

---

# THE PUPPET THEATRE FESTIVAL: FORMATS IN ROMANIA

OCTAVIAN SZALAD



I.L. Caragiale National University of Theatre and Film, Bucharest, Romania  
*octavian.szalad@unatc.ro*

**Abstract:** The beginnings of puppet theatre festivals in Romania can be traced back to the establishment of the national state-owned puppet theatre infrastructure in the 1950s, closely linked to the cultural and educational policies of the socialist state. Initially conceived as national and regional gatherings of puppeteers, these events gradually evolved into what is now recognized as theatre festivals. During and after the collapse of the socialist bloc in the 1990s, this infrastructure of Romanian puppet theatre festivals underwent significant developments and transformations. This paper offers a concise historical overview of key milestones in Romanian puppet theatre festivals, highlighting their distinct formats. It further examines contemporary Romanian festival models, categorizing them into three main types: indoor national festivals; indoor international festivals (e.g., the Puck International Puppet Theatre Festival in Cluj-Napoca and the Gulliver International Animation Festival in Galați); and outdoor international festivals (e.g., Puppets Occupy Street in Craiova). The selected contemporary festivals have been chosen based on their continuity and relevance, with each category encompassing a representative number of examples. This article also aims to serve as an introductory resource for international artists interested in becoming familiar with the Romanian puppet theatre festival network.

**Keywords:** festival, puppet theatre, animation, Margareta Niculescu, indoor national festivals, indoor international festivals, outdoor international festivals.

**How to cite:** Szalad, O. (2025) "The Puppet Theatre Festival: Formats in Romania", *Concept* 1(30), pp. 61-74. DOI: <https://doi.org/10.37130/0eekzx87>

## ***Introduction***

The Romanian theatre scene boasts a significant tradition of theatre festivals, a tradition that emerged shortly after the establishment of a national infrastructure of municipal drama and puppet theatres by the communist authorities during the 1950s. Over time, this tradition expanded and diversified, leading to the creation of numerous festivals with varying specializations (comedy, contemporary dramaturgy, mono-dramas etc.) across the country. In the field of dramatic theatre, this evolution culminated in the founding of major theater events such as The National Theatre Festival (FNT), or the Sibiu International Theatre Festival, whose first edition was held in 1993. Today, The Sibiu Festival is recognized as one of the most important theatre festivals on the European continent, also presenting a short number of different indoor and outdoor puppet theatre performances in every yearly edition.

In the realm of puppet theatre, this broader cultural context was both mirrored and developed in unique ways. Romania became a pioneer in organizing international puppet theatre festivals, with the Țândărică Puppet Theatre in Bucharest hosting landmark editions in 1958, 1960, and 1965. A final festival in this

pioneering series would take place in 1998. Following this, Țăndărică continued to host smaller-scale national and international festivals, such as the ImPuls Gala whose latest edition took place in 2023. Another important milestone, and a unique puppet theatre festival format for Romania and the region more broadly, is the festival dedicated to popular puppet theatre artists, organized at the Village Museum in Bucharest in 1974 by puppet theatre playwright and director Mihai Crișan and the director of Țăndărică, Margareta Niculescu.

Beyond the Bucharest-based festivals, a network of national puppet theatre festivals emerged across the country, including in Constanța (1969–1994), Bacău (1978–1985), or Botoșani (1980–1994), to name a few, as well as in other cities, with or without permanent local puppet theatres, contributing to the cultural vitality and professional development of the field. Over time, and particularly following the political regime change brought about by the 1989 Romanian Revolution, various puppet theatre festivals, both national and international, began to emerge in Romania, each with distinct formats and objectives. When analyzing these formats, we can broadly identify three general categories: indoor national festivals; indoor international festivals; and outdoor international festivals. These categories serve primarily as a tool for simplifying a much more intricate and nuanced network of events. This classification is therefore conventional rather than definitive, as many festivals do not fit neatly into a single category. For instance, national festivals often include a limited number of international productions, constrained by public funding, and frequently feature outdoor or street performances as part of their programming.

This article aims to examine both the historical development and the current formats of puppet theatre festivals in Romania, in order to provide a general overview of the present state of this significant cultural tradition. Additionally, it seeks to serve as an introductory resource for contemporary international artists interested in becoming familiar with the Romanian puppet theatre festival network.

### **The First Festivals (1955-1956)**

The history of Romanian puppet theatre festivals begins in the second half of the 1950s, with a professional meeting organized by the Ministry of Culture, which marked the first steps toward the establishment of a national puppet theatre festival. This meeting brought together representatives of the ministry and the directors of the nineteen state-owned puppet theatres that had been established between 1949 and 1955. Although the gathering did not take the form of a festival, it served a crucial role in evaluating the progress of Romanian puppetry

up to that point and identifying existing deficiencies within the system. As noted by Ion Florea, then Director of the Theatre Directorate within the Ministry of Culture, the purpose of this inquiry was to identify the issues and the coordinates of the puppet theatre of the moment:

All these issues related to the content of creative work in puppet theatre, namely: whom puppet theatre is addressed to, the ideological content of the repertoire used, and the realization of this content at a high artistic level, represent the essential problems that the artists of our puppet theatres must solve if they want their work to rise to a higher level and contribute even more to the communist education of children, youth, and adults. (Florea, 1955)

This context of artistic dialogue, professional meetings, and trendsetting remained one of the central roles of national puppet theatre festivals in Romania throughout the communist period and the early decades of Romanian democracy. However, this spirit of growth through debate gradually diminished due to financial pressures that limited the number of puppet theatre troupes that could be invited at any given time. As a result, the focus of festivals shifted from being spaces for artistic exchange and development to functioning primarily as events aimed at the local community. In other words, the emphasis moved away from the artist and their craft toward the perceived needs of the audience.

One particularly noteworthy observation made by Ion Florea was that many puppet theatres at the time produced a significant number of performances for adult audiences, an approach that, in his view, diverged from their primary mission of educating and entertaining young audiences. As a result, Florea recommended a shift in repertoire toward a greater emphasis on productions for children. This top-down directive would, over time, lead to the Romanian puppet theatre scene becoming predominantly oriented toward children's theatre. One company that received particular criticism was the Țândărică Puppet Theatre, under the direction of Margareta Niculescu. The theatre was reproached for having produced only two children's shows during the 1955 season and for failing to organize performances in the rural areas surrounding Bucharest. (Florea, 1955)

This event was followed, in 1956, by the first puppet theatre festival in Romania, entitled The Week of the Puppet Theatre of the Regions. Organized in Bucharest, the festival showcased the work of various puppet theatres from across the country, offering a practical overview of the qualitative state of Romanian puppet theatre at the time. As noted by Margareta Niculescu, and previously observed by Ion Florea a year earlier, one essential element was still missing

in order to significantly enhance the quality of puppet theatre production in Romania: the development of a dedicated national puppet theatre dramaturgy.

I must say that puppeteers will only soar to the heights of creation if they have a valuable original dramaturgy, on whose fertile ground existing artistic possibilities can be fully realized. So far, original dramaturgy has proven to be lacking. It does not meet the expectations of the school-aged and preschool audience. Attracting the most qualified and inspired writers to puppet theatre dramaturgy is a vital condition for our development. (Niculescu, 1956)

Over time, through the persistent efforts of Margareta Niculescu and with the collaboration of several prominent Romanian writers, a national dramaturgy for puppet theatre gradually began to take shape, albeit for a brief period. This first festival, along with the conclusions it generated, laid the groundwork for the future organization of international puppet theatre festivals. It responded to a growing need for dialogue and the desire to open the Romanian puppet theatre scene to models of good practice, local and international.

### **The International Festivals of Puppet and Marionette Theaters, Bucharest (1958, 1960, 1965, 1998)**

Between May 15–30, 1958, puppet theatres from twenty-five countries across Europe, Asia, and the Americas participated in the first international puppet theatre festival of its kind in Romania, an event that, at the time, represented the largest such undertaking on the global puppetry scene. Notably, this festival was among the first to integrate a Puppet and Marionette Film Festival into its program, uniting theatre and film within a single cultural event. This hybrid format has since been adopted by several international puppet theatre festivals, including, for example, the Festival International de Casteliers in Montreal. The collaboration between theatre and film would continue to be a feature of subsequent festival editions held prior to 1989. A significant related event during the inaugural 1958 edition was the Sixth Congress of UNIMA (*Union Internationale de la Marionnette*), held concurrently in Bucharest. The international importance of the festival should not be underestimated. As noted by American puppeteer Marjorie Batchelder McPharlin in *Puppetry Journal*, the official publication of the Puppeteers of America Association, the festival marked an important moment for the global puppetry community:

The International Festival of Puppet Theatres held in Bucharest, Rumania from May 15 to June 1, 1958 was a historic event. Although there have been international meetings in the past, never before have so many people from so many countries seen so many of each others shows. (Batchelder McPharlin, 1958)

The second and third editions built upon the foundation established by the first festival, though they did not achieve the same level of international acclaim. The 1996 edition, held under the theme “New Tendencies,” sought to reflect the rapidly changing global landscape and to emphasize the necessity for puppet theatre to evolve in response to the emerging informational and visual culture. As the first festival, the event also hosted the Seventeenth Congress of UNIMA. The history of the four editions of the International Festivals of Puppet and Marionette Theatres in Romania is marked by innovation, forward-thinking vision, and a continuous effort to align Romanian puppetry with international trends. Rather than aiming for homogeneity, these festivals celebrated diversity, highlighting the importance of local color and cultural specificity in the development of the art form.

### **The Traditional Popular Puppeteers Festival (1974)**

Another noteworthy milestone in the history of Romanian puppet theatre festivals was the event hosted by the Village Museum of Bucharest in 1974, which brought together important traditional popular puppeteers from across the country. Held over a weekend at the beginning of October, the event was part of the celebration marking 25 years since the founding of the Țândărică Puppet Theatre. It was organized jointly by the Țândărică Puppet Theatre and the Research Institute for Ethnology and Dialectology, at the initiative of Margareta Niculescu and Mihai Crișan – whose work at the Institute focused on the state accreditation of traditional popular puppeteers.

This gathering offered a significant overview of Romania’s popular puppetry traditions during their final period of vitality, before their gradual disappearance throughout the 1980s and 1990s. Four major types of traditional puppet performance emerged prominently in this context: the hand puppet tradition featuring *Vasilache and Mărioara*, a national adaptation of the European popular puppet hero (presented by Ion Bortea and Gigi Mocanu from Bucharest and Florica Ciubotaru from Piatra Neamț); the marionettes-à-la-planchette tradition of *Cimpoierul* (The Bagpiper), performed by Stancion Domnosie from Bouțari; automaton-based performances, exemplified by Ion Ciubotaru of Piatra Neamț and his mechanical theatre, and ventriloquism acts, represented by Rudi Nesvadba from Pașcani and his puppet sidekick Gogu. (Mărgineanu, 1974)

This one-time event marked an essential moment of reconciliation between Romania's traditional puppetry practices and the institutionalized puppet theatre. It forged a bridge between the two strands of puppetry, opening channels for dialogue and mutual recognition. Its importance within the Romanian puppet theatre festival system lies in the way it exemplified both the diversity and openness of the system, qualities that would be revitalized and expanded upon following the political changes of the 1990s, which ushered in a period of renewal and plurality through festivals and professional meetings.

### **Contemporary Formats**

Since the 1990s, the contemporary puppet theatre festival scene in Romania has evolved into a prolific and interconnected network of events held across various major cities. Most, if not all, of these contemporary festivals are organized in communities that host a state-funded puppet theatre.

This institutional infrastructure has provided the foundation for a sustained and increasingly diverse national festival circuit. Currently, fourteen major puppet theatre festivals can be identified in Romania. These festivals are recognized for their continuity and for the significance attributed to them by both Romanian puppetry artists and critics. Listed alphabetically, these festivals are:

- The Cărbuș International Theatre Festival for Children, Brăila;
- The International Animation Art Festival EuroMarionettes, Arad;
- The International Animation Festival "Gulliver", Galați;
- The International Contemporary Animation Theatre "ImPuls", Bucharest;
- The International Festival for Young Public, Iași;
- The International Theatre Festival "Povești"/"Stories", Alba Iulia;
- The International Theatre for Children "Arlechino, Caravana Poveștilor"/"The Caravan of Stories", Brașov;
- The Theatre Festival for Children and Youth Imaginarium, Ploiești;
- Fux Feszt (The Meeting of Profesional Hungarian Puppet Theatres of Transylvania), Oradea;
- Puck International Festival of Puppet and Marionette Theatre, Cluj-Napoca;
- Puppets Occupy Street Festival, Craiova;
- WONDERPUCK Street Festival, Cluj-Napoca;
- The Young Festival of Sibiu;
- The International Animation Festival „Sub bagheta lui Merlin"/"Under Merlin's Magic Wand", Timișoara.

In addition to the aforementioned major examples, various generalist theatre festivals in Romania also include a limited selection of puppet theatre performances within their programming. For instance, the last three editions of the National Theatre Festival in Bucharest (2022–2024) have featured such productions, in the newly created section of Educational Theatre, coordinated by dramaturg and professor Michaela Michailov. Moreover, street puppetry is increasingly present in the programming of drama theatre festivals – most notably the Sibiu International Theatre Festival – as well as in numerous community festivals held throughout the country.

In the case of these fourteen festivals, we can identify both notable similarities and significant differences in terms of format. Based on their scope – national or international – and the predominant setting of their performances – indoor or outdoor – they may be grouped into three distinct categories: indoor national festivals; indoor international festivals; and outdoor international festivals. While many of the indoor festivals also include outdoor activities or performances, these are typically supplementary and not part of the main curated selection. A similar observation can be made regarding the inclusion of international performances within festivals primarily designated as national – such international elements are often limited in scope, even if they are part of the main selection. Additionally, it is worth noting that some festivals labeled as “international” include exclusively international productions from the Republic of Moldova, raising questions about the extent of their international reach, as is the case of Cărbuș Brăila Festival.

### ***I. Indoor national festivals – Brăila, Brașov, Ploiești, Oradea, Alba Iulia, Timișoara***

Although none of these events explicitly include the term “national” in their official titles, national puppetry festivals in Romania are characterized by a strong emphasis on showcasing productions from state-owned puppet theatres across the country. Their specific formats vary according to local particularities and institutional priorities. These festivals often shift in focus, length and number of events from one edition to another, depending on the specific funding conditions of each year, sometimes presenting a more nationally oriented selection, and at other times a more international selection. A key factor contributing to this inconsistency is the unstable public funding system for cultural events in Romania, where multi-annual budgeting is virtually nonexistent, with some exceptions, making long-term planning difficult. The primary funding bodies for these events are typically local authorities, including City Halls and City Councils, as well as County Councils. Additional support from the public sector is provided through

specific mechanisms: the Ministry of Culture offers targeted funding for festivals deemed to be of national importance, while the Administration of the National Cultural Fund (AFCN) allocates grants through its regular calls for cultural projects. Another noteworthy funding source is UNITER (The Romanian Theatre Union), which supports festival initiatives through its own project-based financing program. These funding bodies are representative also for the other formats that are discussed in this paper.

Within this category, we can identify three distinct types of festivals: traditional national puppet theatre festivals, regional puppet theatre festivals, and mixed-format national festivals that include both drama and puppet theatre in their programming.

In the case of the traditional national puppet theatre festival format, a representative example is the Imaginarium Festival of Ploiești, organized by the Imaginario Puppet Theatre Company of the “Toma Caragiu” Theatre. This annual festival, which reached its sixth edition in 2025, primarily features indoor puppet theatre performances, supplemented by outdoor events and activities such as the traditional street parade and a number of evening drama theatre performances. The defining feature of this type of festival lies in its curatorial commitment to promoting the national puppet theatre scene, with a strong emphasis on performances intended for children.

In the case of mixed-format national festivals, a leading example is the Povești / Stories Festival of Alba Iulia. Founded in 2006 by director Ioana Bogățan (then Vieru), the festival emerged in response to a specific local context. As noted by theatre critic Adriana Teodorescu, it represented “a challenge (...) for Alba Iulia, a city which has (for now) a single professional theatre institution – the Prichindel Puppet Theatre.” (Teodorescu, 2008) In the absence of a local drama theatre – a situation that persists today – the puppet theatre assumed the additional role of presenting within the festival national drama theatre productions alongside the puppet theatre programming. The festival reached its 18th edition in 2025. While this format initially responded to a particular cultural-infrastructure gap, in the case of Alba Iulia, it has since been adopted by other puppet theatre festivals, both national and international. This shift in paradigm reflects broader post-communist transformations, during which a number of puppet theatres in Romania gradually redefined themselves as theatres for children and youth, transitioning from puppet-based aesthetics toward actor-centered performances.

A final and unique model within the national indoor puppet theatre festival category is the regional festival, exemplified by the Fux Feszt, organized biennially by the Liliput Company of the Szigligeti Theatre of Oradea. The first edition of

the festival took place between the 11th and 15th of September 2013, and its sixth edition was held in 2023. The festival is named after the Oradea-based puppeteer Fux Pál. As stated by the festival's organizers during its inaugural edition:

The aim of the festival is to provide a permanent stage for the Hungarian professional puppet theatres in Transylvania. To create a forum where the current situation of the theatres can be assessed, the expected future vision can be outlined and common goals and interests can be formulated for the development of puppetry in Transylvania. We are establishing the first Fux Festival with the intention of creating a tradition... (Anon., 2013)

The uniqueness of this festival within the Romanian theatrical landscape lies in its dedicated format: showcasing and fostering dialogue among puppet theatres of the Hungarian minority in Transylvania. It remains, to date, the only regional ethnic minority puppet theatre festival in Romania organized by a state-funded puppet theatre.

## ***II. Indoor international festivals – Arad, Galați, Bucharest, Iași, Cluj-Napoca, Sibiu***

The indoor international puppet theatre festivals in Romania represent a direct continuation of the tradition established by the Bucharest festivals of the 1950s–60s and the 1990s. Like their national-level counterparts, these festivals present a diverse array of events, including indoor and some outdoor performances, book launches, conferences, and professional meetings.

The ImPuls Festival, organized by the Țăndărică Puppet Theatre, aims to carry forward the institution's significant history in organizing puppet theatre festivals. However, it has been affected by inconsistent funding from municipal authorities, resulting in long interruptions between editions and rendering its future uncertain.

The Iași Festival for Young Audiences differs from other festivals in this category in a manner similar to the Alba Iulia festival. It includes a substantial number of drama productions alongside puppet theatre performances, with a particular focus on young audiences. The programming is shaped around the interests and needs of this demographic, often oscillating between puppet theatre and drama, with the latter many times taking precedence.

Two major international puppet theatre festivals that attract established international artists – each with distinct missions – are those held in Galați and

Cluj-Napoca. Both are competitive festivals with professional juries made of theatre critics, scenographers or dramaturges and puppeteers.

The Gulliver International Animation Festival, organized by the Gulliver Puppet Theatre in Galați, is one of the longest-running theatre festivals in Romania. It was first held in 1992 under the name *The Week of Puppet Theatres*, later becoming *The International Marionette Festival “Gulliver”* in 1995, and subsequently adopting its current name. In 2025, at its 31st edition, the festival has stood out as a vital platform for showcasing both national and international puppet theatre performances. It has also contributed to the development of Romanian puppetry studies through its support for the publication of theoretical works, such as those by director and professor Cristian Pepino, including *Automatons, Idols, Puppets – The Magic of a World* (1998), an important Romanian work on the history of puppet theatre. Traditionally held in May, the festival launches public calls for submissions, imparting the performances in three sections: competition, off, and outdoor.

The Puck International Festival of Puppet and Marionette Theatre, established in 2002 by puppet theatre and drama director and former manager of the Puck Puppet Theatre, Mona Marian (Chirilă), serves as a platform dedicated to the promotion of contemporary puppetry and engagement with new techniques and forms of expression in the field of animation. The festival, which reached its nineteenth edition in 2025, has consistently brought a wide range of performances to Romanian audiences, with a particular focus on the puppeteer’s artistry and mastery of their means of expression. Its programming includes performances for both adults and children, spanning all age groups – from infants to adolescents.

These festivals serve as important promoters of both Romanian and international puppetry in the 21st century, maintaining the Romanian legacy of innovation and excellence in the field.

### **III. Outdoor international festivals – Cluj-Napoca, Craiova**

The most recent addition to the Romanian puppet theatre festival landscape is represented by outdoor international festivals, a format that emerged from the gradual development of outdoor sections within puppet theatre festivals over the past decades, which demonstrated the opportunities these types of events offer for community engagement and cultural visibility. Two particularly significant events have served as trendsetters for this new direction: the Puppets Occupy Street Festival in Craiova and WonderPuck in Cluj-Napoca.

The Puppets Occupy Street Festival, organized by the Colibri Theatre for Children and Youth, is one of the first Romanian festival exclusively dedicated to outdoor puppetry. Its inaugural edition took place in 2014 and has since established a strong identity around open-air puppet performances and related activities. *WonderPuck*, the second kind of puppet theatre festival organized by the Puck Puppet Theatre of Cluj-Napoca, followed in 2017 with a similar emphasis on accessibility and performances in public spaces.

A third example of this emerging model, although no longer active, is the short-lived Theatre, Streets and Children Festival, organized by the Țândărică Puppet Theatre in Bucharest. The festival ran for seven editions, concluding in 2018.

These festivals feature a variety of outdoor activities, including street puppet performances, traditional indoor shows adapted for outdoor venues, and open-air workshops. They are characterized by a non-competitive format, with free public access to all performances, typically staged in high-traffic urban spaces. This approach emphasizes public engagement, visibility, and the integration of puppetry into the everyday life of the city.

### **Conclusion**

Romania hosts an extensive infrastructure of puppet theatre festivals, notable for its diversity and unique range of formats. The primary challenge faced by this infrastructure is its heavy reliance on public funding and the inability to develop multi-annual strategies in the absence of long-term budget planning. Most of the aforementioned festivals issue for every edition open calls for performances from both national and international artists, thus fostering opportunities for dialogue and exchange of artistic experience. From the perspective of theatre critics, theorists, and historians, these events serve as moments for reflection on the current state of the Romanian puppet theatre scene. The choice of examples is based on both objective assessments and subjective participation in various editions of the festivals, aiming to provide an experienced and informed perspective. The significant history of puppet theatre festivals in Romania continues to live on in spirit through this varied and evolving infrastructure, inviting artists from all walks of life and nationalities to take part in this living organism.

### **References:**

1. Batchelder, M. and McPharlin, P. (1958) "International Festival". *Puppetry Journal*, September-October, p. 8.
2. Batchelder, M. (1947) *Rođ-Puppets and the Human Theatre*. Columbus (OH): Ohio State Univ. Press.
3. Batchelder, M. (1947) *The Puppet Theatre Handbook*. New York: Harper & Bros.

4. Batchelder, M. and Virginia Lee Comer (1956) *Puppets and Plays*. New York: Harper.
5. Batchelder, M. and Vivian Michael (1947) *Hand-and-Rod Puppets. A New Adventure in the Arts of Puppetry*. Columbus (OH): Ohio State Univ. Press.
6. Florea, I. (1955) "Unele probleme ale muncii de creație în teatrul de păpuși". *Contemporanul*, 20 mai, pp. 4-5.
7. Gheorghiu, M. (1958) "Un mic teatru mare". *Contemporanul*, 6 iunie, p. 4.
8. Mărgineanu, I. (1974) "Jocuri populare cu păpuși la Muzeul Satului". *Teatrul*, noiembrie, pp. 80-83.
9. McPharlin, Paul (1949) *The Puppet Theatre in America: A History, with a List of Puppeteers 1524-1948*. New York: Harper & Brothers Publishers.
10. Niculescu, M. (1956) "Și păpușile au problemele lor". *Contemporanul*, 26 octombrie, p. 4.
11. Niculescu, M. (1958) "Festivalul Păpușilor". *Contemporanul*, 1 octombrie, p. 6.
12. Pepino, C. (1998) *Automate, Idoli, Păpuși*. Galați: Editura Alma.
13. Pepino, C. (1999) *Dicționarul teatrului de păpuși, marionete și animație din România*. Galați: Ghepardul.
14. Pepino, C. (2014) *Istoria secretă a păpușilor: teatrul de animație și sacrul*. București: UNATC Press.
15. Silvestru, V (1958) "Festivalul Internațional al Păpușilor... Din fotoliul spectatorului". *Contemporanul*, 30 mai, p. 5.
16. Silvestru, V. (1958) "Festivalul Internațional al Păpușilor... Din fotoliul spectatorului". *Contemporanul*, 23 mai, p. 3.
17. Silvestru, V. (1958) "Ultima filă de cronică a Festivalului". *Contemporanul*, 6 iunie, p. 4.
18. Stanciu, D. (2025) *Teatrul tradițional și teatrul cult de animație: origini și influențe*. București: UNATC Press & Pro Universitaria.
19. Teodorescu, A. (2008) "Toamna se spun la Alba Iulia povești". *Teatrul azi*, noiembrie-decembrie, pp. 55-59.

### Online references:

1. Anon., 2025. Arlechino - Caravana Poveștilor. [Online] Available at: <https://teatrarlechino.ro/arlechino-caravana-povestilor/> [Accessed 10 May 2025].
2. Anon., 2018. *Articole „Teatru, stradă și copil”*. [Online] Available at: <https://www.teatrantandarica.ro/articole-teatru-strada-si-copil/> [Accessed 10 May 2025].
3. Anon., 2025. Festivalul Cărbuș. [Online] Available at: <https://teatrucarabus.ro/festivalul-carabus/> [Accessed 10 May 2025].
4. Anon., 2025. Festivalul Internațional de Animație "Gulliver" 2025. [Online] Available at: <https://www.teatrul-gulliver.ro/festival> [Accessed 10 May 2025].
5. Anon., 2025. Festivalul Internațional de Animație „Sub bagheta lui Merlin” 2025. [Online] Available at: <https://www.teatrul-merlin.ro/festivalul-international-de-animatie-sub-bagheta-lui-merlin/> [Accessed 10 May 2025].
6. Anon., 2025. Festivalului de Teatru pentru Copii și Tineret IMAGINARIUM. [Online] Available at: <https://www.teatruploiesti.ro/nou/index.php?page=stire&id=1425> [Accessed 10 May 2025].
7. Anon., 2024. Festivalul Internațional de Teatru pentru Publicul Tânăr. [Online] Available at: <https://luceafarul-theatre.ro/festivalul-international-de-teatru-pentru-publicul-tanar/> [Accessed 10 May 2025].
8. Anon., 2023. Festivalul Tânăr de la Sibiu. [Online] Available at: <https://www.festivalultanar.ro/> [Accessed 10 May 2025].
9. Anon., 2023. Fux Feszt. [Online] Available at: <https://fuxfeszt.szigligeti.ro/hirek/fesztival> [Accessed 10 May 2025].

10. Anon., 2013. Fux Feszt: magyar bábos fesztivál Nagyváradon- a Maszol.ro portálról. [Online]  
Available at: <https://maszol.ro/kultura/17204-fux-feszt-magyar-babos-fesztival-nagyvaradon> [Accessed 10 May 2025].
11. Anon., 2022. FITA - ARAD 2022. [Online] Available at: <https://trupademarionete.ro/festival-euromarionete-2022/> [Accessed 10 May 2025].
12. Anon., 2025. FITAB 2025. [Online]  
Available at: <https://fitab.ro/> [Accessed 10 May 2025].
13. Anon., n.d. Festivaluri și Turnee. [Online] Available at: <https://www.teatrultandarica.ro/festivaluri-si-turnee/> [Accessed 10 May 2025].
14. Anon., 2025. Puck International Festival. [Online]  
Available at: <https://puckinternationalfestival.com/> [Accessed 10 May 2025].
15. Anon., 2025. Puppets Occupy Street Festival. [Online]  
Available at: <https://puppetsoccupystreet.com/> [Accessed 10 May 2025].
16. Anon., 2017. WonderPuck. [Online]  
Available at: <https://www.wonderpuck.eu/home/> [Accessed 10 May 2025].

**Octavian Szalad** is Phd student at the I.L. Caragiale National University of Theatre and Film in Bucharest, researching the History of Puppet Theatre in Romania. He is a theatrologist, theatre critic and Editor for the *Teatrul azi/Theatre Today* journal and *CONCEPT* academic journal (UNATC Press), specialized in the theory and history of Puppetry Arts. He is book editor of contemporary theatre books for the Camil Petrescu Cultural Foundation. In 2024 he has been member of the nominations jury for the Uniter Gala Awards of the Theatre Union of Romania (UNITER).