

THE ROLE OF COMMUNICATION IN AN INTERNATIONAL MUSIC FESTIVAL

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Abstract: In the process of organizing an international music festival one of the most important dimensions is communication under all its professional and artistic aspects. It is well known that living and communicating with artists does not follow the ordinary rules of artistic marketing and the project manager needs to be a professional of effective communication right to the end of organizing an international festival. This paper aims at ordering the different stages of communication which will eventually lead to success or to renouncement based on various reasons. In this process, communication has an essential role and a lot depends on the project manager and his/her communication art in such a way as to round up the artistic project. During the organization stages communication is at different relationship levels starting from contacting the artist to a relationship based on trust, friendship and confidence in the verbal or written messages. Even after signing a contract it is necessary to have a communication that is based on the equality not on the subordination of the contracting parties in order to reach the final aim of organizing the musical performance, concert or recital. In the survey I tried to identify the aspects that positively influence an artistic relationship based on communication in which, in the end, the concert partners become real friends, sometimes friends for a lifetime. The conclusions of the paper are based on the role and the effectiveness of friendly, professional communication based on mutual trust and respect.

Keywords: music, communication, artistic marketing, management support, professional dialogue, artistic interrelationship, financial dimension.

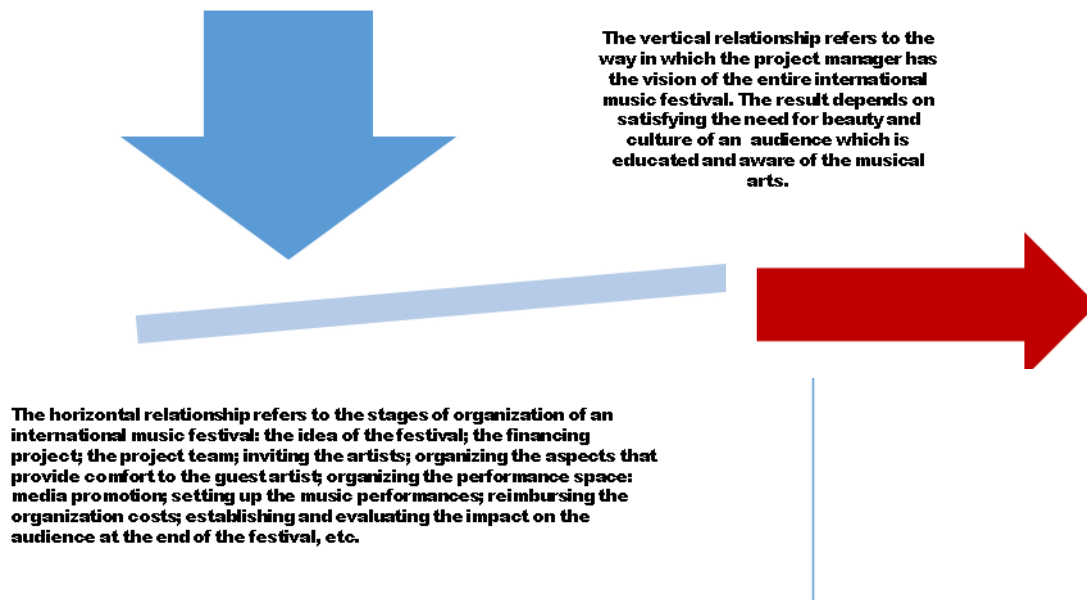
Introduction

The organization of an international music festival is based on a large mobilization of resources and organizational elements which are sometimes extremely difficult to make coexist in the final purpose of setting up a performance that bears noble aesthetic value. Most of the times the audience perceives this process as being easy and consisting in an exchange between people from the same fellowship, in which the most important element would be the excessive sums of money that the entrepreneur envisage. Such a way of seeing things is the result of distorted promotion of the event in which elements like “star” and “money” hold a key position. Unfortunately, the multitude of articles in the media concerning a performance and promoting such values are a poor proof of casual dilettantism and indicate a severe lack of artistic professionalism. The consequence stems from the artist’s weak connection, sometimes from the lack of it, with the contemporary media or with professional journalists who write articles that are in accordance with the type of festival that they promote. Some other times, through extraprofessional means, the artist only aims to get extremely aggressive promotion of the event in which the artistic value is in need of contents and the result is short-lived and lacks a solid long-term impact. These elements are applicable to all artistic genres and sometimes the consequences are a notable failure or one that has a huge temporary impact on a large uneducated audience who is easily impressed by the artistic effect which is perceived as an emotional passing influence. However, the art of organizing an international music festival with real artistic value exceeds the limitations of contemporary art industry and the organization elements become not only an objective that guarantees success, but one which is based on real artistic and managerial knowledge¹. In this context the most important element is **communication**. It takes different roles depending on the different organization stages and each stage of organizing an international festival involves different forms of communication. We thus notice a vertical communication, which refers to the entire festival, and a horizontal communication that is characteristic to each stage of the organization

process. If there are inconsistencies between the vertical and the horizontal direction then the chance to have a conflict is likely and real.

Organization typologies

In the process of organizing an artistic event we can identify several organization typologies the most complex of which is the international festival with a theme or the international interactive festival, the latter being based on the interaction between several arts put together in a system of equilibrium between the musical and theatrical arts, stage movement, lighting, stage colour, etc. This typology has reached a certain level of perfection in the American culture where even certain religious events² have become real interactive and multicultural³ performances. The need to address a larger audience has resulted in the fact that the artistic performance, beyond its international, intercultural, interethnic and sometimes multiconfessional dimensions is an event which ensures, in the contemporary American view, a notable success which subsequently brings considerable amounts of money for the manager and the artists.



In a different dimension we come across the international multi-theme entertainment festival in which the different arts dovetail to maintain the audience attention at a maximum level. The elements of authentic art alternate with elements of exhibitionist and circus performances where beauty, shockingly, sometimes even aggressively, alternates with the hilarious.

Another typology is the international festival dedicated to a certain ethnicity, where ethnical elements are rendered from their initial simplicity to moments or real art and this alternation of elements, rounded with the presence of international guest stars, guarantees success in terms of making. Sometimes, some of the ethnological performances where there is an interest in gaining money the previously mentioned organization strategy is adopted which can be successful on the short term but which becomes hilarious and ridiculous for an educated audience.

In grouping music international festivals there is another group of festivals in which the artistic value is carefully analyzed and the music rendition takes place at a high level of professionalism. Generally this typology refers to a classical form of organization irrespective of the type of performance, ranging from classical music to theatre plays, jazz performances, folk music and all genres of popular music. Alternating spectacular music genres is paid

special attention to and changing music genres can be a real art based on fascinating and successful combinations. This type of international festival is the most difficult to organize, the resources and the costs it involves cannot be estimated besides support from the government or other extremely generous sponsors who appreciate classical culture.

One last typology that we refer to in this paper is a classical one, where there is only one artistic genre, mostly from the field of classical music arts. The choice of leading musicians is very thorough and they will be the ones who attract the audience based on their notoriety. Sometimes success is also made possible by including in the performance, concerts and recitals repertoire notorious classical works, world famous masterpieces that are valued by the audience. It is also worth mentioning that this type of audience is most of the time aware, connoisseur of the arts, and has the capacity to judge the value of the pieces of music that are being interpreted as well as the artists' power to send the message across at a very high artistic level. This festival typology is prepared at least two years in advance and it is based on hundreds of hours of hard work, the art of organization at a level that is close to perfection, notorious artists and in the end, a good result both for the organizers and especially for the competent audience. Most of the examples presented in this paper will mostly concern this organization typology.

Among these organization typologies of an international music festival there is a very close communication between all the organization compartments to the final moment of each music performance. This type of communication appears from the need to satisfy the need for beauty and culture (vertically) and the particular characteristics of each festival typology (horizontally). The mistake in terms of organization appears the moment the organizer intends to mix the vertical communication in the case of some performances with several horizontal orientation, or in other words to combine the classical typologies of classical concert, opera, operetta, etc. with the entertaining typologies of circus performance or a humorous show, etc only to satisfy each viewer and to cover a large area of material advantages. This is actually a type of communication which is similar to the one that is used in the musical entertainment performance industry⁴. Communication between different arts is possible, but exposing an audience that is accustomed to the classical typology is generally speaking in contrast with the entertainment festival typology. Thus an organ concert and a festival dedicated to this type of music cannot be organized similarly with an entertainment performance in which the organist has a clown's artistic attitude and his/her presence generates laughter and noise. At the same time, using nonspecific means, such as a digital organ in situations where there is already a classical organ only in order to attract the audience attention towards the artist by means of an unusual haircut or a rock player's outfit may result in a lack of consideration for the organ classical music. In this case the role of communication between the artist and the manager is extremely important and the project manager will need to find the means to convince the artist about his/her role and place within a big international festival. At the same time, the organization of an international music festival involves a number of concerts where the repertoire has to and may be organized chronologically (Renaissance music, Baroque music, music from the Classicist period, Romantic music, modern and contemporary music) or resorting to other forms of stylistic organization that reflect a logical and consistent idea of the festival in terms of organization.

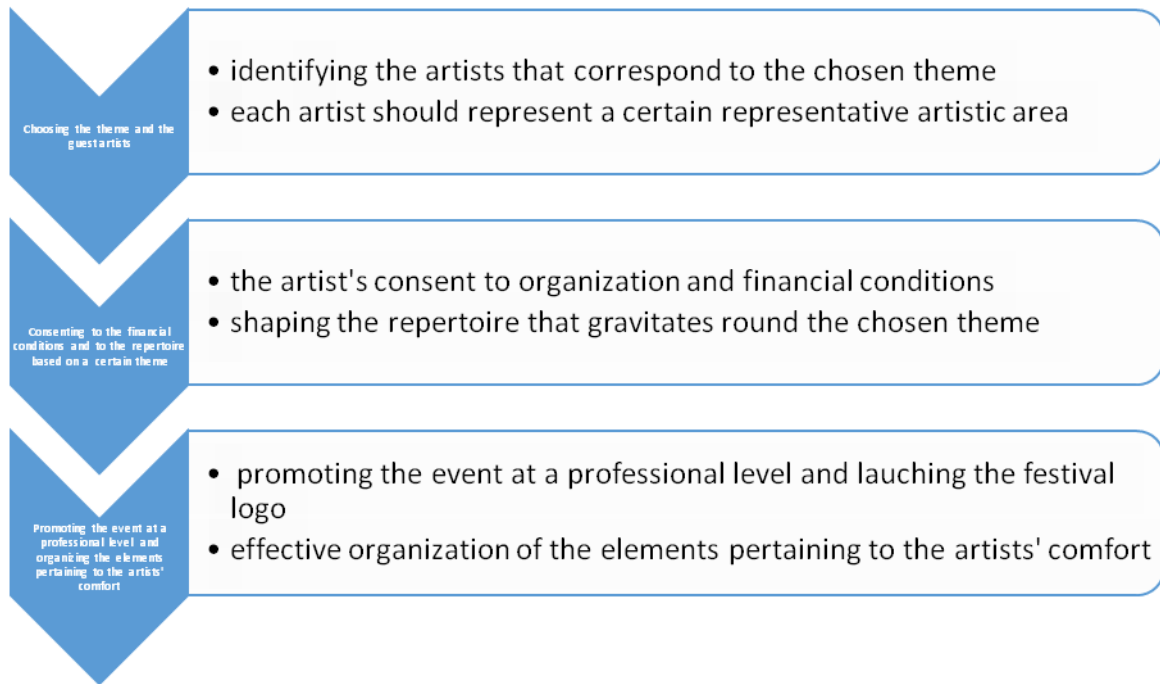
Constituent elements

The first element one has to take into account when it comes to organizing an international festival, irrespective of the organization typology, refers to giving shape to an idea that the whole organization energy is directed towards. The theme of the festival may be heterogeneous in terms of music genres and organic, being built on a particular and unique

music genre. In the case of a **heterogeneous theme** the need for spectacular elements is obvious since it is necessary to have an immediate strong effect on the viewer taking into account the sudden change from one genre to another which is most of the times done abruptly, without particular concern for the impact this might have on the viewer. The heterogeneous thematic idea is based on answering the needs of a large audience who is generally unfamiliar with a certain artistic genre. It answers the need to culturally revigorate and satisfy the need to escape the daily routine and the artist's role is to entertain and less to educate. The **organic theme** is based on putting on a spectacular show where moving towards a climax is a necessary requirement. This type of approach similar to the ancient Greek tragedy is very complex and involves the organizers' and the project manager's thorough artistic preparation. The climax of the festival generally takes place at the end of the artistic manifestations, irrespective of the festival genre. Sometimes an artistic preview that has been very carefully planned may provide a numerous audience insights into the artistic qualities of a festival. This is in fact a powerful signal that is likely to draw the attention of the future audience by means of a special music event.

The theme is built on an organic, well-shaped idea where the music genre is promoted by established artists. In this endeavor there are two determining elements: the choice of artists and the choice of repertoire. A good artistic quality festival can be planned at least two years in advance by: identifying the artists that correspond to the chosen theme; covering a large geographical area so that each artist represents a certain representative artistic area; identifying each artist's availability to accept the organization and financial conditions (this usually takes place by means of an email exchange which can sometimes be extremely long and difficult and which requires that the organizer has a lot of talent and tact in relating with the guest artist); choosing a repertoire that gravitates round the chosen theme; promoting the event at a professional level choosing the appropriate graphic forms (programs, posters, flyers, banners, etc.) and a powerful logo that effectively support the chosen theme; promoting the event in all mass-media so that the theme is presented at a very high artistic level which is appropriate for the spectacular genre; the proper organization of the elements pertaining to the artists' comfort: means of transport, accommodation, meals, stage helpers, etc.

All these elements and many others are necessary in the festival project as they will ensure the financial aspect of the project as well as its logistics. The project team is the one who implements the festival and bears the entire organization responsibility. The project team should be made up of a: project manager, the PR project expert, financial manager, accountant, organizers (that can be in charge with: welcoming the artists, displaying the posters, finding accommodation, booking transport tickets, buying fixed means and movables, text editing and correcting promotional materials, print editing promotional materials, promoting the event in schools and universities, promoting the event on the radio and on TV, organizing the space where the event - performance, concert, recital -will take place, etc.). At times they may be offered help by a number of people who can solve different passing problems or who can intervene in exceptional situations. There should always be an alternative guest artist in case of a concert with only one soloist (illness, accidents, journey mishaps, etc.) or concerning the performance space that might need to be changed for reasons that have nothing to do with the organizer (bad weather conditions, improper conditions due to an extremely large or small audience, improper state of a musical instrument or high rents that are announced at the very last moment, etc.).



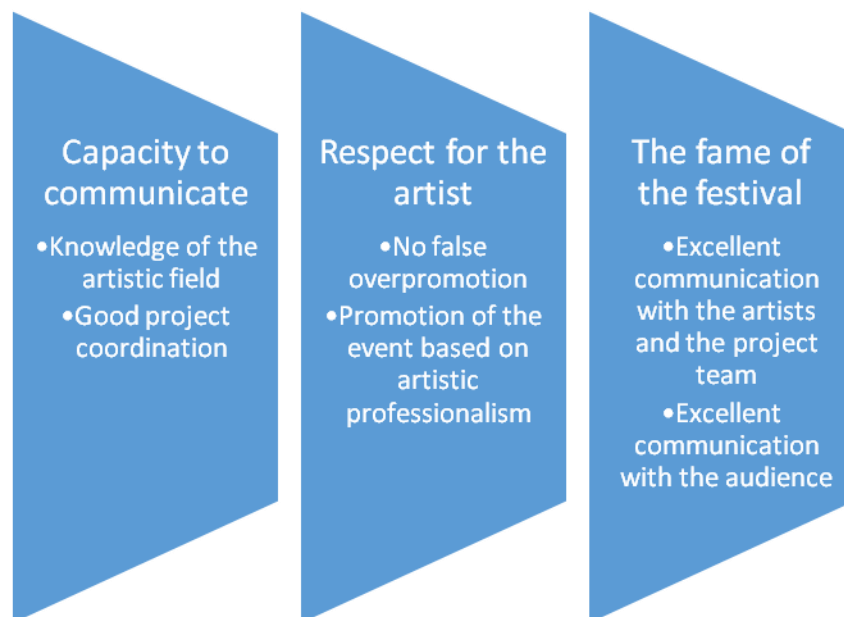
Drafting the music festival project is definitory in putting it into practice. It will represent the basis of the entire organization of the event and the project manager is not the *tutum factum* who makes all the decisions, but his/her art of organizing the event will be the binder of the entire organization system. This is where the responsibilities of each organizer derive from, ranging from the most insignificant organization aspect to the final moment of the big event opening and closing an international music festival.

At this level the communication in order to establish a clear theme, which is unique in its way, generally pertains to the festival manager's capacity to communicate with his/her own team and to find the theme that corresponds to the budget, the needs of the educated audience, the larger public, the guest artists and their artistic skills, as well as the regional and local aesthetic needs. A festival that is too specialized will have a small audience. A festival that is underfunded and overestimated that lacks a good communication between the financial manager, the accountant and the sponsors will have bad consequences over the entire team. That is why the festival manager's capacity to communicate with the entire international festival team of organizers is part of the his/her artistic legacy, his/her capacity to communicate and the art to relate or to communicate properly vertically (for the public) as well as horizontally (for the organizers). There are universities that offer Bachelor degrees and Master's Degrees in The Art of Communication within artistic projects⁵. Their role is not only to inform but also to form new professionals in the field. In Romania, the "Gheorghe Dima" Music Academy in Cluj Napoca offers a distance learning educational program on this topic (indeed under the form of distance learning and without academically diversified applicability).

About human and artistic relationships

The project manager has a determining role in the cohesion of the organizing team with the artistic team, the financiers and the sponsors. An excellent international festival project manager needs to be endowed with a sense "of emergency" in taking the right decisions at the right time and the right place⁶. Without this sense pertaining to communication, the hesitations and making late decisions may compromise the entire project. In this respect the person who communicates (the project manager) as well as the person who

receives the message (people in charge with making the financial decisions, the project team, the guest artists, etc.) have a huge moral responsibility. One's professional attitude, one capacity to communicate openly as well as onset's knowledge of the artistic field one wants to coordinate are essential in the success of the international festival⁷. In one's relationship with the artists he/she is the one who builds bridges between people, and a friendly and professional relationship is maintained by showing respect towards the artist's personality. There are however moments when one needs to make hard decisions, when the relationship between an artist and the festival manager is not based on respect, due to a weak and inadequate communication of the guest artist or the team members, which diminishes reciprocal trust, recognition of value, media and financial deontology. Overestimating an artist (out of his own will or as a consequence of the artistic industry) only in order to raise his/her popularity level by excessive promotion in the medial as well as a false promotion of an artist whose value is doubtful, will sacrifice not only that particular artist but will also compromise the whole festival and the entire organizing team. Notoriety is not achieved by the aggressive promotion of a particular artist (at times without too much artistic value at that particular moment) before the festival, but it can also be achieved by means of the result and the positive feedback regarding the organization of an event that was relevant for the audience and the mass-media⁸. A festival can be built in at least 7-10 editions during which the audience starts to trust the value of the festival, the exceptional quality of the invited artists as well as the talent and the professionalism of the festival manager. The fame of a festival is gained through excellent communication and artistic relationship on the part of the festival manager with good quality artists at the moment of organizing the festival. Most of the times the festival manager and the artist build a friendship relationship that is based on mutual respect and unreserved trust in their decisions, be him artist or festival manager.



This moment actually represents the climax of an exceptional organization, where the artist comes from one of the four corners of the world and the festival manager is the one who takes care of him/her (by written mail, phone calls, suggestions of repertoire, prompt replies and fairness, lack of interest for immediate and high financial advantages), offering him/her the guarantee of a good festival organization where the artist can feel safe and can have the satisfaction of an efficient and professional collaboration for the sake of art and the audience. Such an approach will always build friendly and honest relationships sometimes for a

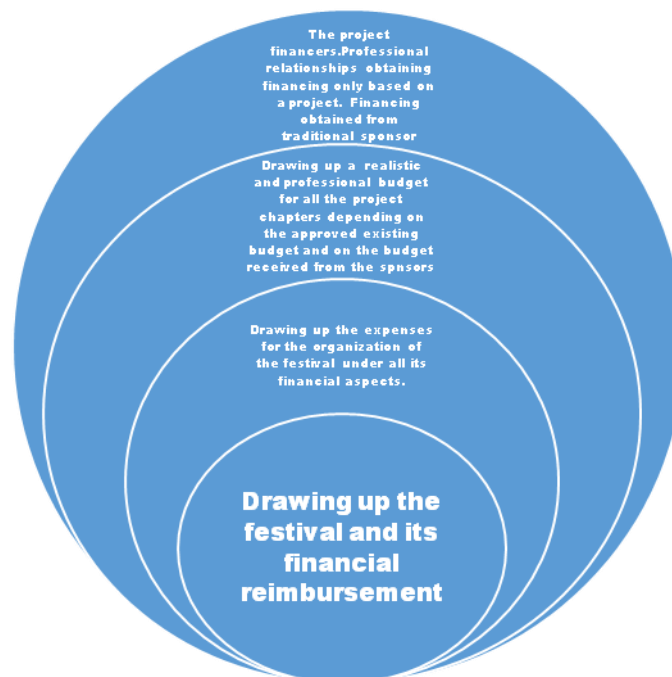
lifetime. Some other times by making small gestures of reciprocal affinity that make the artist feel appreciated upon arrival or departure (small gestures, small symbolic gifts), city sightseeing in order to present the history and the culture of the area, visiting a museum, recommending a traditional food at lunch or dinner, meetings with the students or with the press, they are all gestures that are not expensive but are extremely effective in creating a friendly and safe environment in the relationship with the artist⁹.

An international festival financing policy

An international music festival is based on a financial project in which the basic elements are concerned with artistic financing through decent concert honorariums. It represents the highest sum of money in the financial project of a festival and needs to correspond to the value of financing each artist taken individually. The financial negotiation with each artist takes place from the very beginning and it represents the most important moment of communication between the festival manager and the guest artist. This means that the artist is aware of his/her value as well as his/her artistic responsibility, but the process also involves a preliminary research by the project manager regarding the financial requests of the collaborating artist. Inviting the artists does not take place at random, but it is based on thorough knowledge of the artist by the project manager. Inviting the artists is not possible based on financial friendship relationships between the manager and the artist, it is only possible due to recognition of the artist's value where the honorarium represents an appreciation of the artist and his work is appreciated and rewarded. Sometimes a reciprocal exchange relationship between artists that belong to different geographical and cultural regions consisting in an exchange of artistic acts gives value to both parties in appreciating the artistic act. Becoming aware of an artistic friendship relationship in which two artists collaborate within the same genre typology but in different geographical areas in which the honorariums are equal and the organization conditions are reciprocal can create a context of trust in terms of artistic value for the sake of the audience.

The financial project in its main chapters has to contain a survey of the financial prerequisites for each aspect: organization costs: concert honorariums, transport, accommodation, rental costs for the concert-performance-recital hall, remuneration for the stage personnel, remunerations for the hall organizers; promotion costs by means of: posters, concert programs, concert flyers, publicity banners, publicity videos, publicity shows both on radio and on television; expenses with the organization team where the remuneration for each member of the team needs to take into account his/her responsibilities and work load; unforeseen expenses (from sponsorships) where there should be a small budget at the project manager's disposal to cover certain costs with the artists, etc. The proportion between different chapters needs to be 50% organization expenses, 25% promotion expenses, 25% expenses with the project team. In case there is a lack of equilibrium this may cause numerous major disruption concerning the organization of the event and placing one's personal interest before the common interest in favor of the audience and then in favor of the artist is a mistake which, in the end leads to disintegration and sometimes even to situations of financial research pertain to the penal code. A project budget needs to be based on reliable financing by the main financiers (most of the times state local, county or central institutions), sponsors and media partners. Organizing the auctions for different services and signing the contracts with the media partners are also two extremely important moments in making and drawing up a festival budget. As far as the financial aspect is concerned it is necessary to sign all the contracts in accordance with the legislation in force, within the budget limit and strictly keeping the sums that are mentioned in the project for each budget chapter¹⁰. Planning the budget is a process that is based on three elements: predictable sum of money from the financiers which involves a risk from the project manager and which relies on his/her

connection with financiers that provide a financial backup to the project suggested by a musical performance institution which offers a financing guarantee and which also offers guarantees to the financiers that the budget will only be used in favor of the festival. Generally this backup is offered by performance institutions, sometimes cultural associations or NGOs. The second element pertains to the ability and the financial knowledge of the project manager, his ability to draw up a financial budget for an international festival. The third element has to do with the financial team and the financial organizing team where each document and auction needs to be based on the legislation in force. The relationship between the financial manager and the project manager needs to be based on complete trust where each of them has to act with the other person knowing what financial resources are involved in each of the budget chapters. A certain disruption at this level can create discomfort in both parties and the outcome endangers the music festival in terms of energy that is put to waste, difficult situations and unforeseen situations, etc.



Conclusions

Organizing an international music festival involves great artistic responsibility, relating with the artist and the audience as well as a responsible involvement of a team where the main role is especially attributed to the festival manager. Unlike other festival typologies, the international music festival typology requires excellent preparation in the field of music, consistent knowledge of the culture of each area, school, etc., a good understanding of the tradition and the role that the guest artist can have in the cultural area he/she is invited to. Effective communication is the key to success of any festival typology. This area is represented by the dimensions of effective and realistic communication at which level there should be an adequate attitude towards relating with other people from the project manager, the festival organizing team as well as from the artists and financiers. The effectiveness of communication depends on the the project managers art to communicate, his/her capacity to mediate possible conflicts and to offer efficient solutions on time. Communication is also essential in the relationship with the type of audience the festival is for. At this level we can distinguish between cultural differences, age differences and, last but not least, differences pertaining to the cultural traditions of the area in which the festival takes place. Essentially, without proper communication the festival cannot be successful and a good project manager's

art of communication will be able to lead to the much desired success. Beyond the success of an international music festival there are many hours of effective work, passion and a number of financiers who appreciate the quality and the final educational result of such an event as well as promoting the arts in the contemporary context of system crisis. We can also mention a large number of institutions and organizations who by means of mass-media contribute effectively to the promotion of the artistic event, appreciate and constantly support the entire project and are always close to the organizers of musical events. In fact only these means of promotion in the media will have the capacity to attract the educated public who is after all the beneficiary of the entire organization effort.

Notes

¹ The “Gh. Dima” Music Academy in Cluj-Napoca, the *Distance Learning Department and the Research, Training and Professional Development Centre* organizes the professional training and development post-university program entitled Artistic Management. The program is approved by the Ministry of Education, Research, Youth and Sport, the form of education: distance learning. The degree that the study program is based on: Music. Position description: code R.N.C.I.S. L080030050. Competence: CT1 – Planning, organizing, developing, coordinating and assessing an artistic event/ a learning unit, including the specific contents in the music curriculum (depending on the programme/the department one has graduated from). CT2 – Applying the techniques of efficient work in a multidisciplinary team on different hierarchical levels.

² Bhikhu, Parekh, (1997), *Religion and Public Life*, Edit. Tariq Modood, Church, *State and Religious Minorities*, Policy Studies Institute, London, [United Kingdom](#)

³ Margit, Feischmidt, (1999), *Multiculturalism*, in *Altera*, no. 12/1999, p. 5, Tîrgu Mureş

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⁴ http://www.e-scoala.ro/comunicare/reality_show.html , Reality-show: reality or staging? A British newspaper by means of Germaine Greer supports the idea according to which: *reality shows do not represent the end of civilization as we know it; they are the civilization as we know it. They represent the mass culture in what is has most “mass-like”, soap operas transferred into our own lives. What is to be blamed though, according to the British journalist is the lack of self-esteem that the people who play in reality shows are willing to give up.* (http://www.e-scoala.ro/comunicare/reality_show.html , Reality-show: realitate sau regie?

⁵ For example at Greenwich University there is a Bachelor Degree programme in *The Management of Events and Master of Cultural Heritage Management*; at the same time there is a programme entitled SUMAS – Sustainability at Management School of Switzerland (these programmes are completed by numerous other educational programmes regarding musical arts performance management offered by different universities in the United States of America:

<http://www.american.edu/cas/performing-arts/BA-THTR.cfm> ; <http://www.artsandartists.org/cep.php#&panel1-2>; <http://www.bachelorsportal.eu/studies/16670/bachelor-in-music-management.html>;

<http://www.pacific.edu/Academics/Schools-and-Colleges/Conservatory-of-Music/Academics/Degrees-and-Programs/Music-Management/BM-Music-Management.html>, etc.

⁶ Trevor L. Young, (2013), *Successful Project Management*, Publishing House Kogan Page Ltd, [London, United Kingdom](#) [Editor’s reference: *Everything begins with emergency. At the beginning of each effort for change, irrespective of their amplexness, if the sense of emergency is not strong enough and the feeling of self-contentment is not low enough, everything becomes much more difficult. With a false sense of emergency, an organization acts actively, but its actions are lead by anxiety, rage and frustration without the resolution of winning as quickly as possible. The confusion between the false sense of emergency and the real one represents a huge problem nowadays. Of course one can recognise false emergency and self-contentment and one can turn them in a real sense of emergency. There is a strategy in this respect. There are also practical strategies that can be applied. All these methods are described in this book. In a world where the rhythm of change seems to accelerate by the day, we are confrunted with a global transition from the episode-like to the series-like, with huge implications for the problem of emergency and efficiency. In other words, a powerful sense of emergency changes from an essential element of change programmes into a generally essential asset. “Meetings after meetings, emails after emails, a much longer day – that is how a manager’s world looks like nowadays. But an important authors reminds us that we lach an authentic sense of emergency. How right is he? He is right. John Kotter, emeritus professor at Harvard Business School has a very clear and simple message. The sense of emergency is a short book which insists on the message of emergency it has got to send out.” *Financial Times*]*

⁷ Gary, Johns, (2010), *The organizational behaviour, understanding and leading people in the work process*, pp. 419 – 449, Economic Publishing House, Bucharest

⁸ Daniel Goleman, Annie McKee, Richard E. Boyatzis, (2003), *The New Leaders: Transforming the Art of Leadership*, Little Brown Book Group Publishing House. [The editor's reference: *How do we explain the breakthrough market success of businesses like Nike, Starbucks, Ben & Jerry's, and Jack Daniel's? Conventional models of strategy and innovation simply don't work. The most influential ideas on innovation are shaped by the worldview of engineers and economists - build a better mousetrap and the world will take notice. Holt and Cameron challenge this conventional wisdom and take an entirely different approach: champion a better ideology and the world will take notice as well. Holt and Cameron build a powerful new theory of cultural innovation. Brands in mature categories get locked into a form of cultural mimicry, what the authors call a cultural orthodoxy. Historical changes in society create demand for new culture - ideological opportunities that upend this orthodoxy. Cultural innovations repurpose cultural content lurking in subcultures to respond to this emerging demand, leapingfrogging entrenched incumbents.*]

⁹ Dale, Carnegie, (2013), *The secrets of success*, Curtea Veche Publishing House, Bucharest. [The editor's reference: *Dale Carnegie publishes How To Win Friends and Influence People, ... which has been a very successful book ever since it was published. Over the years this book, considered to be Carnegie's reference book, was sold in more than 15 million copies. It has been translated into all international languages, and in Romanian it first appeared in 1997 at Curtea Veche Publishing House. Another reference book published in 1948, is How to Stop Worrying and Start Living, which has been translated into Romanian at Curtea Veche Publishing House as Leave Your Worries aside, Start Living – a collection of pieces of advice which are easy to apply in order to cope with stress better. From all Dale Carnegie's books this was the one that has been the most successful in Europe. Dale Carnegie is one of the top best-selling authors of all times. More than half a century after his death his books are just as required as they used to be a few years after having been published. Dale Carnegie's effort to make people aware of some methods that help us improve our relationships with other people and with the world we live in have been taken over by the Carnegie Foundation. The courses Carnegie himself initiated and taught are still interesting for tens of thousands of people in the whole world today, which confirms how current and useful the writer's methods still are. Learning these methods is vital for all those who want to have important jobs in the hierarchy of western companies.*]

¹⁰ Government Decision no. 1301/2009 for approving the Regulation for the organization and development of management project competition, Regulation for the organization and development of management assessment, frame model for the aims sheet, frame model for the activity report as well as frame model for the management contract for public culture institutions; Government Edict no. 21/2007 regarding the performance or concert institutions and companies as well as activities of artistic management with subsequent changes and addenda; Law no. 53/2003 – Labour Code, with subsequent changes and addenda; Law no 273/2006 regarding the local public finance, with subsequent changes and addenda; Government Edict no. 51/1998 regarding the improvement of the programmes, projects and cultural events financing system, with changes and addenda; MFP Order no. 1792/2002 for the approval of the Methodology concerning the enlisting, liquidation, order and payment of public institutions expenses as well as the organization, the record and reporting the budget and legal obligation with subsequent changes and addenda; Law no.32/1994 concerning sponsorship, with subsequent changes and addenda; Law no.8/1996 regarding royalties and other rights, with subsequent changes and addenda.