

## Albanian Theater works, as a value of the common Cultural heritage

PhD (C.) Herida Duro

Director of Policies and Cultural Development Strategies  
in the Ministry of Culture, Albania

### Abstract

The Albanian Theatrical Performance, as a value of the common cultural heritage, has as its central axis the recognition of the contribution of the Art Institutions in Albania and the perception for them, as a serious effort to protect, administer, enrich and further present the values that carry as places of collective memory.

The paper and the research question that we seek to answer through the development of this study focuses on the role that Public Art Institutions have in the panorama of value in the Albanian museum cultural heritage. The study aims to prove the importance and recognition since the genesis of the creation of Art and Culture Institutions, together with the main actors who exercised their activity by giving functionality and value to works of art<sup>1</sup> in their full dimensionality (size). The country's public art and culture institutions are owners and are part of the rare collections of Albanian art of the XX and XI centuries.

In conclusion, the policies and activities offered are analyzed, considering the diversity of values and the complexity of issues related to preserving and presenting the theatrical heritage in specific places and situations, aiming to increase the values of the object/objects of cultural heritage (artistic, historical, documentary, symbolic, city landscape, educational, economic, and cultural tourism). The musealization of cultural 'assets' and the dissemination of knowledge to the younger generations, according to the models of (homolog) institutions of art and culture, constitutes an essential element in the panorama of the cultural and economic value of the country.

**Keywords:** *Art institutions; stage work, cultural heritage, musealization.*

**Abbreviation:** TK-National Theater

TKOBAP-National Theatre of Opera and Ballet of Albania

RKPK -National Register of Cultural Assets

### Introduction

A possible specificity to successfully develop cultural tourism is precisely introducing Albanian material and spiritual culture as an essential asset for the presentation, promotion, and marketing of our nation in the tourist seasons and throughout the year.

The beginnings of theatrical performances date back to 1874, reflecting the importance of this artistic phenomenon and its close spiritual connection conceived almost 150 years ago in Albanian reality. It emphasizes the importance of this cultural heritage at the national level, from the Renaissance movements to nowadays. The works and creations of these funds are special and unique, belonging to different genres such as sketches and paintings of stage decorations, textiles, costumes, mix-media, etc. Today,

<sup>1</sup> Constitution of the Republic of Albania, Article 58, point 1: "Freedom of artistic creation and scientific research, use and benefit from their achievements are guaranteed for all."

the archives, with the artistic creativity performances of those who created the stage figures and works of art, represent a historical, didactic, and nostalgic value. For this study, the essential stage-theater institutions in the country, such as TKOBAPand TK, considered temples of culture, will be mentioned. The issue of many current debates on the status of Albanian theaters, as (monumental) cultural assets, is evidenced by their existence, as in the artistic, historical, or ethnographic field, which dates back more than 50 years ago as objects owned of central institutions and more than 70 years ago as real estate.<sup>2</sup>

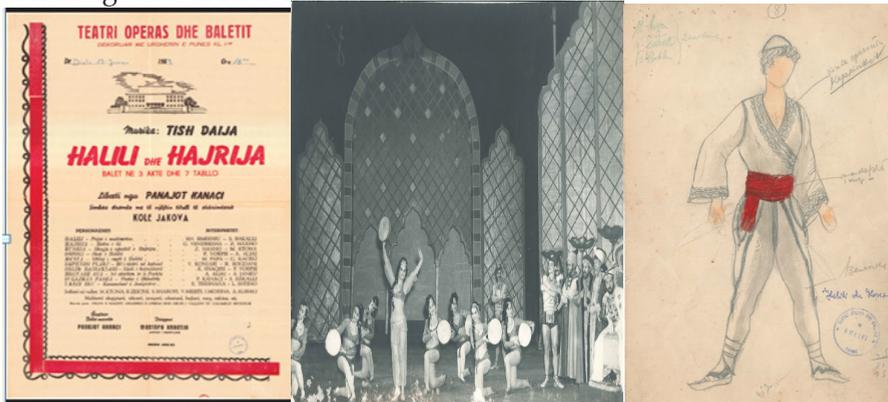
This rich cultural heritage is represented by the activities over the years of the National Theater. This theater helped develop the arts of the capital, which had no space for performances before this period. The National Theater has served as a historical object that testifies to many events related to the creation of local theater and serves as a stage for artistic, academic, and political events in post-World War II Albania. It represents the first post-war theater founded in 1945 as the People's Theater with a constellation of brilliant actors. It represents the first post-war theater founded in 1945 as the People's Theater with a constellation of brilliant actors. The theater is considered one of the most significant monuments of the autarky period in Albania in the early twentieth century. The first actors of the National Theater were Mihal Popi, Gjon Karma, Mihal Stefa, Ndrek Shkjezi, Liza Vorfi, Behije Çela, Ndoc Meshkalla, Behije Çela, Hasan Reçi. Later came many famous names from the amateur movement such as Marie Logoreci, Prokop Mima, Sander Prosi, Sulejman Pitarka, Pjetër Gjoka, Loro Kovaçi, Besa Imami, Violeta Manushi, and the director Pandi Stillu. All these artists and many others add significant value to national cinematography, leaving a vibrant legacy that other younger actors of Albania followed just emerged from the war. Some of the world's theater masterpieces with authors: Shakespeare, Gogol, Schiller, Moliere, etc., were successfully performed on his stage, but besides them, works by well-known Albanian writers such as Kole Jakova, Spiro Çomora, Ruzhdi Pulaha, were also staged. In 1989, its name was changed to the National Theater, a name it still bears today.

On the other hand, established on November 29, 1953, the Opera and Ballet Theater and the Folk Ensemble have been one of the primary cells of art and culture in our country. In this respect, our stage musical heritage is represented by the National Theater of Opera and Ballet and the Folk Ensemble as one of the first theaters in post-war Albania established in 1953. This theater began its journey with the first operatic performance, "Rusalka" by the composer AS Dargomizhskij, naturally influenced by Soviet Russian culture. The Opera House initially operated inside the building of the Academy of Arts and later moved to the Palace of Culture, where it is located today. Over the years, the theater expanded its activity by staging many world opera masterpieces with an impact on the growth of Albanian and foreign audiences.

In addition to operatic and ballet performances, a great success, especially for foreign audiences, are the performances of the Folk Ensemble, where the rich heritage of

<sup>2</sup> Referring to the title "Cultural Assets" Identification, protection, and evaluation of cultural assets "of Law 27/2018" On Cultural Heritage and Museums," it is determined that: In case the object/objects are considered as part of Article 50 point 1 (declared before entering force of Law 27/2018), only for objects that were created more than 50 years ago, if they are movable property, and more than 70 years ago if they are immovable property, the procedures for verifying the existence of artistic interest, historical, archaeological or ethnographic are performed by the Ministry of Culture and specialized institutions, based on the request accompanied by the relevant data (data of objects, inventory) from the Institution possessing the objects in question, referred to in Article 57 of Law 27 / 2018.

dance from all regions of Albania and the variety of folk costumes are a jewel in the cultural heritage of our nation.

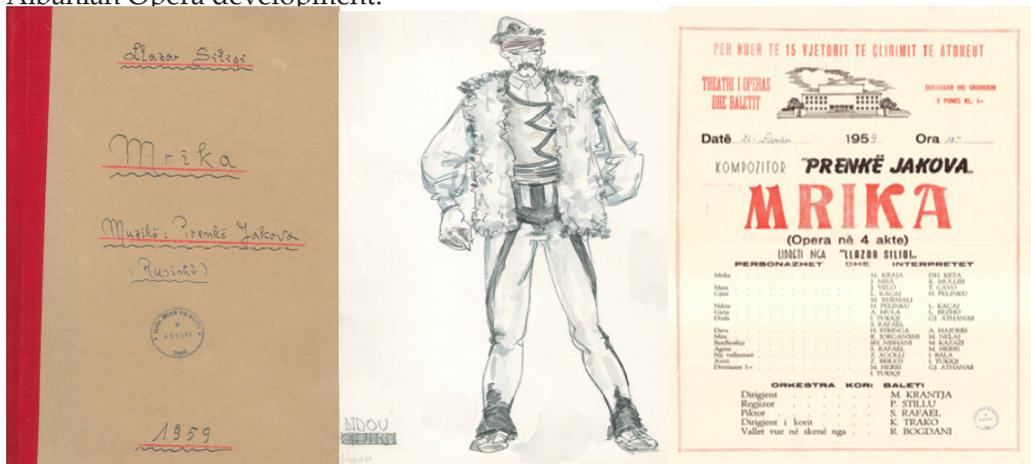


First Albanian Ballet: Halilidhe Hajrija (1963) Arkiv T.K.O.B.A.P.

The rich repertoire of this theater is of interest to many tourists visiting Tirana who want to spend a pleasant evening with traditional Albanian music, watch opera or listen to symphonic concerts. In addition to world-famous Albanian sopranos such as Inva Mula, Ermonela Jaho, tenor Saimir Pirgu, baritone Gëzim Myshketa, etc., foreign artists are known everywhere in the world have performed on his stage.

Albanian vocal-choral music's peculiarities and national phenomena cannot be explained without researching its direction through the orientation of traditional folk music and the relations created between them. The world traditions of the formation of national originality in the musical creativity of nationwide schools have proved fourfold that the support for the most representative folk creativity is the essential factor that drives the formation of the national musical art.

There are found and are reflected in chronological order data on the development and processes through which the Albanian vocal-scenic music came and was formed until the release of the first opera "Mrika" by composer Prenk Jakova. Among other things, the elaboration and harmonization of folk songs for choir led and factored the delivery of genres and effective forms of stage vocal-choral concert, especially the Albanian Opera development.



The 1-st Albanian Opera "Mrika" (Libret) - the original firm of Ll. Silliqi (National Opera

*Archive)*

In the context of international musical developments, national musical cultures coexist in complete harmony, despite the differences which come through connections with the peculiarities of the folk traditions of each nation. The variety and distinctive Melo-rhythmic, structural, and timbre that world artistic music conveys today come precisely through the ethnic characteristics of national musical cultures expressed through the relationship with the traditional folk music of each nation.

TKOBAP and TK are active institutions that realize in time, quality, quantity, and pace artistic, cultural products, depending on their goals and plans, relationship with the public, artistic seasons, etc. Understanding this heritage as a genuine, non-negotiable value and of national importance is undoubtedly a valuable asset not only artistically or as of the heritage of cultural activity but also as the cultural heritage of society's scholarly communication through an art considered a tribune of thought.

### **Legal status of theatrical stage activity**

Until now, there has been a mentality on seeing the values of heritage as designed and destined to be created only in the distant historical reality, and beyond the time we live in. Therefore, cultural heritage is considered in its most considerable material, archaeological part, in situ, immovable, mainly in constructions and buildings, and to some extent to movable objects related to works of art, especially antiquity, etc. This approach made the social and institutional response to this heritage to be oriented mainly towards a narrow category of objects, resulting in establishing some institutions, especially museums and those of heritage restoration, which took care of them.

On the other hand, the closure of Albania during the period of the communist dictatorship made it possible that the cultural values administered in this field did not have adequate treatment, even in terms of terminology. For example, the phrase "cultural heritage" did not exist (used by the UNESCO Convention of 1972), or the lack of the term "intangible heritage" for phenomena such as language, folk music, etc. Instead, there was used a word that included various terms such as cultural monuments, cultural objects, objects and cities-museums, archeological parks, museum ensembles, folklore, etc., thus not including within the concept of heritage dozens of objects and spiritual phenomena without the memory of the past would be very poor.

Over the years, thanks to the opening to the world and the expansion of our concepts for the many types of typologies related to cultural and museum heritage, today we can talk about a category of heritage related to cultural and artistic activity institutions such as theaters, mainly related to creativity and stage productions and especially to the role of authors in creating and interpreting these works. This category includes objects such as musical manuscripts, written and pictorial ones, audio and video recordings of historical works, especially those related to the national repertoire, collections of unique costumes and scenographies, etc., which today are valued by all as objects with museum status. The stage work is an added value of cultural heritage. This is evident in Europe (as in the case of the Opera in Italy or of instrumental creations in Austria), and it occupies an important place in Albania. Although a small country, I think the tradition of performing arts creations has its origins much earlier than the art institutions themselves. And so we can gradually talk about a "school" of performing arts created and built-in generations.

TKOBAP / TK are institutions whose function is defined in the Law on Arts and Culture no. 10352/2014. But, the tangible and intangible cultural values that they preserve in their funds are cultural heritage values and subject to the implementation of Law 27/2018, "On cultural heritage and museums." As art lovers, we only know the performances performed over the years by these two institutions; still, no assessment or documentation has ever been made regarding the values of tangible and intangible cultural assets preserved in their archives and requisition. We can say that we are a little late in this process, as the years of transition and especially the period (1990-1997) where a significant part of the Institutions and the national museum network that administered funds of cultural assets were destroyed, affecting and bringing consequences in this archival fund. Hope that we are still in time to save or get out of oblivion these national treasures, and here we refer to costume design, scores, props, visual art, intangible heritage, etc. Although not previously documented and registered by the institutions that administer them, these national treasures must be part of the National Register of Tangible and Intangible Cultural Assets and registered in the State Database "National Register of Cultural Assets (RKPK)." Currently, the museum objects and collections themselves are considered an integral part of the cultural heritage and are registered in the particular registers of the institutions that administer them (law 27 \ 2018, article 221, point 1). Although we still do not have a single practice of concretization in the case of cultural heritage related to the activity of theatrical institutions, this does not mean that a significant step forward has not been taken for its recognition.

Referring to this law, the institutions that administer such values also enjoy the right to exhibit these values in special museums, which are erected in accordance with the legal provisions of the law mentioned above. Although Albania is still in the first steps of this new practical and legal reality of recognizing these values of theatrical heritage as part of the great cultural heritage, emphasis should be placed on the importance presented by the studies and typologies, which are special and very important in highlighting our cultural and artistic past..

### **Central Stage Institutions of Albania**

Central elite and national institutions such as TKOBAP and TK take care and aim, first of all, to create artistic values in the respective fields, in the natural interweaving between the creativity of Albanian artists and the creativity of artists from different countries, on the tradition or contemporaneity, in music, dramaturgy, choreography, directing, conducting, etc. But reaching the highest possible qualities the essential goal of what these institutions represent, on the other hand, they are also important institutions thanks to which people's entertainment is realized, deep aesthetic and artistic pleasure is offered. But beyond this current and main task, they preserve in their history many values that speak precisely about our artistic heritage in music and theater.

In this respect, they are also two institutions that preserve and promote through numerous activities what already belongs to history. So they also play the role of museums open to visitors of different social categories; especially directing organized work with school pupils and students. It is not just about the rooms or museum halls where the creativity realized through decades is exhibited, but about a wide range of contacts, acquaintances, exhibitions and promotions. Here I mean the frequent organization of lectures by artists and art historians, jubilee conferences and

scientific, historical sessions, publications ranging from posters to albums and books, gatherings and invitations to open classes, meetings with artists, columns various radio and television from the lives of artists and the values marked in time. Such approaches are fruitful for both the domestic visitor, especially the youth, and the foreign visitor.

It is here that the chance is offered for mutual and inclusion of many visitors who stay in Tirana from different places, to approach their performances and musical, theatrical, and choreographic performances that complement their tastes, interest in how this or that is interpreted a work known from the world classical literature and beyond, the curiosity with Albanian subjects and artistic values, etc. Meanwhile, identifying these national artistic institutions as tourist devices gives a more meaningful brand of a well-thought-out tourist package, even small, independent, and individual units that visit Tirana, offering the passage of time that goes beyond curiosity. Of an ordinary visit, a visit, some urban and natural sights and images, etc., touching and offering the most valuable and significant things for the Albanian national culture. Thus the entertainment aspect is harmonized with the knowledge on our national culture, the representative value of Albanian art in its two important institutions.

### **A New Museum of Theatrical Performing Arts**

A museum of scenic art was one of the most common subjects in lengthy discussions marking current debates at the national level. Preserving the Theater as part of the memory stimulates at the same time the importance of having a Museum of the National Theater so that it does not grow into ambitions for a Museum of Performing Arts, integrating into the same space and investment of the Albanian Film, the artistic one or the documentary one.

All this rich artistic activity with a large number of performances in both of these major theaters in the country is undoubtedly a national cultural asset and museum values to be passed on to the younger generations. Through it, many tourists and visitors will have the opportunity to know our cultural, artistic, ethnographic values as well as the wide constellation of artists, dancers, musicians, singers, etc., who have made a major contribution to the transmission of our artistic culture and scenic on-site as well as abroad. A museum for the theater, where the theatrical elements of the play and the life of the actors are preserved. By launching the project idea for the theater museum, the Theater Museum of this type in different European countries can be brought as examples. Among others, we can mention "*Shakespeare Globe*" in London, "*National Museum of Theater*" in Spain, "*Museum and Study Center of the Greek Theater*" in Athens, Greece, founded in 1938 by the historian of theater history Janis Sideris, La Scala Theater of Opera, etc.

The creation of museums in TKOPAP and TK is necessary to preserve, preserve and promote this national wealth as the bearer of all their Albanian artistic activity. These museums, considering the inherited objects such as handwritten documents, iconography, photographs, decorations and video materials, props with various costumes, personal objects of artists, etc., are of interest to both the local and foreign public.

The purpose of establishing museums consists of preserving, tracing, studying, and promoting the artistic and cultural theatrical heritage significantly on the education of the younger generation and the development of tourism in Tirana as their location, the place, where this creative activity took place. Such a project would further enrich

the museum ensemble surrounding the capital's historic center, from the GKA, the National Museum, the House of Leaves, Bunk Art, etc. Undoubtedly, built as in contemporary projection, which is witnessed by the recent investments of the Ministry of Culture for similar institutions, make you believe that this project could be easily feasible. This is also understood by the tremendous archival and historical material wealth that scenic art enjoys throughout the XIX-XX century, values that would materialize the valuable history of this art in our country.

The beginning of a museum in the theater is the archive. TK had a rich archive, set up with much devotion and responsibility by some passionate artists, such as Gjon Karma, allowing many scholars to learn and study these archival materials. In each folder, there was a set of original photographs, written text, directorial platform, newspaper articles, actors' opinions, artistic council discussions, impressions, reports, etc. After 1990 the archive had unforgivable blows; many materials were misused, stolen, thrown away. Some system has resumed saving what is to be saved. Despite the archive, as the essential component of a theater museum, there is a need for recordings of performances in different years, a projection room where acquaintances, discussions on the theatrical product can take place. Interaction and coordination with the archive of TVSH and other televisions is needed to create a rich video library with creations in the theater, a small library with publications of dramas, comedies, critical books, an exhibition place for scenographic models, a place for some of the costumes of the most famous roles; high-tech equipment and tools to make exhibitions of various forms of theatrical products. Matching all the museum infrastructures and successful exhibits in the world, it is helpful to set up a museum of the National Theater, but that will have, equally, a broad spectrum including the entire history of the Albanian theater in all our urban centers.

The importance of museum collections, including theatrical ones, is growing in the context of a revival of interest in the history and origins of the region, which contribute to the personification and spiritualization<sup>3</sup> of national history<sup>4</sup>. Theater museums have been created to preserve and transmit from generation to generation the cultural and historical code of the nation, artifacts of skills, and achievements in the field of this art. In this sense, the theater museum is not only a reflection of history, but it emerges as an institution of cultural and social formation.<sup>5</sup>The circle of living material (objects) is genuinely unlimited, from which museum specialists for exhibitions of theatrical museum collections and itinerary programs based on guides with innovative ideas can attract the curiosity of tourists. Visits to the theater can be interesting and of special importance, because they reveal more clearly the essence of theatrical art, the history of its development, its masters, the processes of preparation of performances and other aspects of it.

"Theatrical objects" over time constitute important parts of museum objects. In this

<sup>3</sup> Seen on: [https://shqiptarja.com/lajm/trashegimia-kulturore-si-hipoteke-e-shpirtit?r=read\\_more](https://shqiptarja.com/lajm/trashegimia-kulturore-si-hipoteke-e-shpirtit?r=read_more)

<sup>4</sup> In reference of the same law (27/2018, article 190) museum is a permanent, non-profit, educational institution, in the service of society and its development, open to the public, which enriches the fund, studies, communicates, and exposes the material and intangible heritage of humanity and its environment for the purpose of educating, studying and enjoying society. As such, museums are institutions that represent the natural and cultural diversity of humanity, playing an essential role in the protection, preservation and transmission of heritage.

<sup>5</sup> Feilden & Jolilehto, 2010, p. 25 argue that the social value of the heritage source is related to traditional social activity and their appropriate use nowadays. This includes contemporary social interaction in the community and plays its role in establishing social and cultural identity.

context, in addition to clothing or writing instruments, I would personally place musical instruments such as pianos of important personalities of the performing arts (Marie Kraja, Lola Gjoka, etc.) and composers (eg, Česk Zadeja). Over time, these objects are “dressed” of special importance, as they increasingly testify to the historical conditions in which scenic art has developed in the country. In this context, international practices have shown that Theater Museums constitute an added asset regarding the promotion of values and cultural tourism stimulation. Therefore, the Theater Museum represents a considerable attraction for our cultural tourism.

Cultural source (fund) represents the cultural value of Institutions and places of culture (tangible and intangible cultural property) as a set of cultural values, bearers of historical memory and national identity, and scientific and cultural importance. Theatrical museums collect and preserve theatrical material culture, represented by another objective world, confronting the visual, partly auditory perception by ensuring that with their funds (handwritten, iconographic, photographs, decorations and video materials) they deepen and give life to new ideas for stylistic study, techniques, features of creative personalities, staging principles and costumes of certain historical periods. Museum funds contain rich documentary material on the history of theaters. Evidence (tangible and intangible) of human presence and activity constitutes the value, scientific and cultural, important for the individual, community, or society.

Theater Museum, as a concept, has been introduced 100 years ago and is seen as an innovation that is creating interest day by day. This relatively new museum concept is widely defined as the use of theater and theatrical techniques to mediate knowledge and understanding in the context of museum learning. It can take place in museums, zoos, libraries or historical sites and is usually presented by professional performers and/or actors. Theater Museum may include a short play or monologue (often interactive) about the museum collection, educational content, or site/location. Museum theater programming can be designed for families or school groups, or independent visitors. It can be developed in the museum itself or serve as “field” programming in schools and the local community. As defined by the International Museum Theater Alliance, Theater Museum is “the use of theater to enhance the educational experience that takes place in a museum.”

Today, developed countries are actively conducting museological research to enhance the role of various museums in the cultural space, using interaction as a tool for developing a museum institution, identifying ways to interact, and creating a network covering different types of regional and local museum levels. The idea of developing a territory through culture, including performing arts, theater and museums, both at the city and regional level, suggests that they have a heavy burden not only to ensure their existence and service to visitors, but also to perform actions that would attract attention in the region and help create a unique image of it.

Some of the features of the Theater Museum would be as follows:

- Its design should be based on research and research;
- Interprets the intangible cultural heritage, practices and beliefs of different eras and socio-cultural environments;
- Represents different characters acting in a specific context;
- Brings the museum narrative to life through the gaze of different characters;
- Adapts its content to different groups of visitors;
- Fits the museum narrative;

- Supports the educational, interpretive and communicative role of heritage sites;
- Reveals the variety of museum stories;
- Promotes critical engagement;
- Adapts its content to a variety of groups of visitors;

## Conclusions

Institutions and public places of culture, as custodians and translators of cultural heritage, institutions and public places of culture belong to the institutions that contribute to history as the only cultural spaces of national identity. Today's museums are complex economic, social, and cultural policies that accompany new ideas about art, science, and technology, establishing the greatest cohesion in relationships with diverse audiences. Addressing cultural heritage features in the context of the values associated with the stage works, especially with the special elements within it, which should enjoy the preservation status due to the cultural, artistic and historical importance they carry, reflect new challenges in the practical and legal reality in Albania. Theatrical works are a significant value of our national cultural heritage.

Cultural heritage built as a multifaceted mosaic takes full shape only if every part of it is recognized, evidenced, valued, and promoted in the proper form. In this sense, the whole material and spiritual heritage of the stage works, produced in elite institutions such as the National Theater and the National Theater of Opera and Ballet, rightly demand a fair appreciation as valuable carriers of the nation's cultural memory. A concrete plan of managing the Theater Museum as a tourist attraction would normally be an assessment of our country's cultural heritage itself. Given the combination of so many artistic disciplines for the construction of a theatrical work, from drama such as written text, directing, artistic interpretation of actors, music, scenography, costume design, etc., and the long history of this art in Albania, the treatment of its as a tourist attraction I have the impression that it would find a large public both local and foreign. Let us recall here that the most successful examples of cultural tourism in major cities to date have been those museums that have promoted original local cultural values, material or spiritual.

As the country's capital, cultural tourism in Tirana is attracting more and more visitors from all over the world who want to explore its history, culture, and artistic heritage. A good part of the tourists who visit the capital is interested in artistic life and its progress over the years. This is best complemented by the creation of theater museums, which turn into genuine attractions for Tirana and all of Albania. In this aspect, from the institutional point of view, coordination of works is required between the artistic, cultural institutions (TKOBAP, TK), the Ministry of Culture, and the Municipality in the realization of the creation of museums dedicated to theatrical artistic activity as a heritage and value to be preserved and promoted in service of cultural tourism. Their establishment has a real impact on creating new cultural itineraries in the capital to attract the regional and international tourism market.

These museums increase and improve the tourist offer by giving new values to the existing one and further promote the development of the tourism industry in Tirana and Albania. A management plan between institutions ensures their creation and the promotional aspect of museums not only national but also international, noting the values of this theatrical heritage as an important part of the country's cultural heritage.

## Recommendations

### **A Management plan, for stage museum theater institutions**

In Albania, an important part is occupied by the communist period, or known in the art as the period of socialist realization. For this reason, management plans for theater museums should not only aim at promoting cultural tourism but, above all, should tell the story of future generations. Through these modern approaches, the history of an institution or the personalities that have made it up is reflected, but above all, the general historical context in which these values were developed.

The new management plans should present a platform for the proper management of theatrical heritage sites describing the legal foundations, administrative procedures, and structures, including available resources (budget, staff, and infrastructure), based on fundamental value principles. This approach should create actions that will increase the values of the theatrical, cultural heritage object/objects in the artistic, historical, documentary, and the symbolic context in the landscape, tourism, education, and economy, etc.).

This model considers the value evaluation process the most important in the management planning phase and its indicators. The effectiveness of the proposed management plan is strongly related to the action plan, which describes the steps needed to fully implement the plan for theatrical museum institutions, as each heritage resource/object is individual and requires an appropriate set of actions to be undertaken. Moreover, the dualization of their functions, as performing arts and museum entities of the cultural resource is characteristic of managing these particular cultural entities, connecting the intellectual dimension of artistic creation with the social ones, in an inseparable way. This living value chain is the living transmitter and conductor of the theatrical stage heritage for decades and centuries.

The national material and spiritual, cultural treasures carried by these institutions should be made known nationally and internationally and serve as an open door for all art lovers, as the context from which they come and belong is an extremely important part of the history of scenic art in Albania. Considering that it comes as a novelty and as a requirement of the time, beyond any difficulty, the concept and management should be seriously considered for the construction of museum spaces for the performing arts. A living museum where history, art, heritage coexist in order to educate generations, contemporaneity of thought and performance, technology, economy and cultural tourism.

Cultural heritage is the genetic code of a people; it defines us who we are as a nation. If we do not document it, we preserve and transmit it between generations, and we are destined for extinction. The management and programming strategy itself, combined with the ever-increasing public-private awareness and effective policies of the creative industries in the socio-economic ecosystem, contribute to the integrated synergy and highlight the best-shared values. Furthermore, it will strengthen the relations between the community of artists and the public, in particular, it will promote the international interest in the originality of the Albanian scenic, cultural heritage. From this point of view, the Albanian stage heritage presented and represented to date mostly by central and local public theaters, have much to learn from their neighbors or museum theaters (*Anglo-Saxon-French-Italian and Austrian*), who by developing their private funding, also gains in autonomy and profitability, turning theaters into museum centers of global tourism.

## References

- J.M.Tobelem «Introduction» La gestion des institutions culturelles. *Musées, patrimoine, centres d'art*. A. Colin, (2017).
- Broja, XII. "Disa mendime rreth dramaturgjisë dhe artit tonë skenik". (Nëntor 1960).
- Brook, P. "Human Connection the Development of Theatre". (2009).
- Cambridge Scholars Publishing: *The Heritage Theatre: Globalisation and Cultural Heritage* (2011).
- Daka, Gj. "Pjesët nacionale dhe teatrot tona". (Nëntor 1960).
- ETC European Theatre Convention. "Designing the New Decade". (ETC Journal 2020/2021).
- Halbertsma, M & Stipriaan, A & Ulzen, P. "The Heritage Theatre": *Globalisation and Cultural Heritage*. (2011).
- Hoti, G. "Historia e fillimit të teatrit shqiptar", (Botoi - Bota shqiptare, Tiranë. 2011) ISBN 978-9928-00-050-07.
- Këlliçi, Z. "Ç'më kujton ky zë", *Historiku i "TKOB"*, (Botoi - Bota shqiptare, Tiranë. 2011) ISBN 978-9928-00-050-07.
- Luarasi. M. "Teatri Kombëtar në udhëkryq". (Tiranë. 2012).
- Krantia, M. "Opera e parë Kombëtare në skenën tonë". (Gazeta Bashkimi. 1994).
- Ligji Nr.9631, datë 30.10.2006 "Për Artin Skenik".
- Ligji Nr.10 352, datë 18.11.2010 "Për Artin dhe Kulturën" (i ndryshura).
- Luarasi, M. "Teatri Kombëtar në Udhëkryq". (1995) S.000237856.
- M. Pierotti & G. Risaliti & G. Cestari. "Managing IC in an Opera House": *The Case of La Scala* European Scientific Journal vol.10, (2014).
- Papagjoni, J. "Teatri Kombëtar" (Tiranë. 2005) ISBN 99943-763-6-5.
- Pashuk, R. "Rrezja e rrethit", *Shfaqje theore* (1943).
- Stalina, F. & Logoreci, P. "Divat e Teatrit Kombëtar", *Homazh në 70- vjetorin e Teatrit Kombëtar (1945-2015)*. (Tiranë, 2016).
- TK. "Shekspir", në Teatrin Kombëtar. (2012).
- T.Portnova: Theater museums in the system of using excursion programs. *Art Human Open Acc J.* 2019; 285-287.
- Pano, A. "Njëzet vjet me Teatrin Popullor", (Tiranë: 1977).
- Hajro, R. "Për të kujtuar një kohë...", (Botoi - Shtëpia botuese Afërdita, Tiranë: 1998).
- Gurakuqi, L. "45 vjet TOB", (Botoi Pen Club Orana, Shkodër: 1999), 270 f, ISBN 99927-632-0-5.
- INTERVIEWS
- Dorian Koçi (Historian)
- Ermir Hoxha (Art history researcher)
- Josif Papagjoni (Researcher, critic of theater, cinematography and literature, professor)
- Meri Kumbe (Musicologist, lecturer at the Department of Musicology-UART)
- Mirela Koçollari (Researcher, Director of Culture Heritage and Tourism at the Municipality of Tirana)
- Suzana Turku (researcher and master of choral conducting)
- Silva Breshani (Director at National Institute for Cultural Heritage Registration)
- Vaso Tole (Akademik)
- Zhani Ciko – Former Director of the Opera House