

APPLICATION OF SIX THINKING HATS WITH THE THEME „PROFESSION OF SOCIOLOGIST”. TRANSCRIPT OF THE SEQUENCE OF GREEN HAT

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Abstract: *The study is the transcription of the sequence of green hat from the application of the creative technique Six Thinking Hats (Edward de Bono's creation) that I did at the workshop with the theme „Profession of Sociologist”, of the international colloquium of social sciences ACUM 2008. The colloquium ACUM is the most important of the scientific manifestations organized by the Faculty of Law and Sociology of „Transilvania” University of Braşov.*

Key words: *Profession of sociologist, creative techniques, direct analogy, symbolic analogy, directed brainstorming, six thinking hats.*

Technique Note

Date: Saturday, 29.11.2008, time 10.20 – 11.55

Place: Braşov, „Transilvania” University, „U” building, „under the ladder”

Guests: Dana Ababei, sociologist, graduate 2002, Braşov

Raluca Buzea, sociologist, graduate 2002, Braşov

Luciana Cristea, sociologist, graduate 2004, Braşov

Andreea Filip, sociologist, graduate 2008, Braşov

Roxana Florescu, sociologist, graduate 1998, Braşov

Monica Kovacs, sociologist, graduate 2003, Braşov

Ramona Năstăsache, sociologist, graduate 2004, Braşov

Romulus Oprică, sociologist, graduate 2004, Braşov

Marius Pleşcan, sociologist, graduate 2001, Braşov

Vera Ţugulschi, sociologist, graduate 2004, Braşov

Moderator: Gheorghe Onuţ, sociologist, graduate 1976, Bucureşti

Instructions *Green hat* is the equivalent of the *exuberant* of the directed brainstorming:

- an ultra-typical participant to brainstorming;
- an avalanche of ideas, perfectly unreasonable, fantasist, arbitrary;
- essential role in maintaining the divergence and of a very high imaginative standard of the discussions;
- typical for the directed brainstorming, *exuberant* is the only launcher of new ideas. These ones will be the ideas that the others criticize, support, modify etc., evolving this way towards the solution.

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From under the *green hat* we exploit the creative possibilities offered by the problem.

This is the typical creative hat. Wearing it on our heads, we make propositions, we formulate alternatives, we challenge to the change.

Transcription

M. Down with it (previous hat). We will wear the green one, which is with a star.

Roxana Florescu: What are we doing with...?

M. I will tell you right away, let me put it on my head, otherwise I don't know (...) So, pass on to the green hat. The green hat is the typical creative hat; now we are making brainstorming-brainstorming. Please shoot out of speed (saying) any stupid thing crosses your mind in connection with the profession of sociologist. I will attack first: it is like a Puma helicopter. On the helicopter Puma 330 you may set a tank hunter, but you may also set an evacuator of injured soldiers out of the first line, you may set a tactic carrier of troops, you may set a crane, you may set a fire extinguisher. So I think the sociologist is, you may set on it almost whatever crosses your mind.

Romulus Oprică: I think it is my father's Dacia...

M. Shoot.

Romulus Oprică: He drove with it up the mountains; he carried with it whatever was needed in order to ensure the stability of the family. He took us out for a drive, we felt good and I think it is very versatile.

M. More.

Raluca Buzea: I think it's a baby, around 2 years old...

M. Baby?

Romulus Oprică: (imitating a child) „But why?”

Raluca Buzea: ... who starts to speak, and who says with so much serenity ... Everything he says, he firmly believes, no

matter if the ones around him do not understand, do not agree, it seems stupid to them, a crazy thing. For him it is super, it is his world.

M. More. Ideas, ideas, ideas. How to make a cooler faculty at sociology, how to find work, what to work.

Raluca Buzea: To make the site of the faculty to be ok, to create a forum on the site, which should also be accessed by us, not only by the students who have access, if it is still exists ...

M. (looking towards the „sky” of the institution) Hear or not? (laughs)

Vera Ţugulschi: To reactivate the existing site...

Romulus Oprică: Do you know it works?

Raluca Buzea: So... To make mail-s on groups and crazy things...

Luciana Cristea: Hey, I have not succeeded.

M. Common, pull out more. Do not argue anymore, otherwise we reach the black hat.

Raluca Buzea: Let's have festive evenings, because during the years of study we could not have them, not even in the end we could not have them...

M. What?

Raluca Buzea: Festive evenings! Didn't you enjoy last night?

M. Yes, it is obvious.

Monica Kovacs: Yes, but only you. We didn't... (laughs)

Raluca Buzea: So let's have festive evenings, so that we should meet among ourselves.

M. I want more ideas.

Vera Ţugulschi: It is something like an ipod.

M. I don't know what that is. It seems to me that the ipod is a sort of myriapod with a single leg (laughs).

Vera Ţugulschi: No, it is that sort of thing on which you can cram music and movies and figures and data and staff ...

Raluca Buzea: You have it all the time, in case of need.

Vera Țugulschi: and a documentary and a funny thing. You may listen to it in your ear, you may make it yell... You may do whatever you want with it.

M. Does it wash the dishes?

Vera Țugulschi: No, but you can press in the back pocket of the blue jeans.

Luciana Cristea: You can throw it. (laughs)

M. I know here a gentleman in the room whom that cheeping thing of radar took him in some two thousand times, whom police stopped to beat and eventually he decided to put it off, and until I managed to shout his mouth, his something, you understand, he opened the window and vijjj, sent it into the landscape. So with the ipod, I see.

Luciana Cristea: That means with the sociologist.

Andreea Filip: I think it has to be like a boomerang. Which means we go to the client and we explain – you know, we know to do this, and he throws us away. But we return to him and try to convince him, we really know how to do this.

M. I heard yesterday Mircea Badea saying that there are women so ugly that not even the boomerang returns to them (laughs).

Andreea Filip: We return!

M. More, more. In case nothing comes up, bang! (we commute): which is the animal that you would liken the sociologist to?

Monica Kovacs: I was just thinking. With a monkey.

M. With a monkey? Shoot!

Monica Kovacs: Yes, it is like at the zoological garden, everyone is looking to it, and do not know how to use it, they know it is intelligent and from time to time it also knows to show its red buttocks, if it has them (laughs).

Romulus Oprică: And it is also funny.

Monica Kovacs: (gesture from the shoulders: isn't it so?) Yes.

M. Other animals?

Marius Pleșcan: I would assimilate him with that character from the cartoons, the Tasmanian...

Vera Țugulschi: The Tasmanian devil.

M. Yes, Taz, Taz.

Marius Pleșcan: He razes everything, at a given moment he realizes he has sawn off the bough on which he was sitting, but he goes further, he turns around, he looks up... At a given moment, poor thing, he stops, he does not know where he is, but he continues, he continues with this staff. It seems to me sometimes I am in this situation, I go, I go, I go.

Vera Țugulschi: Sometimes it is like a giraffe. It has a long neck, it sees much, it sees far, however it is kind of awkward. Until it reaches, until ... and it cannot bow.

M. Two commuting men from Ardeal, who had missed their course and had to stand about town, went to the zoo and were looking at the giraffe and one of them said „Hey, pal, do you realize when this thing drinks a glass of brandy, until it flows down that throat, to its stomach, wow, how cool it must be!, one of them rejoices.” The other one: „Hey, how stupid you are. Do you realize when, poor thing, it throws up?” (laughs) Other animals, please.

Roxana Florescu: I don't know, I am thinking about an animal which throws away, changes its skin.

Luciana Cristea, Monica Kovacs: Chameleon?!

Roxana Florescu: Or which changes its colour. Or which throws away its skin...

M. ... but not its habit...

Roxana Florescu: ... or which changes its colour.

Romulus Oprică: Political colour, right?

M. You can say, right, your own staff? Let man say one's own animal. So, say

more, an animal which changes many times, in all sorts.

Roxana Florescu: Yes.

Dana Ababei: I would compare it with a pet. When you don't have it, you don't realize how it is, when you have it, you rejoice. You say ah!, what a good choice I made. Something like that.

M. Pets are also fleas..., flies.

Dana Ababei: Well, of company! For instance cat, dog, anything. Guinea pig...

M. No, I was not criticizing you. I was trying to imagine how a pet flea sociologist would look like (laughs).

Dana Ababei: you never get rid of them... (she makes the gesture of catching a flea on her sleeve).

M. Yes, yes, yes, yes (laughs)

Romulus Oprica: You don't see it. Only the traces it leaves.

M. Shoot, animal!

Andreea Filip: What I have said, I have nothing more to say.

M. Right, but with another animal. What would liken it with? With a marmot, with a bicycle, with...

Luciana Cristea: What would I liken the sociologist with or how do I feel, the sociologist within myself?

Andreea Filip: With something that fits everywhere.

M. Now you make me enter into details. What you would liken the sociologist with. How would I know what it is to become of you?

Luciana Cristea: Well. I was just saying I feel very superior.

M. Very, the most superior. And what precisely are you, a lion?

Luciana Cristea: No, a tiger!

M. Tiger? And how are you like a tiger, my dear?

Luciana Cristea: Do you know how?

M. Tell us.

Luciana Cristea: Like a tiger at the zoo, when I feel like doing nothing and when I

crawl effectively. Well, but when I get into the mood! Then I can tear...

Romulus Oprica: And when you get into the mood, you turn round the cage!

Luciana Cristea: No! Then I get out! And when I get out!...

M. She gets out, she gets out. She tears the grates. Which is your animal? Say!

Andreea Filip: With something small, which should fit everywhere. However, if it is to be an earth worm or something, if you cut half of it, it still hangs on. You cannot kill it from the very beginning. It still lingers a little.

M. I see...

Vera Ţugulschi: Have you been badly tormented? (laughs)

Marius Pleşcan: The psychologist said.

Vera Ţugulschi: No, but I think you have had a very tormented professional evolution...

M. Leave the man alone!

Andreea Filip: I have had no professional evolution. I have just graduated...

M. Poor thing, she is still little. „And they have no father, and George still has not come.” Which is your animal?...

Raluca Buzea: With an animal like that Tasmanian devil, which purposely enters into all sort of ..., However let's not speak dirty. Therefore seemingly on purpose. It is like a pig which pokes one's nose into every corner, like a Paul Pry, but this way he is much faster ..., he is...

M. Getting dirty is good, in order to quote a noteworthy...

Raluca Buzea: Yes, yes. So he pokes his nose into every corner, like a Paul Pry, afterwards he realizes that was not the best place. I don't know, but it is like that, it is very fast, it changes.

M. Rapid, it changes, it squeezes, it is Paul Pry.

Raluca Buzea: Yes, yes.

M. You? Ramona...

Ramona Năstăsache: Me, with a ram.

M. Ram?

Ramona Năstăsache: Yes. It gets obstinate; it pushes with its head forward. And even if it sees it can't, it still hits once more, as it seems to it that it can. It seems to all of us that we can.

Romulus Oprica: Come on, at a given time, you come into your senses. (laughs)

Luciana Cristea: And you try again! (laughs)

M. And once again! A little dizzier, but you don't give up.

Romulus Oprica: I don't necessarily know it is the fittest, but there are also the suricates. You know, those with big eyes, which always look at the horizon.

M. A, those with big eyes. Like a radar.

Luciana Cristea: And they stay?!

Vera Țugulschi: They run, they run. And afterwards they get up.

Luciana Cristea: But do you stay?!

M. No, pal, she moves, but from time to time she stops in order to see in perspective. How do you see yourself? Well, pardon, what animal do you see in me?

Marius Pleșcan: Beside Taz, I don't know... I had a Guinea pig at a given moment. It used to poke his nose everywhere, including his own shit. So it seemed to me ... Now, well, it is also a sign of stupidity in the end, as, poor things, they have the brains quite small, these ones, the little pigs. But it used to poke its nose everywhere. So they are, quite so.

M. Plant? With what plant would you...

Ramona Năstăsache: With a liana.

M. A liana?

Ramona Năstăsache: Yes, with a liana. Which enters everywhere and tries to cover as much as possible ... And as fields of activity in which we may enter.

M. More. Come on, do not determine me make roundabouts, otherwise you will get used to the idea that I am here to call you to account.

Vera Țugulschi: Sometimes cactus.

M. Cactus...

Luciana Cristea: Aaa, I wanted to say the very same thing!

Vera Țugulschi: When it is small, it is fluffy, afterwards it grows up and forms thorns bigger and bigger.

M. Two balloons in the desert, you know? And one of them says: here it is a cactusssss!

Vera Țugulschi: Don't challenge me! Crack!

M. Say more about the cactus.

Luciana Cristea: I was completed with the cactus, as the cactus resists everywhere.

Vera Țugulschi: But why? I had a cactus which died...

Luciana Cristea: Sadist!

Vera Țugulschi: I did not pour water on it, until it died. So the cactus may die, too...

M. Hey, take care. So, because of the water. Take care with the water, it is not good. Water is not good (laughs). Especially when it runs out! Say about that cactus!

Raluca Buzea: Yes, it is beautiful in the beginning, usually the smallest ones make a little flower, they are really superb. Only they sting at a given moment, like this.

M. More! What other plants?

Romulus Oprica: They bring you down to earth. They make some superb flowers.

M. Yes. Rare, but really superb.

Vera Țugulschi: Edelweiss.

M. Edelweiss?

Vera Țugulschi: Yes. Everybody heard about it, however nobody knows how it really looks like. (laughs)

Luciana Cristea: But, you know, there began to be cultivated plantations of edelweiss. This is pathetic. (laughs). So, when there are several, you don't know which the valuable one is.

Romulus Oprica: And now increasingly more people are going to see it, and they will realize they do not need it.

Luciana Cristea: And they tear it away... and they don't even...

M. Hey, we have left the feelings aside, haven't we? Come on, other ideas, other plants ...

Monica Kovacs: Fir tree.

M. Fir tree?

Monica Kovacs: It is tall, it is beautiful, it ramifies, you may sit under its shadow...

Vera Ţugulschi: Romi, stand up.

M. Like the fir tree'?

Romulus Oprică: And put the star like this, Vera?

Vera Ţugulschi: Right, right.

M. However thrust a little deeper.

Monica Kovacs: It may be adorned. It never loses its leaves...

M. Heeey!

Luciana Cristea: This one resists, too!

M. However this one has thorns, too, I don't know if you realize! (laughs)

Romulus Oprică: And usually the poacher comes and cuts it down.

M. Its peak!

Luciana Cristea: And it also smells nicely!

Raluca Buzea: You see, these are plants like this, colder, we don't liken ourselves with warm plants. Would you for instance see a sociologist like a lily-of-the-valley? (laughs)

Luciana Cristea: Spare me that!

M. Look at me!

Monica Kovacs: Snow drop! (laughs)

M. Dane. Shoot Dane.

Dana Ababei: A tree that faces strong winds.

M. Pine tree?

Dana Ababei: I don't know which that tree is, as I am not up to... biology.

Luciana Cristea: Poplar. We are in the poplar. (laughs)

M. Birch?

Dana Ababei: I told you ...

M. You are not up to dendro, dendro-I-don't-know-how, dendro-something.

Dana Ababei: Philodendron. (laughs)

M. So which hangs on. It has deeply thrust roots.

Dana Ababei: Yes. It is about how flexible it is.

M. Fir tree has another trick. There are many which stand one close to the other, this is why they are not pulled down, by the way of what Raluca said, with us among ourselves. We should be a little like fir trees.

Dana Ababei: We should, but we aren't!

M. *Les notres comme les coniferes.* (laughs)

Dana Ababei: Now we are the Christmas tree. Which is alone in a big house.

M. I feel really afraid. In a big house, something unique.

Luciana Cristea: But this necessarily pertains to our profession of sociologist, to our formation as sociologists?

M. Other plants, other plants.

Luciana Cristea: Ooh! You criticised me and you stopped me. Well I think it is up to ourselves.

M. Yes, it is up to ourselves.

Raluca Buzea: This is not true! Well, we will speak at the black heat.

Luciana Cristea: Criticize me in your turn! (laughs)

M. Come on, other plants. Do we have other plants? Does it mean you can no longer? Come on, I have one more and here we are.

Marius Pleşcan: I think we are...

Vera Ţugulschi: Coconut tree.

M. Coconut tree? I don't know what's that. Which makes cocottes? (laughs)

Vera Ţugulschi: Which makes coconuts! Whoever has the chance to taste them, they are good, some of them break and the milk pours out.

M. So it seems to me: coconut tree is the one who deals with cocottes. (laughs)

Monica Kovacs: Pine plant.

M. Pine plant?!

Monica Kovacs: Because everybody knows pineapple grows in the tree, and it is in fact a plant which grows, like the potato, in the ground. So there is wrong perception about the ...

Roxana Florescu: Yes, every body knows it is good...

Monica Kovacs: So it is sweet but rough...

Vera Țugulschi: Everybody searches it upwards, and it, as a matter of fact...

M. The only cactus, pardon, pineapple... Hey, it is a cactus, too, hey! Damn it, with your cactuses. End it up with the cactuses, I am fed up with them! (laughs) Musical instrument. The last round before changing the hat: with what musical instrument would you liken the sociologist with? Of course comment it a little.

Andreea Filip: With a reed pipe...

M. With a reed pipe? Let's have a pipe... (laughs)

Romulus Oprica: Pipe cigarette, pipe cigar. (laughs)

M. Say, say, say!

Andreea Filip: With a reed pipe as it has many little whistles.

Luciana Cristea (soto voce): Holes!

M. She says because it has many holes. (laughs)

Andreea Filip: And holes.

M. So, it enters through one year, it leaves through all orifices, to say so (laughs)

Andreea Filip: Yes, yes.

Monica Kovacs: With a drum.

M. Drum?

Monica Kovacs: Yes. It may beat hard when it wants to...

M. Drum is not also a Romanian dish?

Romulus Oprica: Oh, yes, with garlic. (laughs)

Monica Kovacs: A battery. So it beats strongly if... So it sounds loud.

M. But it has to be beaten. (laughs)

Monica Kovacs: Yes.

M. Yes?!

Monica Kovacs: Yes. Yes!

M. Dear God! Other instruments?

Dana Ababei: Me with an accordion. It is very complex. It has that staff like this and that staff like that and you also have to do like that. (laughs)

Monica Kovacs: So this one has to be beaten, too! (laughs)

Romulus Oprica: With a sociologist you work a lot...

M. Yes, yes, yes. And you make this to him – smash, smash... (laughs)

Ramona Năstăsache: Or with a saxophone. It seems too equally complicated.

M. At three in the morning?

Monica Kovacs: I wanted to say that it expresses your feelings when it wants to.

M. When it wants to? It expresses them clearly.

Monica Kovacs: Yes. It beats loudly or it beats quietly...

M. Yes. And it is quite obvious, like this, and you cannot confound it with something else. (towards Ramona) Say with that saxophone. It is three in the morning, there are only the two of us, the rest went to sleep, and we still have vodka left...

Ramona Năstăsache: Which means there are again all sorts of holes and little buttons there, you don't know which to press upon, and if you press, what will all come up to, and it is very hard to imagine what is there within. I don't know what it is in there. Probably it is the same with the sociologists.

Monica Kovacs: In the saxophone you have to know how to blow. This is very important.

Marius Pleșcan: I wouldn't choose a saxophone, I would choose a trumpet.

M. Trumpet? Say a little more. Shiny?

Marius Pleșcan: It has three buttons!

M. There also are some without buttons, you know?

Marius Pleșcan: I refer here to the trumpet with three buttons. It is relatively

simple when you take it, when you look at it. The idea is that it may make an awful noise...

M. Haven't you heard a „well treated” violin...

Marius Pleşcan: ... but the combination of three buttons can make really fabulous things.

Luciana Cristea: I see it as a harp.

Roxana Florescu: Among all instruments I would choose a conductor.

M. Let's hear.

Dana Ababei: The conductor's stick. (laughs)

Raluca Buzea: Baguette.

M. Tell us a little.

Roxana Florescu: What more should I say? Don't you want it so?

Vera Ţugulschi: It should be so.

Monica Kovacs: Yes, I would like that.

M. More. Other instruments.

Luciana Cristea: Harp, I keep on yelling...

M. Harp, Shoot. But they say Hark! Come on, say.

Luciana Cristea: As is has many strings, you never know until somebody starts to caress it. You don't know in fact how it plays, in fact, what sounds it produces.

Raluca Buzea: But everybody knows it is beautiful.

Luciana Cristea: Yes. And that it is difficult!

M. Beautiful, difficult to play it. You cannot play approximately as an expert player. So you really have to be up to it in order to make it play.

Luciana Cristea: Not anybody knows how to make this. You must have abilities.

M. But do you know how it is? If you have passed your finger on harp, it has already sounded well. Therefore, the simple fact of pulling incompetently, so as on a fence with the stick, it has already sounded well. It sounds cool, it produces a fine sound.

Luciana Cristea: Well, but if you put in a place with proper acoustics, if there is the harpist, then it really makes a good job. Good.

M. But I don't understand why there is a harpist and not a she-harpist. This really...

Luciana Cristea: But usually they are women!

M. More instruments.

Vera Ţugulschi: Harmonica.

M. Harmonica?!

Vera Ţugulschi: When it wants, it can be very playful, it can play, it may seem unserious.

Romulus Oprica: What are you talking about?

Vera Ţugulschi: About a sociologist. (laughs) When one wants so, one may play, one may seem unserious. It may leave gravity aside.

Romulus Oprica: I don't like the idea of comparing the sociologist with an instrument, with...

M. Sentiments have already been, so you say an instrument...

Romulus Oprica: ... a band, a jazz band.

Vera Ţugulschi: Whoops!

Marius Pleşcan: As it is not easy to listen.

Vera Ţugulschi: Let's ask the public?

M. Let the man alone, so that he might say something, don't you see he cannot say two words? Please, sir...

Romulus Oprica: I was on the point of not being allowed. (laughs) I rather see the sociologist, what he gives as a result of a formation. Professional. OK, the instrument plays its part.

M. So, say faster. Therefore a complex instrument.

Romulus Oprica: Very complete. And it can make many things, it can change ... Why do I like jazz? As it can easily change the register, as it can adapt to the audience, as it understands what the audience wants.

M. Hear that? I want other instruments.

Luciana Cristea: But do you see around him other instruments or?...

M. Other instruments? (...) There are no other instruments. Now I will surprise you, as gone out of the scenery from the point of view of the time. Please put your toys in your bags and (...)

Let's close it. Shall I introduce you? Vera Țugulschi, sociologist, graduate 2004. Now you say what you want to say.

Vera Țugulschi: I work in a multi-national, I cannot say I really do what a sociologist should do. I can say however that I did many things that other could not possibly have done, due to the fact that I am a sociologist. I am creative, I don't like routine. I work on development, and I hope to reach one day a high position of sociologist.

M. I hope you won't reach that, as there is no position of sociologist, as there is no such thing. You will see that you will read our book, to put it in an elegant manner. You will see that there is no position slip for the sociologist, as there is no position slip for a helicopter which is but set, therefore has nothing in the field. What slip should you make for it? It is a platform on which you can set whatever you want. Marius Pleșcan, sociologist of Brașov, graduate 2001.

Marius Pleșcan: On my work record there is really written sociologist.

M. This is a bad thing.

Marius Pleșcan: I think this has been written since the very beginning. I have been working for five years for an American company, which deals with projects sponsored by the World Bank or RAIS. We work in the area of education, health, poverty, statistic analysis and whatever follows up.

M. Romulus Oprică, sociologist of Brașov, graduate 2004, father to be.

Romulus Oprică: I think I have been doing the sociologist work, which is for two years I have been dealing with a start-

up business. I learned how it is to graze the bankruptcy, although you have a sum of two thousand euros, they are easily spent, but I don't give up. So they say: I am a little ram at this thing. I think I have learnt in two years of business what is to use yourself or what you should do in order to gain using the platform of sociologist.

M. The platform of sociologist... I like this word. Ramona Năstăsache, sociologist of Brașov, promotion 2004.

Ramona Năstăsache: I am currently program manager within a foundation...

M. Whom I met a few months ago in a subway station, in Bucharest, – heavy-hearted, upset, loathing Bucharest. And I said to her: yes, you people from Brașov loath Bucharest and in six months you become managers. She e-mailed me after four weeks: I am manager!

Ramona Năstăsache: As I have just said, I am program manager in this ONG, and this allows me to do what the sociologist thinks he or she can do, that is everything, which is very good.

Roxana Florescu. What ONG?

Ramona Năstăsache: „Chance for life”. I work in the social field. This is the activity.

M. Raluca Buzea, sociologist, graduate of Brașov 2003.

Raluca Buzea: 2002. I changed three jobs, in which I was sociologist in different forms, in the last it is written I have been working as sociologist, in the first that I activated in politics, in the second in a private company I was manager of marketing programs, of whatever you want, so it did not matter. And in the third I am really a sociologist officer, in police. We are unique in our kind, of course. They employed us as we would talk earlier and then in all ipj-s throughout the country there was employed a sociologist, and afterwards they asked: what could you do? We were made to fill in a job slip, so there is a job slip for every sociologist position

in all IPJ-s throughout the country, that they kindly asked us to write and we signed our agreement. We do all sorts of analyses. So I really feel here as a sociologist, as I searched, I grasped and I read Mr. Ungureanu's courses and I read theories as I had to do research and I had to frame them, I read Mr. Bujdoiu's courses, as we were confronted with a lot of juvenile delinquency. I really used that book I had had ever since studentship. The small, cherry-coloured one, with Lugoj, it is really worn out. And I wrote passages from it, I turned over the leaves, so many things I learnt in faculty I have seriously used. As regards methods and techniques, there is no use talking about. So I really felt here as practicing sociologist on the research side of the job. And as a side job, I think we should invest in sociologists, I deem we are the best in writing projects. Structurally, they are N, nobody applies them and I think sociologists are the best in making projects.

M. In other words developers.

Raluca Buzea: Yes. In a certain sense, yes. Therefore it should be insisted much there and delved into the matter.

M. Thank you a lot. I have already made them write projects, as exam subjects. Andreea Filip, sociologist, graduate of Braşov 2008, the freshest sociologist we have.

Andreea Filip: I have not started up work yet. Or I have begun since Tuesday to work at Libris, I take a downward start, like this. What is cool, is that we plucked up courage to make a company of event organization, me and two other colleagues. Relatives and friends tell us it won't work but we know we will make things out, we really trust ourselves. Even the colleagues congratulated us. Hey, you really enjoy doing this, you really did this.

M. Roxana Florescu, graduate of sociology, Braşov, 1998, the second series

of sociologists. The first series is Claudiu's.

Roxana Florescu: I am glad you still remember me after ten years.

M. I don't forget you.

Roxana Florescu: For the last six or seven years, I have dealt with the creation at Braşov of a German cultural centre, which I dare say it works as it should. So I thing I have been using this very development side.

M. I think none of you has been in Roxana's state of misery. She was the chief of the series of graduates. It seems awful to me.

Roxana Florescu: Me, too. It had already seemed awful after the first two months, that I had left with certain expectations, that they would stay in line at my door, fight and planes. And after turning sheets of paper on each side I said: let's do it. And we did it. And as ideas of proposition, it would seem OK to me, not only for Braşov, but for this country, it would be cool to be the specialization in cultural management, as it has been missing.

M. Dana Ababei, graduate of sociology, Braşov, 2002.

Dana Ababei: 2002...human resources ever since I graduated. I worked for the Germans, for the Swiss, I returned in the country. Now I have been making human resource strategy for the company Petrom.

M. Hear that? Monica Kovacs, who still has the mail address m_bilitki, graduate of Braşov 2003.

Monica Kovacs: At present mother as profession. In the meantime, during the June campaign, manager of electoral campaign.

M. Manager of electoral campaign. Her candidate lost, but he nearly beat Bebe Căncescu. Her most consistent professional experience is this campaign and the one for Mr. Seche, although president PCJ. Among these, human

resource manager for a company which no longer exists.

M. The youngest manager of the human resource department in the world. The following year, after her graduation.

Monica Kovacs: So... and patron of a nearly bankrupt company.

Romulus Oprica: The bullet will graze you right away, like in „Matrix”.

M. Luciana Cristea, graduate 2004

Luciana Cristea: At present I am development agent, at the Direction for Development of the County Council of Brașov. I graduated, I wanted to return as school master in my village. Due to Sir, who said: go to an interview to the County Council, I entered the City Council. With dreams about what was happening there and what cool it must be. So everything went, everybody have me a kick.

M. You thought it was necessary for them, but nothing was necessary for them

Luciana Cristea: Neither I was necessary for them... I became more and more realistic. I wanted to leave the

County Council, to become hall manager in a bank, I really mean it. I don't know if I am capable of making an event organizing company, exactly what you said, only I did not set up that company, I was surprised by the events and I organized four weddings, after which I said I could do something and I was employed at the development company. I work a lot, for which reason I almost did my blood tests last week. At present I work at a project whose deadline is the 8th of December, so I am in a perpetual time crisis. And I feel so. Therefore I have no time to call my friends, to go out. Because I have a lot to do. And that's all.

References

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