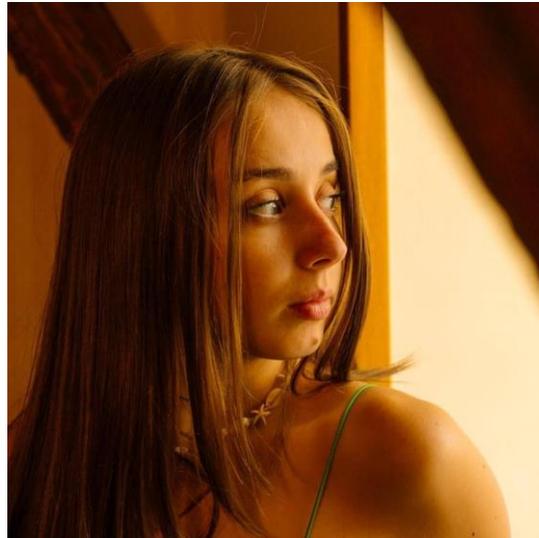




FLIPPED STUDIO “SUCCESSFUL INNOVATOR” - NOVA

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Alexandra: Theatrical art seen through the eye of hope



Alexandra Corlan, Romania

Sector: Performing arts

Position: Self-employed

About me

I was born in Petrosani (Romania). I moved to Bucharest for studies and I decided to stay here. My dream was to study theatrical and cinematographic art. I still remember how I was intensely preparing for “admission” to the University of Bucharest. I was in high school, in front of my other colleagues and I repeated my monologue for the University so many times that they had learned it too. I could not accept not to enter that University, I could not even accept the idea. But why I tried to run, it did not let me escape. Although I prepared day and night for admission to the University, I did not succeed from the first attempt. I was somehow putting pressure on myself through the thoughts I had, but the ambition and desire were too great. I prepared more, and more, and more. And, YES, I did. I was accepted at the second session for admission. I experienced the strongest emotion until then. Now I can happily say that I studied at the National University of Theater and Cinematography "Ion Luca Caragiale" in Bucharest.



My way to the CCS and main achievements before the Pandemic

Before the Pandemic, my greatest achievement came from the joy and inner satisfaction I had every time I played a skit, a role, and was part of the performing arts sector. Each scenario



Photo from Alexandra's collection

brought me greater satisfaction and motivated me to join the performing arts sector and never leave it again.

My way to the CCS was not easy because I heard at every step that this field "does not round your income in your account and makes you suffer in silence". But what did that matter?! Only I knew how hard I struggled and learned to get there so only I could decide to give up the scale of evolution in the performing arts.

The pandemic period 2020-2021 made me reflect and be aware (really) of the challenges brought by the CCS, in addition to the benefits. I cannot describe in words the frustration I had because I could not play on the theater stage itself. I think this "displeases me the most (besides the financial situation and the low income). But once again I realised that what connects me to the CCS is much deeper than income or anything. So, I decided to survive. I started to use my free time to search the internet and to be inspired by the methods adopted by other theaters, from other countries, to "reinvent" themselves in the CCS. It was somehow a technique to prepare me for the "fight" in the performing arts.

The challenges faced during the Pandemic and innovation solutions to overcome them.

For those who are part of the "CCS family", they already know that performing arts most often bring the expression "it does not ensure the security of the future". But what can ensure your safety in life: what job, what sector makes you live forever?! I am sure none, but the world is the world made to think that way. Considering that I learned so much to be admitted to the National University of Theater and Cinematography "Ion Luca Caragiale" in Bucharest, it would have been a mistake on my side to give up the first major challenge in the performing arts.



The challenges appear regardless, and it is somehow our duty to our passion to find innovative solutions to overcome them. Another challenge in the performing arts in the context of the Pandemic 202-2021 was the closure of theaters. Why? Because it was not just about some enclosed spaces among many others: it was about our second house.

These challenges did not concern us, as artists, but we tried to use our creativity to face them. Every day I watched how other artists did to “save” the theater. As a solution, I participated in online-video dialogues with my other colleagues from the theater and together we tried to create new scenes and new roles.

We brainstormed what worked best during the theater's "glory" period and what we can take from there as best practices to transfer to the “online theater”. We did everything we could and applied solutions such as: stage representation of the theater online; promoting its benefits continuously; involvement in other activities to prepare us for the return to the scene etc. We tried not to let people forget the pleasure and peace brought by theaters.

The most important lesson I learned was that performing arts need support as we humans do.

Solutions can sometimes come from even the smallest measures taken and applied properly and at the right time.



Photo from Alexandra's collection

"Theater never dies. It stays in my heart and is worn throughout life. Performing arts can save people's peace even on the darkest days."

My future plans and aspirations for developing my career in CCS.

My plans and aspirations for the future are related to the return to the “theatrical stage” and to the world of cinematographic art. I really want to relive the emotion behind the scenes.

I plan to “win” the unique applause from the audience and see the “glitter” in their eyes, to see how they live life on scene as we, as actors, do. I plan to see the theater reinvent itself in a stronger light than ever.



My suggestion for those who wish to work in CCS

I would recommend to those who wish to work in CCS and especially in performing arts that they first experience the emotion behind the scenes so that later they can transmit feelings to those around them (to those who look at them). The most important thing is that they never forget that the theatrical life on the “theater stage” must not dominate in real life (not to play a role in life outside the scene).

Self-reflection questions

1. What have I learned from this story?
2. What have I learned on how to live on and off the theatrical scene as part of performing arts?
3. How will I use what I have learned in the future?

This good practice story is prepared by Centrul pentru Promovarea Invatarii Permanente - CPIP, Romania.