



ULBS

Universitatea "Lucian Blaga" din Sibiu

Faculty of Letters and Arts

Theater and Performing Arts

PHD THESIS SUMMARY

**MODELS IN CULTURAL MANAGEMENT,
INDIVIDUAL TRAINING AND COMMUNITY
DEVELOPMENT:
SIBIU INTERNATIONAL THEATER FESTIVAL**

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1. KEY WORDS

PhD Thesis entitled MODELS IN CULTURAL MANAGEMENT, INDIVIDUAL
TRAINING AND COMMUNITY DEVELOPMENT: SIBIU INTERNATIONAL THEATRE

FESTIVAL uses the following key words: leadership, management, education, culture, training, European Capital of Culture, cultural agenda, volunteering, community development, international festival.

2. INTRODUCTION

The topic of my PhD research is the Sibiu International Theatre Festival (FITS) as a model of cultural management, education through culture and community development, as well as its implications at local, national and international level regarding the role of a festival in socio- cultural and educational background of a community.

In the following summary, I will briefly describe both the need for cultural leaders and managers in a community, as well as their role in transforming a society from a cultural, economic and social point of view.

A theoretical contextualization is necessary in defining the leadership and management, thus developing the practical specificity of leadership and cultural management. Also, the differentiation between the qualities of a leader and a manager is important in order to identify the central focus of my research: individual training and its influence on the community.

Training involves education, which in turn is composed of formal, non-formal and informal education. Education together with learning constitute individual training.

Culture is a way of life, art is the cradle of a man's soul, and the cultural patrimony is the soul of a community and a nation.

Cultural events, identified by leaders and organized by managers, are the creative and artistic forces in the new administration of knowledge, abilities and self-confidence. Festivals, especially in the performing arts, are par excellence models of community involvement, developing membership, integration and financial profit.

Large-scale festivals, such as the Edinburgh International Festival, the Avignon Festival, and the Sibiu International Theatre Festival, make municipalities create around them: an event strategy (Edinburgh), a cultural program support program (Avignon) or a cultural agenda (Sibiu). The reason is not only a cultural one and a trainer for the individual

and the community, but also an economic one. A strategic organization of cultural events throughout the year contributes to cultural tourism which, in turn, attracts investors and forces the community to invest in infrastructure and people.

Education through culture has been a driving force through which the Sibiu International Theatre Festival in Sibiu, since its first edition, has managed to build an identity, which is now an example of success.

The presentation of how a managerial vision of a cultural leader and manager has led to the creation of one of the largest and most complex festival in the world (the Sibiu International Theatre Festival) is necessary to describe the unique form FITS has set footprint on the socio-cultural-educational development of the community of Sibiu.

From the quality and the management of the festival arose the necessity of transforming the State Theatre of Sibiu into the "Radu Stanca" National Theatre, as well as the creation and development of the Department of Theatre Art of the "Lucian Blaga" University of Sibiu, a Performing Arts Market, the FITS Volunteer Program, a cultural agenda of the city, the Center for Advanced Research in the Field of Performing Arts, the Doctoral Program in Theatre and Performing Arts, the International Platform for the Presentation of Exceptional Doctorates in the Fields of Performing Arts and Cultural Management and a Cultural Center - Alternative Center for Culture, Education and Research.

The Sibiu International Theatre Festival was also the engine of the Program Sibiu European Capital of Culture 2007, as well as the initiator of the creation of a structured volunteer program, the FITS Volunteer Program, which has a fundamental role in individual and community development, through the non-formal and informal education it proposes.

The Sibiu International Theatre Festival is a generator of models for cultural management, education through culture and community development, and because all the structures associated with the festival operate on the principle of communicating vessels, introducing activities during the FITS period and during the whole year for a better access for individuals to culture and a continuous development of the individual on a personal and inter-communal level. The main goal was the regeneration by culture of the local community, as well as the possibility of self-development from an economic, social and educational point of view. This is the reason why all cultural and educational programs and institutions that have been born through the festival have connected local cultural life to a regional, national and international level.

1. MOTIVATION AND IMPORTANCE OF SCIENTIFIC RESEARCH

The motivation of my academic approach was to discover, through a practical argumentation, the role and necessity of the performing arts festivals, with the case study focusing on the Sibiu International Theatre Festival and its associated structures in the individual and in the dynamics of the community.

Any cultural institution that only struggles for survival can not make significant contributions to raising living standards. The Edinburgh International Festival, the Avignon Festival and the Sibiu International Theatre Festival propose three different ways to contribute to the cultural and socio-economic life of the city and the country in which they take place.

The Edinburgh International Festival is part of *Edinburgh - Events Strategy*, a program that focuses on the axis *tourism - culture - economy*. The most important festivals in Edinburgh are organized over a year in order to identify possible audiences who can easily access cultural proposals so that they contribute to the economic development of the city. For example, during the Edinburgh International Festival in August, the Edinburgh Fringe Festival also takes place.

The Avignon Festival was created, like the one in Edinburgh, in the early years after the Second World War. The economic crisis in France as well as the one in England forced the culture people and cultural institutions to join forces to organize a large-scale festival where dialogue was the only way to look forward to the future.

The Sibiu International Theatre Festival proposes a different model of festival compared to the two mentioned above. The model FITS proposes is education through culture. Not being organized as IN and OFF / FRINGE, the festival allows to carefully select the quality of all the events offered for a wide and local audience and at the same time for an elitist public. One of the many purposes at every edition of the OUTDOOR shows is to create the ideal frame for conquering the new audience. This approach is continued by the INDOOR events (shows, conferences, book launches, etc.) with accessible ticket prices. The fact that the festival takes place for ten days and the price of the tickets for the indoor performances being very small, allows tourists (Romanians and foreigners) to have access to international performances with a small budget and in a very short time. Besides the performances presented at the festival, the audience also has the opportunity to participate in other special events (conferences, book

launches, reading shows, films, workshops, exhibitions, etc.) that allow understanding and easier access to culture. It is, in a way, what Jean Vilar proposed in the 60's with the "Meetings" at the Avignon Festival, but on a much wider scale. Another important factor in conquering the new audience is the FITS Volunteer Program. The opportunity to work with around 500 volunteers at each festival, with 70% of volunteers participating for the first time and 83% of them belonging to the local community, resulted after 10 years, only through the Volunteer FITS program, Sibiu to build a new audience of about 3,000 spectators.

I therefore consider that the importance of my scientific research is relevant by presenting a know-how regarding the role of cultural leaders and managers in the community as well as by detailing how a festival of performing arts, the Sibiu International Theatre Festival, has influenced decisively, through the model of leadership and management (formal, informal and non-formal), the development of the local community and individual formation through culture.

4. METHODOLOGY OF SCIENTIFIC RESEARCH

By accessing a consistent bibliography on leadership, management and education, I introduced theoretical considerations of leadership and management to the first part of my research, thus developing the practical specificity of leadership and cultural management. Also, the distinction between the qualities of a leader and a manager was important in order to identify the central focus of my research: the role of performing arts festivals in individual training and their influence on a community.

The lack of a consistent bibliography regarding the way in which the activity of the Sibiu International Theatre Festival and its associated structures is organized has been supplemented by personal experience from the perspective of my professional activities as a curator and indoor coordinator of the festival, as an artistic consultant of the "Radu Stanca", National Theatre, as a collaborator in the Department of Theatre Art of "Lucian Blaga" University of Sibiu, as well as through many discussions, especially with Prof. Univ. dr. Constantin Chiriac, founder and president of the Sibiu International Theatre Festival, actor and general manager of "Radu Stanca" National Theater, founder and president of the Sibiu Performing Arts Market, professor at "Lucian Blaga" University of Sibiu, and with Prof. univ.

Dr. Cristian Radu, Executive Director of the Sibiu International Theater Festival, professor at "Lucian Blaga" University of Sibiu and general coordinator of the Sibiu Program, European Capital of Culture 2007.

3. SUMMARY OF CHAPTERS IN THE DOCTORAL THESIS

CHAPTER 1. LEADERSHIP, MANAGEMENT AND TRAINING - THEORETICAL CONTEXTUALIZATION

The objective of the first chapter is focused on exposing the theoretical aspects regarding the need for the fundamental role that leaders, managers, and cultural events have in individual formation and community development. The secondary objectives of the first chapter are represented by the description of leadership, management, cultural leader and cultural manager, the differences between these two notions and individual training (formal education, non-formal education and informal education). At the same time, I studied and presented how the cities of Edinburgh, Avignon and Sibiu promote a cultural strategy throughout the year, their festivals (Avignon In and Off Festivals, Edinburgh In and Fringe Festivals, Sibiu International Theater Festival) being par excellence models of community development in terms of individual training, cultural tourism, social inclusion, economic growth, new jobs and infrastructure upgrading.

The chapter starts with a theoretical research on the need to approach a strategy for the development of the Romanian society through the methods of the bottom-up approach and the top-down approach. The Romanian Academy has developed in 2015 a *Strategy for the Development of Romania over the next 20 years*¹. The document contains an analysis of the state of the Romanian society, as well as guidelines for the development of Romania. The first issue is that of the Romanian school and education, followed by the presentation of some aspects that are more about issues of uniqueness and identity in a geographic, political and economic context: strategic reserves,

¹ Academia Română, *Strategie de dezvoltare a României în următorii 20 de ani*, Available: <http://www.acad.ro/bdar/strategiaAR/doc11/Strategia.pdf> , on the 10.02.2018.

energy security and efficiency, energy safety, quality of life, safety food, health quality, European Danube project, Romanian culture in the context of a multilingual and electronic Europe, Romania as a society of knowledge and added value to what Romania has as a space of tradition and the encounter between civilizations as a space of balance and moderation.

In the autumn of 2016, a committee set up by Romanian President Klaus Werner Iohannis began working on a country project meant to turn Romania into a modern country. In the article entitled [*How can Romania be a "country as abroad"? Radical innovation proposed by a renowned university professor: "It will have an impact on the whole of society"*], Daniel David, Prof. Univ. Dr in cognitive sciences at the Babeş-Bolyai University in Cluj-Napoca and member of the presidential commission for the country project, states that a modern vision of Romania must start from the way of organizing the education system, namely from the university education. The one to be reformed in the first place is the higher education, as it is the main engine for the preparation of the new generation, which in turn will activate and influence the pre-university education - kindergartens, primary and secondary schools, high schools. Daniel David also argues that the only way to implement long-term projects is to encourage experienced leaders and managers, together with specialists, to provide the community with new concrete solutions to address current or future needs, such as education. Switching to another way of thinking is by taking and distributing decisions to more leaders able to solidarize with other personalities.

In order to understand the role culture can play in a community and the way in which a cultural infrastructure needs to be conceived, people need to come up with a short, medium and long-term vision and strategy. For proper identification of the role of trainer they have educational and cultural institutions in a community, I analyzed the necessary qualities of the one that takes the initiative to set up new institutions (leader), as well as the value, creativity and the risk of the management science. The next step was to describe different ways to implement a plan developed by a leader, namely the scientific principles of Frederick Taylor (1911), Henry Fayol (1916), William Edwards Deming (1984) and David Burkus (2016), thus reaching to identify exactly, from the perspective of some specialists (Charles Leadbeater, Aura Corbeanu Milena Dragičević-Sesic and Branimir Stojkovic, Phyllis Laybourn Robert Hewison and John Holden, Lluís Bonet and Héctor Schargorodsky Cristian Radu) what means management and cultural marketing. The issue of leadership has been extensively studied by theoreticians and practitioners of organizations management such as Abraham Zaleznik, Warren Bennis, John Kotter, John C. Maxwell. In *Force for Change. How*

*Leadership Differs from Management (1990)*², John Kotter makes the distinction between the concept of leadership and management:

Activity	Management	Leadership
Calendar	Planing and budget	Indicate direction
Team	Organisation and recruting	Cooperation and coalition
Execution	Control and problem solving	Motivation and inspiration
Results	Production of the expected results	Product of change

According to the above-mentioned researchers, the most important factor in determining the quality of work in an organization is how its leader works. Leaders have the gift of being the right man at the right time, while managers focus on the present, prefer stability, act on short-term, deal with rules and regulations, focus on procedures, want to control, like complexity, reasoning logically, are more limited to what is happening in the organization.

Experienced leaders and managers, together with specialists, must provide concrete projects in the medium and long term regarding general and vocational education, not only in terms of lifelong learning for members of the institutions or businesses in which they operate, but also of the community they live in. According to Alan Rogers, *Non-Formal Education: Flexible Schooling or Participatory Education? (2014)*, each method of education can be defined as follows:

- formal education: a form of total decontextualized education, that is not adapted to individual student participants

- non-formal education: education that is partially decontextualized and partially contextualized (flexible education)

² John P. Kotter, *Force for Change. How Leadership Differs from Management*, New York, Editura Free Press, 1990.

• informal education: education that is highly contextualized, personalized and applied on a small scale (participatory education)" ³

In the *Global Perspectives on Recognizing Non-formal and Informal Learning: Why recognition matters* (2015)⁴, Maduj Singh, a researcher at the UNESCO Institute for Lifelong Learning in Hamburg, proposes a new perspective not only in the recognition, validation and accreditation of non-formal and informal education, as methods equal to formal education, but also a reorientation of how *education for all* should be redefined to *learning for all*. That is, emphasizing putting an increased accent on lifelong non-formal and informal learning, generates a change in the educator-student relationship, making it more important the way an individual can learn best and not the most effective way educators can pass on their knowledge. Edgard Faure, in *Learning to Be: The World of Education Today and Tomorrow* (1972)⁵, brings for the first time the need to change the term *lifelong education* with *lifelong learning*. The formal confirmation of the change of the notion of *education* with *learning* has become a necessity since the 1990s, even on the part of UNESCO. Jacques Delors' *Learning: The Treasure within* (1996) confirms the recognition of lifelong learning as one of the guiding principles and organizational principles of the educational action that emphasizes the essential role of learning individually and society.

According to Madhu Singh (2015), for several theorists - Michel Erat, *Informal learning in the workplace* (2014), D.W. Livingstone & D. Guile, *The Knowledge Economy and Lifelong Learning: A Critical Reader* (2012) - formal, non-formal and informal learning concepts are not divisive and are not different categories, but elements of lifelong learning. Thus, a person is individually formed at any age and throughout his life, especially when one moves from *the stage of being educated by someone or a system* (education) to the awareness of the need for *individual or collective learning* (learning).

The last part of the first chapter is devoted to the research of the community development through culture by the presentation of three major festivals (the Edinburgh International Festival, the Avignon Festival and the Sibiu International Theater Festival) as models for the development

³ Alan Rogers, *Non-Formal Education: Flexible Schooling or Participatory Education?*, New York, Springer Science+Business Media, Inc., 2004, pag. 261.

⁴ Madhu Singh, *Global Perspectives on Recognising Non-formal and Informal Learning: Why recognition matters*, Springer International, Heidelberg, 2015.

⁵ Edgard Faure, *Learning to Be: The World of Education Today and Tomorrow*, UNESCO, Paris, 1972, Available: <http://unesdoc.unesco.org/images/0000/000018/001801e.pdf>, on the 1.11.2017.

of a community, because cultural events create jobs, attract investments and are an essential creative force in the new economy based on knowledge, skills building and trust.

Both through the way they are organized and the cultural offer they propose, the three festivals are part of the local economy engine, which is based on cultural tourism and the continuous development of local infrastructure. Their existence defines not only the community in which they take place, but also a mirror that shows at what stage is contemporary society and how it can overcome certain difficulties with culture.

The existence of cultural events around major festivals involves organizing, promoting and supporting the diversity and multidisciplinary of cultural projects in a structured way over the entire calendar year to provide predictability to the quality of all cultural demonstrations and cultural institutions. The Edinburgh International Festival is part of *Edinburgh - Events Strategy*, a program that develops on the axis *tourism – culture - economy*. In 2001, *The Edinburgh Festivals Strategy* was launched as a result of the *Cultural Policy* program set up in 1999, funded by Edinburgh City Council, Scottish Arts Council and Scottish Enterprise Edinburgh and Lothian. After 50 years of public policy in the field of culture proposed by Jean Vilar and the theatrical decentralization put into practice by Roger Planchon⁶, in 2016, the city of Avignon implemented the creation of a cultural agenda, a new program of support for the cultural sector. The aim is to include the activities of the cultural associations of the city around specific objectives, based on clearly defined criteria, in full synergy with other policies of the local community: social, educational and tourism. Sibiu is among the few former European Capitals of Culture that has re-launched on a cultural, tourist and economic level. One of the reasons is the way in which the local authorities prepared not only for 2007 but also for the years that followed, especially through the cultural agenda of the city. By laying solid foundations in the city's infrastructure, culture has become the engine of tourism growth and an ideal place for Romanian and foreign investors. Promoting and supporting diversity and cultural projects is therefore the strategy by which the local community, cultural institutions and Sibiu's reference festivals encourage and support the possibility of individual formation and community development from an educational, social and economic point of view.

Festivals also offer an opportunity for development not only on a community level, but also on an individual level. A person's sense of belonging to a community also occurs

⁶ Vezi Robert Abirached (coord.), *La Décentralisation théâtrale*, Paris, Editura Actes Sud, 1991- 1995.

through an invisible phenomenon. The complex relationships at the time of a festival offer individual members the exchange of information and energy, as well as opportunities to connect to a larger world than the community they live in. A successful cultural event can encourage greater participation in future cultural events in the same or subsequent years, thus opening up the possibility of learning new social patterns and exposure to different cultural forms.

Cultural events also stimulate an increase in volunteering, a desire and involvement in intercultural interaction. Thus, members of a community develop new customs, beliefs and social values. Volunteering, being an activity without material counterproduction, provokes action and involvement within a group, a community that in turn forces its members to overcome their simple citizens' obligations.

CAPITOLUL 2 – FESTIVALUL INTERNAȚIONAL DE TEATRU DE LA SIBIU ȘI STRUCTURILE SALE ASOCIATE

The Romanian theater, during the communist era, was a place of communion where people could be themselves, while the artists were loved and respected. In order to escape the cruel censorship, the arts of the show became subversive, metaphorical, by introducing into the text and interpretation some hints to the existing reality. After 1990, the post-revolution period, the Romanian theater has entered the crisis, and people have not attended cultural events so often as before. Thus, a managerial solution for the performing arts to attract new audiences and retake the old one was the setting up, for example, of a festival to program in venues international shows and then to gain the attention of the general public through street performances.

Being the artisan of the re-establishment of the Student Culture House in Sibiu in 1993 (closed in 1983), and its director, Constantin Chiriac, proposes the organization of the National Student Theater Festival in March on the occasion of World Theater Day. The first edition of the festival was attended by representatives of only two countries (Republic of Moldova and Romania), in 1994 their number increased to eight, with the following two editions being invited to Sibiu guests from 21 and 24 countries. For the Sibiu community, what was important in the 1990s was the tradition and interethnic community, made up of

Romanians, Saxons, Hungarians and Roma. Based on these components, as well as the longevity experience of the Sibiu Jazz Festival (founded in 1974), a festival of performing arts could be created in Sibiu to allow everyone to access the artistic act and the quality, and at the same time proves that cultural action is not reserved to elites alone. What was fundamental, however, was the preservation of the identity and role of the local community as the soul and the engine of the festival. Another important aspect was that any program initiated had to be based on a need, the existence of a long-term festival requiring new formulas and supporting at the same time the existing ones. In 1994, the National Student Theater Festival changed its name to the International Young Theater Professional Festival. If, until the third edition, the festival was held on a period of three days, the 1995 edition went on for four days, proposing for the first time performances in the streets, just to get to a new audience that was not interested in performances in the halls. In order to turn a student festival into a worldclass festival, with events in halls, in non-conventional spaces, on the streets, and to regain and conquer a new audience, it was necessary for the festival to have an independent status and to be held in 1997 for 12 days in 1998 for a period of 11 days and since the 1999 edition of the International Theater Festival in Sibiu proposes yearly unique events for ten days. Thanks to the increasing interest of the local institutions, the Ministry of Culture and the sponsors, the Sibiu International Theater Festival managed to grow spectacularly. During 15 editions, the festival had a geometrical and arithmetic progression. The 1994 edition, lasting three days (like the first edition), had 13 unique events; in 1995, the festival extended with one day, during which 48 unique events took place; in 1997 the festival expanded to 12 days to present 76 unique events, and in 2006 FITS reached a record of 153 unique events during ten days.

In 1992, the current director of TNRS and FITS president declared in the Tribuna local newspaper that after the year 2000 the city of Sibiu will hold the title of Cultural Capital of Europe. In 1997, the International Young Theater Festival changed its name to the Sibiu International Theater Festival, having among its aims the increase of the notoriety of the festival, following that the European structures, foundations and the Cultural Institutes being able to draw attention towards Sibiu and its possibility to become a European Cultural Capital. After several meetings with the representatives of the European Commission (Jonathan Scheele, Eric Savarese, Antonis Kosmopoulos), in the year 2000 the President of FITS invited at the festival the President's representative, the Prime Minister, the Ministry of Culture, the Ministry of Foreign Affairs, the Romanian Television, the Broadcaster, ambassadors, the mayor of Sibiu, the president of the County Council, personalities who were part of the

leadership of European cultural capitals in order to create a structure for the promotion of Sibiu - European Capital of Culture. In December 2003, Luxembourg sent the invitation of the Ministry of Culture to apply together with Sibiu for the title of European Capital of Culture. The power lines were designed by FITS President, and his close collaborators, Dan Bartha, Stela Matic, Cristina Boboc, designed the file. The theme chosen by Sibiu was the presentation of the multicultural profile of the eight century old city, under the motto City of Culture - City of Cultures. On April 5, 2004, Constantin Chiriac together with Marius Constantin, the coordinator of the press department of the Sibiu City Hall, successfully presented the case to Brussels, and on May 27, 2004, Sibiu was designated European Capital of Culture. Immediately after the designation of Sibiu 2007, the ECC, in partnership with Luxembourg, was established the Sibiu European Capital of Culture 2007 Association, a non-profit association under the aegis of Sibiu City Hall, the president of the association being mayor Klaus Iohannis and vice-president Constantin Chiriac. The association aimed to design and organize the cultural program for 2007. All activities, 337 projects with more than 2062 events, were planned and organized through the Coordination Office of the Association, with Cristian Radu being the coordinator, and 90% of the Coordinating Bureau members being professionals experienced in the organization of cultural events due to the activity in the Sibiu International Theater Festival, the "Radu Stanca" National Theater and the Department of Theater Art at the "Lucian Blaga" University in Sibiu.

An essential moment in the history of FITS was on the occasion of the 2004 edition when, on the one hand, the number of events doubled compared to previous editions, and on the other hand the Sibiu Mayor announced at the opening of the festival the great news for the Sibiu community: Sibiu, the European Capital of Culture in 2007. After 25 years of existence, the International Theater Festival in Sibiu has come to propose in 2018, not less than 219 unique events and shows, many of which are scheduled for 2 -3 times, except for the exhibitions and the visual platform, which are organized throughout the festival.

The Sibiu International Theater Festival is structured in 20 sections: theater (during the 25 editions, the festival presented 1,533 indoor shows, of which 1,088 were theater performances), contemporary dance, hip-hop, flexing, traditional (flamenco, kathak, kabuki, butoh, noh, dervish, african, balinese etc.), circus and contemporary circus, musical, opera (classical European opera but also a specific opera from China or Africa (Fado, gospel, jazz, concerts in the Big Square), concerts in churches and historical sites (organ concerts, fado, gospel, etc.), street performances (over 500 street companies offered for 10 days, magic and

miraculous moments, without the public having to pay a ticket), the theater universities and cultural management festival (for 150 years, 150 unique shows), conferences and seminars, book launches (37 of publications, including studies, essays, albums and anthologies about artists, the history of performing arts, art, management, contemporary plays, marketing and cultural management etc.), reading performances, radio theater, film, specialized workshops, exhibitions and the visual arts platform , the international platform for presenting outstanding PhDs in Performing Arts and Cultural Management, Book Fair, walk of Fame and the Sibiu Performing Arts Market.

Each event is carefully selected, as it is the quality that offers the approximately 700,000 people the opportunity to live and experience the creative side of life.

The events take place in 73 venues: conventional spaces, theater halls, halls within the "Lucian Blaga" University of Sibiu, as well as non-conventional spaces such as churches, book shops, fortified citadels, former factories, high-schools, cafes, pubs, pedestrian streets, markets, parks, car parks and hotels. Thus, the Sibiu International Theater Festival manages to organize over 520 events and performances for ten days, the purpose of the events proposed, through its cultural interactions, being first and foremost the active growth of the community, the consolidation of the conquered public, the attraction of the general public and a constant education through culture.

Street performances along with the FITS Volunteer Program - I will talk about this program at the end of this chapter, is the best way not only to win a new audience, but also to mark a community-based training and development, cultural and aesthetic point of view. If, at the first editions, the street performances provoked a dazzling attitude, the spectators making the mark of the cross, the excellent artistic offer through the free shows presented in the open air, allowed the Sibiu public to wish each edition for performances even more quality and more and more complicated.

This desire has led many of the street performances audiences to want a more intimate setting, so they are willing to pay a ticket, not expensive, to see and participate in theater halls at high artistic events that allow increased attention to detail and theme. For several years, the Sibiu International Theater Festival has begun each edition with most of the tickets sold out for indoor performances. In this way, especially the big street shows, as well as the theater ones, dance, circus, contemporary circus, music, installations, improvisations, etc., contributed to this fact.

The festival, in collaboration with professors and students from the specialization "Letters and Teatrolgy" of the "Lucian Blaga" University and "Babes-Bolyai" University of Cluj-Napoca, as well as students from prestigious universities abroad, issues daily during each edition of the festival a new number of Aplauze Magazine.

From the very beginning, the Sibiu International Theater Festival was designed on a specific request from the Sibiu community. The festival breaks the relationship between the cultural act and the cultural consumer through a direct orientation to the needs of the local community, while linking to the European landscape. On these grounds the festival management is built.

In addition to proposing the city a celebration of the local community, FITS is planning a continuous development of the festival, not only through the number of events organised, but also through the partnership systems it develops, creating new infrastructures, re-valorising non-conventional spaces (factories, trams, parks), structuring new projects for each edition and collaborating on a national and international field.

Event scheduling is done 80% at least for three to four years in advance. By proposing world-renowned international performances every year, FITS organizers are required to timely plan important events in order to block the availability of companies. At the same time, partnerships and collaboration with embassies and cultural institutes oblige FITS organizers to prepare applications, preliminary budgets and funding requests for several years in advance.

FITS being an event organized by the "Radu Stanca" National Theater, the Sibiu City Hall and the Sibiu Local Council, the core structure of the team is made up of employees and collaborators of the "Radu Stanca" National Theater. Having a leader who is the director of TNRS and the founder of the festival, event managers and the team, learn from one edition to the next the ability to lead and coordinate through the constant relationship between departments and management. The role of the festival's president as well as that of the directors and section coordinators is also that, before and during FITS, to verify the proper functioning of all events, and after each festival edition, and at the end of the year (in December) to assess whether what has been planned, what aspects and activities have been improved over the previous edition, what was not expected to be a risk, and what improvements can be made, especially on the well-functioning side. Besides evaluating the quality of the events, the satisfaction of the spectators, the members of the festival team

analyze, through honest self-evaluation, the organizational quality and the services offered to the spectators and the participants. A team of about 20 professionals work together during the year at the "Radu Stanca" National Theater, the Department of Theater Art and the Festival. Two months before the start of the festival, the organizing team is growing, reaching more than 200 people.

The Sibiu International Theater Festival addresses cultural terms and cultural resources from a wider perspective, including themes such as shows, special events (conferences, workshops, publications, book launches, etc.), art, heritage, local and national traditions, media, architecture and urbanism.

The value and creativity of a large-scale festival, such as FITS, is not only the presentation of high quality and high artistic shows and events, but also the way in which viewers and artists live during the festival a model of cultural life, based on a good service quality, willingness to be at the spectators' disposal, as well as pre-evaluation, during and after the event.

The Sibiu International Theater Festival, having since its first edition the same person as artistic director and the general manager, later became the festival's president, had a decisive role in defining its purpose and place within the local, regional and national community. Not being organized in sections as IN and OFF (Avignon) or IN / FRINGE (Edinburgh), FITS allows you to carefully select all the events proposed for a wide audience and, at the same time, for a specialized audience. Artistic programming has always taken into account the level of the Romanian society, but the performances invited are always one step ahead. The connection to the European and worldwide landscape has been done and is being done gradually, not to create too much a void and a rejection by the audience towards difficult performances. Since the beginning of the festival, the quality and diversity of performances has been the most important criterion. The Sibiu International Theater Festival is a popular festival that does not focus on a particular genre, but creates a meeting and a celebration, under the sign of quality of all possible genres of contemporary and traditional performances. By scheduling high quality and unique events, artistic selection takes into account the social, cultural, economic and political aspects and problems facing today's Romanian and the international society. The organizers of the festival make every effort for every event to have elements of interest for both the general public and the mainstream audience, who is also an opinion maker.

Compared to the regular program of the Festival, for each edition there are some events of national importance that are taken into account. For example, for the twenty-fifth edition of FITS, on the occasion of celebration the Centenary of the Great Union of Romania, special cultural programs were organized to help celebrate Romania's relationship with countries such as Israel, the United Kingdom, the United States of America, France and People's Republic of China.

The forming aspect of the festival is reflected not only in the offer of upcoming events and shows in the world of performing arts, but also in inviting traditional shows from the six continents. FITS has always put a special emphasis on the historical dimension of local, national, and world cultural heritage. Thus, both the general public and the initiate have the opportunity to improve their general knowledge and historical culture, which allow them to orient themselves more easily in the contemporary world. The proposal of cultural events is therefore intended for the local community, the local, regional, national and international artistic community, the local and national student community, the local, regional and national tourism operators, amateur audience of performing arts, foreign and Romanian cultural operators, artists and invited participants, Romanian and foreign professionals in the field of performing arts.

In order to allow even more the local, national and international audience to access as many tickets as possible, the festival, after making public the entire indoor program, sells tickets in three stages. Thus, at the end of March, the public has the opportunity to buy tickets for some of the shows they want to see, having the confidence that it will also be able to continue to buy tickets for indoor shows in the coming months (April, May and June). The fact that all the tickets put on sale are sold before the festival starts, demonstrates how FITS promotes its events and the central importance it attaches primarily to the local community.

Since 1999, the Sibiu International Theater Festival has been under the patronage of the European Commission, the European Commission Delegation in Bucharest, in order to receive the patronage of the European Representative for Education, Culture and Youth. As a matter of fact, the Festival has been supported by the European Commission, both in the field of artistic creation and through organizational strengthening programs. In 2000, the European Commission declared the Sibiu International Theater Festival as the *"Third European Performing Arts Festival"* after the famous festivals in Edinburgh and Avignon. As additional recognition, the Government of Romania granted, through GD no. 2437/2004, the

status of *public utility institution* of the Democracy through Culture Foundation, producer and co-organizer of the festival. In several editions, the Sibiu International Theater Festival was not only under the auspices of the European Commission but also under the High Patronage of the President of Romania, the 25th anniversary edition having the President's High Patronage and the Patronage of His Royal Highness Prince of Wales. These recognitions, as well as the awards given to the festival, came as proof of the activity of the Sibiu International Theater Festival in support of the prestige of culture and in the service of the national prestige. All these necessary and sometimes indispensable proofs that have officially recognized the decisive importance of the Sibiu Festival have allowed increased financial support from local, regional, national, international, but also from Cultural Institutes, Embassies, sponsors and other bodies.

According to the president of FITS⁷, the total budget of the festival reaches about 13,000,000 euros, the public financing budget representing 26.5% of the total budget. The Anniversary Edition of 2018 was funded by Sibiu City Hall and Sibiu City Council with 7,400,000 lei, the Ministry of Culture and National Identity contributing 4,000,000 lei, the Sibiu County Council with 90,000 lei, the Ministry of Education with 450,000 lei and the Romanian Cultural Institute with 250,000 lei.

For each edition of the festival, FITS proposes strategic partnerships for companies and events invited from each particular country, thus offering Embassies and Institutes the opportunity to financially support, usually part of the transport costs for the artists representing their country. The Festival's organizers have always been proud to be able to offer its sponsors an event capable of creating benefits and adding value to their image. FITS has always found opportunities for prestige of culture to be in the service of business prestige and vice versa. The main goal of the festival, through these partnerships, is that the sponsors are not only involved in the festival but also extend their interest during the year, in the medium and long term, in the functioning of all the partner institutions: "Radu Stanca" National Theater, , The Department of Theater Art of "Lucian Blaga" University of Sibiu, the Sibiu Spectacle Fair, the Festival of Theater and Cultural Management Universities, the Doctoral Program in Theater and Performing Arts, the Cultural Factory. The main objective of the Sibiu International Theater Festival is that these short-, medium- and long-term

⁷ Constantin Chiriac, *Buget record pentru ediția cu numărul 25 a FITS*, Available: <http://sibiu100.ro/eveniment/136053-buget-record-pentru-editia-cu-numarul-25-a-fits/>, on the 31.07.2018.

cooperation contributes to support for inclusion, social cohesion, education, tourism, heritage and urban regeneration at all levels.

A very important aspect of the festival's activity is therefore the partnerships developed over a quarter of a century, affiliation to international structures, access to international funding, as well as co-production with local, regional, national and international partners. Collaboration with international partners provides a different approach and influence to the festival, which allows not only its international importance but also its expansion in terms of opportunities for project development over a specific period or sometimes over several years.

The acute need at international level to discover new artists, new realities in the performing arts field, as well as the need to have a platform for intercultural dialogue, especially in Central and Eastern Europe, where there was no such platform, led to the director of the festival, to create in 1997, during the 5th edition, the Sibiu Performing Arts Market. From the beginning, this structure was meant to promote through artists, institutions, international festivals, artistic offers, new shows, and, at the same time, to be a platform where the right environment for networking (artists, theaters, companies, cultural institutions, festival directors, producers, promoters, arts agencies, theater schools, company managers). In order to interweave meetings between specialists, managers and artists, the program of each edition is made in such a way that the guests can participate at the festival's performances, the hour of the indoor shows being 4pm. In addition to meetings between professionals and the possibility of viewing shows within the Sibiu International Theater Festival, the Sibiu Performing Arts Market also schedules workshops and seminars of major importance for the national and European cultural future: *Festivals in the 2nd Century*, *Festival Readings*, *Meeting and classes with great choreographers*, *The art of pitching*, *European Capitals of Culture 2021 (ECC)*. Partnerships with renowned performance arts markets, offer through mutual promotion, to the Sibiu Performance Art Market a very precious visibility and an important role on the international stage of the development, promotion and broadcasting of performing arts. Another important aspect is the organization of meetings of cultural networks and European projects, during the Market, creating new partnerships that attract funding through the Creative Europe program. Starting with the 2011 edition, the *Talkback Seminars* section was created, which later became *Conversations*. The purpose of these meetings is to create an artistic radiography, through informal interviews with artists and personalities invited to the Sibiu International Theater Festival. These views

of the theater critics, curators and specialists in the performing arts, artists, representatives of theater universities, impresarios, producers, directors and managers of cultural institutions are transcribed and edited, and at the next edition of the festival and market are printed in the form of a volume, by the Publishing House of the "Lucian Blaga" University of Sibiu.

In 1997, following the success of the Festival, the PUCK Theater Company and the interventions made by the FITS Director at the Ministry of Education and the "Lucian Blaga" University of Sibiu (ULBS), it is founded at the Faculty of Letters, History and Journalism the *Theatrical Art Department* with the specialization *Acting*. In 2000, the Department of Theater Art transforms into the Department of Drama and Theater Studies, functioning with two specializations: *Actor's Art* and *Teatrology / Cultural Management*. Considering the present needs in the artistic creation, deriving from the desire to interweave and collaborate with different genres of the performing arts, as well as the need to modernize contemporary dance in Romania, having a tradition rich at the local and regional level of the traditional dance, it was considered appropriate, starting with the academic year 2017-2018, the establishment of a specialization in choreography (at bachelor and master level). Choreographers will not only have the opportunity to collaborate directly with their Actors and Teatrology and Cultural Management colleagues, but also to have a direct relationship with all the great choreographers and dancers invited in each edition of the Sibiu International Festival of Theater and the Sibiu Performance Arts Market. Today, the department has approximately 100 students in a university year. In 2013, the Sibiu International Theater Festival initiates together with the Sorbonne Nouvelle Paris 3 and the "Lucian Blaga" University of Sibiu a cooperation agreement for the establishment of an International Doctorate Platform in Performing Arts, a doctoral platform preoccupied, in particular, by the practical dimension of the scientific research and artistic creation, based on the certification of the level of excellence through collaboration with worldwide reference schools, as well as with artists who have received a Star on the Walk of Fame in Sibiu. Starting with the academic year 2015-2016, following the initiative of an international doctoral platform in the performing arts, within the "Lucian Blaga" University of Sibiu, the Program of Doctoral Studies in Theater and Performing Arts was born, the studies being coordinated by Romanians and foreigners professors. Due to the vast activity and high demand for the level of specialization in acting, the Department of Theater Art at the "Lucian Blaga" University of Sibiu, through the present specialisations (acting, drama and cultural management, choreography) and the ones in the near future (Theater Directing, Technical Direction - Sound, Lights, Video) should be transformed into a faculty of performing arts and cultural

management, based in a single building, with well-spaced spaces (rehearsal and courses halls, performance hall for student productions, multimedia room, conference room, etc.) devoted to the study and practice of performing arts, from bachelor to post-doctoral studies.

In 2000, Constantin Chiriac takes over the leadership of the State Theater of Sibiu, a theater founded in 1949, with a German Section founded in 1956, a symbolic sign for the Sibiu theater tradition, the first German theater founded by Martin Hochmeister in 1788. Proof of the managerial experience of the festival, the vision and the desire to transform the theater in Sibiu into an internationally renowned theater, the director of the theater invites from the beginning of the assumption of the TNRS leadership reputed Romanian and international director. As a result of the theater's activity, the State Theater in Sibiu becomes the Radu Stanca Drama Theater, and in 2004 it will become the "Radu Stanca" National Theater. The artistic quality as well as the experience of collaborating with important Romanian and foreign artistic directors who have mounted on the stage of the theater has led to a continuous increase of new performances, actors and marketing employees (currently the theater has 118 employees and 33 permanent collaborators); and alternative playing spaces. The main goal of the "Radu Stanca" National Theater in Sibiu is that, through the cultural events proposed, attract as many spectators as possible, especially from the categories of those who do not regularly attend the theater halls, especially young people between 14 and 25 for years. Being a promoter of quality events, the "Radu Stanca" National Theater aims to continuously develop and renew its offer for an audience of all categories, working with important creators and personalities from the country and abroad and making cultural exchanges at national and international level especially through the numerous tours. The Radu Stanca National Theater in Sibiu had an impressive number of 520 artistic tours in the country and abroad between 2001 and 2017. All programs taken in theater halls, in non-conventional spaces (factories, trams, street and car parks), kindergartens, schools, high schools, higher education institutions, partner companies and companies, libraries, bookshops, etc. are dedicated to education through high quality culture. Diversification of the cultural offer is part of the medium and long term activity of the theater, social-educational actions, special conferences, reading performances, recitals, workshops, adding to a vast presence of the theater members at the city level. The "Radu Stanca" National Theater needs a new, modern building in which to operate, as the current building, a former cinema hall, prevents the quality step that the Sibiu team is forced to make from the artistic point of view. The most important directors in the world would accept much easier to collaborate with TNRS if they had at their

disposal the technical possibilities they use in West European theaters. Only in this way is it possible to connect the theater's work to the landscape and the requirements of the European theater. The construction of the new theater venue would also solve the situation created by the lack of showrooms. At present, 50% of the activity of the "Radu Stanca" National Theater takes place in non-conventional spaces (Cultural Factory) or rented spaces (Astra Library Festive Hall, Ion Besoiu Cultural Center Studio). Inside the same building, a center of the Sibiu International Theater Festival, dedicated to the Festival's team, for the Sibiu Performing Arts Market team and suitable spaces should also be incorporated for the Festival Archive and the Center for Research in Performing Arts and Cultural Management. By building a new theater and multifunctional cultural center, cultural and creative industries as well as MICE tourism could be extremely helpful to become competitive and generate both jobs and economic growth in the region. Romania doesn't have at the moment cultural institutions that communicate not only the material and spiritual values, but also their practical and academic analysis through research institutions.

The lack of a suitable center for conferences and congresses, the absence of art galleries that offer artists not only exhibition spaces but also spaces of creation, the deficiency of cinemas, not to mention art cinemas, create a huge gap in the continuous self-education of the individual on a cultural level. To meet these difficulties, starting with 2016, the "Radu Stanca" National Theater and SC Construcții SA transformed the former concrete prefabrication factory into a Culture Factory, an alternative center for culture, education and research, with three theater halls (Faust Hall, Lulu Hall, Eugenio Barba Hall) and an outdoor play area for their own productions (Faust, Lulu, The Story of the Princess of Edo, Metamorphosis) and for the shows invited at the Sibiu International Theater Festival.

Since the first edition of the International Theater Festival in Sibiu, most collaborators were volunteers and students. Thus, during the Festival editions, a FITS Volunteer Program was formed, which also played a decisive role in the good organization of the Volunteer Service during the *2007 European Capital of Culture*, as well as in the active participation of volunteers at the important festivals of the local community. Like other host organizations, FITS provides free training courses to better development of their activity, and at the same time offers, with each new festival edition, a unique informal and non-formal learning experience. The Sibiu International Theater Festival has always tried to ensure the participation of experienced volunteers in each edition, which can be based on the continuity of the festival's special style, especially in terms of hospitality and the need to inform a priori about the personalities and companies invited to the festival. Following this tradition, the

festival is always based on a minimum of 25% of experienced volunteers. At all festival editions, volunteers from the local community are the most numerous. 83% of Romanian enrolled volunteers come from Sibiu and Mărginimea Sibiului, 25% of whom are volunteers with experience within FITS.

An important aspect in the individual training that the festival proposes is the education through culture of a new audience. Sibiu International Theater Festival, in addition to promoting the active presence of viewers by programming street performances (which allow a first access to culture, so that a part of the new audience is then willing to discover performances in indoor venues, offering the possibility of a more comfortable and protected environment), proposes through the volunteer program an efficient and continuous method of new local audience.

Another important factor for creating a new audience in terms of volunteering and the benefits of accessing the world of performing arts is the influence of volunteers on their close friends and family. The binding quality, which the volunteer has, between art and social groups, changes the social role of volunteering into a process of non-formal cultural education and, at the same time, allows the creation of a new public and an influence on the community. The organization of the Volunteer Program is structured in eight stages: enrollment of volunteers; interview; volunteer training (3 modules, 10 courses, theoretical part); dissemination (theoretical part); training courses (applied part); game playing and dissemination (applied part); 10 days of FITS: supervising / monitoring volunteer activity (contract period May 21 - June 21); final evaluation. The way in which courses are organized for six months is adapted to the group's presence and group dynamics, yet taking into account the predetermined theoretical content: the Code of good manners; Romania's history in short, the country's main tourist attractions, traditional dishes and customs; General information and tourist attractions of Sibiu and Mărginimii Sibiului, "Radu Stanca" National Theater and the Sibiu International Theater Festival; Departments of the Volunteer Program - description, responsibilities, examples, previous experience reports; Personalities and companies present at the next FITS edition. During the festival, the volunteers are assigned to departments: national and international companies, Performing Arts Market, crisis cell, communication and PR, display, info desk, protocol, assistance at the Volunteer Program Office, indoor and outdoor venues, sponsors, technical department, ticketing and ushering, video, VIP support. At the end of each edition of the festival, the *Certificate of Competences Acquired through Volunteering*, in the field of linguistics and socio-cultural, is also given to those willing. This

certificate supports the recognition of competences developed in the context of non-formal education, officially adding value to the volunteer, the host organization and potential employers. In order to allow foreign volunteers to benefit from a more in-depth cultural experience, the festival cooperates with families from the Sibiu community, which host them free of charge throughout their stay in Sibiu. The Eu-Japan Fest Japan Committee and the Sibiu International Theater Festival signed a partnership in 2007 to encourage the exchange of good practices in the field of performing arts between Japanese and Romanian volunteers. During this decade, around 200 Japanese volunteers were present for one month in Sibiu, and Romanian volunteers traveled to Japan to be involved in organizing cultural events. In 2012, the FITS Volunteer Program launched a cooperation project on non-formal education through the Europe-Asia Education Arch platform, with Asian countries (South Korea, Japan, China) to develop cultural projects in the preparation of professionals in cultural management, especially as regards the establishment and organization of cultural events. The Department of Theater Art of the "Lucian Blaga" University of Sibiu has initiated several collaborative projects, through the Erasmus + European program, with universities from Europe, Japan, China, South Korea, United States, Canada. The advantages of cooperation with these universities are not only an opportunity for students to have an activity within the FITS Volunteer Program, but also the opportunity to study and teach at the University "Lucian Blaga" and to participate in camps organized in the partner countries. All of these allow exchanges of multilateral projects focused on innovation, experimentation and best practices in the field of performing arts and cultural management. Through strategic agreements with international festivals of performing arts of China, Japan, South Korea, the United States and several European countries, as well as former, current and future European Capitals of Culture, FITS Volunteer Program allows not only an exchange of experience between Romanian volunteers and international volunteers, but also the opportunity to discover multiculturalism present in international festivals.

CHAPTER 3. THE SIBIU INTERNATIONAL THEATER FESTIVAL - GENERATOR OF MODELS OF MANAGEMENT, EDUCATION THROUGH CULTURE AND COMMUNITY DEVELOPMENT

The cooperation between the Sibiu International Theater Festival, the "Radu Stanca" National Theater, the Theater Art Department of "Lucian Blaga" University of Sibiu, the Sibiu

Performing Arts Market, the Drama and Arts Management Universities Convention, the Doctoral Studies Program in the field of Theater and Performing Arts and Culture Factory - Alternative Center for Culture, Education and Research, is based on an institutional and in the same time individual relationship, on a top-down and bottom-up collaboration. The people involved (actors, professors, students, etc.) in the above-mentioned structures make up the team that organizes each edition of the festival and its institutions ensure that the events projected during the festival have continuity during the year by creating performances, didactic activities in primary schools and high-schools, as well as by organising special events: seminars, conferences, reading performances, workshops, recitals, exhibitions, etc. All these active participations in the life of the community provide the opportunity for culture and education through culture.

The experience of the activities of the Sibiu cultural institutions shows that management science (in culture) is necessary for proposing a concrete vision and a short, medium and long-term strategy regarding the development of a cultural infrastructure, based on the needs of the community. A leadership can be formal, informal and non-formal. And the cultural manager can be a formal leader, being the head of an institution, only if one has planning, organization, coordination, and leadership (scientific) skills. At the same time, there are informal leaders who have a major influence on the activity of an institution without being the manager of that institution. There are also non-formal leaders, as people outside an institution, influencing their important role in another institution, being in direct or indirect relation to the institution of which it is not officially involved. For example, an important aspect in defining the relationship between the Sibiu International Theater Festival, the "Radu Stanca" National Theater, the Department of Theater Art at "Lucian Blaga" University in Sibiu, the Sibiu Performing Arts Market, the Drama and Arts Management Universities Convention and the Doctoral Program in Theater and Performing Arts, is how the Director of TNRS and FITS President has influenced (formal, informal and non-formal), over the years, the necessity of their existence and the style of their work. Being in charge of all institutions, some for a shorter period - such as the Department of Theater Arts - has created a constructive interdependence that has become part of the identity of the institutions and has given rise to "structures", such as the Drama and Arts Management Universities Convention, the Doctoral Program in Theater and Performing Arts or the International Platform for Presenting Exceptional Doctorates in Performing Arts and Cultural Management. The ability to have a leader to inspire other leaders (from the festival, the theater and the university) and who, in

their turn, are aware of their role in the community and the society in which they live, allowed the structures mentioned above, to have an influence, through perseverance and maturity, on the vision of a modern community, the opportunities offered by the city of Sibiu, the preparation of the new cultural leaders and coordinators necessary for the community, the continuous development of the cultural structures in parallel with those of the community (education, infrastructure, economy), developing a medium and long-term strategic plan for the city and the region where culture and education are among the central elements. These actions have definitely influenced the achievement of more human resources (young people interested in culture, volunteering in cultural events on the cultural agenda and university education - acting, scenography, management, etc.) as well as financial ones from the local, regional authorities and central - Sibiu City Hall and Sibiu Local Council, County Council, Ministry of Culture, Ministry of Education etc and many investors and sponsors.

In the FITS activity and its associated structures, we noticed that the most important aspect of leaders' influence on institutions, team members or students is the personal example and achievements. The way in which a leader convinces, coagulates, inspires, motivates, manipulates positively or negatively, leads or delegates, is due to the way he lives today and in the future and his example of energy, adaptability, creativity, enthusiasm, initiatives, self-confidence, tolerance, sense of humor, ability to communicate, the alternation between putting pressure on oneself and understanding the difficulties they face.

The value of the Sibiu International Theater Festival was given by its representative, the founder and the president of the festival. In recent years, however, identifying the leader with the institution he leads has passed second, primarily due to the presence of several leaders in the same organization. Thus, the constant reminder of the FITS values and its associated structures through the assurance of procedures and behaviors has ensured a continuous renewal of what the quality of the festival is in accordance with life and the involvement of human resources in the awareness of the use of cultural events on an individual and community level. The creativity of the Sibiu International Theater Festival is the result of using all the opportunities that can open the world of performing arts to a wider audience, as well as the close relationship within the programming, promotion and organization team. By assuming responsibilities from each member of the team, and by proposing more solutions from coordinators and subordinates to solve a problem, meaning developing an emergency response plan, it becomes possible for the festival's president to appreciate and focus not only on the quality of the events proposed in the immediate term, but also on the desire for innovation and long-term participation of the collaborators in the

fulfillment of the proposed objectives. When the festival leadership ensures that the organizing team understands the role of each of them in the ensemble, as well as the finality of the events proposed, it is easier to ensure that a detailed program of their deployment, management, more possible emergency plans.

Innovation always means change, risk and uncertainty. The Sibiu International Theater Festival is one of the most important festivals in the world and due to the risks assumed by the members of the festival leadership team at key moments. These risks have often led to uncertainties and moments of improvisation. However, they have always been overcome because the close team of the festival's president understood that the development of the festival, whatever it is - qualitative, educational, cultural, tourist, financial, etc., can only pass through the assumption of risks and exploiting the opportunities that have come up at all times.

The Sibiu International Theater Festival in Sibiu can have a medium and long-term effect on the community and individual training only if its organization, activities and sections extend over the year. FITS can be an engine, a unique celebration over a short period of the year, but it can not be constantly present in the daily community development and individual training. For this reason, the existence and activity of the structures and institutions associated with the festival are necessary and operate on the principle of interconnected vessels. The Sibiu International Theater Festival is unique because there is the "Radu Stanca" National Theater, the Theater Art Department of the "Lucian Blaga" University of Sibiu, the Sibiu Performing Arts Market, the Drama and Arts Management Universities Convention, Doctoral studies in the field of Theater and Performing Arts and the Volunteer Program. At the same time, all these structures would not be maintained at the qualitative and quantitative level they are, without the Sibiu International Theater Festival. The festival is the mirror and the engine of their activities. The way in which FITS is organized, through the cultural management it promotes, allows the development of a science of leadership and a scientific leadership within each associated structure.

The formal, informal and non-formal human resources management model used by FITS and its associated structures is adapted to the type of relationship required by each team and to the type of leader needed in relation to subordinates: authoritarian, managerial, interpersonal, adversary. An important aspect in the functioning of the above-mentioned structures is the staff of each institution and the relationship with the authority. As there is

interdependence at institutional level, so is the level of team members and teachers. Most staff in each associated structure collaborates or is also employed in another institution. For example, actors and several members of the marketing department of the "Radu Stanca" National Theater are teaching staff at "Lucian Blaga" University, which allows the general manager of the theater to influence their academic activity. Several professors and students of the Department of Theater Art collaborate with the Sibiu International Theater Festival, with the Sibiu Performing Arts Market and the Radu Stanca National Theater, the leader of the three institutions (FITS, TNRS and the Sibiu Performing Arts Market) being a professor at the same University. Through this example, we can clearly see how this model of management is not only related to financial and authority, but also to how all structures complement each other and can go and grow in the same direction. Thus, organizational teams are functional because they are always filled with people with different skills and personalities, but who are always aware of the logic of the type of organization they are in and the role of the institution in a wider context. Starting from the idea that the relationship between culture and the spectator / public, based on pleasure, discussion and action through concrete involvement, breaks the barrier to the relationship between the cultural act and the cultural consumer (Charles Leadbeater, 2009), the festival communication/PR team and the curators proposes new approaches for opening up the world of performing arts for the passive audience and at the same time strengthens the relationship with the *fans* of the festival. If the events of the International Theater Festival in Sibiu have a significance for viewers and participants, it means that the festival is not only cultural but also economic. Thus, the cultural product offered generates a benefit perceived not only by the individual, but also by the local community. The cultural value of the proposed events thus became, intrinsically, instrumental and institutional (Robert Hewison and John Holden, 2011).

The management of the Sibiu International Theater Festival offered and stills offers not only the re-invention of the community through a cultural life model, but also the development of a long-term relationship with the local public, as well as the consolidation of partnerships with institutions of culture and education in Sibiu. The way in which the festival influences the organization and activity of the associated structures, as well as how it collaborates with local authorities, provides the community with opportunities to create new infrastructure for cultural institutions, such as the Culture Factory, the Alternative Center for Culture, education and research, the need to build a new theater and multifunctional cultural center, the establishment of a Research Institute for Performing Arts and Cultural

Management or the creation of a personalized space by the "Lucian Blaga" University of Sibiu for the Department of Theater Art.

The Sibiu International Theater Festival has among its objectives education through culture always at the center of the cultural events. The motor of individual training and education through culture (via formal education, non-formal education and informal education) is primarily the influence and activity of leaders. A defining aspect of education through culture is, first of all, the awareness of the need for individual involvement in the process of understanding and benefiting from a cultural product / event. The structures associated with the Sibiu International Theater Festival as well as the activities in high schools and primary schools of Sibiu of the actors and marketing specialists within the "Radu Stanca" National Theater are those that offer, through a well-established, structured and professional plan, formal education and learning. Through FITS and its associated structures, participants (viewers, artists, students) have the opportunity to benefit from informal education and learning. Indoor and outdoor performances during the festival, conferences, seminars, workshops, exhibitions, book launches, films, discussions between artists and the public after performances are opportunities to disseminate what the world of performing arts means today and culture not only for communities but and for every individual opened to possible new worlds. The FITS Volunteer Program, workshops, conferences and reading performances from the Sibiu International Theater Festival, as well as the international projects and programs of the festival and the associated structures complement the individual and collective training, by proposing an additional learning, non-formal learning. At the same time, the Volunteer Program offers opportunities for informal learning, especially through free access of volunteers to all festival events, encouraging volunteer dialogue with artists and personalities invited to the festival.

Sibiu is among the best examples of how a community can be changed by culture. In general, the culture budget allocated by a community is between 1-2%. In Sibiu, after 2007, the year when Sibiu was European Capital of Culture, the budget for culture was 12%. Starting with 2008, the coherent cultural agenda, which is done through competition for the whole year, together with all the performance institutions and all the other cultural events taking place in Sibiu, brings back the consolidated budget 16%. As a result, Sibiu City Hall and Sibiu City Council have been able to allocate 14.7% of the annual local budget to the functioning of cultural institutions and cultural events in recent years. It is the best model to prove that for a community, culture is also an important driver of economic development.

4. CONCLUSIONS OF SCIENTIFIC RESEARCH

A first conclusion of my research on Cultural Management, Individual Training and Community Development Models: The Sibiu International Theater Festival highlights the importance of describing what leadership and management means, as well as the differences between the two sciences: leadership scientific management.

The theoretical contextualization allowed us to understand the role of a leader and a model of a leader and a manager. Knowing the skills of their science has helped us to identify the need to know the three methods of education (formal, non-formal and informal) as well as the influence of learning what continuous education (education and learning) means.

The way leaders and managers are trained, as well as their experience of vision and organization, leads to the need to involve them in proposing cultural events. Among the cultural manifestations the ones that most influence the life of a community are the festivals. When an event is organized around major festivals, such as the Edinburgh (In and Fringe) Festivals, the Avignon (In and Off) Festivals and the Sibiu International Theater Festival, the authorities and the local community does not only make their contribution from the point of view of individual formation and community development on a cultural, educational and social level, but also the possibility to maximize the local and regional cultural tourism, which in turn attracts investors, the modernization of the infrastructure, places new work, etc.

The presentation of the way the Sibiu International Theater Festival and the structures associated with it are structured, as well as the fundamental role they have in terms of individual formation and community development, has been useful to discover how the methods of training and learning lead to a better professionalization of what a manager, leader, generational trainer and awareness of the role the community has in the development of each member.

Presentation of informal learning methods - through the Sibiu International Theater Festival, the "Radu Stanca" National Theater in Sibiu, the Sibiu Performing Arts Market and the Drama and Arts Management Universities Convention (shows, conferences, workshops, exhibitions, launches books and films), formal education - the Department of Theater Arts, Choreography, Theatrology and Cultural Management of "Lucian Blaga" University of Sibiu, the Doctoral Program in Theater and Performing Arts at the "Lucian Blaga" University of

Sibiu , The International Platform for the Presentation of Exceptional Doctorate in the Field of Spectacular Arts and Cultural Management, and Non-formal Education - through the Volunteer Program, I was able to describe the results of the relationship and contribution of the Sibiu International Theater Festival and its associated structures in the development the local community, as well as their influence at regional, national and international level.

The organizational experience and the value of the Sibiu International Theater Festival and its other associated structures contributed to the winning and good organization of the Sibiu European Capital of Culture 2007. The professionalism of the local authorities and the team of the association that organized the event made possible the necessity of continuing the Service of Volunteering and the structuring of an annual cultural agenda. Thus, education and culture have been a driving force for the local community benefiting from an internal regeneration and the presence of a growing number of foreign tourists and investors.

Today, Sibiu is connected to an international cultural life, with almost non-existent unemployment and an identity that is unique to its multicultural history and tradition. It remains to be seen how it exploits its strengths so that the social dimension of cultural and educational activities is not lost. Compared with other communities that have their culture as a system of economic development in their DNA, Sibiu can only move forward to an international level if it is seriously involved in supporting cultural enterprises and the infrastructure they need.

8. PERSONAL CONTRIBUTIONS

By accessing a bibliography on leadership, management and education, we have been able to differentiate the qualities of a leader and a manager, as well as their role in a community, which has made it possible to correctly identify the role of festivals in performing arts in individual and in the development of a community. My personal experience as curator and coordinator of indoor events at the Sibiu International Theater Festival, artistic consultant of the "Radu Stanca" National Theater, didactic collaborator at the Department of Theater at the University "Lucian Blaga", it offered the opportunity to access direct sources in order to be able to present the way in which the managerial vision of a leader, cultural manager and artist led to the transformation of the Sibiu State Theater into the "Radu Stanca" National Theater,

as well as to the creation and development of the Department of Drama and Theatre Studies at the "Lucian Blaga", the Sibiu Performing Arts Market, Sibiu European Capital of Culture 2007 Program, Volunteer Program, Sibiu's cultural agenda, the Center for Advanced Research in Performing Arts (Cavas), PhD School in Performing Arts and Cultural Management, Platforms and International Presentation of Exceptional Doctorates in the Field of Performing Arts and Cultural Management and Culture Factory - Alternative Center for Culture, Education and Research.

The presentation of the fundamental importance of the role of performing arts in defining the place that culture occupies in the formation of the personality of the individual and of the local community as catalysts and social integration of people or communities in difficulty, comes along the danger that performing arts festivals meet by the pressure of the economic aspect (own income), as well as the temptation to have as many events and participants as possible, sacrificing quality and uniqueness. The Sibiu International Theater Festival and its associated structures are aware of these dangers, the social goal and the educational aspects of the proposed cultural events being managed with care and quality. National and international competitiveness is needed by promoting excellence in quality to provide the community and the public with a cross-cultural vision of the arts of their cultural identities.

9. FUTURE RESEARCH DIRECTIONS

The next step in my research on the Sibiu International Theater Festival as a generator of models for cultural management, education and community development will be the presentation of the effect as well as the relationship with the local community regarding the leadership, management and learning model offered through its activities and through its associated structures. At the same time, I will analyze, especially through questionnaires, the social and educational purpose of the cultural events scheduled within FITS, the effect of increasing the ticket price to the indoor performances (between 15 and 50 Lei) and the way the FITS Volunteer Program is promoted and operates in high-schools in Sibiu.

Another important aspect will be the analysis of the Sibiu cultural agenda, which at this time encounters the danger of imbalance in terms of quantity (number of events vs number of viewers) and quality (cultural events vs. entertainment shows).

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II. THE ANTOLOGIES OF PLAYS PRESENTED IN THE "PLAY-READING" SECTION OF THE SIBIU INTERNATIONAL THEATER FESTIVAL

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- M* de Justin Panța. *Pensiune pentru câini* de Yuriy Dachev. *Omul gunoaielor* de Ewa Lachnit. *Saxofonul cu frunze roșii* de Val Butnaru. *Scrisori netrimise* de Andor Szilagy. *You* de Olga Mukhina. Fundația Culturală Română și Biblioteca Euphorion, Sibiu, 1998.
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