

**THE DYNAMICS OF THE CULTURAL – ARTISTIC
PHENOMENON IN DOLJ COUNTY (2014-2019)**

**DINAMICA FENOMENULUI CULTURAL – ARTISTIC ÎN
JUDEȚUL DOLJ (2014-2019)**

Alexandra-Lucia ZAHARIA¹

Abstract: The dynamics of the cultural – artistic phenomenon in Dolj County involves the identification of the forms of cultural manifestations carried out in the last five years in this area, the presentation of the main events of this kind from the county, with reference to the existing human resources necessary for such manifestations. The main purpose of this research is to do a "radiography" of the cultural phenomenon in Dolj County, in order to discover future trends that can lead to the development of the current, but also to propose some directions to diversify the existing supply based on which the number and diversity of tourists can multiply. The analyzed period is that of the last six years (2014-2019). It will be noted that the current cultural product is made up of various elements, with different forms (touchable or untouchable), services and infrastructure in a process of continuous development, which can outline together a future local brand (specific to human settlements), area or even county. The cultural – artistic manifestations generate cultural industry and default tourism. The cultural tourism is a unique and diverse economic phenomenon, which comprises a number of complex investments designed to attract, receive and satisfy the needs of consumers.

Key-words: *Dolj County, Municipality of Craiova, the cultural – artistic phenomenon, the cultural tourism, the event tourism*

Cuvinte cheie: *Județul Dolj, Municipiul Craiova, fenomenul cultural artistic, turism cultural, turism de evenimente*

I. INTRODUCTION

In the economic and political context before 1989, cultural-artistic events had required themes and a specific propagandist character. Gradually, starting with the years 1990, during the real establishment of creative freedom and cultural intervention, a tendency to increase the number of events with cultural content, and subsequently, of festivals was noted. For example, in 1994, amid the international assertion at an unprecedented level (for the Romanian culture companies) of the National Theatre of Craiova (today the National Theatre "Marin Sorescu"), gave birth to The International Festival "Shakespeare", meanwhile one of the global reference events of its kind worldwide. Starting with the year 2000, there has been

¹ University of Craiova, Geography Department, email alexandra.zaharia@edu.ucv.ro

a tendency to organize cultural events, sometimes large ones, even in the rural areas, where the community members are actively involved in this process of cultural development.

Until recently, art festivals were exclusively in the spotlight of the political factors responsible for culture. These factors considered the festivals only incubators capable of generating permanent cultural activities. After 1970, cultural and social changes, the preservation of local specificities and traditions, the role of communities as producers / consumers of festivals and cultural events are observed. These aspects offer a broad perspective of tourism research, which involves a variety of theoretical and methodological approaches (Bianchini, 1991).

After 1980, festivals were recognized as urban regeneration strategies, and are now a component of tourism and urban policies (Gotham, 2005; Nurse, 2004). Culture has entered the urban policy agenda surprisingly quickly (Miles&Paddison, 2005). The promotion of economic and social goals through culture is evident in cities (Griffiths, 2006; Griffiths et al., 2003). Among the festivals, those of urban art registered the fastest development (Pejovic, 2009). Art festivals have contributed to the revitalization of urban economies, the regeneration of cities and even the registration or repositioning of cities on an increasingly competitive global stage (Shin, 2004; Yardimci, 2007).

The large number of festivals has generated inevitable tensions given the desire of the organizers to achieve their artistic goals, while maintaining the support of sponsors and attracting as many spectators, visitors, artists, producers, directors, critics and media as possible. MacCannell stated in 1992 that tourism is not just an ensemble of commercial activities, but also an ideological branch of history, nature and tradition that manages to reshape culture according to its own needs. In order to meet these competing agendas and competitive pressures, each festival must have coherent objectives, supported by local authorities. It is clear from the literature that few cities constantly adopt such policies, which support art festivals.

Getz (2009) emphasized the need to establish comprehensive policies for events and their integration in «all relevant policy areas» (p. 62). Maughan (2009) noted that tensions between non-cultural policy agendas and festivals hinder the development of the cultural sector and that festivals must be part of the dialogue between tourism and business. It is clear that art festivals serve the interests of the communities in which they take place and that urban policies must integrate these events.

Festivals and events have become more numerous in recent decades, and the interest in studying them has grown, supported by the appearance of tourism magazines, monographs, academic and practical textbooks. These materials are inspired by social sciences, humanities. Cultural events and tourism have been researched as a whole or in components, and the conclusions have often been revised (Formica, 1998; Hede et al., 2003; Getz, 2004).

It is necessary to define two very common terms in everyday life, which we use in our turn in this study.

Event – a fact of great importance for a human community, the totality of the circumstances which once resulted in a change in fact; happenings from the special social life to the daily facts (The Explanatory Dictionary of the Romanian language – DEX, 2016).

Festival – periodical series of artistic and cultural manifestations (note: belonging to a given genre or field), which is usually held in a precise place; Series of performances devoted to an art, an artist (Larousse Dictionary, 2008).

Getz (1989) used the concept of «event tourism», and in his 2008 revised article, he defines the parameters of «event tourism». Stokes (2005) considers event tourism an important area for economic benefits. Getz (2008) considers that event tourism is the set of relationships that develop the marketing of events for tourists, the development and marketing of events for tourism.

Sociological and cultural research has shown the extent to which cultural festivals and events make their mark on the identity of the venue, on cultural practices and traditions. A holistic understanding of the nature, meanings and management of festival and event tourism is recommended (Quinn, 2010).

Getz (2008) points out that events have many partners and supporters, as well as many important social and economic roles to play. The efficient promotion of event tourism generates development.

Waitt (2003) shows that planning essential for sustainable tourism must take into account the quality of life and lead to fair results. Sustainability in tourism is possible if the hosts are willing to progress in order to enrich the tourist experience and increase the attractiveness of the destination.

«The White Paper for the activation of the Economic Potential of the Cultural and Creative Sectors in Romania» (2016), defines the cultural and creative sectors and achieves a classification of them:

1. Libraries and archives
2. Cultural heritage
3. Crafts and handicrafts
4. Performing arts
5. Visual arts
6. Book and press
7. Architecture
8. Audiovisual and multimedia
9. Advertising
10. IT, software and electronic games
11. Research and development

In the paper «Economic analysis of the cultural and creative sectors in Romania in the period 2015-2018» (2020), all these sectors are analyzed from an economic and social point of view, taking into account the degree of employment. Moreover, it aims to demonstrate the evolution of the cultural and creative industry, supported by a series of financial data provided by the institutions and

companies concerned, except for the category of Authorized Individuals (PFA), which have a different accounting system.

Thus, in order to argue the evolution of the cultural and creative sectors in the period 2015-2017, 3 indicators were taken into account:

- gross value added of the sectors (GVA - demonstrates the contribution of the profile industries to the definition of gross domestic product);
- gross domestic product at (GDP);
- national gross value added.

As it can be seen in Table no. 1 and Fig. 1, the total value of GVA in the cultural and creative sectors increased from the level of 23.3 billion lei registered in 2015 to 32.7 billion lei in 2017, the GDP changing positively accordingly from 712.7 billion lei in 2015 to 857.9 billion lei in 2017.

Table no. 1. Evolution of Gross Added Value (GVA) and Gross Domestic Product (GDP) in the period 2015-2017 (billion lei) in Romania

Indicators	2015	2016	2017
Total Gross Added Value (GVA) in CCS	23,3	26,1	32,7
National Gross Domestic Product (GDP)	712,7	765,1	857,9
National Gross Added Value (GVA)	626,6	686,4	776,6

(Source: Economic analysis of the cultural and creative sectors in Romania in the period 2015-2018, 2020)

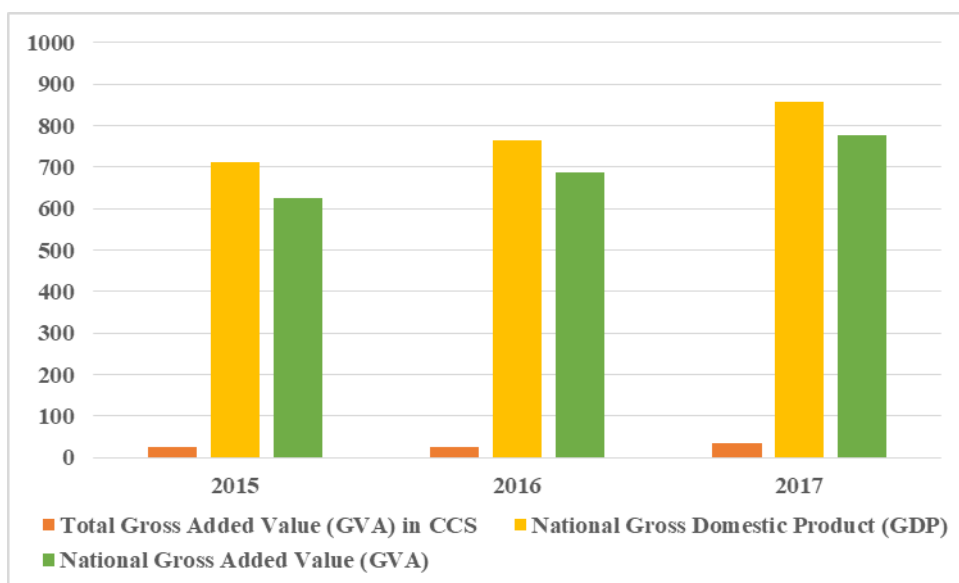


Fig. 1. Chart of Evolution of Gross Added Value (GVA) and Gross Domestic Product (GDP) in the period 2015-2017 (billion lei) in Romania

(Data source: Economic analysis of the cultural and creative sectors in Romania in the period 2015-2018, 2020)

The municipality of Craiova, the residence of Dolj County and the capital of the Development Region South - West Oltenia, a major urban growth pole, is not only the most developed city from the economic viewpoint, but also the one that is distinguished by an intense cultural activity, experienced in all its districts. Culture represents a factor of education, affirmation of exercise and local identity with major effect in increasing the attractiveness of the area for investment and tourism, which has a direct economic impact confirmed by the revenues generated by the sale of tickets and tourism services, which occur when such events are organized (Craiova Play IntenCity, 2018).

Each of these cultural and creative sectors is represented in Dolj County, but of interest for the present research are the Performing Arts and the Visual Arts, represented by various cultural events. So, the cultural manifestations in this area can be grouped by the following typology:

1. theatre and film festivals (International "Shakespeare" Festival – Fig. 2, International Festival "Puppets occupy Street", International Festival "Divan Film Festival" Cetate, etc.)

2. major cultural music and dance events (International Festival "Craiova muzicală", International Festival "Elena Teodorini", National Festival and Contest of interpretations of Romanian traditional song "Maria Tanase", etc.)

3. festivals dedicated to national personalities ("Zilele Marin Sorescu", International Festival "Adrian Paunescu", etc.)

4. festivals dedicated to the days of towns and communes of Dolj County

5. fairs of folk craftsmen

6. fairs and book events (International Book Fair "Gaudeamus", etc.)

7. cultural - religious events

The cultural events presented in this material take place in the whole area of Dolj County, mainly in the urban centres – the residence, the municipality of Craiova, continuing with other towns with potential in organizing such manifestations – Băilești, Calafat, Filiași - but also secondary, in rural areas – Plenița, Cetate, etc. – or in natural areas such as Cilieni Pond, Radovan Forest. Many of the localities in Dolj County organise annually an important number of cultural performances, dedicated to the human settlement to which they belong to such as “Zilele Comunei Ișalnița” (the festival of the village of Ișalnița). This type of event involves the whole local community and enjoys a real success. Mayors are those who organise these manifestations and, if the event is bigger, the Council of Dolj County becomes the second partner.

The cultural landscape is rich and diverse, with a large number of events that can be classified according to different criteria and that have established themselves among consumers of cultural events. Regardless of the area where they take place in Dolj County (rural or urban), these events would not be possible without the direct involvement of the community and local authorities, partners, sponsors and the media.



Fig. 2. The banner of the International "Shakespeare" Festival in 2014
 (Photo by Florin Chirea Photography, 2018)

II. DATA AND METHODS

The study „The dynamics of the cultural – artistic phenomenon in Dolj County (2014 – 2019)” was achieved with the help of official statistical data sources contained in the annual reports of the organizing institutions of events and other global organizations (International Shakespeare Festival, Puppets Occupy Street Festival, The Municipality of Craiova, European Commission Documents regarding the cultural domain). All the information about the cultural phenomena in Romania, including Dolj County (statistics, financial data sources) were obtained with the help of the National Institute of Cultural Research and Training, which makes available to researchers a series of materials based on case studies and market questionnaires. The cultural phenomenon and its development in Dolj County was identified and characterized for a period of six years (2014-2019). Focusing on the cultural phenomenon in the Municipality of Craiova, we had direct access to the main cultural institutions, where all the directors of festivals were very pleased by our work in progress. The present study can provide information that can demonstrate that Dolj County is part of the international current that promotes the cultural phenomenon, involves the community in all the economic related activities and supports the sustainable development of tourism.

III. RESULTS AND DISCUSSIONS

3.1 The incidence of cultural events and festivals in the economic development of the analysed area

From small cultural events such as conferences, seminars, workshops or celebrations of local communities to a large-scale festival representative at international level, containing series of integrated manifestations within a unified concept and carried out annually during several days, they all influence the development of an area to a different extent, depending on various factors, such as (OECD, 2009):

- the clarity and vision of the concept
- the position of the event against other gender manifestations in the area
- the quality of the program and its suitability to the needs and expectations of the public
- the size and variety of target groups
- the effectiveness of the campaign to promote the event
- the level of financing and organization
- the proposed objectives, quality and volume of available resources (cultural – artistic, financial, logistical, etc.)

If we report ourselves to the predominantly commercial manifestations (thematic fairs), the economic impact of the secondary objectives, the cultural-artistic and social function of educational events and representation is being primordial. The public interest values of a community with potential to be shared and celebrated by its members as a rule together with a visitor audience are hoarded, administered and presented through cultural programs by cultural institutions – museums, theatres, philharmonic houses and culture centers, etc.

According to its organization and size, each urban centre and some of the rural settlements in the analyzed area benefit from a network of specialised cultural institutions, which, besides performing its current activity, participate in organizing major events, such as festivals.

In this way, without having been able to identify during the analysis a coordination activity of their development, the festivals in Dolj County have the appearance of a network whose components are wanted to be interconnected and made to work together to maximize and multiply the results for the benefit of the whole community (Plan strategic 2009 – 2013, 2009).

In order to be attractive to financiers and to the public, but also to be competitive in relation to other similar events in the country and abroad, all cultural manifestations should have identity, reflect a complex vision, have an easy to follow format, flexible enough to allow its periodic repetition and generate cultural industry to a certain extent. It should also be conducted in appropriate locations, tenderers for the act of creation and for the public and in appropriate calendar periods. Thus, if the vision is good, the values of the community and the universal ones will have a priority place in the structure of the program.

3.2 A historical presentation of the most important cultural events in Dolj County

Most of the performances are held in Craiova and in Dolj County (Cultural port Cetate). Due to the exceptional quality of performances, the organizers expanded the program of performances in Bucharest and other cities such as Râmnicu Vâlcea.

The International Shakespeare Festival debuted in Craiova in 1994, and the first editions took place every three years, in the last decade, however it was organized every two years. The atmosphere of the festival is unique and the city is connected to the events that occur during this period (Fig. 3). Students, pupils, young volunteers, viewers and those passionate about the cultural phenomenon or mere citizens enjoy the great performances on stage, take part in theatres, conferences, concerts, book launches, visit costume exhibitions and decorations, assist in cinematographic screenings, performances of lights, dance, opera, etc.



Fig. 3. A scene from the spectacle "Romeo and Juliet" represented by the actors from the Beer Sheva Theatre in Tel Aviv, Israel (International "Shakespeare" Festival, 2016)

(Photo by Florin Chirea Photography, 2018)

The exceptional quality of guests from the country and abroad, directors, actors, literary critics, theatres and the varied offer of events, placed in the cultural context concerning the participation of Craiova Municipality in the competition for designation The European Capital of Culture for the year 2021, today transforms the "International Shakespeare Festival" into a local and regional brand hardly matched. Clearly, in order to perpetuate this unique character, it is necessary to: strengthen a big partnership between local, regional and national organizers, sponsors and financiers of the event, but also to

develop a common project on the cultural tourism by modernizing and equipping the spaces for performances – theatre halls, cinema halls, open-air amphitheater, pedestrian markets, etc. – and to diversify the cultural offer of festivals through communication sessions, conferences or thematic workshops, book launches or documentaries (Master planul strategic de acțiune (2014-2018) pentru implementarea turismului durabil în Sud-Vestul și Nord-Vestul Dunării de Jos în contextual tendințelor existente pe plan internațional (Aria țintă: Județele Mehedinți, Dolj, Olt – România; districtele – Vidin, Montana, Vratsa, Pleven – Bulgaria), 2014).

It is obvious that every edition of the International "Shakespeare" Festival has grown substantially: the number of events, various performances, held in theaters and in unconventional spaces, exhibitions, book launches, increased by over 80% (2014 versus 2018). A similar increase can be noticed regarding the number of partners, bands and cultural organizations involved. The highest increase, of aprox. 120% (2014 and 2018), is registered in terms of the number of spectators, which implies a beneficial economic impact for the entire area of the city of Craiova and Dolj County (Table no. 2 and Fig. 4).

Table no. 2. Official data regarding the number of events, visitors (indoor and outdoor), organizers and partners, artists and cultural personalities of the International Shakespeare Festival (2014 – 2019)

Year	No. of Events	No. of visitors (indoor and outdoor)	No. of organizers and partners	No. of theatre bands and cultural organizations
2014	53	17000	45	32
2016	76	20500	60	51
2018	90	37500	74	54

(Source: «Marin Sorescu» National Theatre in Craiova, 2018)

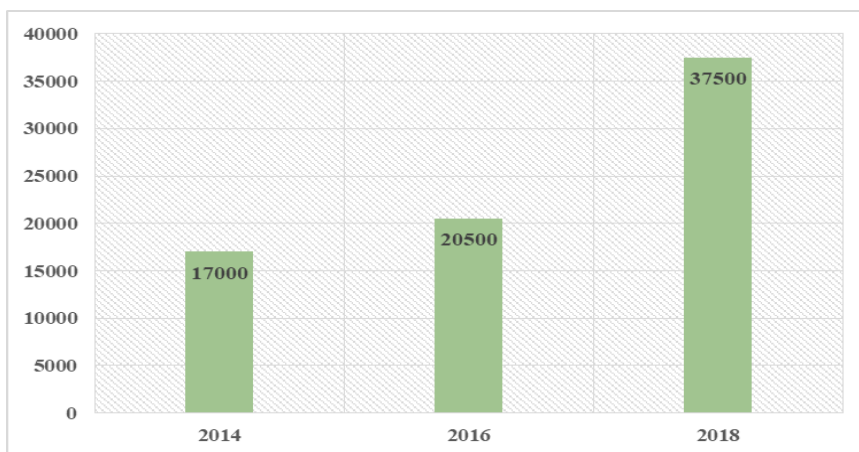


Fig. 4. Number of visitors (indoor and outdoor), International "Shakespeare" Festival

(Data source: «Marin Sorescu» National Theatre in Craiova, 2018)

The festival "Craiova Muzicală" annually respects the same principles: good and diverse music. Obviously, in the foreground there is the classical music of the great composers, but transdisciplinary concerts (rock and jazz-symphonic, pop rock, rock, jazz, folk) are presented to the auditorium in various unconventional spaces in Craiova. Given that the festival has been organized since the inauguration and so far during the autumn-winter, the events are largely held in closed spaces, the number of tourists being thus limited to the capacity of the performance rooms. A change in the festival agenda by modifying the progress period, from late autumn to spring, or even early summer, would certainly improve the flow of tourists, given that the spaces for performances become so limitless (markets, city parks, theatres and summer gardens, etc.).

Through the home concept, The International Festival "Puppets occupy Street" has positioned since the first edition (2014) in an area of uniqueness of cultural events, being the first manifestation of such magnitude in Romania, which focuses on the art of animation. It is carried out exclusively in unconventional spaces, bringing together productions belonging to theatre bands in the country and abroad. The festival promotes at local level and not only the specifics of the art of animation, but also its unique aspects, bringing in front of the public various productions of wide accessibility (for solving age groups or socio-professional profile).

Following the festival's dynamics, by reference to the number of events, from 85 in 2014, to 415 in 2019, and the number of spectators, from 23,000 in 2014 to 50,000 in 2019 (Table no. 3 and Figs. 5 and 6), it can be said that Puppets Occupy Street responds to the expectations of a large audience, which consists not only of children and young people, but also of spectators of all ages. Increasing the number of events does not only mean the multiplication of a certain type of performances, but the increase in the diversity of the forms of manifestation of talent, originality and finding new ways of artistic expression.

Table no. 3. Number of events, visitors (indoor and outdoor), organizers and partners, artists and cultural personalities of the Puppets Occupy Street International Festival (2014 – 2019)

Year	No. of events	No. of visitors (indoor and outdoor)	No. of organizers and partners	No. of theatre bands and cultural organizations
2014	85	23000	30	More than 100
2015	150	40000	37	More than 100
2016	218	43000	45	More than 100
2017	255	42000	50	More than 100
2018	400	50000	50	More than 150
2019	415	55000	50	More than 200

(Source: Puppets Occupy Street International Festival Craiova, 2019)

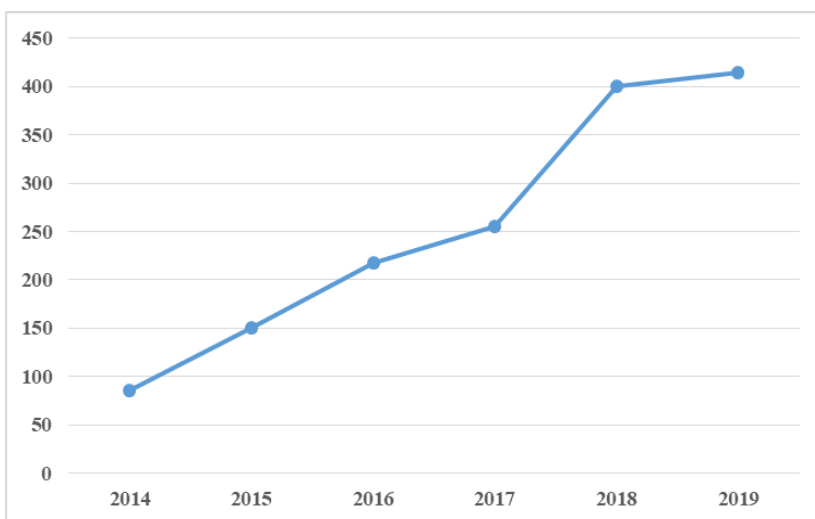


Fig. 5. Number of events, "Puppets Occupy Street" International Festival
(Data source: Puppets Occupy Street International Festival Craiova, 2019)

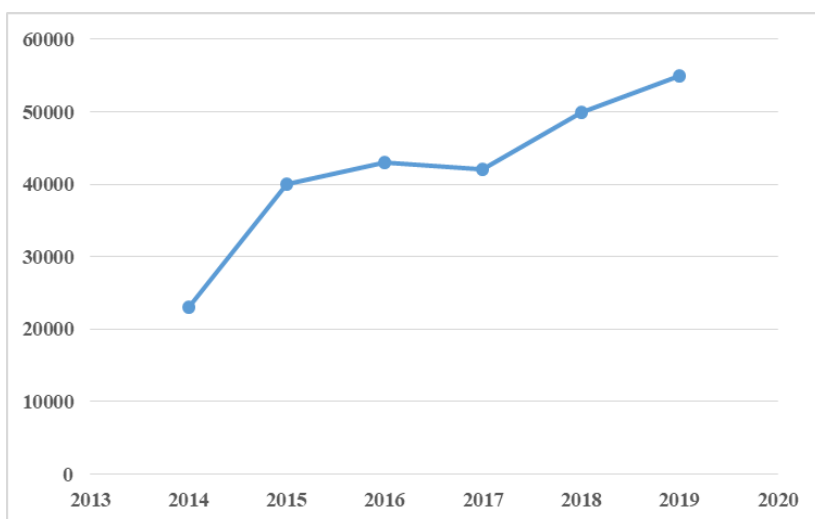


Fig. 6. Number of visitors (indoor and outdoor), "Puppets Occupy Street" International Festival
(Data source: Puppets Occupy Street International Festival Craiova, 2019)

3.3. Official data on the numerical capacity of the main spaces in which the cultural events are held in Craiova Municipality, Dolj County

The city of Craiova has a generous infrastructure of indoor and outdoor spaces, where the cultural – artistic events are taking place, in 2019 reaching a total of 11487 places (Table no. 4). In the last five years, lots of these have been renovated with the financial support of the local and the County Council.

Table no. 4. The numerical capacity of the main spaces in which the cultural events are held in Craiova municipality, Dolj County (2019)

No.	Institution	No. of places
1	National Theater „Marin Sorescu”	497
2	The Kids and Youth Theater „Colibri”	370
3	Polyvalent Hall	4250
4	Military Center	342
5	Oltenia Philharmonic	320
6	Summer Theater in „Nicolae Romanescu” Park	878
7	Students House	750
8	Cafe – theater Play	180
9	The Ceremony Hall of the Highschool of Arts	230
10	„Buia” Aula of the Faculty of Agronomy	170
11	„Ion Oblemenco” Stadium	3500
TOTAL		11487

(Source: Craiova Play IntenCity, 2018)

It is very important that there were found spaces of unconventional performances: "Mihai Viteazul" Square, "Frații Buzești" Square, “William Shakespeare” Square, Multifunctional Center, etc. All of these spaces are used frequently by the events organizers and the atmosphere created here is really unique (Fig. 7).

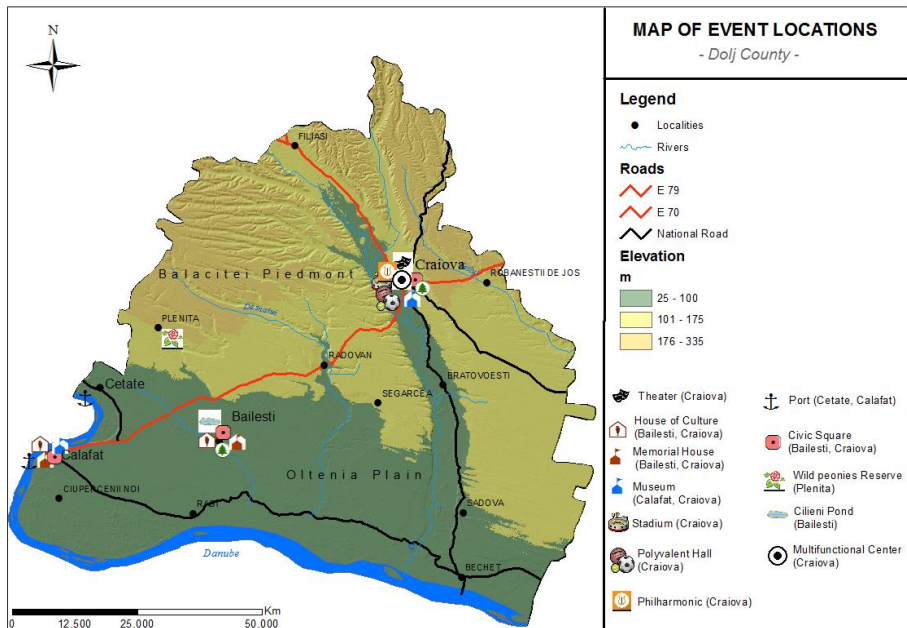


Fig. 7. The map of event locations in Dolj County

Each initiative of such magnitude, with an annual frequency, generates numerous other lucrative and profitable activities: accommodation and gastronomic areas (possibly with local or Balkan specifics), urban transport, encouraging the production of manufacturing custom objects, etc.

3.4. Trends of evolution of the artistic cultural phenomenon in the analysed area in international context

In the light of the analysis carried out, the cultural – artistic national phenomenon is in a full process of development and structuring. It is practically conducted in an uncoordinated manner at the moment, quasi-spontaneous, because events arise, develop or disappear under the specific conditions of a free cultural market. At the national level, there are only a few major festivals with impact and reputation internationally confirmed, based on long-term visions, correlated with sustainable development processes in progress and which have solid objectives. The specificities of financing (exclusively the annual budgets), relatively small financial resources that can be allocated to the field of culture, in the economic context of our country, alongside the experience of organisers are possible causes of this situation.

Regarding all these aspects, we consider that is necessary to have a long-term prefiguration of the cultural-artistic phenomenon in Dolj County in a national context, but especially an internationally well structured, highly competitive and professional plan, which can provide countless examples of success. For example, if we refer to the World Theatre Festivals, The Avignon Festival (France) or the one in Edinburgh (United Kingdom), with an individual experience of over 60 years, developed in the top countries of world cultural tourism, became two landmarks of the festival world. The tendency manifested in the world is that the festivals of art and culture to be increasingly positioned in the essence of the strategies and processes of economic-social development of the communities that generate them.

Culturally, the city of Craiova shows some peculiarities regarding the status as a former city candidate to the title of "European Cultural Capital 2021", which, unfortunately, did not complete in the desired sense. However, during the preparation of the candidacy there were initiated a series of projects and resuscitated energies and areas of creativity that remained valid after completion of the selection process. In order to sustain this matter, the city of Craiova runs a partnership with the Ministry of Culture and National Identity of Romania, which provides for mutual commitment to support, among other things, the viable projects that we have previously referred to. Among them are the International festival "Shakespeare", the flagship cultural event of the entire region.

The existence of professional institutions with solid cultural profile, with an infrastructure of spaces and buildings with proper logistics, destined for the presentation of performances and cultural events, outlines the profile of one of the most equipped cities to develop a cultural – artistic reference for Romania and the other Danubian countries.

Analyzing all the aspects above, several poles and areas of cultural concentration can be outlined at county level in some of the urban centers of Dolj, the municipality of Craiova and its peri-urban sector thus becoming a major area of cultural concentration, as we can see in the Fig. 8.

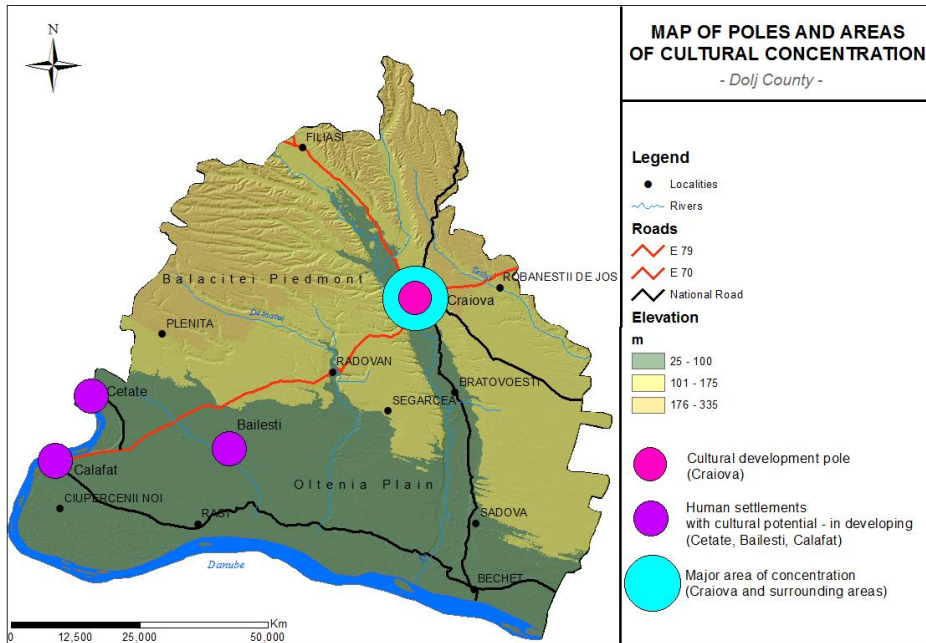


Fig. 8. The map of poles and areas of cultural concentration in Dolj County

IV. CONCLUSIONS

The present study demonstrated the importance of the cultural phenomenon in the development and affirmation of a community. The city of Craiova, the capital of Dolj County, benefits from a strengthened cultural infrastructure, in which the brand of maximum visibility is the National Theatre "Marin Sorescu", alongside with The Philharmonic "Oltenia" and the Colibri Theatre for Children and Youth. These culture institutions, together with local authorities, private partners, the territorial studios of the Romanian television and radio, have understood the importance of culture in the life of a city with a young, educated population and who, in the last 30 years, has had access to performances, concerts, exhibitions, film gala, festivals held in the country and abroad. Naturally, the artistic experience has been converted into extensive manifestations, with an increasing number of participants, who are expected by a growing, informed and pretentious audience.

Such a great team of artistic forces, the large number of spectators, locals, but especially persons from other areas of the country or abroad, trains the development of all activities related to the artistic act: the accommodation

infrastructure, the “Food and Beverage” development, the urban transport, the emergence and diversification of the production of promotional materials, the development of a strategy of volunteering, through the involvement of pupils and students.

In conclusion, the cultural phenomenon is an extraordinary and unique method to develop a locality, because it involves, not only the artistic events, but also the human component, all these contributing to the increase of the socio-economic, tourism and educational level of the community.

REFERENCES

- BIANCHINI F. (1991), *Cultural Policy and Urban Regeneration the West European Experience*, Great Britain, 23-27
- FORMICA S. (1998), *The development of festivals and special events studies*, Festival Management and Event Tourism, 5(3), 131-137
- GETZ D., (1989), *Special events: defining the product*, Tourism Management, 10(2), 135- 137
- GETZ D., (2004), *Geographic perspectives on event tourism*, in A. Lew, M. Hall and A. Williams (eds.) *A Companion to Tourism*. Oxford: Blackwell Publishing, 410- 422
- GETZ D., (2008), *Event Tourism: Definition, Evolution, and Research*. Tourism Management, 29(3), 403-428
- GETZ D., (2009), *Policy for sustainable and responsible festivals and events: Institutionalization of a new paradigm*. Journal of Policy Research in Tourism, Leisure and Events, 1(1), 61–78
- GOTHAM K.F., (2005), *Tourism from above and below: Globalization, localization and New Orleans's Mardi Gras*. International Journal of Urban and Regional Research, 29(2), 309–326
- GRIFFITHS R., BASSETT K., SMITH I., (2003), *Capitalising on culture: Cities and the changing landscape of cultural policy*. Policy and Politics, 31(2), 153–169
- GRIFFITHS R., (2006), *City/culture discourses: Evidence from the competition to select the European Capital of Culture 2008*. European Planning Studies, 14(4), 415–430
- HEDE A., JAGO L., DEERY M., (2003), *An agenda for special events research: lessons from the past and directions from the future*, Journal of Hospitality and Tourism Management, 10 (supplement), 1-14
- MacCANNELL D., (1992), *Empty meeting grounds: The tourist papers*. London: Routledge
- MAUGHAN C., (2009), *The economic and social impact of cultural festivals in the East Midlands of England*. In A.M. Autissier (Ed) *The Europe of festivals: From Zagreb to Edinburgh, interesting viewpoints ...* (51–60). Toulouse/Paris: Edition de l'attribut and Culture Europe International
- MILES S., PADISSON R. (2005), *Introduction: The rise and rise of culture-led urban regeneration*. Urban Studies, 42(5/6), 833–840
- NURSE K., (2004), *Trinidad carnival: Festival tourism and cultural industry*. Event Management, 8, 223–230
- PEJOVIC K., (2009), *Urban arts festivals: A mark on regions*. In A.M. Autissier (Ed.), *The Europe of festivals: From Zagreb to Edinburgh, interesting viewpoints ...* (63–73). Toulouse/Paris: Edition de l'attribut and Culture Europe International

- QUINN B., (2010), *Arts festivals, urban tourism and cultural policy*. Journal of Policy Research in Tourism, Leisure & Events, 2:3, 264-279
- SHIN H., (2004), *Cultural festivals and regional identities in South Korea*. Environment and Planning D: Society and Space, 22, 619–63
- STOKES R., (2005), *Network-based strategy making for events tourism*, European Journal of Marketing, 40(5/6): 682-695
- WAITT G., (2003), *Social impact of the Sydney Olympics*, Annals of Tourism Research, 30(1): 194-215
- YARDIMCI S., (2007), *Festivalising difference: Privatisation of culture and symbolic exclusion in Istanbul* (EUI Working Papers RSCAS 2007/35). Florence: EUI
- *** (2008), *Larousse Dictionary*
- *** (2009), *Plan strategic 2009 – 2013*, Ministerul Culturii, Cultelor și Patrimoniul Național, București, <https://coalitiasectoruluiculturalindependent.files.wordpress.com/2011/08/psi-2009-mccpn.pdf>, accessed in 2017
- *** (2009), *The Impact of Culture on Tourism*, Centre for Entrepreneurship, SMEs and Local Development, OECD, Paris <https://www.oecd.org/cfe/tourism/theimpactofcultureontourism.htm>, accessed in 2017
- *** (2016), *The White Paper for the activation of the Economic Potential of the Cultural and Creative Sectors in Romania*, https://www.culturadata.ro/wp-content/uploads/2016/09/2016_Cartea_Alba_RO.pdf, accessed on 10.02.2021
- *** (2020), *Economic analysis of the cultural and creative sectors in Romania in the period 2015-2018*, https://www.culturadata.ro/wp-content/uploads/2020/05/Analiza_economica_a_sectoarelor_culturale_creative_romania_2015-2018-web.pdf, accessed on 10.02.2021
- *** (2014), *Master planul strategic de acțiune (2014-2018) pentru implementarea turismului durabil în Sud-Vestul și Nord- Vestul Dunării de Jos în contextual tendințelor existente pe plan internațional (Aria țintă: Județele Mehedinți, Dolj, Olt – România; districtele – Vidin, Montana, Vratsa, Pleven – Bulgaria)*
- *** (2016), *The Explanatory Dictionary of the Romanian language – DEX*
- *** (2018), *Craiova Play IntenCity*, <https://www.capitalaculturala2021.ro/Files/dosare/craiova/CRAIOVA%202021%20-%20PLAY%20IntenCity%20ro%20-%20dosar%20candidatura.pdf>, accessed in 2018
- *** (2018), *Official data regarding the International Shakespeare Festival provided by Ilarian Ștefănescu («Marin Sorescu» National Theatre in Craiova)*
- *** (2018), *Official photos by Florin Chirea Photography («Marin Sorescu» National Theatre in Craiova)*
- *** (2019), *Official data regarding the International Festival "Puppets occupy Street" provided by Adriana Teodorescu, (The Kids and Youth Theater „Colibri”)*