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IN THE CONTEXT OF CONTEMPORARY CULTURE

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CONCEPTUAL FRAMEWORK OF THE RESEARCH

The interdisciplinary nature of the operatic phenomenon requires an integrative approach, consolidating aesthetic, institutional, and axiological dimensions within a unified analytical framework. While existing literature remains largely tributary to historical-aesthetic perspectives, this research shifts the focus towards a value-based analysis with systemic implications. The investigation addresses the institutional dimension and the dynamics of audience reception, areas that remain insufficiently explored within the national theoretical landscape. The thesis proposes a conceptual toolkit tailored to the interdependence between cultural values and the formative functions of the Romanian opera theatre, establishing an interpretative model grounded in cultural identity and contemporary value dynamics.

The relevance of the topic arises from the accelerated axiological transformations of recent decades, amplified by globalisation and the expansion of digital media, processes that reconfigure the relationship between cultural institutions and the public. In opera theatre, this shift manifests in repertoire construction, regimes of artistic legitimation, and mediation practices that activate new value configurations and shape patterns of reception. Such dynamics tend to fragment systems of meaning and weaken identity-defining criteria; consequently, the need for axiological reorientation becomes increasingly pressing. In this regard, cultural institutions can function as balancing factors in the structuring of collective meaning, particularly during periods of identity crisis. Against this background, the thesis conceptualises opera as a form of value mediation oriented towards reactivating symbolic cohesion, while the institution is viewed as a normative and formative factor involved in the renegotiation and reordering of societal values.

Contemporary shifts in reception transcend mere fluctuations in participation metrics, manifesting instead through new expectations projected onto the classical repertoire. This redefinition of the nexus between the public and artistic heritage occurs against a backdrop of diversifying preferences and the discontinuities marking aesthetic formation. Within this sphere, the art–value–power triad underpins the analysis of the mechanisms through which institutional selection and cultural consumption practices intervene in value systems, processes discernible within the sociology of culture (Bourdieu [21]). At a discursive level, the aesthetic dimension conditions cultural choices and directs attention to the intersections of value, ideology, and the institutional framework (Eagleton [25]). Furthermore, the critique of standardisation and the commodification of art highlights the tension between aesthetic autonomy and commercial pressures (Adorno [2]). Such dynamics necessitate an examination of the value hierarchies activated by the opera theatre within the contemporary landscape.

The operatic stage brings together tradition and innovation against a backdrop of shifting mentalities and the realignment of cultural preferences (Inglehart [32]). The erosion of certainties and the transformation of lifestyles drive new modes of participation and the expectations of an audience undergoing identity remodelling (Bauman [3]). Within the horizon of reflexive modernity, the opera theatre recalibrates its mediation mechanisms to ensure the axiological equilibrium essential for a cohesive cultural space (Giddens [9]). At the intersection of global homogenisation and local diversification, the operatic stage sustains identity pillars through the selective filtering and integration of transnational flows (Robertson [34]). In this context, globalisation reconfigures the relationship between proximity and symbolic distance, a process that alters the circuits through which values are transmitted and preserved (Tomlinson [17]).

The aestheticisation of everyday life and the shifting dynamics of cultural consumption alter modes of reception (Featherstone [26]); this process reconfigures the interdependency between the institution, the audience, and the act of mediation. From this perspective, the opera theatre emerges as a locus of resistance against the instrumentalisation of culture and aesthetic relativism (MacIntyre [13]). The institution seeks to harmonise its alignment with the audience's horizon of expectations with the imperative of axiological commitment. The critique of *spectacularisation* and the dilution of aesthetic criteria (Llosa [12]) motivates this inquiry, transcending a purely conservative reflex. Within such a fraught framework, the upholding of value hierarchies (Scruton [36]) constitutes the central pillar in redefining the contemporary mission of the opera theatre.

The research proceeds from an understanding of opera as a system of symbols, whose potency lies in its capacity to reaffirm its role during periods of transition (Geertz [29]). Through the lens of the *open work* concept, this perspective facilitates the exploration of a plurality of potential interpretations (Eco [38]). The formative function of the genre is contingent upon audience engagement in the process of axiological construction, guided by the interpretative frameworks provided by the institution. The educational dimension is approached as a continuous reconstruction of experience (Dewey [8]), as well as a mode of critical awareness developed through dialogue (Freire [28]). Integrating these theoretical directions into the analysis of reception has enabled an assessment of the artistic act's impact on contemporary cultural consciousness.

The thesis proposes a multi-axial analytical model rooted in cultural studies, examining the operatic phenomenon in a threefold capacity: as an art form, a socio-cultural institution, and an axiological vector. Framed within the logic of resistance to postmodernism, the research posits the operatic stage as a site of opposition to the fragmentation of values and aesthetic relativism. The empirical component employs a survey administered to audiences of opera institutions under the Romanian and Moldovan Ministries of Culture, aiming to identify the axiological orientations of

contemporary spectators. The findings yield practical directions: aligning institutional strategy with value-based criteria, diversifying audiences, and consolidating the formative function of the opera theatre. As an original contribution, the study introduces a set of institutional analytical sheets, tools for formulating sustainable cultural policies.

Current State of Research. Although extant scholarship encompasses landmark studies devoted to the history and aesthetics of opera, systemic axiological analyses correlating the institutional dimension, the audience, and managerial practices remain under-represented in Romanian research. The systematisation of sources follows the logic of the thesis, structured along three primary axes: the historical, theoretical, and methodological pillar; the institutional dimension (management and reception); and approaches focused on the formative role of the Romanian opera theatre within contemporary society.

The historical analysis of the operatic genre integrates seminal syntheses and interpretations (Abbate C., Parker R., Hoffman A.), complemented within the Romanian scholarly landscape by the contributions of Chelaru C., Bughici D., Gagim I., Buga A., and Sârbu C. The conceptual pillars are situated at the intersection of philosophy, musicology, theatre, and cultural studies, drawing upon fundamental classical and modern landmarks (Plato, Aristotle; Brook P., Spencer H., Pratt W. S., Pandolfi V., Rusu L., Hubert M. C., Berlogea I., Brown R., Chailley J., Mathiesen T. J., Uscătescu S.). The theoretical framework leverages sociocultural paradigms that elucidate the link between the operatic phenomenon and the prevailing value configurations of each epoch, a premise that supports treating the axiological dimension as an autonomous object of inquiry.

The investigation further examines the scholarship on the Baroque, a period where aristocratic patronage fused with an aesthetics of authority, shaped by the thought of Descartes R., Montaigne M., Pascal B., Bodin J., and Hobbes T. Also included are interpretations of Classicism, oriented towards the values of equilibrium (Voltaire, Rousseau J. J., Kant I.), alongside the exegesis of Romanticism, centred on the models advanced by Goethe J. W., Schelling F. W. J., Wagner R., and Schiller F. The transition toward Realism is traced through the writings of Ibsen H., Shaw G. B., Zola E., Hauptmann G., and Strindberg A. The analysis of modernity and the avant-garde (Pavel A., Grigorescu D., Martin S., Elger D., Leroy C. K.) facilitates an understanding of the crisis of meaning and the phenomenon of alienation, processes underpinned by the perspectives of Nietzsche F., Freud S., Jung C. G., and Sartre J. P.

The research incorporates the theoretical foundations of postmodernism (Derrida J., Lyotard J. F.) and post-structuralism (Foucault M.), perspectives which, alongside the contributions of precursors such as Eliot T. S., support the concepts of axiological pluralism and symbolic deconstruction. Intertextual discourse is analysed with reference to Bakhtin M., Kristeva J., Joyce

J., and Borges J. L. Furthermore, performative dimensions (Butler J.) and experimental approaches (Deleuze G., Guattari F., Beckett S., Artaud A.) are correlated with reflexive valences (Ricoeur P., Pynchon T.) and cultural hybridisation (Bhabha H. K., Said E. W., Rushdie S., Morrison T.).

In this vein, the thesis advances the paradigm of resistance to postmodernism as a form of reorienting reception towards cultural memory. The theoretical framework leverages the reflections of Noica C. (as interpreted by Liiceanu G.), MacIntyre A., Scruton R., Piso I., and Nemoianu V., while integrating critical scholarship (Sontag S., Jameson F., Eagleton T., Bloom H., Llosa M. V., Bauman Z., Paglia C., Habermas J.) against the background of the erosion of aesthetic commitment. The cultural logic of the epoch is elucidated through the works of Bertens H., Brooker P., Hutcheon L., Foster H., Hancock P., and Tyler M. J. Furthermore, the perspectives of Tsodokov E. S. and Shapinskaya E. N. underpin a position of resistance against mass culture.

Cultural studies provide the appropriate framework for analysing the opera theatre as a site for the reconfiguration of values. The research integrates the contributions of Sardar Z., Van Loon B., Rickert H., Weber M., Simmel G., Benjamin W., Adorno T. W., Elias N., Barthes R., Eco U., Hooks B., Grossberg L., and Miller T. concerning symbolic systems and their intrinsic dynamics. This foundation is supplemented by perspectives dedicated to the effects of cultural mobility (Robertson R., Tomlinson J., Inglehart R., Giddens A., Featherstone M.). Furthermore, the study utilises the vision of Russian culturology (Ikonnikova S. N., Solovyov V. M.), which defines the cultural phenomenon as a structured system of norms and values.

The research utilises a mixed-methods approach, combining qualitative and quantitative methods based on the procedures proposed by Grix J., Flick U., Creswell J. W., Bryman A., Alasuutari P., Bickman L., and Brannen J. The identification of values necessitates recourse to a hermeneutic-axiological register (Hegel G. W. F., Husserl E.), while the symbolic-cultural dimension (Geertz C., Hall S., Pavis P., White P.) underpins the coding scheme for meanings. The structural-functional perspective (Merton R. K., Scott W. R., Aronowitz S.) guides the translation of indicators, while the theoretical frameworks of Guillén C., Przeworski A., and Teune H. support the interdisciplinary breadth of the inquiry. Finally, referencing the systemic models developed by Haken H. and Barnard C. I. ensures the cohesion of the entire endeavour.

The investigation of Romanian opera theatre builds on works by Stoianov C., Marinescu M., Cosma O. L., Burada T., Poslușnicu M. G., Boldur A. V., Dănilă A., Massoff I., Zamfirescu I., Ollănescu D. C., Zănescu I., Filimon N., Constantinescu G., Coman D., and Șeican V. The documentary corpus integrates the research of Iacob D. D., Teleajen S., Florea M., Ichim T., Becleanu Iancu A., and Socolov G., key landmarks in the evolution of the national operatic stage.

From a managerial standpoint, the research utilises the visions of Taylor F. W., Fayol H., Mayo E., Maslow A. H., and Drucker P. F., alongside the perspectives of Bonet L. and Schargorodsky H., complemented locally by Boureanu A., Corbeanu A., Zaharia D., Căprărescu G., Stancu D. G., and Aron G. The analysis of reception employs the theories of Bourdieu P., Miller D., DiMaggio P., and Useem M. The investigation into identity construction is based on the theses of Tylor E. B., Williams R., Morin E., Smith A. D., du Gay P., Anderson B., Althusser L., Halbwachs M., Appadurai A., Tudosescu I., and Comendant T. The dimension of value derives its rigour from the reflections of Urban W. M., Vianu T., Blaga L., Andrei P., and Beardsley M. C., while the educational function is drawn from the theories of Durkheim E., Dewey J., and Freire P. The synthesis of these contributions provides the theoretical foundation for the present endeavour.

The aim of the research is to develop a theoretical and applied model for mapping and evaluating the axiological dimension of Romanian opera theatre within the context of contemporary culture. The study also aims at estimating the impact upon cultural identity and societal value configurations. The research traces the mechanisms through which the operatic phenomenon, in its threefold capacity as an art form, a socio-cultural institution, and an axiological vector, generates and negotiates value regimes in relation to public reception.

The research objectives, formulated from an interdisciplinary perspective, are as follows: (1) to establish the theoretical and methodological framework and to operationalise the multiaxial analytical model as the central investigative instrument; (2) to analyse the evolution of Romanian opera theatre in relation to axiological inflections, with the aim of identifying formative stages and major influencing factors; (3) to map opera reception at the audience level and the managerial strategies developed within the investigated institutions of profile; (4) to investigate the formative role and the axiological-educational dimension of the opera theatre, in correlation with heritage reconfiguration processes; (5) to evaluate the mechanisms for consolidating cultural identity through an analysis of the relationship between institutional policies and the axiological assimilation of the audience; (6) to formulate empirically grounded strategic recommendations aimed at repositioning the operatic stage as a relevant cultural actor within the contemporary space.

The general hypothesis contends that Romanian opera theatre acts as an agent of axiological cohesion and a space of symbolic resistance within the current context of cultural pluralism. This function depends on the extent to which institutional mechanisms and the audience's cultural capital ensure the stabilisation and transmission of value criteria.

The analytical perspective nuances the general hypothesis through the following secondary hypotheses: (a) the sociological profile and cultural capital of the audience determine the hierarchisation of aesthetic and educational values attributed to the operatic act; (b) repertoire

variations and transformations of scenic language reflect moments of axiological inflection, revealing the tensions between institutional tradition and the imperatives of sociocultural innovation; (c) digital mediation and participatory mechanisms enhance the self-evaluated axiological indicators of the audience, a process which facilitates the recontextualisation of the value of the operatic phenomenon within the contemporary public space.

The research methodology responds to the specific nature of the operatic phenomenon through an interdisciplinary strategy situated at the intersection of cultural studies, sociology, aesthetics, philosophy, pedagogy, and cultural management. In accordance with the principle of methodological adequacy (Grix J. [30]), the research design is of a mixed type and integrates quantitative and qualitative analyses within a multiaxial structure. The endeavour is grounded in a system of hierarchised principles: (a) conceptual (academic freedom, scientificity, interdisciplinarity, objectivity); (b) specific to cultural studies (cultural relevance, socio-historical contextualisation, critical historicism, humanism, the ethical-formative dimension); (c) operational (research utility, internal coherence, correlation of variables, data rationalisation, functional evaluation); (d) of validity and equity (internal and external validity, methodological diversity, interpretative balance, epistemic equity, reproducibility, transparency, and research ethics).

The alignment of theoretical principles with investigative procedures is achieved through the use of the framework for the analysis of cultural phenomena (Flick U. [27]) and the interpretative model of theatre in contemporary culture (Pavis P. [33]). The strategy relies on the triangulation of sources and methods, with the aim of ensuring a balance between deductive and inductive reasoning. The research utilises an ensemble of *conceptual-theoretical methods*, designed to address the complexity of the operatic phenomenon. Integrated within the study are structural-functional, dialectical, historical, phenomenological, and comparative perspectives, which are complemented by institutional and post-structuralist frameworks, synergetic analysis, critical aesthetics, and the vision of organisational coordination.

Methods specific to cultural studies facilitate a contextual evaluation of the subject within a framework structured along eight interconnected axes. This configuration highlights the threefold capacity of the operatic phenomenon (as an art form, a sociocultural institution, and an axiological vector) and comprises: *the cultural axis* (context) – integrates intercultural approach, contextual-historical method, interdisciplinary model, memory theory, and cultural anthropology; *the axiological axis* (core) – combines comparative-axiological method, hermeneutics, and critical discourse analysis; *the aesthetic axis* – fuses semiotic concepts, perceptual analysis, sociology of art, and reception theory; *the educational axis* – utilises mediation programmes and cultural capital via arts pedagogy; *the social axis* – involves sociocultural method, sociology of culture, and public

sphere theory; *the ideological axis* – synthesises political influences on repertoire through diachronic and synchronic approaches; *the economic axis* – operates with management mechanisms, pricing, and funding policies; *the technological axis* – integrates digitalisation, broadcasting media, and scenotechnical innovations.

The primary research instrument was the sociological questionnaire, pretested on a group of experts and informed spectators. This stage ensured the optimisation of terminology and the flow of questions, in accordance with the specific nature of the operatic field. Data collection was carried out between May and September 2024 on a sample of 833 respondents from urban centres hosting opera institutions under the authority of the Ministries of Culture of Romania and the Republic of Moldova. The sampling strategy combined purposive sampling with the *snowball* method, targeting frequent and occasional spectators, alongside professionals within the cultural system. The endeavour balanced the quantitative dimension with content analysis and participant observation. Ethical norms were respected by guaranteeing anonymity and obtaining consent.

Hybrid data collection (direct and online) supports the analysis of behavioural patterns and axiological structures. The audience profile indicates intense participation, driven by high education levels (53.1% university; 21.2% postgraduate). Nearly half (48.6%) attend cultural events monthly, while 41.1% maintain a consistent annual frequency. In opera, the audience remains active: 45.7% return several times a year, with a loyal segment (23.3%) present monthly. However, data reveal an asymmetry between passive (72.9%) and active spectators (22.9%), necessitating a rethinking of engagement mechanisms. Preferences target classical opera (85.0%) and traditional productions (79.5%), over modern forms (21.4%). Motivations derive from interest in art (73.2%), affinity for classical music (71.8%), and the need for live experience (59.7%). Furthermore, the audience seeks beauty (83.4%) and artistic sensitivity (63.6%).

Beyond consumption frequency, the axiological dimension of reception is defined by a critical positioning towards postmodern tendencies. Respondents manifest an explicit resistance to radical reinterpretations (51.0%), perceived as distortion factors of established values (53.4%) and as forms of commodification (61.9%). The analysis attests to the function of opera theatre as a space of symbolic resistance; within this framework, innovation remains subordinate to the criterion of aesthetic stability (57.5%) and the imperative of conserving the essence of the work (55.9%). The relevance of the operatic phenomenon (84.0%) resides in its formative role. The audience primarily supports cultural education (78.3%) and artistic excellence (66.5%), confirming the capacity of opera theatre to consolidate contemporary cultural identity (58.8%).

Methodological Note. (1) In the present endeavour, the concept of *reception* encompasses an extended sense, superior to the level of opinions and declarative perceptions. Unlike *perception*,

defined as an immediate subjective reaction, reception constitutes the empirical basis for in-depth analysis. This delimitation supports the shift from inventorying isolated impressions to investigating the mechanisms of assimilation of the message within the audience's value system.

(2) The term *opera institution* denotes the entity responsible for the production and dissemination of opera performances. The term *lyric* is utilised as a stylistic equivalent, without including the genres of operetta and musical. The investigative area is restricted to institutions under the authority of the Ministries of Culture of Romania and the Republic of Moldova, identified within the work through the designations of *national opera institutions* and *national opera theatres*. Structures subordinated to local administrations are excluded from the analysis.

The sample includes seven institutions from three historical-geographical areas, grouped as follows: *Moldavia*: National Opera and Ballet Theatre "Maria Bieșu", Chișinău; Romanian National Opera, Iași. *Wallachia and Dobruja*: Bucharest National Opera; National Opera and Ballet Theatre "Oleg Danovski", Constanța. *Transylvania and Banat*: Romanian National Opera, Cluj-Napoca; Hungarian Opera, Cluj-Napoca; Romanian National Opera, Timișoara.

The scientific novelty of this research resides in the configuration of an original analytical toolkit, specifically adapted to the nature of opera institutions and structured for comparative diagnosis across diverse cultural contexts. Owing to its interdisciplinary scope, the proposed framework is applicable to cultural studies, performing arts, and arts management. Upon this foundation, the following elements of novelty are highlighted (with acronyms maintained as in the Romanian original for consistency):

1. *The Integrative Perspective on Opera (PIO)*. Conceptual-Theoretical Originality: The redefinition of the object of study through an approach that enables the overcoming of terminological limitations specific to the specialised literature and the simultaneous coverage of the artistic, institutional, and axiological planes. The model employs the term *operatic phenomenon*, which it reconceptualises across three complementary dimensions: (a) opera as an art form (an ensemble of aesthetic values); (b) the opera theatre as a sociocultural institution (a space for validation and dissemination); (c) the dynamics of valuation within the operatic field as an axiological vector (mechanisms of value production, hierarchisation, and negotiation). Applicability and Impact: PIO supports cultural and educational analysis, the substantiation of cultural policy, and the evaluation of repertoire projects. The analytical structure facilitates critical interpretation and supports managerial decision-making using systematic criteria.

2. *The Historical Sociocultural Paradigms of Axiological Contextualisation of the Operatic Phenomenon (PCAX)*. Conceptual Originality: This involves the configuration of analytical models designed for the axiological localisation of the operatic phenomenon over time. By

mapping the genre's transformations, the research identifies moments of value inflection arising from the interdependence between repertorial evolution and the pressures of the sociohistorical context. Applicability and Impact: The model facilitates diachronic analyses, the definition of repertorial contexts, and the study of evolving cultural values. It enables inter-institutional comparability based on shared chronological and artistic anchors, providing a rigorous framework for longitudinal research.

3. *The Contemporary Conceptual-Theoretical Paradigms of Axiological Interpretation of the Operatic Phenomenon (PIAX)*. Analytical-Paradigmatic Originality: This involves the configuration of a conceptual framework that enables the analysis of the operatic phenomenon through two complementary lenses: (a) *the Resistance to Postmodernism Paradigm (REZax)*, which explains the persistence of aesthetic criteria and the stability of value consensus amidst cultural fragmentation; (b) *the Cultural Studies Paradigm (CULTax)*, which ensures the application of domain-specific analytical tools to examine opera as an expression of the contemporary present. Applicability and Impact: The model enables a rigorous analysis of the relationship between the institution and its audience through the prism of axiological evaluation. The proposed framework facilitates the strategic alignment of cultural directions and the development of targeted, thematic educational programmes.

4. *The Multiaxial Analytical Framework (CAM8)*. Methodological Originality: This consists of an analytical model structured along eight interconnected axes: cultural, axiological, aesthetic, educational, social, ideological, economic, and technological. Within this framework, the cultural axis provides the analytical context, while the axiological axis represents the core of the research. The model effectively aligns theoretical premises with the methodological instruments employed. Applicability and Impact: CAM8 serves as an institutional diagnostic tool, facilitating the definition of performance indicators and the evaluation of audience impact. It supports inter-institutional comparability and the diachronic monitoring of the operatic phenomenon through standardised, reproducible procedures.

5. *The Integrated Multidimensional Methodology (MMI)*. Methodological Originality: This consists of an operational model that coordinates the flow between general approaches, conceptual-theoretical methods, and specific cultural studies techniques, alongside instruments for validation and analysis. The MMI provides a logical structure for the interdisciplinary investigation of the operatic phenomenon, ensuring coherence between the theoretical and applied dimensions of the research. Three distinct instruments, calibrated according to the CAM8 axes, derive from this system: (a) *the Multiaxial Cultural Analysis (ACM)*, dedicated to decoding the phenomenon through cultural studies methodologies; (b) *the Axis-Based Quantitative Instrument*

(ICAM), a system of indicators designed to measure audience reception; (c) *the Observables of Public Comprehension* (OCP), a qualitative tool focused on the mechanisms through which the performance experience is internalised. Applicability and Impact: The model facilitates the design of complex interdisciplinary studies and optimises data collection and analysis. The MMI enables methodological transfer and inter-institutional comparability, providing a foundation for informed cultural decision-making and the evaluation of the social impact of repertoire.

6. *The Audience-Partner Paradigm in Opera Theatre (OperaCONNECT)*. Empirical Originality: This involves the formulation of an interaction model based on a multi-institutional sociological study (N=833; 7 theatres). The research reveals the audience's transition from the status of receptive spectator to that of a cultural actor with deliberative capacity. The data indicate an active demand for consultative participation, oriented towards protecting the balance between radical directorial visions and the genre's aesthetic tradition. Applicability and Impact: Through OperaCONNECT, the work proposes a structured collaboration framework (expert-spectator panels, thematic consultations, post-event feedback), designed as a mediation instance to support constructive dialogue. The model respects creative freedom and the institution's decision-making authority; it supports participatory policies and aligns management with audience expectations.

7. *The Applied Toolkit for Operatic Management (OperaDIAG)*. Applied Originality: This involves the configuration of a strategic system for diagnosis and planning, structured into two core components: (a) *the Institutional Analytical Files* (FAI8), which generate a comprehensive overview of the investigated opera houses, grounded in reception data and the CAM8 axes; (b) *the Operatic Managerial Guide* (GMO), which translates diagnostic findings and research data into practical solutions for the organisation of production. Applicability and Impact: OperaDIAG converts empirical results into practical working instruments and synchronises managerial decision-making with the audience's horizon of expectations. It supports repertorial planning and the development of institutional strategies aligned axiologically.

8. *The Interdisciplinary Educational Model (MEI)*. Conceptual Originality: This consists of the formulation of a strategic vision for the training of lyric artists, conceived as a response to audience demand for performances attuned to contemporary sensibilities. The model proposes a prospective reframing of the interpretative act, where axiological reflection underpins the contextualisation of performance. OperaCONNECT data confirm the need for a transition in professional education: the overcoming of the stage of vocal competence in favour of an interpretative consciousness oriented towards decoding the axiological stakes of the operatic stage. Applicability and Impact: MEI provides a theoretical reference point for artistic training programmes; it supports the relevance of the lyric genre and opens new directions for interdisciplinary research.

Together, these contributions facilitate a repositioning of opera within contemporary cultural dynamics. Integrating the axiological foundation with empirical analysis highlights the operatic phenomenon as an identity resource and value benchmark within the public sphere.

The scientific problem concerns the systematization of the axiological dimension in actual Romanian opera and its translation into observable indicators. The research transcends aesthetic-only approaches, defining the operatic phenomenon in its threefold dimension: art form, sociocultural institution, and axiological vector. This perspective treats the lyric stage as a space for value negotiation and identity affirmation. By merging theoretical analysis with empirical data, the study provides key tools for assessing cultural impact and informing institutional strategies.

The research results are structured into four complementary levels, following a logical trajectory from conceptual grounding to applied instrumentation:

1. *The conceptual-theoretical foundations* define the analytical framework by integrating PIO, PCAX, and PIAX systems. This stage clarifies the link between value hierarchies and artistic practices, generating criteria for comparative analysis and actual cultural policies:

Historical – aesthetic approaches $\xrightarrow{\text{Reconceptualisation}}$ PIO, PCAX, PIAX $\xrightarrow{\text{Synthesis}}$ Integrated analytical framework

2. *The integrative methodological core* ensures synergy between the CAM8 model (analytical dimension) and the MMI structure (operational dimension). The evaluation of perceived cultural impact is conducted through ACM cultural analysis and ICAM and OCP instruments:

CAM8 analytical structure $\xrightarrow{\text{Methodological structuring}}$ MMI operational structure $\xrightarrow{\text{Empirical testing}}$ ACM, ICAM, OCP

3. *The applied toolkit and diagnostic instruments* transfer empirical data from OperaCONNECT into OperaDIAG strategic system. Via FAI8 and GMO, the study aids managerial decisions relative to audience expectations and institutional limits:

OperaCONNECT empirical research $\xrightarrow{\text{Systematisation}}$ OperaDIAG strategic system $\xrightarrow{\text{Applied components}}$ FAI8, GMO

4. *The Formative Paradigm of the Lyric Artist (PFAL)* represents the interpretative synthesis of the thesis. The theoretical framework, the CAM8 model, and empirical data intersect with the psychological processes of scenic-axiological identity, a convergence from which the MEI emerges as a strategic projection:

PIO, PCAX, PIAX; CAM8, OperaCONNECT $\xrightarrow{\text{Synthesis}}$ PFAL formative paradigm $\xrightarrow{\text{Conceptual projection}}$ MEI educational model

The sequence of components reflects the logical progression of the entire research design:

PIO, PCAX, PIAX $\xrightarrow{\text{Conceptual grounding}}$ CAM8 $\xrightarrow{\text{Structuring}}$ MMI $\xrightarrow{\text{Operationalisation}}$ OperaCONNECT
 OperaCONNECT $\xrightarrow{\text{Empirical application}}$ OperaDIAG $\xrightarrow{\text{Strategic projection}}$ MEI

Through this trajectory, the study consolidates its contribution to specialised literature and proposes analytical instruments designed to enhance efficiency within national opera institutions.

The theoretical significance of the research lies in the reconceptualisation of the opera theatre as an institution with an axiological status and a fundamental educational function. By integrating the PIO, PCAX, and PIAX pillars alongside the CAM8 analytical model, the study highlights the role of the operatic phenomenon in shaping collective identities. Thus, the work repositions the Romanian opera stage as a platform for mediation, essential in contexts marked by value relativism and the pressures of cultural instrumentalisation. The research clarifies the complex relationship between institutional constraints and the dynamics of audience reception.

The applied value of the study is reflected in three strategic directions: (1) The formative dimension: providing operational coordinates for cultural mediation programmes and educational partnerships aimed at strengthening audience receptivity. (2) The institutional level: delivering the FAI8 and GMO instruments as decision-support tools for opera theatre management. (3) The politico-cultural dimension: proposing empirically grounded recommendations to optimise cultural policies and strategically reposition opera institutions.

The implementation of the research results has been achieved through the publication of eight scientific articles in peer-reviewed journals (Category “A” and “B”) and through the presentation of papers at national and international conferences. Furthermore, the thesis delivers a set of instruments (analytical files, indicators, and strategic recommendations), providing an applied foundation for the managerial practices of opera institutions.

THESIS CONTENT

The structure of the thesis includes the annotations, the list of abbreviations, the introduction, three chapters, general conclusions, recommendations, the bibliography, and the appendices. The introduction establishes the scientific foundation of the research and highlights the relevance of the topic, the current state of research, the aim, the objectives, the working hypothesis, and the applied methodology. This section also details the scientific novelty, the problem addressed, the theoretical significance, the applied value, and the implementation of the results.

Chapter 1 (*The Phenomenon of the Opera Theatre: Historical, Conceptual-Theoretical, and Methodological Aspects of the Research*) establishes the theoretical premises of the study through conceptual and methodological delineations. The analysis targets the interdependence between value hierarchies and artistic practices within the context of cultural policies. The entire trajectory employs the Integrative Perspective on Opera (PIO), a framework structured across three complementary dimensions: the aesthetic (art form), the sociocultural (institution), and the

axiological (vector of meaning negotiation). This approach clarifies the evaluative criteria of the genre and provides the foundation for subsequent stages of interpretation.

Section 1.1 (*The Historical Trajectory of the Opera Theatre in a Universal Context*) traces the evolution of the genre under the pressure of ideological and aesthetic shifts that reshaped its functions. The analysis reconstructs the transition from court spectacle to the modern institution, understood as a space for symbolic negotiation and a catalyst for identity. This retrospective justifies the integrative approach and enables the mapping of stages in axiological change.

Section 1.2 (*Conceptual-Theoretical Foundations in the Research of the Operatic Phenomenon*) converts the identified concepts into original analytical tools. The PCAX (Historical Sociocultural Paradigms) framework provides axiological contextualisation, anchoring repertorial selection within the socio-historical dynamics of each era. The analysis highlights the inflection points where values coalesce or dissolve under contextual pressure. The interpretation of the present is supported by the PIAX (Contemporary Conceptual-Theoretical Paradigms) framework, defined through two perspectives: the REZax (Paradigm of Resistance to Postmodernism), as a mechanism for legitimising value consensus in a fragmented space, and the CULTax (Cultural Studies Paradigm), which aligns the research with the relationship between institution and audience. Their interaction highlights opera's capacity for generating new meanings and argues for the enduring relevance of the genre in the current landscape.

Section 1.3 (*The Framework and Methodological Structure of the Research on Opera Theatre*) clarifying the relationship between theoretical reflection and field research. The strategy integrates the Multiaxial Analytical Framework (CAM8) and the Integrated Multidimensional Methodology (MMI). The research employs the ACM (Multiaxial Cultural Analysis) component, alongside quantitative (ICAM) and qualitative (OCP) indicators designed for interpreting audience reception. This methodological set enables data extraction from the Romanian operatic landscape and facilitates comparing theoretical projections with verifiable results.

Within this logic, CAM8 provides an interpretative grid structured around eight interconnected axes: cultural, axiological, aesthetic, educational, social, ideological, economic, and technological. The cultural axis represents the analytical context, while the axiological axis constitutes the core. Data calibration protocols are established through an operationalisation matrix translating questionnaire responses into analytical dimensions. The resulting pattern facilitates the development of reception measurement instruments (ICAM and OCP), projected onto these same axes, alongside a triangulation matrix that integrates both levels into a unified diagnosis.

The analysis employs methods specific to Cultural Studies, anchored to the multiaxial framework and mapped onto the PIO dimensions (art form, sociocultural institution, and

axiological vector). ACM ensures contextualised evaluation and supports comparative analyses. The fusion of PIO (acting as a calibration lens) and ACM (as an operational method) deciphers the institution–audience relationship from the perspective of axiological evaluation.

The applied resources, detailed in the appendices, follow the eight axes: the integrated operational framework for management; the methodological toolkit and the ICAM/OCP integration matrix; the performance matrix; and the Institutional Analytical Files (FAI8). These support the formulation of strategic recommendations. CAM8, therefore, serves as a tool for cultural and institutional diagnosis, essential for evaluating perceived impact.

The Integrated Multidimensional Methodology (MMI) enables the translation of the general framework into concrete instruments and verification criteria. The model integrates general methodological approaches, the set of methods (conceptual-theoretical and those specific to cultural studies), and the tools for data validation and analysis, ensuring a rigorous correlation between the theoretical and empirical levels. This structure transforms concepts into observable indicators and facilitates comparative analysis. Although designed for opera, the model is adaptable for interdisciplinary research and institutional strategies.

Chapter 2 (*The Dynamics and Governance of the Opera Theatre in the Romanian Cultural Context*) examines the evolution of the national operatic phenomenon and analyses institutional structures, and places at the centre of interpretation the tension between managerial vision and audience expectations. From this perspective, the study develops an applied toolkit to align artistic and administrative decision-making with contemporary social dynamics.

Section **2.1** (*Axiological Inflections in the Configuration of the Romanian Opera Theatre*) highlights the political and socioeconomic conditions that shaped the lyrical stage, alongside the regional particularities of the national cultural landscape.

The applied dimension is developed in Section **2.2** (*Management of National Opera Theatres: Strategies and Development*), focuses on the institutional capacity to balance aesthetic integrity with market demands. The research formulates the OperaDIAG system, a cultural diagnosis tool designed to support organisational sustainability. Structured on two levels, the toolkit includes: the Institutional Analytical Files (FAI8), a diagnostic profile of the investigated theatres correlating reception data with the CAM8 axes; and the Opera Managerial Guide (GMO), a framework translating theoretical coordinates into planning and evaluation recommendations. This package guides managerial decisions in relation to audience expectations, supporting repertoire planning and the development of axiologically aligned institutional strategies.

Section **2.3** (*The Audience of National Opera Theatres: Motivations and Perceptions*) presents contemporary patterns of participation and reception. The results of the multi-institutional

sociological study substantiate the partner-audience paradigm (OperaCONNECT). The data indicate a high readiness for active engagement, reflected by preferences for feedback mechanisms (80.4%), educational programmes (71.8%), and interactive events (63.0%). Against this backdrop, the results reveal the audience's transition toward the status of a cultural actor with deliberative potential, manifested through a demand for consultative participation regarding the balance between radical directorial visions and the genre's aesthetic tradition. This model provides the foundation for participatory policies focused on evaluating cultural impact.

Chapter 3 (*The Formative Role of the Romanian Opera Theatre in the Context of Societal Transformations*) synthesises theoretical coordinates and empirical data to clarify the formative functions of the national lyrical space. The operatic phenomenon is approached as a vector of axiological mediation, exploring cultural meanings that transcend institutional dynamics.

Section **3.1** (*The Cultural Identity of the Romanian Opera Theatre: Heritage and Reconfigurations*) examines the national lyrical stage's identity, situated at the nexus of heritage care and global flows. The opera theatre is defined as a platform for dialogue and a storehouse of collective memory, capable of merging tradition with contemporary reception registers.

Section **3.2** (*The Axiological and Educational Dimension in the Romanian Opera Theatre*) represents applies the PIO model to analyze the operatic phenomenon. The national lyrical stage emerges as a space for mediating the aesthetic, moral, and civic values that shape reception. The study explores the potential of dramatic convention to stimulate insight into the human condition and to transmit axiological benchmarks. From this perspective, the opera theatre becomes a forum for debating moral dilemmas and social justice, reflecting the tension between the individual and collective norms. Furthermore, national stage direction and postmodern reinterpretations reconfigure reception modes, adapting tradition to current sensibilities. The section also examines educational roles through which institutions refine aesthetic taste and bolster civic awareness.

Section **3.3** (*The Contribution of the Romanian Opera Theatre to Contemporary Culture*) focuses on redefining the institution amid globalisation and digitalisation. The national lyrical stage promotes the democratisation of artistic access through interdisciplinarity and internationalisation. Digital tools dismantle reception barriers, bringing opera closer to new audience segments. The analysis explores the nexus of challenges and opportunities, where the audience's voice shapes the Institutional Analytical Files (FAI8). These results outline current expectations and confirm the opera theatre's role in balancing tradition with modernity. Thus, the institution remains a factor of continuity, integrating cultural heritage into social dynamics.

The thesis concludes with general findings and strategic directions derived from the data analysis. The proposals aim to strengthen institutional relevance and diversify cultural access, based on methodological benchmarks adapted to the contemporary context.

GENERAL CONCLUSIONS AND RECOMMENDATIONS

Reaffirming Scientific Contributions

The research formulates original contributions correlating theoretical reflection with empirical analysis, configuring reproducible tools transferable across cultural institutions. The study proposes a recalibrated perspective on Romanian opera theatre within contemporary cultural dynamics. To this end, the analytical system structures these contributions into four interdependent levels: (1) *Conceptual-theoretical level*: delimits the analytical framework and clarifies the relationship between axiological hierarchies and artistic practices. It includes the Integrative Perspective on Opera (PIO), supported by Historical Sociocultural Paradigms (PCAX) and Contemporary Conceptual-Theoretical Paradigms (PIAX), alongside perspectives from resistance to postmodernism (REZax) and cultural studies (CULTax). (2) *Integrative methodological level*: supports the evaluation of perceived cultural impact and correlates the Multiaxial Analytical Framework (CAM8) with the Integrated Multidimensional Methodology (MMI), based on the ACM analytical component and the ICAM (quantitative) and OCP (qualitative) instruments. (3) *Applied and diagnostic level*: integrates the OperaCONNECT empirical data into the OperaDIAG strategic system, materialized through the Institutional Analytical Files (FAI8) and the Opera Managerial Guide (GMO), which guide decision-making in relation to audience expectations. (4) *Prospective and formative level*: introduces the Formative Paradigm of the Lyrical Artist (PFAL), configuring the transition toward a contextualized interpretative consciousness. It harmonizes theoretical frameworks and empirical data with scenic-axiological identity processes, resulting in the Interdisciplinary Educational Model (MEI), proposed as a response to audience sensibilities.

The thesis's integrative synthesis unites the trajectory of concept–method–empiricism–application–projection and translates the research results onto the institutional and cultural-educational planes. From this path, the general conclusions and final recommendations emerge.

Concluzii generale

The research results confirm that the purpose was achieved and the proposed objectives were met. The scientific problem was addressed by translating the axiological dimension into a set of observable and comparable indicators. The theoretical-applied model offers a systematic mapping of the Romanian opera theatre from an interdisciplinary perspective, anchored in the current cultural context. The interdependence between the CAM8 model and the MMI structure enables

the translation of theoretical concepts into analytical tools. Approaching the operatic phenomenon in its triple capacity, as an art form, a sociocultural institution, and an axiological vector, guides the evaluation of the relationship between institution, audience, and the dynamics of cultural values, a perspective central to shaping cultural identity.

The general hypothesis is confirmed: Romanian opera theatre functions as an agent of axiological cohesion and a space of symbolic resistance within contemporary cultural pluralism. This stance derives from the majority preference for classical repertoire (85.0%), coupled with reluctance toward postmodern reinterpretations (51.0%), perceived as distorting established values (53.4%). The analysis reveals a stable critical positioning: respondents associate postmodern metamorphoses with mercantilization (61.9%) and hybridizations lacking axiological substance (37.0%). In counterpoint, the audience recognizes the institution's formative role, supporting cultural education (78.3%), artistic excellence (66.5%), and emotional sensibility (53.3%). The consensus regarding the institution's relevance (84.0%) and its role in strengthening cultural identity (58.8%) confirms the audience's capacity to ensure stable value criteria.

The analysis of *secondary hypotheses* highlights the following correlations:

(a) The sociological profile and cultural capital of the audience act as stabilizing factors for reception criteria and value hierarchies. This stability resides in high education levels (53.1% undergraduate; 21.2% postgraduate) and attendance frequency (48.6% monthly; 41.1% several times a year). Lyrical consumption indicates a loyal core (45.7% several times a year; 23.3% monthly) prioritizing high cultural experience (47.8%), performance aesthetics (66.5%), and profound emotion (54.3%). However, data reveal an asymmetry between the passive spectator segment (72.9%) and the active consumer (22.9%). This disparity confirms a predominantly receptive participation, privileging value contemplation above the co-creation of cultural meaning.

(b) Repertoire variations and shifts in scenic language reflect an axiological tension between the demands of tradition and the imperatives of innovation. The dominant preference for classical opera (85.0%) and traditional productions (79.5%), over modern forms (21.4%), reveals resistance toward postmodern directorial experiments (51.0%). This positioning is nuanced by an awareness of how decontextualizing and recontextualizing the lyrical spectacle (42.4%) challenges the conventions associated with classical works (49.5%). The audience assumes the role of tradition's guardian, expressed through the desire to be consulted on repertoire selection (52.7%). Openness to innovation remains contingent on respecting aesthetic limits (57.5%) and preserving the opera's essence alongside innovative elements (55.9%).

(c) Digital mediation and participatory mechanisms signal a reconfiguration of the symbolic contract between the institution and its audience, a process facilitating the remapping of opera's

value in the contemporary sphere. The high receptivity toward feedback systems (80.4%) and the openness to mediation forms, such as workshops, interactive events (63.0%), and educational programs (71.8%), indicate a clear need for wider cultural access. Redefining the reception space through digital outreach (64.9%) ensures a constant presence of opera beyond the theater walls, with YouTube serving as the primary access channel (65.5%). This expansion of consumption is coupled with an emerging interest in direct virtual interaction (33.0%). Participatory readiness, fueled by an affinity for arts and culture (73.2%) and specifically for classical music and opera (71.8%), enhances the audience's axiological indicators and reinforces the perceived relevance of the operatic phenomenon (15.6% very relevant; 34.9% relevant; 33.5% moderately relevant).

Overall, opera's impact on individual subjectivity confirms its formative dimension: the phenomenon stimulates the appreciation of beauty (83.4%), strengthens the attachment to tradition (64.0%), and accelerates the refining of artistic sensibility (63.6%).

The conclusions synthesized along each CAM8 axis are as follows:

Fundamental Axes: Cultural, Axiological, Aesthetic

The Cultural Axis (Context): the Romanian opera theatre asserts itself as an integrative phenomenon, situated at the crossroads of lyrical heritage preservation, across its repertorial and performative levels, and adaptation to contemporary sociocultural paradigms. The Integrative Perspective on Opera (PIO) highlights the operatic phenomenon as an anchor of collective memory and a framework for identity mediation in a space marked by fragmentation and symbolic competition. The research results support the institution's capacity to function as a mechanism for legitimizing value consensus, a process aided by the audience's high cultural capital and regular participation. Cultural mediation activates a symbolic infrastructure that stabilizes the relationship with tradition amid axiological competition. (Objectives 1, 2, 5; Sections 1.2, 1.3, 3.1).

The Axiological Axis (Core): the Romanian operatic phenomenon acts as a vector for producing, ranking, and trading values, highlighting the resilience of tradition among the loyal audience. Against this backdrop, national opera houses maintain a stable core while introducing new cultural practices. Within the logic of Contemporary Conceptual-Theoretical Paradigms (PIAX), the stage functions as a filter designed to mediate the tension between aesthetic norms and identity specificity. Value interpretation remains contingent on the institutional framework and the audience's profile. This dynamic allows for the assimilation of relativistic pressures without compromising standards of artistic excellence. (Objectives 1, 2, 5; Sections 1.2, 1.3, 3.2).

The Aesthetic Axis: the analysis of repertoire and scenic language highlights a forced compromise between lyrical tradition and the pressure to innovate. This process is marked by controlled directorial blends and the organic use of digital tools. These factors shift perception

registers and widen generational gaps in audience preferences. The resulting dynamics impose a strict aesthetic discipline, where innovation is permitted only if it fits the genre's stylistic identity. The results show a migration of reception criteria from the established canon toward situated forms, a shift that reveals a dual logic: the mandatory preservation of fundamental benchmarks and a cautious opening toward new codes. (Objectives 1, 2; Sections 1.2, 1.3, 3.2).

Formative and Social Axes: Educational, Social, Ideological

The Educational Axis: research results reveal a shift in audience expectations toward performances anchored in modern tastes and suggest a need to adjust artistic training. The data highlight the importance of developing an interpretive awareness that goes beyond vocal skill to decode the stage's axiological stakes. Within this framework, the Cross-field Educational Model (MEI), proposed as a forward-looking direction, serves as a benchmark for retooling training programs. Meanwhile, cultural mediation and educational partnerships are key factors in strengthening audience receptivity and ecosystem stability. (Objective 4; Sections 2.3, 3.2).

The Social Axis: within the OperaCONNECT model, empirical analysis confirms a highly educated audience, yet one marked by generational gaps in reception. On one hand, the data show deep shifts in cultural capital and confirm the audience's transition to the status of a cultural actor with a deliberative role. This shift supports the need for participation strategies that reflect an active demand for public consultation in balancing radical directing and aesthetic tradition. On the other hand, younger segments opt for digital formats, while mature audiences remain attached to the ritual of the live experience and the established repertoire. The results call for participatory policies that align management with the expectations of the public-partner, balancing access and mediation with the protection of the genre's identity. (Objective 3; Section 2.3).

The Ideological Axis: within the logic of Historical Sociocultural Paradigms (PCAX), diachronic analysis highlights the dual status of the opera house as both a tool of cultural policy and a form of symbolic resistance. Amid globalization, the Romanian stage sits at the link between heritage preservation and the critical intake of transnational trends. This positioning is reflected in repertoire choices and mediation, processes that confirm the genre's ability to act as a negotiating space for national values against global cultural flows. (Objectives 2, 5; Sections 1.1, 2.1).

Operational Axes: Economic, Technological

The Economic Axis: through the OperaDIAG strategic system, the research builds the link between managerial efficiency and institutional sustainability, defined as a balance between artistic mission and operational constraints. The analytical sheets (FAI8) provide a snapshot of the investigated theaters, while the managerial guide (GMO) sets an operational framework that turns diagnostic data into production solutions. This toolkit aligns management decisions with audience

expectations, ensuring repertoire balance and resource optimization in an axiological way. This approach strengthens the operatic ecosystem's stability, subordinating mercantile criteria to the imperative of aesthetic value. (Objectives 3, 6; Section 2.2).

The Technological Axis: amid rapid digitalization, technology in opera goes beyond a mere tool and becomes a structural part of artistic and institutional practices. The MMI methodology, through ICAM (quantitative) and OCP (qualitative) tools, supports the analysis of the link between audience, aesthetic experience, and digital mediation. Implementing tech solutions reconfigures the operatic ecosystem by turning production and cultural communication into vectors for wider access. Integrating digital media into the creative process and institutional dialogue multiplies touchpoints with the audience and boosts visibility, without altering the aesthetic essence of the live experience. (Objectives 3, 6; Sections 2.3, 3.3).

Research results confirm the role of the Romanian opera house in strengthening cultural identity and transmitting values within a pluralist society. Through the lens of the models used, the stage is defined as a space for axiological negotiation. The original contribution lies in positioning the opera house as a pillar of current cultural policies and practices. Triangulating methods via CAM8 and MMI validates the research and aligns management decisions with audience expectations. Although tied to the specific sample, the findings provide a mobile diagnostic model and key benchmarks for the evolution of the contemporary operatic phenomenon.

Recommendations

The thesis provides strategic directions that support the opera's role as a cultural actor, educational pillar, and identity vector. These recommendations translate the analytical results and reception data into the OperaDIAG operational framework.

Interpretation Guide:

- \cap (intersection): secondary axes linked to the option;
- CAM8 Axes: C (cultural); AX (axiological); E (aesthetic); ED (educational); S (social); I (ideological); EC (economic); T (technological).
- The acronyms correspond to the original contributions of this thesis and are kept as in the Romanian original for methodological consistency.

Fundamental Axes Framework: Cultural, Axiological, Aesthetic

Overall Strategy: aligning institutional policies with an operational model that links the artistic mission to contemporary values. This orientation requires decision-making transparency and the continuous assessment of cultural impact through specific performance indicators.

The Cultural Axis (Context). strengthening the identity function and expanding the institution's public relevance. (a) Promoting productions based on national lyrical heritage, aiming

to activate collective memory and solidify the symbolic link between stage and community. This direction leverages socio-historical themes as key attractions, turning the artistic experience into a tool for validating collective identity (\cap : AX, S). (b) Interdisciplinary integration and expanding art into unconventional spaces, to facilitate access for diverse cultural capital and mitigate consumption fragmentation. This openness aligns participation motives with the barriers to understanding highlighted by qualitative data (OCP). Diversifying venues supports genre familiarity and lowers perceptual resistance (\cap : ED, S, EC). (c) Developing loyalty and mediation programs, primarily for young audiences, to support the long-term integrative function of opera. This orientation leverages participation frequency analysis and justifies mediation as a mechanism for converting passive observers into active participants (\cap : ED, S).

The Axiological Axis (Core): balancing value criteria between canon preservation and stage innovation. (a) Synchronizing the repertoire with the audience's axiological profile (OperaCONNECT), to balance the conservative pole with trends toward updating the lyrical discourse. Offer calibration is based on the perceived relevance of institutions (ICAM-AX2: 52.7%–68.9%) and the need to strengthen national and moral benchmarks (\cap : C, E, I). (b) Developing thematic programs focused on ethical values and social responsibility, coupled with impact monitoring via the ICAM-AX1 indicator (53.1%–62.6%). The approach tracks the internalization of declared principles relative to the performance experience. This justifies transforming the opera into a space for transmitting educational messages, beyond the purely aesthetic dimension (\cap : ED, S, I). (c) Managing directorial reinterpretations through transparent mediation mechanisms, aiming to increase innovation acceptance without altering the core values. This direction addresses the negative values of the ICAM-AX3 indicator (a gap of up to -18.4 percentage points between experimental options and canonical fidelity), signaling systemic resistance to reinterpretation. Thus, an artistic arbitration of stage visions is required to mitigate divergences between tradition and contemporary contextualization (\cap : C, E, I).

The Aesthetic Axis: modernizing the artistic act under the banner of stylistic coherence and interpretive excellence. (a) Integrating digital technologies and stylistic hybridizations as a support for stage discourse, while preserving aesthetic limits and the genre's specific language. This approach addresses expectations for directorial innovation and reflects the public's high demand for production quality standards (ICAM-E3: 63.7%–89.8%). It simultaneously supports using technology to update the canon without compromising the opera's identity (\cap : AX, I, T). (b) Prioritizing investments in visual infrastructure (scenography, lighting, costumes) in response to the importance of performance aesthetics. The data direct development according to expectations regarding the visual component (ICAM-E4: 47.8%–97.6%), while qualitative

analysis (OCP) indicates the visual element's role as a determining factor for aesthetic attraction and stage impact (\cap : S, EC, T). (c) Strengthening vocal and orchestral performance standards to meet audience requirements. Maintaining excellence is linked to high public expectations (ICAM-E1: 53.2%–98.3%) and the strict demand for vocal execution (ICAM-E2: 62.9%–83.1%). These benchmarks necessitate rigorous management of artistic resources (\cap : AX, EC).

Social and Formative Axes Framework: Educational, Social, Ideological

Strategic Direction: expanding the audience by removing barriers to access and optimizing the functions of social cohesion, civic reflection, and cultural training. The approach aims to transform the institution into a space that generates dialogue and educational continuity.

The Educational Axis: strengthening critical receptivity and cultural training. (a) Institutionalizing mediation programs and educational partnerships (interactive workshops, guided tours) to facilitate the transition from passive information to active participation. This direction addresses the low level of educational exposure (ICAM-ED1: 27.2%–47.1%). Qualitative data (OCP) confirm the need for applied programs that leverage the audience's potential for personal development and empathy (\cap : C, S). (b) Implementing the Interdisciplinary Educational Model (MEI) in alignment with the Lyric Artist's Formative Paradigm (PFAL), responding to audience expectations for artistic performance anchored in contemporary sensibility. This strategic projection reframes the interpretive act through value-based reflection and audience engagement. Thus, it supports the transition from vocal competence toward an interpretive consciousness, facilitating the decoding of the current lyrical stage's stakes (\cap : C, AX). (c) Developing interactive digital resources and mentoring programs to ensure continuity in training and to mitigate barriers to understanding operatic language. Using technology as educational support aims to strengthen the benefits felt by the public (ICAM-ED2: 59.0–69.3%). Integrating digital resources fosters critical thinking and reinforces the institution's relevance for new generations (\cap : EC, T).

The Social Axis: reducing barriers to access and strengthening active participation. (a) Implementing inclusion programs and optimizing performance schedules to remove constraints of time, distance, and accessibility. This direction aims to reduce social barriers (ICAM-S1: 17.0%–29.3%), where the recorded values signal real obstacles to participation. Qualitative data (OCP) support the need to mitigate the perception of inadequate scheduling (\cap : EC). (b) Formalizing audience dialogue through consultative mechanisms (thematic panels, structured feedback) to strengthen the *public-partner* model. This transition is justified by the high readiness for participation (ICAM-S2: 54.7%–65.9%) and the role of collective participation as a social traction factor (\cap : AX). (c) Adopting differentiated audience strategies by diversifying digital formats for

young people, while preserving the live experience in the theater. This tactic leverages the online space as an extension of the artistic act. Thus, it addresses the need to attract new audience segments and protect traditional consumption against the risk of substitution (\cap : EC, T).

The Ideological Axis: managing civic dialogue and protecting artistic autonomy. (a) Integrating social and civic themes into the stage discourse, adapted to the reception context, through mediation and thematic debates to reaffirm the opera's role as a forum of reflection. The calibration of these messages stems from the low interest in sociopolitical themes (ICAM-I2: 7.3%–12.7%) and requires prudent management of presentation contexts. Qualitative data (OCP) confirm the acceptance of the civic dimension provided there is adequate thematic management and public dialogue (\cap : AX, S). (b) Ensuring freedom of expression and protecting artistic autonomy from external pressures to maintain the opera as a space for cultural pluralism. This direction leverages the potential for genre revitalization through contemporary reinterpretations and is supported by average innovation scores (ICAM-I1: 29.9%–43.3%). Thus, the opera's status as a space for symbolic dialogue and diversity of opinion is confirmed. (\cap : C, E).

Operational Axes Framework: Economic, Technological

Managerial Orientation: ensuring sustainability based on data diagnosis and institutional transparency. This direction aims to adapt the technological infrastructure to new digital competencies and strengthen institutional performance relative to audience expectations.

The Economic Axis: ensuring sustainability through strategic diagnosis and resource diversification. (a) Customizing institutional directions using analytical sheets (FAI8), involving the harmonization of local specifics with the audience profile (OperaCONNECT) and available resources. Using diagnostic tools addresses the need for efficient management and guides performance programming (\cap : E). (b) Diversifying funding sources by attracting sponsorships, public-private partnerships, and participatory mechanisms, under conditions of institutional transparency. The necessity of this stems from the perception of limited resources. Furthermore, data confirm the role of pricing policies and accessible subscriptions as central pillars of sustainability (ICAM-EC2: 49.8%–55.6%) (\cap : S). (c) Developing human capital and refining funding criteria based on interdisciplinary training and social impact indicators. This grounds managerial decisions, supports professionalizing cultural leadership, and facilitates the digital transition. Modernizing management is based on the high importance of the leader's role (ICAM-EC1: 87.7%–98.6%). Qualitative data (OCP) confirm that success depends on competencies and values, justifying the professionalization of cultural leadership (\cap : AX).

The Technological Axis: digital modernization and the creative use of technologies. (a) Strengthening digital presence and developing technological skills, a direction supported by

dedicated platforms (multimedia archives, educational content) and integrating innovation into stage production. This approach aims to adapt to new cultural challenges without altering the genre's canon. Using online platforms (ICAM-T1: 48.6%–82.8%) supports the diversification of the artistic offer. Qualitative data (OCP) confirm the role of streaming in making reception more flexible and justifying training programs in response to technological changes (∩: C). (b) Customizing communication across audience segments (youth, diaspora, digital consumers) and partnering with the creative and educational sectors. This initiative aims to expand access and streamline cultural mediation, responding to the need for online interaction. Data triangulation indicates the diversity of platforms used (ICAM-T2: 25.2%–57.7%) as a traction factor for attracting young segments and strengthening online broadcasting strategies (∩: S).

The proposed framework integrates the research results into a flexible action model and provides decision-makers with the OperaDIAG toolkit (FAI8, GMO), essential for positioning the opera within the current societal context. This vision supports the balance between artistic autonomy and managerial efficiency as a prerequisite for sustainable cultural relevance.

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ABSTRACT (in Romanian)

Ciobanu Liliana. Dimensiunea axiologică a teatrului de operă românesc în contextul culturii contemporane. Teză de doctor în arte. Chișinău, 2026.

Structura tezei: adnotare, introducere, trei capitole, concluzii generale și recomandări, bibliografie (340 titluri), 154 pagini de text (până la Bibliografie), 36 figuri, 63 tabele, 3 anexe. Rezultatele sunt publicate în 8 lucrări științifice.

Cuvinte cheie: teatru de operă românesc, axiologie culturală, configurare identitară, dinamica receptării, public de operă, management cultural, model multiaxial, dimensiune educațională.

Domeniul cercetării: arte și studii culturale.

Scopul cercetării: elaborarea unui model teoretico-aplicativ destinat cartografierii și evaluării dimensiunii axiologice a teatrului de operă românesc în contextul culturii contemporane. Cercetarea vizează estimarea impactului asupra identității culturale și a configurațiilor valorice societale. Demersul urmărește mecanismele prin care fenomenul operistic, în tripla sa ipostază (formă de artă, instituție socioculturală, vector axiologic), generează și negociază regimuri de valoare în raport cu receptarea publică.

Obiectivele cercetării: (1) fundamentarea cadrului teoretico-metodologic al cercetării; (2) analiza evoluției teatrului de operă românesc în raport cu inflexiunile axiologice; (3) cartografierea receptării operei la nivelul publicului și a strategiilor manageriale dezvoltate în instituțiile de profil investigate; (4) investigarea rolului formativ și a dimensiunii axiologico-educaționale a teatrului de operă; (5) evaluarea mecanismelor de consolidare a identității culturale prin analiza raportului dintre politicile instituționale și asimilarea valorică a publicului; (6) formularea unor recomandări strategice, fundamentate empiric, în scopul re poziționării scenei lirice ca actor cultural relevant în spațiul contemporan.

Noutatea și originalitatea științifică: • propunerea unui model teoretico-aplicativ multiaxial, cu opt axe analitice interconectate (culturală, axiologică, estetică, educațională, socială, ideologică, economică, tehnologică), care armonizează cadrul teoretic cu instrumentarul de cercetare; • reconceptualizarea tripartită a fenomenului operistic: opera ca formă de artă (ansamblu de valori estetice), teatrul de operă ca instituție socioculturală (spațiu de validare și diseminare a valorilor), dinamica valorizării în câmpul operistic ca vector axiologic (producere, ierarhizare și negociere a valorilor); • integrarea a două seturi de paradigme: socioculturale istorice și conceptual-teoretice contemporane (rezistența la postmodernism și studiile culturale), în vederea analizei axiologice a fenomenului operistic; • elaborarea unei metodologii pentru proiectarea cercetărilor interdisciplinare și evaluarea impactului cultural perceput al operei • dezvoltarea unui sistem de diagnoză pentru analiza instituțiilor de operă naționale; generarea unui cadru pentru politici participative și instrumente manageriale, fundamentat pe un studiu sociologic multiinstituțional (N=833, 7 teatre); • propunerea unui model educațional interdisciplinar, ca viziune derivată din exigențele publicului.

Problema științifică soluționată: sistematizarea dimensiunii axiologice a teatrului de operă românesc contemporan și transpunerea sa în indicatori de evaluare observabili. Cercetarea depășește abordările pur estetice și definește fenomenul operistic în tripla sa ipostază: formă de artă, instituție socioculturală și vector axiologic. Această perspectivă permite tratarea scenei lirice ca spațiu de negociere a valorilor și de afirmare identitară. Prin simbioza analizei teoretice cu datele empirice, studiul furnizează instrumente utile evaluării impactului cultural și fundamentării strategiilor instituționale.

Semnificația teoretică: reconceptualizarea teatrului de operă ca instituție cu statut axiologic și funcție educațională. Cercetarea integrează pilonii teoretici: perspectiva integrativă asupra operei, paradigmele socioculturale istorice și paradigmele conceptual-teoretice contemporane, alături de cadrul analitic multiaxial și fundamentează rolul fenomenului operistic în modelarea identităților colective. Lucrarea re poziționează scena lirică românească ca platformă de mediere, relevantă în contexte marcate de relativism valoric și de presiunea instrumentalizării culturii. Cercetarea clarifică raportul dintre constrângerile instituționale și dinamica receptării publice.

Valoarea aplicativă: se reflectă în trei direcții. (1) Dimensiunea formativă: oferă repere operaționale utile elaborării unor programe de mediere culturală și parteneriate educaționale axate pe consolidarea receptivității publicului. (2) Nivelul instituțional: furnizează un set de fișe analitice și un ghid managerial, ca suport decizional în managementul teatrelor de operă. (3) Planul politico-cultural: propune recomandări ancorate empiric în scopul optimizării politicilor culturale și al re poziționării instituțiilor de profil.

Implementarea rezultatelor: s-a realizat prin publicarea a 8 articole științifice în reviste de specialitate (categoria „A” și „B”) și prin prezentarea de comunicări la conferințe naționale și internaționale. Totodată, teza oferă un set de instrumente (fișe analitice, indicatori și recomandări strategice) și constituie o bază aplicativă utilă practicilor manageriale ale instituțiilor de operă.

ABSTRACT

Ciobanu Liliana. The Axiological Dimension of the Romanian Opera Theatre in the Context of Contemporary Culture. Doctoral Thesis in Arts. Chişinău, 2026.

Thesis structure: annotation, introduction, three chapters, general conclusions and recommendations, bibliography (340 titles), 154 pages of main text (up to the Bibliography), 36 figures, 63 tables, 3 annexes. The results are published in 8 scientific papers.

Keywords: Romanian opera theatre, cultural axiology, identity configuration, reception dynamics, opera audiences, cultural management, multiaxial model, educational dimension.

Field of Research: Arts and Cultural Studies.

Research Purpose: This study develops a theoretical-applied model for mapping and evaluating the axiological dimension of Romanian opera theatre within contemporary culture. The research assesses the impact on cultural identity and societal value configurations, examining the mechanisms through which the operatic phenomenon (as an art form, sociocultural institution, and axiological vector) generates and negotiates value regimes in relation to public reception.

Research Objectives: (1) to establish the theoretical-methodological framework; (2) to examine the evolution of Romanian opera theatre through axiological inflections; (3) to map public reception and managerial strategies within investigated institutions; (4) to investigate the formative role and axiological-educational dimension of the lyric stage; (5) to evaluate cultural identity consolidation by analysing the interplay between institutional policies and public value assimilation; (6) to formulate strategic, empirically grounded recommendations for repositioning the operatic stage in the contemporary sphere.

Scientific Novelty and Originality: • The proposal of a multiaxial theoretical-applied model featuring eight interconnected analytical axes (cultural, axiological, aesthetic, educational, social, ideological, economic, and technological), aligning the conceptual framework with the research toolkit; • A tripartite reconceptualization of the operatic phenomenon: opera as an art form (a synthesis of aesthetic values), the opera theatre as a sociocultural institution (a space for value validation and dissemination), and the operatic field as an axiological vector (the production, hierarchy, and negotiation of values); • The integration of two sets of paradigms: historical-sociocultural and contemporary conceptual-theoretical (addressing resistance to postmodernism and cultural studies) for the axiological analysis of opera; • The elaboration of a methodology for designing interdisciplinary research and evaluating the perceived cultural impact of opera; • The development of a diagnostic system for national opera institutions, generating a framework for participatory policies and managerial tools grounded in a multi-institutional sociological study (N=833, 7 theatres); • The proposal of an interdisciplinary educational model, formulated as a strategic vision derived from audience expectations.

Solved Scientific Problem: The systematisation of the axiological dimension of contemporary Romanian opera and its transposition into observable evaluation indicators. The research transcends purely aesthetic approaches, defining the operatic phenomenon in its triple capacity: as an art form, a sociocultural institution, and an axiological vector. This perspective treats the lyric stage as a space for value negotiation and identity affirmation. By integrating theoretical analysis with empirical data, the study provides essential tools for evaluating cultural impact and substantiating institutional strategies.

Theoretical Significance: The reconceptualisation of opera theatre as an institution with axiological status and educational function. The research integrates key theoretical pillars—the integrative perspective, historical-sociocultural paradigms, and contemporary conceptual-theoretical frameworks—alongside a multiaxial analytical model to substantiate the operatic phenomenon's role in shaping collective identities. The study repositions the Romanian lyric stage as a mediation platform, relevant in contexts of value relativism and cultural instrumentalisation. Furthermore, the research clarifies the interplay between institutional constraints and public reception dynamics.

Applied Value: (1) The formative dimension, providing operational guidelines for cultural mediation programmes and educational partnerships focused on strengthening public receptivity; (2) The institutional level, delivering analytical tools and a managerial guide to support decision-making in opera theatre management; (3) The politico-cultural level, offering empirically anchored recommendations for optimising cultural policies and repositioning relevant institutions.

Implementation of Results: Accomplished through the publication of 8 scientific articles in peer-reviewed journals (categories A and B) and presentations at national and international conferences. Additionally, the thesis provides a set of tools (analytical forms, indicators, and strategic recommendations) and constitutes a practical basis for the managerial practices of opera institutions.

DECLARATION OF RESPONSIBILITY

I, the undersigned, **Ciobanu Liliana**, hereby declare on my own responsibility that the materials presented in this doctoral thesis are the result of my own original research and scientific achievements. I am fully aware that any breach of this declaration shall be subject to legal consequences in accordance with the legislation in force.

Full Name: Ciobanu Liliana

Signature:

CIOBANU LILIANA

**THE AXIOLOGICAL DIMENSION OF THE ROMANIAN OPERA THEATRE
IN THE CONTEXT OF CONTEMPORARY CULTURE**

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