

Summary of the doctoral thesis

Functions and Dysfunctions of Repertory Theatre.

Analysis of Repertories in Romania 2010-2020

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ABSTRACT

The research "Functions and Dysfunctions of Repertory Theatre. Analysis of Repertoires in Romania 2010-2020" addresses the questions: "What functions does a repertory theatre still have today, whether national or local?", "How can we provide a documented perspective on the dysfunctions encountered by practitioners?", and "What does a repertory construction look like in the decade 2010-2020?". This work answers these questions from the perspective of a theatre practitioner rather than that of a historical analyst, theatre scholar, or cultural manager, and establishes new benchmarks in the analysis of subsidized Romanian theatre.

The objective argument for choosing the decade 2010-2020 is related to the socio-political context in Romania. As demonstrated in the chapter "Political Context," the studied period begins with the legacy of the 2008 financial crisis and ends with another crisis, this time a health crisis triggered by the Covid-19 virus. This decade, with clear starting and ending points, includes both cultural events (Caragiale Year in 2012, the Centenary Year in 2018, 30 years since the Revolution in 2019) and socio-political events (the Colectiv tragedy in 2015, budgetary adjustments in 2017). Another argument is the absence of works that re-examine the functions of theatre as an institution and analyze repertory construction based on statistical data. In recent years, practitioners and theorists have focused more on the alternative to official theatres, namely the independent theatre phenomenon. The attention the independent sector receives is not accidental or biased but illustrates the tenacity with which Romanian creators, always on the brink of subsistence, take their role as participants in societal creation seriously. The vibrancy of independent theatre is motivated by AFCN's revisions, which change the thinking paradigm and provide clear directions, announcing multi-annual programs and allowing repertorial coherence.

Although state theatres appear to enjoy total freedom, the objective notebooks that form the basis of management competitions contain numerous obligations that a performance institution must assume. Hence, the hypothesis arose that extra-repertorial construction becomes mandatory to meet all objectives, as the repertoire alone is insufficient in fulfilling an institution's functions. This work meets the need to develop as artists in a more performant, creative environment, in a more involved, responsible guild, and, why not, more confident in the theatre's power on local, national, and international levels. Such a climate can only be developed by constantly asking ourselves, "Why do we do what we do?", continually returning to the functions of performance institutions, and equally identifying their dysfunctions.

The thesis comprises two distinct parts: Part I - Functions and Dysfunctions, and Part II - Analysis of Repertoires in Romania, 2010-2020. Both parts are accompanied by a separate conclusions chapter, and the final section includes the chapter General Conclusions and Possible Research Perspectives. The methodology for Part II is detailed in a dedicated chapter, explaining the creation of a database of all performances staged in the 36 theaters studied over 12 seasons. Using the obtained data, specialists helped create graphs illustrating the state of our repertoires. These graphs were interpreted with the consultation of stage practitioners when necessary.

Part I contains six chapters: a history of the functions of Romanian theater and a succinct illustration of the evolution of the functions of performance institutions; an analysis of the legal provisions present in Government Ordinance 21/2007, also known as the "theater law," and Emergency Ordinance 189/2008, known as the "management law," and an analysis of 15 objective notebooks, both from national theaters and local and Bucharest theaters. Combining information from these sources, the thesis presents a framework of five functions, which systematizes the wide range of tasks of repertory theater. Each function is associated with a keyword (art, audience, present, symbol, and education), based on which five models of repertorial and extra-repertorial construction were developed, applicable to any theater in Romania. The thesis analyzes 36 state theaters: 26 local theaters, 4 theaters in Bucharest, and the 6 national theaters.

Repertory theaters, as we know them today, are the result of a history of events, wars and regimes, social habits, and changes in thinking. As living organisms, theaters have not only adapted to each era and responded to every trend but also preserved elements from past epochs. The historical excursion in Part I demonstrates that today's functions and dysfunctions are not just a legacy of the previous century but a cumulative inheritance of all centuries, from the earliest signs of cultured theater, through the two world wars, and the communist and post-communist periods. Theaters have never had just one function but multiple ones; state theaters do not work separately, but their activities intertwine.

In addition to the provisions in the Romanian Constitution, which mention every citizen's right to culture, the thesis also references the obligations the Romanian state has by signing the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, such as "integrating culture into sustainable development at all levels," "measures that protect cultural expressions," "educating and raising public awareness," etc. At the same time, the impact of theater, art, and culture, in general, cannot be quantified in revenue over

budgetary years but must be investigated through barometers, studies, and research working with indices different from pecuniary ones. In financial terms, there has long been a discussion in Europe that the cultural sector also creates economic contexts. Culture should no longer be viewed as a fund consumer but as an entity that fulfills other social and economic objectives leading to sustainable development and social cohesion.

The fact that theater managers use the theory of theater as a public service solely for obtaining subsidies, without truly concerning themselves with the social and educational aspects involved, contributes to the image of an institution begging just to exist and not to offer. At the same time, the lack of activity in attracting extra-budgetary funds inadvertently encourages politicians' distrust in the purposes of state theaters. Generally, in Romania, the public is seen only as a spectacle consumer and not as a beneficiary of theater as a public service. Theaters do not fulfill all the specific functions of a public cultural institution, such as the educational function, the social and societal function, etc. Moreover, they fail to increase the general public's access to performances.

Another reason for the weakening of the state's commitment to culture (through successive budget cuts both centrally and locally) comes, in the case of theaters, from an apparent dead-end trap. The manager, being pressured to report a high number of spectators, starts producing entertainment shows, modeled after private companies. Without repertory theaters justifying their existence through the offer of other types of productions and events, they become competitors to companies and associations offering entertainment (renting the halls of cultural houses or even theaters) in a natural development of the free market. Ticket prices do not differ much either. The subsidization of state theaters has a direct effect (or should have) on ticket prices. It is believed that the price, being affordable at the subsidized institution compared to private theaters, ensures access for more social categories.

Repertory theaters, being public performance institutions, have as their main activity the production of theater performances offered to the public, either for a fee or for free. The "Development of Performing Arts" objective mentioned in Article 2 appears in most Objective Notebooks. By "development of performing arts," it is understood that the institution should create frameworks and mechanisms resulting in this development, such as research, laboratory, and experimental programs, as there is no development without attempts at innovation or processes of conserving existing values. The development of performing arts is understood by the vast majority of directors with public statements as the promotion of the actors' troupe. Another activity through which theater managers participate in the development of performing

arts is the organization of workshops (mostly with directors or choreographers) for actors. The development of performing arts is generally not understood as the creation of residency platforms or offering research spaces for the entire theatrical arsenal. Besides the importance of constantly training the actors' troupe, we add the importance of professionalizing the technical team, without which the "development of performing arts" is impossible.

The phrase "supporting public initiative and encouraging private initiative" from point a) of Article 2 reminds us of the economic-political issue. What is understood from the law is that it is preferable for "diversity and development" to be supported by both the public and private sectors. It is possible that our managers interpret this aspect as follows: we cannot afford to meet these objectives considering the budget and/or organizational structure. Thus, the minimal project (covered by the state) actually only includes performance productions, while the other activities that "diversify and develop" are sidelined.

"The affirmation of the cultural identities of national minorities through the performing arts" generally falls under the responsibility of minority theaters. In Romania, there are theaters (or theater sections) in the Hungarian and German languages and a single Jewish theater (in Bucharest). The thesis argues that "affirming the cultural identities of minorities" cannot be limited to dedicated theaters. Romania has more minorities than dedicated theaters. For example, the Roma minority, the second-largest minority in the country (after the Hungarian minority), does not have any state-funded theater or section in Romania. There is concern for the Roma minority only in the independent sector (the Rom Giuvlipen Theater Company) or through individuals of Roma ethnicity with particular projects (such as Alina Șerban). Given that there are dedicated events for the majority sector, the thesis argues that programs dedicated to minorities should also be realized by state theaters.

Repertory theaters have the following legal functions:

1. The function of producing performances that promote national and universal values
2. The function of developing and diversifying the performing arts
3. The function of representing the community and the nation
4. The function of developing and conserving the audience

Analyzing the objective notebooks and the law of performing arts institutions, the thesis highlights that the mission of a national theater does not differ from that of a local theater. Both types of institutions are repertory theaters. Therefore, both are subject to the same general objectives. The functions of a national theater can differ from those of a local theater only

through the managers' will, who can build programs and projects based on personal beliefs. National theaters are the benchmarks for all other state theaters. In the collective Romanian mindset (and not only), the national theater (especially the National Theater in Bucharest, constantly referred to as the "first stage") is the "flagship of theatrical culture" of a country, the example to follow, the place where the peaks of acting, scenography, and directing practice their craft. The National Theater sets the standard by which other theaters are measured. In reality, the National Theater in Bucharest has often been a counterexample at the repertorial level and remains often overshadowed by other national theaters in the country.

From cultural barometers and sporadic studies conducted by theaters, it can be stated without error that the national theater audience consists of educated individuals with higher education, who show an interest in culture in general. In local theaters in cities without universities, there is a higher percentage of the audience with only secondary education, partly consisting of high school students and partly of a captive audience that remained loyal to the theater from times when attending performances through factory and plant unions was a tradition. However, in large cities, the national theater audience is educated, part of the middle class, often labeled as the "city elites." Considering this aspect, we can say that national theaters are not "of the people," as is often demagogically claimed. National theaters address, in the 2000s, a category of the public that does not, in fact, involve the populace. The objective of "increasing public access to performances" is not met through programmatic efforts to bring other public categories to the theater, from poorer areas or outside major cities. Audience development is more about "a new audience," with theaters striving to attract young people or other citizens (from the middle class of society) who have not yet attended the theater. Therefore, national theaters do not cater to the entire nation, in the spirit of Jean Vilar. Although the law provides for increased access to culture, national theaters do not make this a specific objective. Addressing major themes, either through repertory or extra-repertory activities, can contribute to better coexistence with other peoples, social cohesion and peace, respect for diversity (concerning minorities, refugees, etc.), social trust, and inclusion, as well as a different kind of engagement in civil rights struggles.

The thesis presents the four functions derived from the law, transformed into an analytical framework for national theaters, with the following results:

1. The function of producing performances that promote national and universal values
 - Fulfilled predominantly through texts of universal value directed by established creators;

- Unfulfilled due to insufficient effort in recognizing our national and universal values;
- Dysfunction: theater as a museum.

2. The function of developing and diversifying the performing arts

- Fulfilled minimally and by coincidence;
- Unfulfilled systematically through the creation of research and laboratory contexts;
- Dysfunction: theater as a consumer of talents, not a nursery.

3. The function of representing the community and the nation

- Fulfilled by coincidence, or through specific programs or projects;
- Unfulfilled due to the lack of debate on major themes concerning the idea of nation or community;
- Dysfunction: theater lacking identity.

4. The function of developing and conserving the audience

- Fulfilled by offering the same types of performances to a captive audience;
- Unfulfilled through programs aimed at attracting today's youth or other social groups;
- Dysfunction: theater with a captive audience rather than a public service.

Romanian theaters, in general, prefer tradition over innovation. National theaters avoid risks, even though they are best positioned to take them. They do not invest in newcomers or highlight experimental work, despite having the means to do so. National theaters maintain an undefined tradition and excellence, carefully choosing to invest in already established talents (from the independent scene or local theaters), without aiming to be nurseries for young directors or Romanian dramaturgy. They avoid political themes under the guise that "art comes first," forgetting that theatrical art holds value in specific socio-political contexts that the audience experiences. National theaters do not cater to either an uneducated audience or one educated in Berlin, seeking intellectually, experientially, or emotionally challenging performances. National theaters do not serve the people or the nation but target a single social category (moderately educated, with middle to high incomes). Despite efforts to be more than local theaters, national theaters often remain overshadowed by functional repertoires enjoyed by a small percentage of society.

The mission of a theater in a Romanian city should align (or should aim to align) with the missions of other theaters in the country and other cultural institutions in the city, such as libraries, philharmonics, museums, etc. Working together, these entities develop (or should develop) the cultural landscape of a city or region, responding to the cultural needs of tax-paying and ticket-buying citizens, who have this right. Following the objectives, we reach the Department of Culture, Youth, Sports, and Tourism (or the Department of Culture, Education, Tourism; the title varies from city to city), a specialized body for managing the cultural field, with specialized referent employees. Members of the Department of Culture, together with members of the Commission for Culture and Religious Affairs, and various consultants, draft the Objectives Booklet for the future manager. This is the foundational document for project management competitions for the position of general director of a theater. The management project must fulfill the objectives set by the financier. These objectives, along with the activities that can meet them, appear in both management projects and the Rules of Procedure, also approved by the credit authority. Both the mission and objectives are similar from one theater to another, if not identical, appearing in various forms as activities, objectives, or the mission itself. The question of whether theaters should better define their identity rather than trying to please everyone remains open. Choosing a target audience over a general one may have other benefits. By identifying a specific identity, theaters in cities like Bârlad, Petroșani, Reșița, Târgu Jiu, etc., gain more significance in national culture, while local culture suffers. Local, national, and Bucharest theaters strive to cover the entire range of objectives imposed by law, the credit authority, and the tradition of theater as a public service. However, the effort to simultaneously meet all objectives often leads to repertory chaos.

The manager overwhelmingly focuses on repertory construction, forgetting that they have at their disposal extra-repertory construction. Thus, they produce performances in quick succession, invoking that the institution's functions are visible in the repertoire. Overwhelmed by the Objectives Booklets, the theater manager tries to check off all functions by producing diverse performances, probably believing that "diversity and development of the performing arts" means inviting different directors. With the best intentions, they invite directors who can cover a wide range of performances, mistakenly equating this with a wide range of functions. Depending on the budget, possibilities, and tastes, we end up with a smorgasbord that creates the illusion of fulfilling all the required functions.

The functions of the institution are not the same as the functions of the performance, although they are often confused. It is true that performance institutions have the duty to

produce good shows, and good shows fulfill numerous functions, from artistic to entertainment, from educational to symbolic, etc. However, you cannot create good shows without educating the audience, without training a permanent troupe, without investing in a laboratory, etc. Strategic extra-repertory construction (thought out using the functions tool) can help infinitely more.

Drawing from Strehler, who emphasized three pillars for a director—art, present, and audience—the thesis presents, *mutatis mutandis*, the same pillars for a manager. Thus, there are at least three types of repertory and extra-repertory constructions. Depending on what is chosen for the top of the triangle, theatrical activity can be built with different emphases, from one season to the next. In one season, art can be at the top, in the next season, the audience. To this Strehler-inspired equivalence, the functions mentioned in the previous subchapters—derived from the law, the objectives booklets, and legacies from one era to another—were added. The result was systematized into five keywords and five umbrella functions:

1. **ART** = the function of developing and diversifying the performing arts (the laboratory)
2. **SYMBOL** = the function of representing the community
3. **AUDIENCE** = the function of conserving and developing the audience
4. **PRESENT** = the social and societal function
5. **EDUCATION** = the internal and external educational function

With these, a pyramid was constructed, not a triangle, to assist in elaborating five models for using the theater's functions, depending on what is kept at the top and what remains as the base.

By adopting this pyramid structure, managers can strategically prioritize different aspects of the theater's functions in various seasons. This approach allows for a dynamic shift in focus, ensuring that over time, all critical areas receive attention and resources. For instance, in a season where **ART** is at the top of the pyramid, the theater might focus on experimental and avant-garde productions, fostering innovation and talent development. When **AUDIENCE** takes the top position, efforts might center around audience engagement initiatives, outreach programs, and broadening the theater's appeal to diverse demographic groups.

Application of the Pyramid Model

1. **ART at the Top**
 - Prioritize innovative and experimental productions.

- Invest in young directors and new dramaturgy.
 - Create spaces for artistic laboratories and research.
2. **SYMBOL at the Top**
- Focus on productions that reflect and represent the community.
 - Address local themes and issues.
 - Collaborate with local artists and cultural organizations.
3. **AUDIENCE at the Top**
- Develop programs to attract new audiences.
 - Engage in educational outreach and community workshops.
 - Offer a variety of performances to cater to different tastes and backgrounds.
4. **PRESENT at the Top**
- Select plays and projects that comment on current social and political issues.
 - Foster dialogue between the theater and the broader societal context.
 - Encourage productions that challenge and provoke thought.
5. **EDUCATION at the Top**
- Implement educational programs for both the public and the theater's staff.
 - Develop partnerships with schools and universities.
 - Offer training and development opportunities for emerging artists.

By using this pyramid model, theater managers can create a balanced and comprehensive approach to theater management that addresses all critical functions over time. This ensures that the theater remains a vibrant, relevant, and integral part of both the cultural landscape and the community it serves.

The subchapter "Application of Functions: Models" offers a detailed analysis of five distinct models for developing theatrical repertoires. Each model includes relevant examples of events and texts, illustrating diverse approaches and strategies that theaters can adopt to fulfill their multiple cultural, educational, and social functions. Each model is illustrated with concrete examples, demonstrating their applicability and effectiveness in various institutional contexts. Thus, this chapter significantly contributes to understanding how repertory theaters in Romania can adapt their strategies to meet contemporary demands and challenges, actively integrating into social and cultural life.

Part II is a census of all productions from the period 2010-2020. A total of 2330 productions were collected, representing the number of productions of the 36 theaters studied

over a period of 12 seasons, starting from the 2009-2010 season and ending with the 2020-2021 season. The data regarding the productions were provided by the literary secretariats in over 90%. Additionally, data was collected from Cimec.ro, theater pages, and field information, accounting for less than 10%. The obtained information was entered into a database with the help of a volunteer team, and for database cleaning, we enlisted the help of a statistician specialist, Assistant Professor Dr. Raisa-Gabriela Zamfirescu from the Faculty of Sociology and Social Work, University of Bucharest. The analysis of the results and the generation of the graphs below were carried out with the help of Lecturer Dr. Ionuț Földes, from the Faculty of Sociology and Social Work, Babeș-Bolyai University Cluj, and master's student of the same faculty, Luciana Boguea, through periodic and direct consultation with the dissertation supervisor, Miruna Runcan. The results of the database analysis are visible in the graphs in the paper.

In the subchapter "Number of Productions", the graphs present the number of productions showing that a national theater produces between 7 and 10 shows per season, whether we are talking about small hall shows, large hall shows, or alternative spaces. The 2013-2014 and 2015-2016 seasons were the most prolific, both for national theaters and for theaters in Bucharest, which produce an average of 4 to 7 shows per season (we remind you that we are only talking about the 4 theaters analyzed: Bulandra, Mic, Nottara, and Odeon). Regarding local theaters in the rest of the country, we find an average of 4-6 productions per season, on a line similar to that representing theaters in Bucharest. According to the law, state theaters are not required to produce a fixed number of shows per season. After the promulgation of OUG 21/2007 and OUG 189/2008, the minimal program became mandatory. This can include a different number of shows from one management project to another. Because this is fully funded by the state, managers opt to include other activities (such as festivals) in the minimal program to ensure funding. The number of productions is negotiated based on budget calculations from previous years and is approved by authorities year by year. Beyond the minimal project, theaters also produce co-financed shows (through AFCN, ICR, UNITER, etc.), through partnerships with other institutions, or from their own revenues.

The theaters that produce the least appear in our graph as being Suceava and Focșani. The "Matei Vișniec" Theater was established in 2015 and counts only 5 seasons, not 12, with an average of 5 premieres per season. In the case of the theater in Focșani, the reason for the low activity is due to the lack of staff, most likely due to poor funding. The "Maior Gheorghe Pastia" Theater has a troupe of only 6 actors, with the total staff of the theater numbering 17

positions. The presence of Ploiești at the end of the list is due to the fact that the "Toma Caragiu" Theater has three sections: Drama, Review, and Puppets. For this paper, only the shows from the Drama section's repertoire were taken into account, as in other cases (another example is Baia Mare).

Based on case studies, it can be inferred that all theaters in Romania have various but well-founded reasons for justifying the number of productions: covering the theater's activity with the entire troupe of actors, requests from different categories of the public, the desire to accumulate as many own financial resources as possible, etc. Following the managers' arguments and the graphs, the number of productions previously considered too large now appears justified, with a few exceptions detailed in the thesis.

The second subchapter explores performance spaces, investigating the variety and specificity of locations where theatrical activities take place. This segment includes an analysis of traditional theaters, unconventional spaces, and outdoor amphitheatres, highlighting how these spaces influence the selection of repertoire and the audience experience. On average, Romanian theaters use classic spaces (large hall and studio hall) for their own productions 97% of the time, with large halls accounting for 65% and small halls for 32%. We were interested in the dynamics of moving out of the classic space, trying to track the degree of openness that managers have towards the community, an openness that can be expressed through performances in neighborhoods or city squares. Many of the shows in alternative spaces are produced during the pandemic. Alternative spaces are not favored by producers in Romania. Only 3% of productions are noted as taking place in non-conventional spaces. This small percentage refers to performances designed for other spaces and not to shows that, on various occasions (such as city celebrations), are played or adapted for outdoor spaces. From the graphs, we can see that the online environment was used only during the pandemic, and outdoor spaces are (very minimally) found in previous seasons.

The third subchapter refers to co-productions. The state theater in Romania is the sole producer of 96% of the repertoire shows. Only 4% of the identified productions are national and international co-productions, or collaborations with theater schools, NGOs, and the private sector. Cities that have both theater schools and local theaters benefit from the effervescence of collaborations between the two communities, thereby fulfilling the function of encouraging young artists. International co-productions are found in Craiova, Timișoara, Baia Mare, Târgu Mureș, Iași, Sfântu Gheorghe, Arad, and Piatra Neamț. Co-productions with NGOs and the private sector (the fewest) are found in the cities of Galați, Constanța, Suceava, Sfântu

Gheorghe, Iași, Satu Mare, Craiova, and Târgoviște. In Bucharest, there is one production at Nottara and one at Teatrul Mic. Finally, the graphs in the thesis talk about the absence of co-productions, with the 4% being divided into four other types of co-productions.

The subchapter "Type of Performances" demonstrates the absence of diversity in performances in state theaters in Romania. Compared to dramatic theater, other types of performances, which account for 10% of repertoires, may seem insignificant. However, we consider them important precisely because they speak about the dynamics (or lack thereof) of the repertoire. Moreover, the presence of physical theater, musical theater, and improvisational theater indicates both the attributes of the acting troupes and attempts to fulfill various functions. Since there are no other such statistics in Romania, a comparison between the reference years and previous years could not be made. A constant presence of musical, improvisational, and dance theater is demonstrated, along with an absence of performance art.

The subchapter "Genres of Performances" presents an analysis focused on the main dramatic genres: drama, comedy, tragedy, and absurd theater. This study aims to identify the trends and preferences of theatrical institutions regarding genre selection, providing a clear picture of the diversity and repertorial orientation over this decade. Most performances are either comedies or dramas. The balance between the two is even in local theaters across the country, while in Bucharest and national theaters, we surprisingly find no inflation of comedies. The myth that "only comedies are made" thus seems to be debunked. Considering that the above percentages include all productions from all spaces, we were interested in looking more closely at the genre of performances in the large hall. Through this detailed analysis of performance genres, the subchapter offers an understanding not only of repertorial preferences but also of how different dramatic genres contribute to the diversity and complexity of the Romanian theatrical landscape. The study also highlights the essential role of each genre in fulfilling the artistic, educational, and social functions of the theater, providing a solid foundation for further interpretations and future developments in the performing arts.

The subchapter "Texts and Authors in Repertoire Theaters" focuses on the preferred texts within repertoire theaters. Trends in the selection of dramatic texts are examined, including the preference for classical versus contemporary authors, and literary adaptations versus original plays. This analysis provides insight into the cultural and literary values promoted through theatrical productions. To identify such trends in Romanian repertoire theaters, our statistics included the variable "text type" with four different codes: (1) author's text; (2) rewrite by the director (including dramatizations); (3) rewrite by the director with a playwright on stage;

(4) collective creation facilitated by the director; (5) collective creation facilitated by the playwright. Of the total shows in the database, 80% are recorded as author's texts (including those with minor modifications or stage adaptations), and 20% are recorded as original texts and scenarios. This includes scenarios inspired by classical authors from all periods (rewrites, remixes, or collages from multiple authors, etc.), as well as dance or musical theater performances. Narrowing the scope and tracking only the code for contemporary text/scenario, we observe that of the 20%, approximately 30% of shows are based on completely new texts. In this sector, we encounter collective creations and texts by performance authors, meaning that approximately 7% of the total repertoire in state theaters are performances falling within the circle of "theater authors," or theater-makers.

In all three types of performance institutions, the preference percentages are similar, with the contemporary period being the most present. Whether we speak of 50%, 45%, or 49%, if we also consider code 99 (where more contemporary creations exist), we can say that repertoires in state theaters are equally created: 50% contemporary authors, 50% pre-90s dramaturgy, including authors from Antiquity, the Renaissance, the Enlightenment, etc. Other similarities include: texts from the Cold War/Communist period are the most common in our repertoires (at the top: Neil Simon, Eugène Ionesco, Sławomir Mrożek, Ray Cooney, Marin Sorescu); followed by texts from the late 19th century to early 20th century (Caragiale, Chekhov, who, although more staged than those mentioned above, have a lower average); and texts from the interwar period (represented by Mihail Sebastian, Tudor Mușatescu, V.I. Popa, Luigi Pirandello, Alexandru Kirițescu). Differences arise regarding Renaissance texts (Shakespeare, Molière), which are preferred more by Bucharest and national theaters, but not as much by local theaters, where there is a greater inclination towards the 18th century (mainly through Goldoni) than in national theaters. In national theaters, there is a higher presence of the 19th century compared to others, mostly including Gogol and Alecsandri, followed by Dostoevsky and Büchner.

Approximately 60% of the authors in Romanian repertoire theaters are foreign. The top preferences among these foreign authors are Americans (Neil Simon, Tennessee Williams, Neil LaBute), followed by Russians with Chekhov and Gogol, the English (predominantly represented by Shakespeare, then Ray Cooney); and the French, represented by Molière, George Feydeau, Yasmina Reza, and Robert Thomas. To create a readable chart, we excluded from the 35 identified nationalities those with only one or two representatives. The charts illustrate 29 nationalities of authors who make up 60% of the repertoires in Romanian theaters.

The repertoires of our theaters consist of texts written by authors with varying frequencies, as follows:

- 532 authors with a single text staged
- 218 authors with a frequency of 2-4 stagings (of the same text or different ones)
- 47 authors with a frequency of 5-7 stagings
- 13 authors with 8-10 stagings: Robert Thomas, Gyorgy Spiro, Alexandru Kirițescu, Csaba Székely, Hristo Boicev, Eric Emmanuel Schmitt, Georg Büchner, F.M. Dostoevsky, Gianina Cărbunariu, Ion Sapdaru, Peca Ștefan, Alina Nelega, Ion Băieșu
- 14 authors with 11-15 stagings: Elise Wilk, Mimi Brănescu, Ray Cooney, Henrik Ibsen, Vasile Alecsandri, Marin Sorescu, George Feydeau, V.I. Popa, Yasmina Reza, Luigi Pirandello, Tennessee Williams, Mihaela Michailov, Teodor Mazilu, Neil LaBute
- 3 authors with 16-20 stagings: Mihail Sebastian, Gogol, Tudor Mușatescu
- 5 authors with 21-30 stagings: Molière, Neil Simon, Carlo Goldoni, Eugène Ionesco, Sławomir Mrożek

The top most staged authors in repertoire theaters, accounting for 14% of total repertoires with over 50 stagings, are:

1. Ion Luca Caragiale (Late 19th - early 20th century)
2. William Shakespeare (Renaissance)
3. A.P. Chekhov (Late 19th - early 20th century)
4. Matei Vișniec (Contemporary)

Caragiale, with the most stagings in repertoire theaters (over 100), is present in all 12 seasons, but notably receives more attention in the 2011-2012 and 2012-2013 seasons, given that 2012 was declared the Caragiale Year.

Analyzing the frequency of staged texts, we find:

- 1,498 texts staged only once (64% of the total)
- 188 texts with 2 or 3 stagings
- 44 texts with 4-6 stagings
- 10 texts with 7-9 stagings: *Tache, Ianke și Cadâr* by V.I. Popa, *The Cherry Orchard* by A.P. Chekhov, *Conu' Leonida față cu reacțiunea* by I.L. Caragiale, *Romeo and Juliet* by W. Shakespeare, *Prah* by György Spiró, *Servant of Two Masters* by C. Goldoni,

Titanic Vals by Tudor Muşatescu, *Tartuffe* by Molière, *The Tempest* by W. Shakespeare, *The Clown's Engagement* by Matei Vişniec

- 7 texts with over 10 stagings: *Năpasta* by I.L. Caragiale, *Steaua fără nume* by Mihail Sebastian, *Three Sisters* by A.P. Chekhov, *A Midsummer Night's Dream* by W. Shakespeare, *The Government Inspector* by Gogol, *The Starling* by A. Kiriţescu, *A Marriage Proposal* by A.P. Chekhov
- 3 texts with over 15 stagings, all by Caragiale: *A Stormy Night*, *A Lost Letter*, *The Carnival Jestings*

Contemporary Romanian plays are not frequently staged. Apart from *The Clown's Engagement*, no other contemporary play has over 7 stagings in 12 seasons. On closer examination of the table, in second place with 5 stagings is *The Garbage Man* by Mimi Brănescu, followed by *Paper Airplanes* by Elise Wilk with 4 stagings. The ranking of contemporary Romanian play stagings is:

1. Matei Vişniec with 50 stagings encompassing 29 titles.
2. Elise Wilk with 16 stagings encompassing 9 titles.
3. Mimi Brănescu with 15 stagings of 6 titles.
4. Mihaela Michailov with 11 stagings of 9 titles.
5. Székely Csaba with 10 stagings of 7 titles.

Other Romanian authors with over 5 stagings include Gianina Cărbunariu, Alina Nelega, Peca Ştefan, Ion Sapdaru, Ştefan Caraman, Cornel Udrea, Mihai Ignat, and Mircea M. Ionescu.

Another myth examined in the thesis is related to the representation of Romanian dramaturgy in studio theaters. It is said that contemporary Romanian authors do not write for the main hall and are staged in smaller venues. The charts demonstrate that contemporary Romanian dramaturgy is equally distributed across different theater spaces. However, it is true that other Romanian texts from the 19th or 20th century, along with those from the interwar period, are predominantly staged in the main halls. This is natural when considering the representatives of these periods and taking into account the writing style of the era, which did not include "studio dramaturgy."

The sixth subchapter, "Direction in Repertoire Theatres," deals with the directors who stage plays in theaters, highlighting frequent collaborations and the significant contributions of

directors in shaping the repertoire. Both established directors and newcomers are analyzed, providing an overview of the diversity and innovation in Romanian directorial art. While texts can be generated by actors and edited by directors (though these are few, as seen in the previous chapter), collective direction is even rarer in Romanian repertoires. To identify the percentage trends of this kind, we added the variable "type of direction" in our analysis, noting for each show the codes: (1) singular direction; (2) common direction; (3) collective direction. Of the total shows, 1.3% have non-singular direction. Adding possible errors, we can affirm that a maximum of 2% of state theater shows deviate from the traditional form of direction, but they are not collective directions per se. No total collective creations, either with an assumed leader or not, were identified in repertoire theaters. The data show that 99% of shows in state theaters are signed by a director who assumes a vision and leads the entire team in the spirit of that vision. Besides the financial aspect, the type of signature on the poster or in the show descriptions tells us the same thing: each team member has a role, and a single entity signs as the director, even if it is composed of two or three individuals. In the case of collective creations from the independent sector, the director becomes a coordinator, a facilitator, without imposing a single personal direction, and the posters are signed without a function.

The absence of collective creations in repertoire theaters and their presence in the independent sector (though still rare) proves to be natural if we consider that these modes of theater-making often came as a result of dissatisfaction with official theater, as actions against conventional theatrical forms. The so-called belligerent tension between repertoire theaters and independent theaters is largely based on the actor's desire not to be just a pawn for directors, but also on the director's desire to work with creative actors on multiple levels, forming working teams. Another reason for the lack of another type of direction in repertoire theaters is the absence of professional training in this sense, especially in permanent troupes. Generally, employed actors are less open to such practices and prefer to work with directors who come "prepared." A permanent troupe is composed of actors with diverse personalities and values, where it is very rare to find a nucleus adhering to collaborative artistic practices or the ideology and message of a show. Romanian repertoire theaters include actors open to new ways of making and thinking about theater. However, we cannot blame actors with a different mentality. An actor's refusal to be themselves on stage, civilly, cannot be classified as "disciplinary misconduct," just as the request to be paid for "collective text" is not unjust. Besides the technical aspects (related to contracts and job descriptions) that allow such attitudes, professional training must be mentioned. As long as actors do not encounter other working

methods from the areas of devised theater, performance, documentary/verbatim theater during their study years, we cannot expect them to adopt these practices upon employment. Younger actors in the troupe are prepared for collaborative practices because such courses have recently appeared in theater schools. Here, the internal educational function can make its presence felt, as written more extensively in Part I of the paper. Theaters have the function of developing the troupe, which also means training it in the spirit of contemporary trends. A permanent troupe with actors who graduated in the '80s, the 2000s, or after 2010 is an unequal troupe in terms of skills. An actor's training does not consist only of musical, movement, or speech workshops, as is often implied. Training also means putting actors in contact with other creation techniques and new theatrical experiences and experiments.

Another type of direction in repertoire theaters seems impossible also due to production traditions. If we imagine a theater with actors prepared for collaborative practices, then we must also imagine a different rehearsal system. A show based on a theme chosen together, a text signed by the collective, and a collaborative direction requires a different schedule and cannot be achieved in the usual six weeks allocated for staging a show.

According to research, the percentage of foreign directors invited to Romanian theaters is slightly over 6%. The directors signing the direction in repertoire theaters are 94% Romanian citizens (including other ethnicities). The common reason for the few collaborations with foreign directors is the annual budgeting. A multi-annual budget would allow managers better organization over time, so that internationally renowned directors can be hired according to their schedules. Given that payments for royalties or advances cannot be made earlier than the current budget year, managers can invite foreign directors only through budget approximations and, most likely, relying on personal trust.

The thesis illustrates through graphs the percentages of male and female directors in Romanian theater repertoires. Over half of the women directing once, while 32% have between 2 and 4 shows. If the latter percentage is similar to that of men (35% of male directors sign 2-4 shows), the 53% makes us propose the following interpretations: there is a fairly large number of women entering the market, but this number drops more dramatically than that of men when it comes to a new show. Either because they don't resist (reasons may be related to the misogyny accused in Romanian theater or lack of talent, which men can be accused of equally); or, on the contrary, because they are braver. We are talking here about a larger number of actresses who self-direct in monodramas or propose small projects. In our search for data and in efforts to eliminate children's shows from the information sent by theaters (although we expressly asked

them not to mix things), we noticed that direction for children's shows is predominantly signed by women, a field that seems, therefore, more welcoming to the female gender.

A discrepancy can also be observed in categories with over 20 shows, meeting 14 men and no women. The number of women in repertoire theaters is a topic discussed in the theatrical community, certainly in a broader context of gender equity in institutions worldwide. The most present female directors in state theaters during 2010-2020 are:

1. Antonella Cornici (with 18 shows)
2. Ada Lupu Hasvater (13)
3. Irina Popescu Boieru (12)
4. Ada Milea, Laura Moldovan, Mihaela Lichiardopol (11)
5. Diana Lupescu (10)

Antonella Cornici stages both contemporary Romanian texts (Mimi Brănescu, Călin Ciubotari) and foreign ones (George F. Walker, John Cariani), both classics (Chekhov, Ibsen) and authors from the Cold War period (Mrožek, Osborne) in 7 distinct theaters. Ada Lupu Hasvater is mainly active at the Timișoara National Theater, which she also manages, and in Cluj Napoca where she has 3 collaborations. Lupu Hasvater's staged texts cover all periods, from the Renaissance (Shakespeare) to the Interwar period (Sebastian, Camil Petrescu), from the contemporary Michael Frayn to the classic Caragiale. Irina Popescu Boieru is a resident director in Iași, the counterpart of Mihaela Lichiardopol in Timișoara. Lichiardopol stages more contemporary texts, both Romanian and foreign, while Popescu-Boieru prefers foreign texts from the Cold War period. Laura Moldovan stages in 6 distinct theaters and prefers contemporary texts, while Diana Lupescu, employed at Nottara, stages from Brecht to Lia Bugnar, from Shakespeare to her own texts. Ada Milea stands out as an artist representing concert theater. Directors with over 20 shows include Alexandru Măzgăreanu, Cristi Juncu, Gelu Badea, Ion Sapdaru, Mihai Măniuțiu, Sorin Militaru, Tudor Lucanu, Vlad Cristache, Vlad Massaci. Those with over 30 shows include Alexandru Dabija, Andrei Mihalache, Cristian Ioan, Radu Afrim.

Percentages show what portion of the theater's repertoire is signed by women and what portion by men. Rounding up, we have a percentage of 80 to 20. In terms of the gender of the directors, we identified two myths: (1) There are more and more women in Romanian theaters, (2) Women only direct in small venues. Both myths are negated by the graphs in the work. At

no time in 10 years have shows signed by women exceeded 45 nor dropped below 20. We interpret this straight line of women in the repertoire as a symbol of the tenacity with which female directors continue their work. Neither in 2017-2018 when production budgets dropped, nor during the pandemic, did their presence change. In both instances, women recorded an insignificant decrease, maintaining a constant value, compared to men who recorded a more abrupt decline. The myth that "women direct in small venues" is also disproved; the graphs tell us that women sign shows in both types of venues equally. If we look separately at the type of institution, small differences can be seen, but we cannot say there is a significant discrepancy.

The theater school secretariats provided us with information regarding the number of directing graduates, bachelor level, and their gender. In the period 2010-2020, there were 206 Romanian-language directing graduates, of which 113 were female and 93 were male. If we add the Hungarian section from Mureș, we will have 230 directors on the market, 124 women and 106 men. If we also add master's graduates (considering that not only directing bachelor's graduates pursue a master's but also many actors, dancers, writers, etc.), in 10 years we can round the figure of 230 to 250 directors on the market. The percentage is balanced: 54% of directing graduates are female, 46% male. There is a slightly higher number of women, but the difference is not significant. Although there are more women than men, they are less present in theater repertoires.

In the subchapter "Generations of Directors," a detailed analysis of the evolution of directing in Romanian theater was carried out, structuring it into six distinct generations. This study aims to highlight the dynamics of changes and continuities in the Romanian directorial landscape at a generational level. The graphs reveal a natural balance of distribution across generations. In all types of institutions, the largest percentage is represented by the generation 1966-1975, a generation we can call the "mature generation" with Th. C. Popescu, Massaci, Afrim, Juncu, Cornici, Milea, etc. The smallest percentage belongs to the generation 1930-1945, the oldest generation, some of whom have passed away (Penciulescu, Cernescu, Bokor, etc.). If we also look at the evolution of generations by seasons, things will look even more natural, debunking another myth that older directors direct more.

Young directors are in continuous growth, eventually surpassing the activity of the masters. The activity of the elderly is interrupted in the 2018-2019 season due to the pandemic. The 1946-1955 generation is in continuous decline, which means that some directors from this category, such as Purcărete, Hausvater, Măniuțiu, Dabija, direct less and less, which contradicts the top with the most productions. If we take the case of Hausvater, we will notice that he does

not cease his activity in general but prefers other types of institutions such as the Playwrights' Theater or the "Stela Popescu" Theater. Similarly, V. I. Frunză, who directs a lot at Metropolis or the Lumina Center, or Andrei Șerban with a premiere at Unteatru in 2018, or Mircea Cornișteanu at Teatrelli and ArCuB. Therefore, the graph may indicate a migration of directors rather than their disappearance. Returning to the descending orange line, it warns us, however, that a good part of the directors of the 1946-1955 generation no longer direct as often in repertoire theaters.

Using a complex research methodology, which includes the collection and interpretation of statistical data, consultations with stage practitioners and specialists in the field, this part of the work provides an in-depth analysis of the current state of repertoire theaters in Romania. The conclusions drawn from these subchapters are essential for understanding the internal mechanisms of Romanian theater and for formulating effective development strategies for the future.

The last three subchapters of Part II of the work encompass interpretations regarding contemporary directing and dramaturgy in repertory theaters. The subchapter "Debut Director vs. Actor-Director" is based on two case studies: Ionuț Cara and Raluca Păun. Both are actors employed by two distinct repertory theaters but also practice theater directing. Through interviews with the two, the trust of theater managers in seasoned actors compared to their trust in young directors is analyzed. The theater director prefers a production signed by an experienced actor over a young director because, most often, actors have a better chance of creating a marketable show, while a debutant is more likely to want to make a name for themselves through a risky, unproven style or aesthetic.

The subchapter "Employed Director vs. Guest Director" analyzes the job descriptions of employed directors. In our statistics, we observed over 500 active Romanian directors in performance institutions. Among them, some are freelance directors, while others are (also) employed in one or two theaters. Empirically and according to the data, we found that there are two categories of employed directors. The first category includes directors who are visible (also) outside the theaters with which they have permanent contracts. These are directors noted and appreciated by the profession through appearances in editorial projects or specialist reviews, through the selection of shows in festivals, awards, and nominations, such as Radu Afrim (employed at Sfântu Gheorghe and Craiova), Cristi Juncu (employed at Nottara), Bobi Pricop (employed at Craiova), Cristian Ban (employed at Sfântu Gheorghe and Arad), Radu Iacoban (employed at Timișoara), and others. The second category of employed directors

consists of those loyal to a single performance institution. These are active directors but who direct in only one theater or very rarely in others, not exceeding three such experiences over the 12 seasons analyzed: Mihaela Lichiardopol (Timișoara), Irina Popescu-Boieru (Iași), Cătălin Vasiliu, or Eugen Făt (Galați), and others. All these employed directors, whether more visible or less visible in the profession, participate in the "state of Romanian theater." We note that it was not possible (nor was it our aim) to determine the degree of task fulfillment by the employed directors. Given that the employed director's job description includes the same activities that an invited director must have, the presence of employed directors in repertory theaters cannot be justified. Job descriptions should include more duties related to troupe development (for example, by supporting or organizing workshops) or repertoire development (by proposing new texts for reading with the troupe of actors) or extra-repertoire diversification (through various activities).

Statistics can give us data about a general portrait of state theater in Romania between 2010 and 2020. Romanian theater produces a lot but seems justified, responding to systemic problems related to infrastructure and human resources. Over 12 seasons, approximately 2330 shows are produced, but if we consider the missing information from some theaters, the number could probably reach 2400, generating an average of about 200 shows per season nationwide. These productions are over 90% simple productions, with very few co-productions with other legal entities. Romanian theater offers closed events in its own performance spaces, with minor interest in alternative spaces, and without scheduled activities outdoors, in neighborhoods, or open squares.

The diversity of shows in repertoires is limited, but there is concern for this spectrum by producing theater concerts, improvisation theater, dance theater, documentary theater, and, although very little present, performance art. There is greater diversity in what constitutes dramaturgy for shows, with collective authors or texts born through different working methods from classical ones. The basis, however, remains the author's text, mounted as is or reinterpreted.

Romanian directing is predominantly male but does not dominate a specific generation. Shows are directed in naturally equal proportions by directors of different ages, with no discrimination or preferences identified in any type of institution. Because our graphs worked with averages and not with each theater individually, it is possible that some theaters fall into exceptions, preferring one type of director over another in different proportions, which depends on the taste and horizon of the directors, as we mentioned on other occasions. Considering the

almost equal preference for contemporary and classical texts, we cannot say that Romanian theater is an old-fashioned one; on the contrary. It is a medium-aged theater, balanced in terms of text and director, but also in terms of the genre of the show, with drama and comedy being equally favored by managers.

Romanian state theater continues to be moderate and without excesses when viewed conservatively but lazy or dormant when viewed through the eyes of a progressive. It has peak points due to the individual personalities of the managers but is in a repertorial atmosphere of lazy grays. Long-term repertory constructions are lacking, defined by themes connected to reality and/or local specifics. In other words, shows are not produced under the umbrella of a theme like war, family, minorities, etc. (such an approach being too political, probably); shows are not produced that, accompanied by other extra-repertory events, aim to attract a new audience. Moreover, strategic concern for broadening alternative or differentiated audience ranges is mostly absent.

The final chapter, "General Conclusions and Possible Research Perspectives," illustrates an optimistic attitude towards the future of repertory and extra-repertory constructions. In the period 2010-2020, theater managers demonstrate the skill of survival. Regardless of the budget or administrative issues, Romanian state theater endures. A constant line of theatrical activities is maintained: productions, festivals, meetings, galas. The Covid-19 shock, however, brings about change. This also opens up a new research avenue. A possible continuation of this work could be the analysis of the next decade, the post-pandemic 2021-2030, a comparative analysis of repertory and extra-repertory activities targeting what managers planned during the pandemic for the future versus what they managed to implement.

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