations between key loan directors (County Council and Mayors) and management of cultural institutions.
 - Exploring the cultural act.
 - Deficient collaboration with other public institutions.
 - The lack of local power.

The lack of financial resources generates all the other difficulties. Due to the lack of funds, cultural equipment can not be purchased or repaired, heating and lighting can not be ensured, public activities can not be carried out, competitions, shows, festivals organized in other localities can not be repaired or Extends its headquarters.

The hierarchy of difficulties noted above is particularly common in rural areas.

Compared to the cost of building materials, the amounts allocated after 1990 for the consolidation, extension and repair of some buildings were totally inadequate. With the exception of cultural homes in cities and some communes where local forces have been built or consolidated, the general situation is improper to organize the activities that rural residents expect.

The severe degradation of some sites has been caused by several factors, such as natural phenomena - landslides, floods, etc. Aggressive actions of some locals, but especially the fact that for almost two decades no money has been invested for their maintenance and repair.

Headquarters in the years 2005-2010 continue to be unsatisfactory. Locals have rated it using the following indicators:

- state office;
- space for cultural events;
- providing equipment of cultural practice;
- provision of furniture and other facilities.

The equipment of cultural practice equipment (projection apparatus, musical instruments, radio, television, tape recorder, etc.) does not meet the requirements of the normal functionality of the institution.

In general, the gaps faced by cultural homes - money, space, and specialized staff - are common to other cultural institutions. With the reduction of state subsidies, it is based on community donations. The experience of the interwar period, when "the construction of the dormitory was done through the voluntary public contribution of the inhabitants of the commune", could be a model.

Today, however, the material state of the inhabitants, especially from rural areas, does not allow the expansion of community subsidies. It is necessary to diversify sources of financing of cultural institutions, including state support.

In our country, the rural public is not able to invest large sums of money in cultural services, advertising only slightly to the rural world, and does not like to support the traditional culture system. The experience of recent years shows that private economic agents are not willing to take on cultural funding, and the deep crisis we go through imposes maximum economic constraints in public spending. Strong competition between education, health, culture and social security limits even more the resources for culture. In the last years, on behalf of the local autonomy, mayors from several counties tried and sometimes managed to "freeze" the activity of some hostels and libraries. Such practices can be extended in the future, with irreversible effects for people in those localities.

4. Suggested solutions for identifying sources of funding

- Organizing permanent exhibitions, selling the products created in the craft circles of the hostel, as well as the objects made by popular creators;
- Revitalizing rural cinemas by equipping them with modern equipment and with new competitive projections;
- Access to bank loans with preferential interest, for endowment and arrangement of cultural facilities;
- Reviewing the sponsorship law to further stimulate potential sponsors and potential donors of rural culture.

Economic agents that contribute to the funding of culture also exist in rural areas. For example, construction companies could participate in consolidating and setting up cultural spaces, other specialized firms - endowing them with cultural equipment. However, sponsors must have a legislative framework to motivate them to invest in these establishments.

They should also be motivated by the applicants themselves who, in their sponsorship requests, will present the cultural institution's requirements in close connection with the fundamental needs of the community.

The number of those who would invest in culture, even with some sacrifices, has steadily increased since the age of 36, the age at which the material situation of the family is growing, and their children are increasingly interested in spending their remaining time in the public space circumscribed cultural institutions.

In my opinion, the main sponsors of rural culture must be community members. In our cultural history we have many examples of this kind.

Nowadays, this recommendation has few followers in the rural communities, where even a fifth of the villagers are not willing to make material sacrifices to rescue the homes in difficulty. They await, as we have seen, the intervention of County Councils and the Ministry of Culture.

For the example, we present the Cultural House of the Bascov commune, located 5 km north of Pitesti.

The House of Culture of the Bascov commune was inaugurated on December 6, 2012. Artistic groups were set up (Folk Ensemble Doina Bascovului, Voice Group Rapsozii Bascov), sections for different courses, the inhabitants being able to choose from a wide range of depending on the skills and preferences of their children, thus becoming an important cultural center in Arges County. Children enrolled in courses enjoy rooms equipped according to the latest European standards: ballet hall, folk dance hall, modern dance, karate ashihara, karate sabaki, popular singing, singing, modeling, etc.

The modern library within the House of Culture has 40,000 volumes, linking to the Biblionet program makes it possible to study online. The House of Culture also has a modern 315-seat showroom with air conditioning, its own sound system, a hall that proves to be small for every organized show. A conference room, a bar with a summer terrace for recreation, all maintained the whole picture of the House of Culture. In the two years of activity, over 30 performances have been organized, thus attracting big names of popular and light Romanian music. Charitable events were also organized, thus raising the money needed to save lives.

Thus, in addition to allocations from the local budget, significant sums of money were attracted by enrolling children at these courses, renting conference rooms and occasional meetings. The funds obtained were reinvested through the development of new programs, but also for the free support of courses for children with special needs, from disadvantaged families or without financial possibilities. Thus, in a very short space of time, programs and courses at the Bascov House of Culture have benefited over 500 children from the commune, but also from the neighboring towns and even from the city of Pitesti.

5. Conclusions

Exploiting cultural and tourism products and services of the area can be encouraged by creating an agreement infrastructure that offers a variety of leisure activities and can be used by tourists who spend their stay in the area. In the small urban space, and especially in rural areas, cultural activity is organized around the cultural establishment. Preserving and preserving the rural heritage are essential for the development of rural tourism, representing a possibility to promote the Romanian villages with a positive effect on the tourists and the local population.

The Romanian cultural heritage is an important source of local and regional development. Sustainable development can not be done outside the preservation of cultural identity, which requires factors such as education and cultural consumption to be taken into account, improving basic cultural services in the Romanian space. This involves the development of cultural facilities, libraries, cultural homes, leisure and cultural, architectural and natural heritage. An important dimension of social life, cultural life will be revitalized under the conditions that local communities will have an adequate cultural infrastructure.

The operation of cultural establishments to superior, qualitative parameters represents a step forward towards change, towards the future, local development and international co-operation. Young people have gone away in public life in recent years, although they are a dynamic social and cultural group, because of their fragile social status and the discrepancy between public policy objectives and their implementation. Thus, in order to facilitate the transition of young people into a changing society and to achieve a balance between the generations, it is necessary to correlate and harmonize programs by applying public policies with social and educational impact among young people. In the period 2014-2020, investments will be distributed mainly to: rehabilitation, modernization and consolidation of cultural infrastructure.

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