



**ULBS**

Universitatea "Lucian Blaga" din Sibiu

Doctoral Interdisciplinary School

PhD domain:

**THEATER AND THE ART OF THE SPECTACLE**

**SUMMARY OF THE DOCTORAL THESIS**

**UNITY THROUGH DIVERSITY: THE  
FESTIVAL-CELEBRATION AS A  
MANAGERIAL MODEL WITHIN THE  
AUTOCHTHONAL CULTURE OF THE  
ARTS OF SPECTACLE**

PhD candidate:

**DAN - CRISTI COGĂLNICEANU**

Doctoral supervisor:

**MARIAN GABRIEL RÂLEA**

SIBIU 2018

# CONTENTS

|   |    |
|---|----|
| 1.INTRODUCTION.....   | 4  |
| 1.1. THE IMPORTANCE OF THE PROFESSIONAL EXPERIENCE .....  | 4  |
| 1.2. RESEARCH DIRECTIONS .....  | 6  |
| 2. THE CITADEL AND ITS FORMS OF ARTISTIC CULTURAL EXPRESSION  |    |
| 2.1.THE UNIFYING ARTISTIC POTENTIAL OF SOCIAL EVENTS .....  | 13 |
| 2.1.1. Forms of cultural expression within the citadel .....  | 13 |
| 2.1.2. Celebrations and borrowed cultural forms .....   | 19 |
| 2.2.ARTS AND THE PUBLIC .....   | 31 |
| 2.2.1. The influence of the arts in the modern spectacle of the citadel .....   | 31 |
| 2.2.2. Actuators and receptors of the performance .....   | 36 |
| 2.3. PRIMARY FORMS OF SPECTACLE IN THE CITADEL .....  | 40 |
| 2.3.1. The folk theater, the folklore and the beginning of the Romanian dramatic literature..                                 | 40 |
| 2.3.2. Medieval mysteries and charades, folkloric ritual and creation (grounds related to the<br>power of folk theater) ..... | 47 |
| 2.4.SOCIAL AND CULTURAL.....  | 51 |
| 2.4.1. Society in its cultural diversity .....  | 51 |
| 2.4.2. The theater/performance as an accessible expressing form of society .....  | 56 |
| 3.THE CULTURAL EVENT – CREATOR OF UNITY WITHIN DIVERSITY  |    |
| 3.1.CULTURAL AND SOCIAL IDENTITY FORMS OF THE PERFORMANCE .....   | 61 |
| 3.1.1. Cultural diversity – the freedom of the intercultural performance .....  | 61 |
| 3.1.2. Trends and influences in the art of local performance.....   | 66 |
| 3.2. THE BEGINNING OF THE PERFORMANCE AND THE CURRENT<br>ENVIRONMENT .....  | 73 |

|  |     |
|--|-----|
| 3.2.1. Brief History of the Romanian Performing Establishments in their beginning in the 19th Century..... | 73  |
| 3.2.2. Contemporary Romanian artistic and institutional environment .....                                  | 80  |
| 3.3. CULTURAL EXPRESSION IN THE PRESENT DAY CITADEL .....  | 88  |
| 3.3.1. The cultural citadel of Brasov in the present day .....   | 88  |
| 3.3.2. The need for cohesion of the artistic community of the citadel .....                                | 99  |
| 3.4. THE FESTIVAL, A SUCCESSFUL CULTURAL PROJECT .....   | 106 |
| 3.4.1. The Festival – cultural diversity togetherness/celebration.....                                     | 106 |
| 3.4.2. The festival’s benefits .....   | 111 |
| 4. THE CULTURAL PROJECT  |     |
| 4.1. THE THEATRICAL CULTURAL MANAGEMENT.....   | 116 |
| 4.1.1. The management of the performance public establishment .....  | 116 |
| 4.1.2. Project Management .....  | 123 |
| 4.2. THE MANAGER OF THE CULTURAL - ARTISTIC PROJECT.....   | 127 |
| 4.2.1. The role of the cultural project manager .....  | 127 |
| 4.2.2. Personal experience in the cultural management practice .....                                       | 131 |
| 4.3. CULTURAL MARKETING, PUBLIC RELATIONS AND COMMUNICATION WITHIN THE ARTISTIC ENVIRONMENT.....           | 136 |
| 4.3.1. Cultural marketing.....   | 136 |
| 4.3.2. Communication within the institutionalized artistic environment.....                                | 144 |
| 4.3.3. Public relations in the performance establishments .....  | 151 |
| 4.4. FUNDING MODALITIES .....  | 157 |
| 4.4.1. Funding of public cultural institutions.....  | 157 |
| 4.4.2. Alternative sources of funding, promotion and carrying out of cultural projects .....               | 159 |
| CONCLUSIONS.....   | 166 |
| BIBLIOGRAPHY.....  | 170 |

**KEY WORDS:** Spectacle, performance, expression, diversity, art, culture, theater, marketing, management, communication, festival, citadel, project, social, cultural, celebration, multicultural, public, styles, forms, traditions, beliefs, habits, influences, cultural exchanges, music, dance, folklore, folklore theater.

This doctoral dissertation represents the completion of a research project on the performance arts within the Romanian space in the citadel, exemplified by the situation of Brasov and it is centered around the identification of a type of cultural event that can provide the community with a viable and forming scenario at the same time. The main theme of the thesis focuses on the unity in cultural diversity in the performing arts, on the concrete way of creating a multicultural event structure: the Festival-Celebration as managerial model within the cultural domain of the arts, that can reveal to the local communities the richness of the national heritage. This thesis aims at the conception of a ludic scenario formula that would create a symbiosis of the artistic worlds in the space of the Romanian citadel, an event connected to the European values, being at the same time nationally authentic, structured in a concrete form that can arise from this research.

The introduction highlights the role of the personal experience and research directions within a study from an interdisciplinary perspective, for which I have used methods of analyzing of the principles of the imaginary, performance, cultural events, traditions and celebrations, styles and forms of performance, myths and legends, as well as sociological influences and also forming ones. I bring into discussion all these concepts and theories, contemplating the contemporary society as a model of study and the modalities of effective carrying out and structuring the project, related to its beginning, but also to the modern cultural marketing and management, with the specificity of the local cultural basin. Thus, the historical and social considerations are explored from the perspective of the ludic, the traditions, but also the innovations of the performance that define the contemporary world, marked by multiculturalism and its current implications. The present thesis aims to show the specificity and importance - within the current social context - of an event that wishes to bring to the fore the values of the national cultural heritage common to all the inhabitants of this geographic area represented by the citadel in an area in Romania. Through them the image of the communities in the region - citadel can be reconstituted and we can attract the audience to cultural-artistic events, without compromising art and professionalism. In essence, the theme

proposed by me will illustrate my view on the performance arts and cultural events in the Romanian space, seen through the performing variety, but also through the ethnic influences in the country's historical regions, mainly with regard to the area of Ardeal and especially Brasov.

Chapter Two - "The Citadel and its forms of cultural-artistic expression" - describes the unifying potential of cultural events, the diversity of society and of forms of artistic expression, its influences and borrowings, celebrations and folkloric creation, the importance of folk manifestations in the citadel, of the performance as a form of accessible expression of society.

The citadel is represented in a social significance by the totality of the inhabitants of a human settlement with their cultural and artistic characteristics specific to the area, with the form of organization, language, traditions, customs, religion, which give the specific cultural expression form. The return to the authentic traditions and moral values, to the simple beauty of the citadel's customs, interpreted in the specific of today's days, can be a subject of discussion about how a cultural product with a high dose of originality can be born, based on the specificity of the native cultural basin of the Romanian citadel. The reconstruction of an atmosphere of performance that is pure, clean, without the technology of the modern performance, electrified by special effects, can give the community an aspect of uniqueness, in relation to the uniformity toward which our modern society is moving slowly, but surely. To valorise the folk lead, the folklore, the traditions and customs, the wealth of national folk costumes, is a moral duty of the people and it would be a shame not to take advantage of them.

Romania has a unique cultural blend that combines elements and styles, traditions, beliefs and customs, coming from the influences it has received through the ties to the numerous and different ethnic groups that Romanians have had and still have contact with. Our culture has been influenced by the Russians, Hungarians, Serbs, Turks, Tartars, Greeks, Bulgarians, Jews, Germans, etc., ethnic groups that have left their mark in this space through: music, dance, traditional port, food, habits and even language. In every region of the country, we find communities that have retained their identity, combining their own culture elements with Romanian ones, giving birth to a genuine native mix that celebrates unity in diversity. This fusion, which has created various forms of cultural expression within the citadel, will

become in time the specificity of the multiculturalism of the space of the citadel. A meeting of nearly 20 ethnic cohabitants in one country can be the theme of a cultural event of the citadel.

Our specific music is also the accompaniment of some dance styles - the performance - authentic Romanian, such as "hore, sârbe, brâul, dansul mocanilor"\* (present mainly in Sacele - Braşov and Mărginimea Sibiului), or not the least famous dance of the Căluşari. The richness of these dance styles with their rhythmic and musical characteristics, the movement of the performance, depends on the regions and they are specific to the great historical regions: Oltenia, Dobruđa, Transylvania, but also dances from smaller areas around the citadel, for example, "braşoveana, haţegana, lugojana, or someşanca, mureşanca etc."\*\* I will not go into detail with the description of the variety of Romanian folk dances, the essence of the richness of folklore on these lands, I will notice only the obvious playful feature of their play through song, clapping, hollers, spontaneous yells. This modality of this nation's spontaneity full of spirit is present in all the folk literature, especially in the unwritten one, which gave rise to a naturalness in expression, raised by the Romanian peasant at the level of art, comparable to the great creations of the universal literature.

I have emphasized the importance of celebrations as an essential factor that generates performance, especially by comparison or imitation, at the present time, the daily living being marked by consumerism, a mimetism of the reactions of the contemporary society, the speed with which it circulates and to which almost everyone has access to any information / entertainment through modern technology. I'm talking about the fact that the transmissions through all media channels or the Internet are being flooded with commercials or news stories, a performance whether it's about a celebration or not. Our celebrations are more and more, a mixture of habits borrowed from other cultures, or the fruit of mass consumption, by globalizing the information.

The remodelling of the celebrations` customs has occurred gradually, under the impact of the new experiences revealed by the democratic society, the authentic Romanian traditions having become "obsolete", with pointable changes visible through several generations of post-revolutionary Romania. The theater, the performance and the celebrations suffer transformations at the level of the means of expression or form, but their intrinsic purpose and ludic character remain the same over time. This aspect is related to the adaptability of the performance to the demands of the market, but also to our ability to keep up with the modern spirit of the times.

The emergence of our traditions and customs, represented by celebrations and their playful character, cannot neglect, from a social perspective, the effects of their metamorphosis due to the burrowing of popular cultural forms, the cross-border movement of the population, emigration, the formation of mixed families, urban myths and models of mass communication. Despite this obvious assimilation of foreign habits, it does not affect or influence our belief in any way. We can import how many traditions we want from other people, as long as we keep our traditions and customs, without forgetting our Romanian origin.

As for the influence of the arts in the modern performance of the citadel, the beautiful arts have evolved significantly over time, expanding the area of communication of their message, the diversification of the form of expression, the techniques, the means and the concepts with which they operate. They are the expression of communication of emotions and ideas, often innovative. Fine arts are the branches of the audiovisual art, evolving as genres in which the modern arts intertwine, are added examples of new art compartments, appearing the so-called *new media arts*, in which the classic division of arts begins to dilute or even lose importance. All of these compartments have existed, have been assimilated and developed, as new forms adapted to the modernization of society, through audio-video media, news and advertising, all presented as a sensational consumer *performance*.

One of the oldest parts of the theatrical performance is given by music, vocal or instrumental, which accompanied a stage performance, usually as an interlude between acts, or in the moments that required the highlighting of a playful situation. Unlike the lyrical theater, where music is the most important, in the theatrical performance, it has the role of creating atmosphere or emphasizing a directorial idea or creating dramatic effects. Enhanced at the moment by the instrumentalist, composed especially for the show or as a theatrical illustration, being part of another original musical work used on the stage, music is alongside text, scene painting and actors' interpretation, the most important element of the show. Music helps the director to transmit his artistic idea easier to the public. The ambience that it creates supports actors in their interpretation and generates extra emotion.

Plastic arts can be considered, metaphorically speaking, a part of the poetry expressed "plastically". Poetry, on the other hand, is an integral part of the theater, not to mention the poetic theater itself, I would say that it is a fine essence of the performance through the rhythmic dance of the words on verse. As far as dance is concerned, poetical theater-dance

performances are already being set up, which, in a more abstract way, are able to convey strong emotions to those who attend such kind of movement-driven performances.

The immediate relationship between the performing arts and the contemporary society and the speculation of the role in the education of the citadel is given by the need for art that enriches us spiritually and develops our aesthetic sense, drives the appreciation of beauty in man. We need the performance as the primordial elements of the universe that represent life on earth. Man is a social animal that has developed through play and has evolved more or less consciously through the performing arts due to its undeniable educational role that has functioned and will continue to be a sociocultural binder of humanity that stimulates the most subtle way of direct knowledge.

The way in which the theater performance, as an unifier of arts, organizes / motivates communities and how people relate to performing arts at the moment does not guarantee that the audience will gather carefully and with excitement at the theater. The public migrates to the new and is constantly searching for other methods that satisfy its needs. Today, we are witnessing an "adaptation" of the performance, on the horizon of public aspiration, towards the type of "pseudo-worldly" event of cultural entertainment, towards a kind of "3 in 1" event that once again illustrates the supremacy of the condensed moment of our everyday life, which has led to the success of the independent theater presented in various clubs, restaurants or other performance venues where the audience is accustomed to attending a show, but at the same time to consume something else. The liberalization of the art market has led to the emergence of this kind of expression with artistic valences, but which is not so constraining and conservative as in the performance hall of a theater operating in a dedicated space. This kind of performances are made with minimal means, usually with parts in which the distribution is small, or with a single actor (one-man-show genre), where the decisive role is played by the acting performance and the text, not the elegance, setting or costumes, without the requisition of a scenography, or directorial visions, tailored as a performance of direct addressing to the public.

The culture of the Romanian people is unique, being formed in the Carpathian-Danubian-Pontic space, at the geo-political confluence of three major regions: Central Europe, Eastern Europe and South-Eastern Europe with Western and Byzantine or Slavic influences, being the only people of Latin origin with Christian-Orthodox religion. Today's Romanian society, must assume the responsibility to support, protect and promote culture at



national and international level, within the process of development, not only through government policies but also through pro-active attitudes at individual level.

Borrowing from foreigners, taken as ready-to-use practices, but unrealistic at a rational level, may have catastrophic consequences for the culture of this nation. We can be more demanding in tastes, assimilating habits that can raise the standards of quality of life in our socio-cultural practices, especially in the fields that are related to art and creativity.

The theater / performance, as a form of accessible expression of society, is based on the idea that man has understood from very old times, that for survival he also needs another type of "food", the spiritual one, which has led to the emergence of "the play", giving rise to spectacular forms of expression that have evolved and continue to evolve over time, to the elaborate and syncretical expressions of contemporary performances. The advantages of participating in the artistic act consumed in the form of the performance, also suggests to the public patterns of thought and behavior with a strong educational role. It is a convenient, enjoyable and "accessible" activity to anyone, an accessible social interactivity. The actor becomes a spectator of emotions, which he also creates for the audience through his spontaneous reactions, and the spectator plays with the active artists on the stage living actively, merging themselves with the characters in the story.

This strong, unrepeatable connection that exists only here and now, suspended in present, is the miracle that unites the pit with the scene, in a line that closes the circle: I was at the show and I had a show. The theater IS a showcase as long as it exists, as it is LIVING. This means that theater is a form of cultural expression of society, of the life lived by a part of the community in a time-limited space, in which people participate effectively and emotionally, which becomes "that experience", which can only be positive. Theater is such a beautiful and accessible form of expression for all, *a mundo conditio*, "since the beginning of the world", an experience that deserves and needs to be lived.

The actor and the spectator, being looked at as an identifying part of society and as existence, are in constant review of each other, objectively and subjectively. The audience returns to that "something" that allows them to dream openly, the theater being the place where the spectator and the actor become both, for a few invincible moments, heroes capable of fulfilling any desires. In Theater everything is possible, even the impossible in real life. The theater transforms characters, creates emotion, suspense, "there", where physical time is

no longer valid, and where all the barriers are "broken", "there" where actors and viewers are for a moment a fragment of immortality. The theater performance is like a "drug of a life lived in a moment." The impossible becomes possible, it makes you dream and gives you strength and energy to move on.

The theater, the play, the performance, is the "something" that everyone affords and which is absolutely necessary to exist in the world. After an artistic experience, both as a spectator and as stage performer, you realize at the conscious and comparative level just how ALIVE you are. This aspect makes me think of the artists' argot, who consider the building of the theater as an altar or a church of their faith, in the power and immortality of the performance, as the audience of the theater, calls the great actors, *angels* or "gods" of the scene. This demonstrates the social trust in the purifying power of art and in the accessibility of the show as a form of cultural and social expression of humanity in time.

In the third chapter - "The Cultural Event - creator of unity in diversity" - we deal with the forms of cultural and social identity of the performance, namely the cultural diversity, the freedom of the intercultural performance as well as the social trends and influences in the performing arts at the local level. I also present a short history of the Romanian performing institutions at their beginning and I am referring to the current artistic environment in the citadel of Brasov. It generates a cohesion of the artistic community of the citadel embodied in the festival - treated as a communion / celebration of cultural diversity, and the benefits it brings to the community.

An important contribution to the evolution of the performance at the current level has been brought on by the valuable professionals who have made themselves remarked in the current Romanian cultural landscape and by the events related to the arts of the show, which have sustained the cultural exchange, favoring the borrowings and the knowledge towards evolution through festivals. After almost thirty years of search and repositioning on the cultural and art market, the performance establishments are beginning to become interesting to the public, some considered to be even "cultural brands," which are supportive and proud of the local communities to which they belong. But these de facto situations have been, or are better said possible, due to theater lovers, influential cultural personalities, their sacrifice and their determination to change mentalities. The progress of the performance and its image, both internally and externally, is primarily due to these people, who have invested heavily in educating, training and transforming the theatrical world today.

The current Romanian economic environment reveals an uncertain future, at least in the near future, regarding the financing of cultural institutions, whether by public subsidies or private funds. It is not difficult to anticipate that no government, present or future, overwhelmed by infrastructure, health, education problems, will allocate enough money for culture. It happens, rarely it is true, but also from personal understanding, to receive aid at regional, local level, through county mayoralties or councils. However, under the current political and economic conditions of society, private companies and donors are cautious when it comes to funding cultural projects, especially as analysts expect a new economic crisis.

The administrative and financial problems that a cultural manager is faced with today cannot be solved without a proper assessment of the environment in which they operate and in order to provide the consumer with adequate cultural art products, special performances in the present case, require the contribution of cultural marketing and public relations. Perhaps the shift from a rigid structure (such as the public cultural institution) to a more flexible administrative-organizational one as that of the cultural project, adaptable to the artistic environment and the spectator's needs, will be more effective for communities.

Except for the unfavorable moment of the 2008 world economic crisis, the stage at which we find the public's willingness to receive is a positive one, a situation that must be fully exploited by performing high-performance projects. Crisis moments usually have their "good" side, being the catalysts of some effervescent atmospheres of artistic creation that open up new ways of cultural expression. The complex of seemingly unfavorable circumstances of the performance may be a challenge for the artistic environment that was used in the past in the 1990s with the charge of attracting the audience to the showroom.

Taking into account that Romania has a fantastic tourist potential, this could be speculated by creating a dedicated cultural tourism and Transylvania has potential regarding what is needed to be presented in this direction. The Fortresses and fortified churches, castles, are strong points in this equation and at this moment Sibiu is by far the leader in this domain. This heritage of fortresses will have to be better exploited as a profitable factor for both public / tourists and performing arts if genuine quality products are to be offered to them. The public (the tourist) does not necessarily take into account the language in which a performance takes place, but it migrates in search of quality spectacles that offer them the satisfaction of the cultural pride, but also the aesthetic taste, by watching the actors play, the mastery with which the puppets are being handled, masks, costumes, choreography, show music, eclectic or

directorial vision of the dramatic text or drama, libretto, or musical composition. This is the artistic point of view, but the place where these actions take place (city / town / country / geography / natural environment / climate) is also important and, of course, how the public is informed and has access to the event, the mode and means of transportation to get there.

The space where the Romanian artist works, is still marked by the communist period, judging the art market according to capitalist terms of the market economy, but using a legal framework and forms of communication, often outdated or unfit for the present moment. A "sclerotic system," in which many of the cultural managers have tried through their own vision, to adjust to current market demands, proving by determination that a successful cultural project can be achieved if there is a concrete scientific approach to the leadership of their artistic organization. The public cultural institution in Romania often has a paradoxical behavior and manages only to "survive" in many cases, rather than to have a significant development.

Brasov, a cultural citadel located in the center of the country, is the only city in Romania to contain within its administration a natural reservation - Tampa Mountain. Another important landmark, Poiana Brasov, is a resort that attracts thousands of tourists annually. Built in the cultural patrimony of the city, as local identity elements of the medieval town, we mention: the Old Center with the Council Square, the Black Church, bastions, towers, walls, Ecaterina Gate, Schei Gate, Cetatuia, Sforii street, Schei roadside crosses. In fact, alongside Sibiu and Sighisoara, Brasov is one of the best preserved medieval towns. Brasov is the city where ethnic and cultural communities coexisted and influenced each other, Romanians, Hungarians, Saxons, Szeklers, each retaining its ancient customs and traditions. Until a certain historical moment, we can talk about two parts of the city in terms of the presence of these traditions, "divided" between the walls of the old fortress and the old Romanian district - Șchei.

An example of preserving the heritage of the ancestors is set by the history and unique traditions of the "Cetele de Juni"\*\*\* from Brasov's Șcheii which give charm to the fortress each year with their holiday parades. Every year in Șchei, on Thomas` Sunday, both Brasov inhabitants and tourists witness at this unique traditional event, the parade of June troops on horseback, a fabulous manifestation with elements of myth and Christian and pre-Christian ritual. As a resident of Șchei I enjoy this day every year, when in Unirii Square (Prund), in front of St. Nicholas Church, gather all seven groups of June: "Junii Tineri", Junii Bătrâni",

"Junii Curcani", "Junii Dorobanți", "Junii Brașovecheni", "Junii Roșiori" and "Junii Albiori"\*\*\*\*. This type of cultural event seen from the point of view of the multiculturalism of the spectacle and cultural diversity in Brasov Citadel is a theme that has been of concern to me for some time, the Schei being a special area of preserving the faith also through the Crosses and Roadside Crosses loaded with the history of this place. These are closely related to the June and celebrations, through stories, histories and even local legends, all of which are charged with deep meanings and celebrated by the playful manifestations of the ancient folkloric game: "hora Junilor, brâul, breaza, ardeleana, sârba și brașoveanca"\*\*\*\*\*.

The city under Tampa Mountain houses among its fortress's walls an important architectural cultural heritage consisting of buildings, cultural and administrative institutions and historical buildings belonging to the Historic Center. Situated in this perimeter, in an impressive building with a monumental architecture, we can also find the "Sică Alexandrescu" Theater in Brașov, the main public performance institution.

Regarding the necessity of the cohesion of the artistic community of the citadel, the usefulness of the performance and the importance of the performing arts in human evolution, I explained the sources from which it draws and the historical context of its origins in short. The boundaries established between the forms of artistic expression that arise from the beginning of civilization, starting with the ritual dances crossing the time axis through the public squares, the Greek amphitheatres and the arena of ancient Rome, the medieval cathedrals, the fun fairs and comedia del arte, the French classicism, the Italian box, the Elizabethan scene, Russian ballet or theater, opera or modern musical, etc. to the elaborate and syncretic expressions of contemporary performances, can be judged from ancient times, in addition to the research of written sources of history and archeology. The study of archeology informs us, sometimes very accurately, about the social hierarchies of time, practices, customs, traditions and beliefs of the society that is subject to the research by discovering real objects, "antiquities", providing data about the culture of ancient people. Concepts such as "illusion" and "play" have been asserted even from ancient times by the mask, found in various forms of mixture of meanings and applications, it is present in all the cultures of the people of the globe being primarily a symbol of the ludic, of the representation, of the embodiment of "something else" without altering the personality of the bearer.

Viewed from the perspective of its public utility, the performance stimulates social categories that can be guided to a target audience. It produces effects in the environment in

which it exists. It can usually be associated with a positive, celebration event in the community life. The main purpose of discovering a cultural event of the Citadel that encompasses the arts of the performance is the positioning of the theater on the cultural art market, the promotion of the city and the surrounding area as a region worth living in, which is competitive and culturally attractive, embedded in the European cultural-theatrical context. The fortress of Braşov has a mixture of forms, culturally diverse, that give it, through its geographical position and its way of manifesting, a unique character that can be speculated for the benefit of the show but also of the community.

The allogeneous community and the mix of cultures of the population of Brasov, made up of different ethnicities, had and continues to have a major importance in the cultural development of the city. The importance of celebrations and the scenario that will include through the arts of the performance a Romanian manifestation, unites through cultural diversity in a "popular" event of the Fortress of Brasov and through common expression means that are known by all, the participants to this cultural act directly. This proposal of cultural offer to the city's communities (Event-Spectacle / Festival-Celebration) could give us the opportunity to deepen the understanding of the values of diversity and to promote the multitude of cultural-artistic expressions through a balanced flow of cultural goods and services , increasing the mobility of artists and professionals in the field of performing arts, as a form of manifestation of the fundamental rights and freedoms of citizens.

Identifying issues common to all communities, aspects that bind us historically and made us want to live our lives together, that unite us, but also the differences that compare us and help us to grow harmoniously, is the target I want to reach.

The method of the theoretical research of the theme, supported by a practical and useful method to the local cultural society in Ardeal - Brasov, identifies a type of cultural event that can provide the community with a viable cultural, forming and educational scenario. This unity in cultural diversity within the performing arts emerging into a multicultural event structure is a theme that can reveal to the local communities the richness of the national heritage with the help of the ludic present in the theatrical forms.

The festival is the most important cultural project that ensures the success - communion / celebration of cultural diversity through an artistic formula that preserves the cultural identities that have become a concern for people / communities today because they are

important elements of their dignity in expressing cultural diversity. The number of citizens participating in festivals is steadily rising, which also implies the increasing interest in events organized within them. It is very important to communicate the principles of the intercultural dialogue to a very large number of people because we cannot talk about intercultural interaction as long as people do not have ways to get in touch with each other. Festivals have a deep human character, representing the expression of fundamental rights of culture and civilization.

The public that participates in the events organized within the festivals is encouraged to take an active part in these organized actions within the community. Festivals, that are designed to be moments of communion, open to a large number of people, reinforce the idea of participation and promote a sense of belonging, as they are created by a local community. The festivals also stimulate cultural tourism, through the interest shown by the public from other regions, for the diversity and artistic value of the productions presented during these events. Thousands of visitors choose each year to participate in festivals organized in different localities, thus coming into contact with other cultures and learning new things about other traditions and the history of other places.

Festivals are also a unique expression of the local community, as they are strongly linked to the social environment in which they are taking place, as well as to the national and international context of the art market, the performance, the theater. Connected events within festivals are increasingly taking place in a convivial atmosphere and in open places, which virtually everyone can reach, including people with disabilities. The festivals contribute to raising awareness among artists, managers, collaborators and volunteers of various aspects of intercultural dialogue, which is defined as a respectful and free exchange between communities and individuals and which aims at promoting and preserving cultural diversity, which is indispensable to the protection of human rights and democracy.

The festivals seen from inside a community / citadel are channelling their attention, on the aspects of respect for democracy and equality of participation at this type of cultural event of minorities of any kind (ethnic, racial, religious, etc.). Another perspective on the cultural and social diversity of the festival, especially when it has an international connotation, is the exchange between different participating countries, representatives of societies and / or cultures, that interact with each other and with the local community.

From this point of view, the right to culture of the cultural identities is maximally speculated in a positive sense by the festival, being a factor of social cohesion, by maintaining community unity, but also respecting and developing diversity, taking into account the realities of society, the peaceful human relationships, between the members of the citadel. The festival, a cultural and artistic phenomenon in today's Romania, has the full appreciation of the community, being considered to be a tool with a decisive role in communication and social communion, which is a richness of the diversity of the expression forms transmitted between groups, being not only an acknowledged, universally-valid right, but becoming a necessity of modern times in close connection with the effective protection of cultural diversity, being celebrated as a modern-day celebration of the performing arts.

The benefits of a festival are for all the involved actors, for the environment in which it is deployed and it encompasses the whole set of human resources, goods and institutions that surround the project and interact with it. A cultural project with a constant harmonious development has positive influences at the economic level, through the regional development of the citadel and through the positive reaction of the public, which can be manifested at a multitude of levels. Firstly, the reaction of belonging to a local event that can be associated with an activity with which the community boasts, will always be treated as a great Celebration. The cultural integration of the objectives and activities of the Festival-Celebration with the needs of the community, the environment in which it takes place, by knowing and understanding the local specificity of the citadel, automatically leads to the acceptance of the project by the beneficiaries to whom it is addressed. And so it is the generator of changing mentalities and cultural consumption habits, motivating the public to choose a quality cultural product. But the greatest benefit of the community / citadel is that it is offered, through the variety of spectacular arts, through social interaction, a unity in and through cultural diversity. This is the great merit of a theater festival today, that it unites certain genres of cultural creation that "traditionally" were performed in other environments that are now "connected", associated with the visual arts or the performance.

The fourth chapter deals with the main guidelines that can lead to a professional cultural project, based on the concepts of institutional management, marketing and communication.

The cultural management (of the public performance institution) becomes more and more a determining factor, a catalyst for the cultural project, providing concrete and viable solutions through initiation and planning, while culture emerges as a product of the action. In



order to achieve its objectives, the cultural manager must effectively develop its strategic - cultural project (its management plan) by objectively "placing" the institution between existing cultural services on the market.

The main purpose of the cultural manager is to discover concrete organizational solutions for the functioning and development of the institution, including a socio-cultural analysis of the environment in which the institution operates and proposals on its evolution in the existing institutional system. The manager will have to know the cultural / professional competitive environment, the art market from the point of view of improving the supply of information for cultural consumption, other performance institutions of the national and international system, institutions with a similar profile, but also other cultural offers that aim at the same public potential. In the same line, it will proceed to the definition and knowledge of the current public profile of the institution by identifying the categories of public potential and achieving the spectator's robot portrait (age category, occupation, artistic preferences - culture, music related, etc.) by describing the target audience.

When discussing about the vision underlying the cultural management project, an objective analysis of the institution's professional activity should be carried out and proposals for its improvement made by: ways to diversifying the cultural offer, following the perception of the institution, finding out what are the success factors and elements of social valorization, what are the expectations of the beneficiaries related to the cultural and artistic offer, what is the current mission and what message the institution carries, and, if necessary, the rewording of the message and of the main objectives for the fulfillment of its mission. The strategy, the programs, the action plan for the specific mission of the institution will be in line with the presentation of the artistic strategy for the set period (usually 5 years for a mandate contract) describing the proposed programs, specifying their name, purpose and target .

One of the most important sectors with which the cultural manager operates is the economic and financial sector of the institution and for this compartment, for which a complex analysis is required from which will result the success or failure of his project. The manager will make estimates, anticipating the economic and financial evolution of the institution in the coming years, by income and expenditure related to cultural programs, the strategy of attracting funds and obtaining own revenues, as well as the discovery of other sources of funding. Forecasting the institution's financial and economic evolution is required in order to indicate the financial resources necessary to be allocated by the authority for the

costs of the projects (from the framework programs), by making a financial projection of the proposed projects for the set period.

The success of a performance institution is largely tied personally, directly to the nature and manner of acting of the manager, the emblem of the institution. He administers a special category of people, a human resource of pride, personalities, that will give the chance or not to the professionalism in which the institution will operate. I could say that everything in a successful project in an institutional setting in the art of performance is related to the managerial vision. To be a cultural manager in accordance with the present times is absolutely normal. But maybe a bit of eccentricity, a bit of "artistic insanity" - which often, "shuts out" artists, from a "normal" world of the community / city - is a winning variant. The leaders of some theater companies, in which no one had trust at the beginning of their career, have become known all over the world now because of their exceptional results in the field. Trust in its own vision is an overwhelming element of the current cultural project manager`s work, because, depending on the conditions of functioning and the legislative framework with which it operates, success depends on the determination with which these dedicated people go forward.

Project management has been simply defined as a deployment of a single activity, which is limited by its specific conditions consisting in planning, organizing and managing activities, aiming at achieving a certain objective, given the constraints of time, resources and funds allocated. Despite the extremely large variety of programs and projects, we have some general features that we will find, regardless of geographic or temporal specifications, the size of the budgets or creative teams, within any project. Describing a generally valid approach, it is about using the resources available in a limited time to produce something with maximum efficiency.

Project management implies the existence of an administrative structure of its own, at least from an organizational point of view if not from an institutional one. The manager carries out everything that means planning, directing and controlling the resources, so that the purpose of the project can be achieved under the restrictive conditions imposed. Even if the project manager is coordinating a team, the responsibility for carrying out the project is entirely his. Referring to the field of performing arts, the project manager highlights the advantages of practical use of the discipline (cultural management), focusing on the specific

means of culture, necessary to fulfill its role by actively participating in the management of material, human, temporal resources, with creative and recreational purposes for society.

The success of a cultural project is also related to other aspects than those listed above, a very important element being the institution or cultural organization that runs the project, the team representing the cultural values developed in the project, and last but not least, the beneficiaries of the project. If we now refer to an artistic project, it is important to know whom we are addressing our cultural product. It is a "popular" product for the masses, or an art creation for cultural elite. What is the percentage of cultural innovation, supported by the artistic creativity process, in an performance for example, in a multicultural context of the art market, and what would be the "right price" of a product in culture? It is a question to which I do not know if there exists a quick and precise answer. I believe that everything is related to the degree of education and receptivity of the public. Thus, with the emergence of new sectors of human creation and its forms of expression of the performance, the decision of the public has become even more complicated.

In addition to the forming and educational role of the cultural project, represented by the professional performance (theater, opera, etc.), opinion formers, cultural leaders, cultural personalities representatives, specialized critics, event chroniclers, etc. are also important. These persons have a strong influence on the general public and should be very careful about what "cultural models" are promoting in the art market. I believe that their role is often even more important than that of the project leader, whose task is to achieve a cultural-artistic production.

In the management of the cultural and artistic project, we need to build intelligently through creativity, by referring to the accumulated experience, developing the ability to adapt on the go, according to the life cycle of the projects, correlated with the components of strategic cultural management, in order to discover new forms, structures and implementation plans within the contemporary society. The role of the cultural-artistic project leader is a profound one through his moral responsibility, such as that of an art creator, mentor of the band / team he coordinates, and the presentation / promotion of artists to the public, of his cultural product, is a result of the new stylization of its means, a "representation" of the project, of the form, of the mentalities, of the cultural act itself, of the performance.

Regarding my personal experience, I try to relate to my knowledge in the field of performing, acquired through observation and practice so far in order to narrow my perspective on management in the art of performance as I see and understand it. I could say, paraphrasing one of Shakespeare's characters, mentioned by George Banu in one of his books, that I am the sum of the performances that I have seen and I am made up of the material of the performances that I have acted in. I have been a "miniature" of the working system in a public institution, as its manager, for a short time. The theater has given me the most exciting experiences over the years. The scene gave me some of the most powerful emotions and diverse feelings, of all the teams that I have worked in.

The experience in a private domain as a project manager / leader or freelance artist in independent theater, helped me to better understand how to develop an overview of the contemporary art of performance in Romania, but also the issues with which it is systematically confronted. Now, I am living in a moment when I have to understand myself as an artist and as a manager, so that I can help my colleagues do their job (which I also love) at high levels of professionalism.

As a theater manager, I began to form my own opinion on the ensemble that a public performance institution represents. I can only talk about the theater I know as it is in Brasov, in present-day Romania, looking inside my workspace. It is a frustrating moment for a manager who is trying to revitalize a Romanian province theater, embedded in bizarre rules, that are no longer in accordance with the modern contemporary theater.

It is impossible to predict the evolution of the performance in some difficult conditions, where the band is incomplete, broken up by conflicts and frustrations accumulated in years, and when the key departments lack crucial people in a public institution, or there is personnel that is receiving the qualification at the work place. Moreover, the technicians and crafts / professionals in the performance institutions are disappearing, and the audience is barely visiting the theater because of its image deficiency, but also / especially because of the variety that the current cultural entertainment market is offering.

Through an informal research that I have been doing for some time now as a theater director, I have noticed, following discussions with various categories of people from various social backgrounds, that the faithful theater audience generally has its origins in childhood. Their taste for theater having appeared and developed since that period. That is why, for me, it

is so important in this moment, to re-introduce the productions for children and youth in the theater's repertoire, increasing the number of and forming future loyal spectators.

Everything is applied practice in a theater or other performance institution that has its own specificity and you cannot do it on your own. The performance, with everything it means, institutionalized or in an independent form, can only be done in a team, and for notable results, it must be very well knitted together. In order to achieve this goal you need time. A team is build with great care and patience. That is why I believe that the most important thing besides vision, for a cultural manager is building a team that adheres and supports the cultural strategies of the institution, its programs and projects.

In order for the public to benefit from a valuable artistic act, specialized marketing is needed, and therefore the contemporary society needs trained personnel in this extremely challenging field related to market identification, product definition, customer and audience identification. The online environment is so developed that much of the public potential of a public performance institution has a "virtual" life through the Internet. Communication in the institutionalized artistic environment refers to the general presentation of this notion (communication) that will become more and more perfectionable in the future, due to the evolution of methods and means of communication and expression in performing arts and the variety of fields of activity of its applicability.

If we are referring to communicating the message of a theater performance, this is firstly and foremost done through text, speech. The message of the performance is that of the author, decoded by the director and transmitted by the interpreter, the actor, by speaking in a metaphorical, artistic form. A theater play involves first of all the alternate rotation of the lines between the actors, implying that a dialogue is taking place. In the theater a character / actor can have a conversation with himself, the interpreter having a monologue. This type of artistic communication of the performance is pointed out through its viewing by the audience, but especially by listening to the play, which involves listening to the actor's speech, then understanding and translating the meanings and significance of the artistic message received by the public, and at the end, through the spectators' evaluation.

From the point of view of institutional communication, we are dealing with two sides of communication, both of which are equally important, the internal and external communication. As regards the communication within the organization, it must be as clear,

direct and concise as possible, with sufficient information to ensure that the staff of each department know exactly what tasks and obligations they are to fulfill. In terms of external communication, a cultural manager must find its own institutional identity, to be observed and appreciated in the Romanian cultural landscape, through the activity it carries out within the institution it manages, this being a pragmatic and efficient way to communicate.

But I think that the most important point in the management process is communication's continuity in the ideas. Each season opening or premiere must be accompanied by personalized communication tools, preparing a promotion strategy for each particular event. "Institutional autism" (if I'm allowed to use this phrase) is a "malady" with serious repercussions in receiving positive feedback from viewers. If the public does not know the guidelines of the institution's artistic mission, the present and future program, visible through all the modern ways of promoting them to the public, then the public communication strategy of the performance institution will be static, inertial, traditionalist and thus unnoticed, and in the end it will be doomed to failure. I would characterize this kind of community relation as an extrovert, active, efficient, flexible, dynamic and normal communication for a cultural operator, whose public mission is to know the expectations of the consumers and to meet the needs of the market at that moment, by using imaginatively all the present-day possibilities: a display that is diversified graphically and from the point of view of its location, rhythmic and insistent emails to all media, periodic press conferences for the evaluation of the activity and many other events that have as final point the effectiveness and interactivity of the institution with its beneficiaries.

I have the certainty that the introduction of in-depth "scientific" principles of applied communication will generate positive effects, as far as understanding its principles and role in the life of a cultural institution but also of the society, in order to discover the "dimensions" of an experience of efficiency. We are determined to make reciprocal concessions, repeated until the balance is reached, which each of us appreciates according to the information at its disposal and its interests. The unpredictable character of the human resource's behavior in an artistic group is the most difficult thing to manage and it does not necessarily imply a negotiation in the strict meaning that the term is given. The pride and interests of these small sensitive communities, which have a major influence on the rest of the staff that they come into contact with, affect the communication and organizational culture. That is why I intend in the next period to "cultivate" within the institution that I am managing, a real communication

of "understanding" among the members of the team, by which to efficiently administer the organizational culture (sets of values, beliefs, attitudes and practices ordinary and staff conceptions, both administrative and artistic).

Public relations - PR - must be the main tool in the promotion mix for the successful creation, recovery and maintaining the cultural brand it represents. The main PR communication activity is the promotional mix, the wide variety of tools that public relations offers us, and it will lead to better visibility of the institution on the local or national level through its credibility, being exploited on a large scale, especially in the private domain where efficiency is important. Many specialists in the field characterize PR as a distinct part of marketing, others believe that these two areas subsist, living in symbiosis. The views are as different as they are divided, each having clear principles and the right followers. In general, the characterization of this term begins with the "4Ps" of marketing meaning: product, price, place, promotion. Lately, the fifth P is more and more often discussed, namely the personal sale and it is sometimes included in the P for distribution ("place").

Promotion, in turn, has many components, which are often seen as distinct in the marketing mix, namely: advertising, sales promotion, public relations, sponsorship, lobbying. At the heart of the promotion is the concept of communication that involves all the movements that a cultural institution makes in order to make known its products or services to different segments of the public. Because the "image" of the institution is of major importance to organizations in the performance world, as a manager responsible with marketing, I think we have to take PR into serious consideration, because together with the other elements of the promotion mix, it will lead to the achievement of the objectives and, implicitly, the success of the institution. Public relations is often confused with advertising.

PR represents stable, long-lasting inter-human relationships, based on trust and mutual respect, meaning ingenuity, imagination, critical thinking and intense documenting, it means to make the audience listen to you, not hear you. Almost invisible or barely noticeable, but with immense work in the service of the cultural institution and its public alike, the PR specialist takes care of the whole communication circuit, in order to be logical and rightly argued, as being extremely important in managerial decision-making. The manager can generate a "focus group" as a qualitative research technique used in PR marketing, in order to identify the attitudes and motivations of a specific audience, by testing a specific communication strategy as an informal discussion involving different people encouraged to

speak freely on themes chosen so that the result, the feedback, to represent the impression of the desired target audience. Just as, paraphrasing Noica in the description of communication - sharing - communion, I think that effective public relations directed at an "audience" by an artistic cultural manager, should represent much of this "sub layer".

We discussed two important issues in the subchapter on financing modalities: funding of public cultural institutions and alternative sources of funding and promotion of cultural projects.

In the process of fulfillment of its functions and tasks, the government ensures the coverage of the general public needs in its institutions through public spending. The category of public expenditures is closely related to all the normative acts and the operations of distribution and use of government funds for socio-cultural actions. In this context, there is a need to differentiate between public spending and budgetary expenditure. Public subsidies generally hold the most important share of cultural spending carried out by the government and represent transfers of money from the state budget to the cultural institutions, as non-refundable and consideration benefits. The revenues of a public performance institution are divided into two categories: budgetary (non-reimbursable funds from the state or local budget) and extra budgetary (obtained from sources other than state allocations). There is also a principle of independent funding, which, in the opinion of specialists in the field, seems to be the best method to date for the government to support the arts, or at least so happens in many European countries, which proves to be a support of freedom of expression and of excellence in art.

An important alternative source of funding for a cultural institution / organization is accessing funds through projects through government bodies that grant or facilitate the acquisition of non-reimbursable cultural funds, such as the Ministry of Culture, The National Cultural Fund Administration (AFCN), The Romanian Cultural Institute (ICR), or professional associations such as UNITER. The European funding lines, the identification of European funding programs for cultural programs and projects (for example, the Creative Europe Program, 2014-2020, the Culture Sub-programme), are not to be neglected in this respect. The non-refundable funding, which has been more clearly regulated recently, is intended, in particular, to supporting the cultural activities of the organizations that lack sufficient financial resources, or have greater financial needs than the reserves. Each sponsor of cultural projects has a specific methodology that mentions the thematic area of the



concerned domains. The thematic area in which cultural projects can be included are: visual arts, performing arts, creative residencies for artists, cultural education, writing, promotion of material and immaterial cultural heritage, or repetitive events such as festivals or galas.

In order for a project to be well implemented and to reach as many beneficiaries as possible, it needs to be supported and promoted to ensure the expected impact. At the same time, the development of partnerships / co-productions / exchanges with cultural institutions in the country and abroad can contribute significantly to reaching a larger number of beneficiaries, but also to the relaxation of the event / project's budget, even if no quantifiable amounts of money are entering the account of the organizer. These will help with know-how, technology, logistic support, which will improve the institution's reputation and its prestige, which will help enormously in attracting sponsors for new projects. It is also important to take into consideration the local public authorities (City Hall, County Council) that are granting nonreimbursable funds through Cultural Project Guides every year. Good points in projects' selection / eligibility criteria are also multicultural activities, or activities involving diverse ethnic communities of the city, community relations in the European Union, where the relational system developed by the public authority through twin cities can be capitalized.

This type of pro-active thinking for discovering alternative financing solutions for the cultural projects of the institution will diversify the cultural offer through various artistic productions, will promote on national and international level, the Romanian and universal cultural and artistic values, will increase the cultural level of the community by identifying new audiences. This vision implies a dynamic thinking, related to the new trends of the performance, able to assess on the medium and long term, the chances of development of the performance institution in accordance to the public mission that it has within society. In order to be competitive on the local and national cultural market, we have to consider the achievement of concrete objectives with financially well-founded bases, that will ensure the promotion of innovation and excellence, of the interpretative creativity through artistic performances and research.

Modern operational management needs to be flexible and tailored to the market, slim and dynamic, combining financial management with the artistic field through cultural projects focused on artistic, forming, educational directions in order to effectively promote, through specific means, the projects of a public cultural institution.

The current context, generated by the unstable economic and social environment of project financing, is highlighted by increased needs and limited alternatives, by the uncertainty of the results, by the limited availability of financial resources, by costs and high risks of the projects. These aspects are reasons that we can take into account over the growing needs of civil society, all of which are fed by a common fund, which automatically brings about the diminishing of the resources for other needs.

## CONCLUSIONS

From the experience gained in the artistic field, as a leader in private leadership, but also in institutional management, as a freelance artist or actor under contract, I came to some important conclusions on the deployment of the artistic phenomenon in the field of performance. My evolution in the contemporary socio-cultural context and the legislative and administrative framework under which art exists in present-day is marked by personal values that lead to individual performance. Only with determination in achieving concrete goals and objectives, according to professional models that are proven to be effective and successful, you can achieve applicable results, through hard work, consistency, short, medium and long term strategies, based on a deep knowledge of the social environment, art market and the public. These aspects are important only if they are supported by a vision and a well-established plan based on solid knowledge and experience gained through contact and relationship with as many new forms of performance as possible. The "Novelty" is overwhelming in the long-term existence and survival of a form of representation of the "art of life," seen as an unrepeatable "metaphor" through the presence of "here and now": the theatrical performance and the festival-celebration.

Without going into details about aesthetics, philosophy, sociology, psychology, history and other sciences that study the behavior and existence of the performance over time, I have only referred to concrete details, following the results of the detailed research with the help of the means of these sciences that have demonstrated the utility and constant human need of spectacle. I tried through this theoretical research, but also through the practice of this art with a profound intimate, personal character, also revealing and expositive of the show, to explain and persuade that something cannot be accomplished in this field only through intuition and passion anymore, but only through solutions which are based on scientific grounds. In this

sense, I have only followed the aspects that could count in the construction and management of a cultural project - a ludic scenario in the citadel, viewed from the perspective of its coordination, structured in terms of modern cultural management.

Such an approach to this thesis presents advantages but also risks, because I tried not to lose myself in thick details risking for the understanding of the idea to be ruined. In this effort to simplify the thesis, I hope not to cause disappointment to those who would have preferred a richer documentation or a more detailed exegesis of the theater's spiritual magic in the citadel. I had the ambition to write a short, clear and simple thesis that explains, from an personal point of view, the significance of the performance, of the popular manifestations, of folklore, traditions and beliefs of this people and the way it borrowed, influenced, but also preserved its identity. And it can be continued through the spectacle-event, festival-celebration seen through the organization of the current management, marketing, communication and PR tools, as well as the modern technologies of achievement and promotion.

I have tried to briefly summarize in the chapters of the thesis the concrete results as a project or theater manager and the importance of the tools we use in this sensitive work. These working formulas, build in a formal ideological framework of theory and practice, which never lacks the emotional factor, are briefly formulated in a pragmatic and synthetic way below:

1. Increasing the number of viewers due to the repertory strategy of diversifying and broadening the reachability of the performances to as many audiences as possible;
2. Improving the image of the institution through modern marketing, PR and communication methods. Structuring of models and sales techniques supported by advertising and media-planning;
3. Valuing the material and immaterial cultural heritage by capitalizing on the educated and potentiated human resource in order to create an artistic act and a quality cultural product for the beneficiaries - the public of the Citadel.
4. Creating a tremendous power to move the entire community and to catalyze around it a cultural effervescence of the artistic expression modality revealed by the festival - celebration.

As I mentioned in the previous chapters, the importance of the festivals for the formation, education and socio-economic development of communities has opened my view to "what is exemplary and worthy of faith" (according to Eliade), to the opportunity to "speculate" the space of the spiritual ancestry in a deeper way through this artistic mechanism.

In this respect, the celebration of the communities / ethnicities, represented by their traditions and customs, named "Braşov - cultural fortress", is inspired by the cultural, ethnographic and architectural characteristics of our city. This manifestation-method of union through cultural diversity, having as a link the professional performance, can include a variety of local and national-universal themes, which can be connected by art, between the walls of the citadel.

It is an event that I have intended as dedicated to the summer period, mainly held in medieval-unconventional or outdoor spaces where culture would be able to "migrate" and the professional theater would "invade" the spaces, today as in former times.

It is a moral duty of ours to capitalize on the popular forms of the performance so beloved during the centuries past by the inhabitants of these lands, on this cultural, material and immaterial heritage contained in a unique and charming way in this city, built and systematized at its beginning with the help of those who have crossed our threshold and who have remained here due to the beauty of the people and places, an integral part of this civilization. The cosmopolite city and its spectacular artistic valency is largely due to the influence, of borrowing, generated by the cultural mixture in this space over time.

Preserving this capital of cultural influences, highlighted by the Romanian authentic national values, derived from folklore, legends, stories, customs and local traditions, referring to the mix of cultures with which we have contact, leads to spiritual evolution, which we will have to take into consideration and protect, integrate and present as a valuable treasure offered to the national and universal cultural heritage.

Rediscovering the primary form, returning to the essence, simplicity, by creating a ludic scenario in the citadel, built to strengthen the unity through diversity, can be a viable formula if it is treated in a modern and professional way. The importance of popular sources and the incredible richness of folklore are unveiled by the multitude of habits, traditions, customs that reveal axiomatically the identity and ancient existence of Romanians on this territory, through the main folkloric areas. We have examples of people who have realized the importance of

folklore and their playful traditions with spectacle value and have raised them to academic rank as a practice, the target being the professional destination. This has happened in dance in some countries, where the domain studied in a professional modality is raised at the level of art, for example in Eastern Europe, we have the Russians with the Kasatchok, the Moldavians with their dancing ensembles, etc.

So I conclude that my research consisted in identifying this cultural event "emerged" from the arts of the performance, creating the unity in cultural diversity, specific to the modern citadels of Transylvania, but according to the medieval (popular) performance model achieved by cultural management specialists using the new technologies. Thus, the concept of a viable scenario in which cohabiting nationalities participate in carrying out an original artistic event in which each ethnicity is valued through Romanian customs and burrowing and cultural exchanges over time, can be a win-win solution.

Through an informal personal research, I have found that the necessity of carrying out such a popular cultural event, professionally conceived, is a generally expressed desire of the inhabitants of the citadel. The greatest satisfaction of the professional in this domain is the public's acceptance represented by the audience, which pays or not for a cultural product, whether commercial, non-profit or subsidized from the budget.

The people, today's citizens, viewed from the perspective of the "taxpayer" in contemporary modern society, must be the beneficiaries, as they are the main "sponsor" of the local budget managed by the authority and that is why they must get the best cultural and artistic product possible, as an "investor" in the "stock exchange" of the performance. The performance is and still needs to be seen by the public as an alternative way of educating through emotion, feeling and the unique and unrepeatable experience of its nature and kind of being, generally valid, human. The performance is also a "living mirror of the society," considered by all theoreticians and dramatic authors, the most representative form of education and management of the mentalities, ethics and morality of the beneficiaries of the artistic act, of the public, but not least of the soul and the ancestral human need to "feed" on something else, this time spiritually, by spending time in a different way - besides work - that can enrich it.

Art represents a cultural phenomenon that involves sensitivity, intuition, human availability in social means of representing everyday life, where the public can find itself in a

form of its poetically expressed realities, as well as the formation of "citizens" able of accessing higher dimensions of consciousness, through cultural value. Man needs the "metaphor" and "abstraction" in order to represent his life and re-present and form himself. Thus, art (the spectacle in the present case) is an artistic presentation of the projections, desires, feelings of the common man, in which he finds himself and in which he wants to reconsider himself.

The research directions in the continuation of this theme will be supported by studying some mechanisms that can generate new forms of professional performance, structured on traditions, customs, etc. To this end, I propose the launching of a dramaturgy contest (which can be supported by the city's cultural authorities and institutions) in order to discover valuable authors that can create dramatic plays and scenarios for professional theater performances, based on original subjects and themes related to the stories, legends, folklore, customs and local traditions.

## BIBLIOGRAPHY:

1. ALLAIN, Paul; HARVIE, Jen; Ghidul Routledge de teatru și performance, translated by Modreanu, Cristina; Todoruț, Toma, Ilinca – Bucharest: Nemira Publishing House, 2012.
2. ANDREESCU, Florin; Brașov: Civitas Coronensis; Cetatea Coroanei, Ad Libri Publishing House, Bucharest, 2009.
3. AUGUSTIN-DOINAȘ, Ștefan; Despre joc și jucării, vol. Eseuri, Eminescu Publishing House, Bucharest, 1996.
4. AVRAMESCU, Tiberiu; Începuturile teatrului românesc, Tineretului Publishing House, Bucharest, 1963.
5. BANU, George; Reformele teatrului în secolul reînnoirii, Nemira Publishing House, Bucharest, 2011.
6. BARBU OPRIȘAN, Horia; Teatru fără scenă, Meridiane Publishing House, Bucharest, 1981.
7. BARBA, Eugenio; Teatru: Singurătate, meșteșug, revoltă. Edited by Alina Mazilu; translated by: Doina Condrea Derer. Ed. A 2-a., Nemira Publishing House, Bucharest, 2013.
8. BROOK Peter; Spațiul gol, translated by Monica Andronescu, foreword by Andrei Șerban, Nemira Publishing House, Bucharest, 2014.
9. BROWN, John Russel; Istoria teatrului universal, illustrated edition, translated by Adriana Voicu, Cristina Maria Crăciun, Dana Ionescu, Nemira Publishing House, Bucharest, 2016.
10. BURADA, Teodor; Istoria teatrului în Moldova, Tipografia „H. Goldner” Publishing House, Iași, 1922.
11. CĂLINESCU, George; Istoria literaturii române: compendiu; collection initiated and coordinated by Anatol Vidrașcu și Dan Vidrașcu, Bucharest, Chișinău, Litera Publishing House, 2001.
12. CHEVALIER, Jean; GHEERBRANT, Alain; Dicționar de Simboluri, vol. 1.2.3. Artemis Publishing House, Bucharest, 1995.
13. CORBEANU, Aura; Managementul proiectului cultural. Noțiuni și instrumente, The Center for Training, Education, Permanence and Management in the Field of Culture Publishing House, Bucharest, 2005.
14. CRUCERU, Anca; Managementul proiectelor: suport de curs/Anca Cruceru, Daniela Zirra, Andreea-Clara Munteanu. University Publishing House, Bucharest, 2012.
15. DEBORD, Guy; Societatea spectacolului, translated by Săvoiu, Cristina; Rao Books Publishing House, Bucharest, 2011.
16. DIACONU, Ion; Cultura și drepturile omului: identitate, diversitate, multiculturalism; Pro Universitaria Publishing House, Bucharest, 2012.
17. GOFFMAN, Erving; Viața cotidiană ca spectacol, translated by Simona Drăgan, Laura Albulescu; foreword by Lazăr Vlăsceanu. – Ed. a 2-a, rev. –Comunicare.ro Publishing House, Bucharest, 2007.
18. HUIZINGA, Johan; Homo Ludens - Încercare de determinare a elementului ludic al culturii, Humanitas Publishing House, Bucharest, 2012.
19. KOTLER, Philip; Managementul marketingului, (second edition), Teora Publishing House, Bucharest, 2000.

20. MORARU, Mădălina; Mit și publicitate, Nemira Publishing House, Bucharest, 2009.
21. NICULIȚĂ – VORONCA, Elena; Datinile și credințele poporului roman adunate și așezate în ordine mitologică, Introductory study by Lucia Berdan, Polirom Publishing House, Iași, 1998.
22. NOICA, Constantin; Cuvînt împreună despre rostirea românească, Eminescu Publishing House, Bucharest.
23. ODOBESCU. Alexandru; Opere Complete, Vol IV, „Minerva” Publishing House, Bucharest, 1919.
24. PETRESCU, Camil; Comentarii și delimitări în teatru, Eminescu Publishing House, Bucharest, 1983.
25. POPA, Adriana; DĂNEȚ, Alina; DĂNEȚ, Adrian. Management financiar, Economică Publishing House, Bucharest, 2001.
26. RĂDULESCU, Corina; TOADER, Rita; V. G. M. RĂDULESCU, Mihai; IGHIAN, Diana; HAHN, Florina; MARIAN, Monica; Planificarea și conducerea proiectelor. U.T. PRESS Publishing House, Cluj-Napoca, 2017.
27. SIMION, Florea, Marian; Sărbătorile La Români, Studiu Etnografic, vol. I., Romanian Cultural Foundation Publishing House, Bucharest, 1994.
28. ȘTEFĂNESCU, Simona; Sociologia comunicării, Cetatea de Scaun Publishing House, Târgoviște, 2009-2010.
29. ȘTIUCĂ, Narcisa Alexandra; Spirala sărbătorilor: rosturi, tâlcuri și deslușiri, „Astra Museum” Publishing House, Sibiu, 2014.
30. VIANU, Tudor; Scrieri despre teatru, Eminescu Publishing House, Bucharest, 1977.



## Footnotes

\* Traditional Romanian dances.

\*\* Traditional Romanian dances.

\*\*\*Cetele de Juni = is a group of horseback riding inhabitants from Șcheii Brașov, today having a ceremonial function only, which have a yearly celebration dedicated to them in Brasov.

\*\*\*\*The names of the seven groups that constitute Cetele de Juni of Brasov.

\*\*\*\*\*Traditional Romanian dances being performed in the Brasov area.