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KEY ASPECTS OF THEATRE MANAGEMENT: LITERATURE REVIEW

Introduction

Literature ambiguously conceptualizes theatre as a particular form of performance-type activity [Kowzan, 1976; Schechner, 1967], an artistic ensemble staging a play, or from a technical point of view as a building in which a play is staged [Świontek, 2003: 11]. The concept of theatre is also used in the context of the work of a particular author. Theatre is also an object of research in management science, but no consensus has been reached as to a definition of the term itself. This is because it is considered as a public institution, an organization operating in the private sector or a non-profit organization which is part of a cultural institutions [Klaic, 2012; Fox, Głowacka, 2020]. In the perspective of arts management [Evrard, Colbert, 2000], theatre is classified as an arts institution [Bendixen, 2000: 12] and even more specifically as a performing arts institution. Consequently, the concept of theatre is often derived from disciplines that are not always associated with management science. Thus, one can identify definitions derived from theatre studies [Grotowski, 2007: 30; Suzuki, 2012: 22–23], art [Witkiewicz, 2017: 10], pedagogy [Miller, 1968: 132], theatre economics [Trzeciak, 2011: 32], as well as those referring to philosophical aspects [Struve, 1871: 2; Leszczynski, 2017: 293–294].

This study assumes that theatre is an organization from the cultural sector whose activities are centered on the provision of higher arts services in the form of theatre performances. This framing makes it possible to take into account the unique nature of theatre in relation to other entities that fall within the sector of arts and culture and to include both non-profit, public and commercial theatres (see Figure 1).

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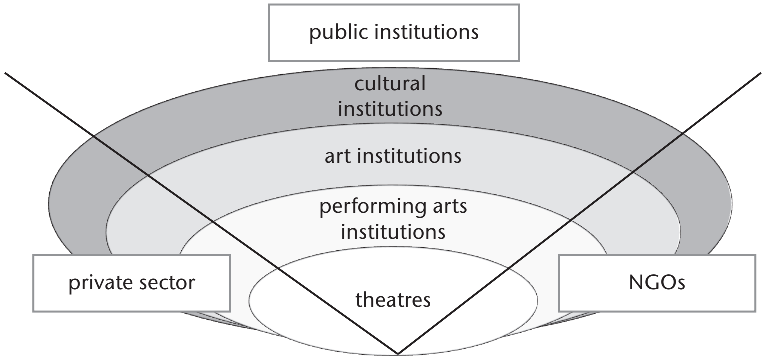
Figure 1. The place of theatre in the sector of arts and culture



Source: own study.

Theatre understood in this way is poorly grounded in management science, and research conducted in this field in research centers worldwide includes, inter alia, the financial aspects of theatres [Amans et al., 2015; Bukvic et al., 2016]; the training of relevant staff [Rhine, 2007; Rhine, Pension, 2021]; non-profit theatres [Fitzgibbon, 2021; Velli, Sirakoulis, 2018], and their comparison with commercial theatres [Khurana, Ghosh, 2023]; leadership [Abfalter, 2013] and the related phenomenon of managerial duos [Bhansing et al., 2012; Bonet, Schargorodsky, 2018: 81]. In the Polish literature, on the other hand, the topic of theatre management is addressed, among others, in the Jagiellonian University's Journal Culture Management (*Zarządzanie w Kulturze*) [Babicka, Czarnota-Misztal, 2021; Ćwikła, 2012; Pawlicka, 2020; Płoski, 2017; Waszkiel, 2016; Zając, 2020; Zdebska-Schmidt, 2011], as well as in a small number of doctoral dissertations [Ćwikła, 2016; Karna, 2006; Zdebska-Schmidt, 2015].

The inadequate recognition of the determinants of theatres' management in pertinent literature, indicating that theatre management research is at an early stage of development, provides a key rationale for the formulation of the following research question: what are the key aspects of theatre management in the light of the literature of management science?

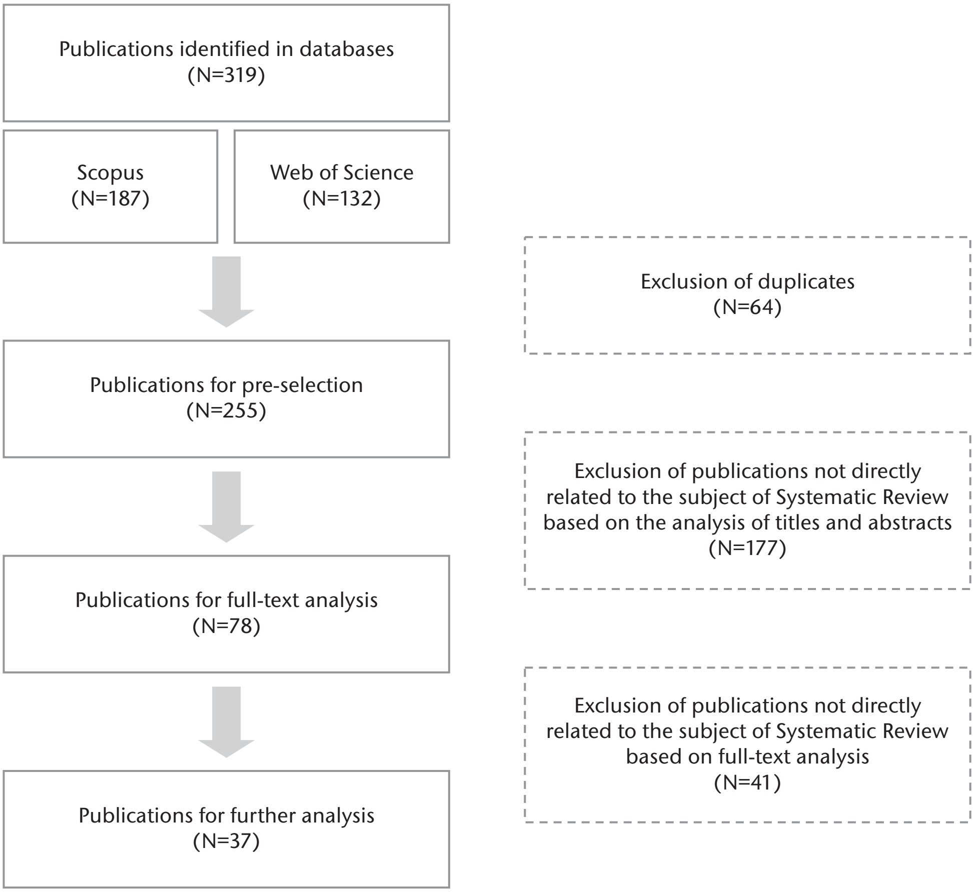
1. Methods

In an attempt to identify key aspects of theatre management, it was decided to conduct a systematic literature review [Czakon, 2011; Czakon, 2020; Hensel, 2020; Siddaway et al., 2019; Tranfield et al., 2003]. The adopted procedure consisted of the following steps [Xiao, Watson, 2019: 10]: planning the review (defining the research problem, drafting the review protocol); conducting the review (literature search, selection of publications, data extraction and analysis); review report.

Analysis of the available English-language literature revealed that the terms *theatre*, *theater*, *drama* and *playhouse* are all used in relation to theatres. It also happens that texts on performing arts refer explicitly to theatre. The insight into the context of the use of these terms and the quantitative analysis of the results obtained justify grounding the construction of the query around the terms *theatre* and *theater*. The term *playhouse* was omitted due to its limited occurrence (four results of low value for the purpose of the study). On the other hand, the term *drama* was mainly used in the context of literary texts. Furthermore, papers whose authors used the terms *drama* and *performing arts* tended to use the terms *theatre* or *theater* in parallel. At the same time, a comparative analysis of collections based on the terms *performing* arts and *theatre* and theatre showed that texts about theatres in the performing arts category are also included in the phrases *theatre* and *theatre*. Basing the analysis on performing *arts* would lead to the elimination of useful texts that do not use the term performing arts in the title, keywords and abstracts. In view of this, adopting *theatre* and *theatre* provides a wider field of analysis. The adoption of the terms *theatre* and *theatre* implies a more laborious system of article selection due to the multiple meanings of theatre, but the authors believe that the benefits to the study justify this approach. Finally, a search was conducted for publications containing combinations of *theatre and management* as well as *theatre and management,* including their grammatical forms.

Input data for the systematic literature review were obtained from two academic publication databases: Scopus (www.scopus.com) and Web of Science (www.webofscience.com). The search included title, keywords and abstract in English-language scientific papers. At the same time, due to the risk of omitting relevant texts and the unclear picture of the research field of theatre management itself, no time frame was introduced. The search was conducted in December 2022. An important constraint adopted at the stage of query construction involved narrowing the search results to selected research areas either directly related to or correlating with management and the subject of theatres. The introduction of this selection criterion reduced the number of publications to 438 (out of 3,581) in the Scopus database and to 304 (out of 2,645) in the Web of Science database. In the case of the Scopus database, the following were distinguished: *Business, Management and Accounting*; *Social Sciences*; *Arts and Humanities*; *Economics, Econometrics and Finance*; *Decision Sciences*; *Psychology*. It was impossible to indicate identical areas in the case of the Web of Science database, hence in that case the following were selected: *Management*; *Business*; *Theater*; *Business; Finance*; *Economics*; *Psychology*; *Art*. As expected, an initial analysis of the search results revealed a significant proportion of texts from other disciplines. Particularly noticeable was the share of publications related to, among other things: medicine – the term *theatre* is used here in the context of the operating theatre (anatomical theatre); pedagogy and education – mainly in the context of the influence of theatre on education and theatre as a teaching method; poetry and literary studies; actor's training; armed conflicts – theatre understood as a theatre (area) of war; other subjects within the cultural sector (e.g., museums, cinemas, galleries etc.) and cultural heritage in a broader sense; the use of theatre as a training method; the metaphor of theatre used in the context of organizations.

Figure 2. Research procedure



Source: own study.

In view of the indicated problem of over-representation of other disciplines, it was decided to introduce additional criteria in the form of exclusions of selected terms specific to particular disciplines. The selection of subsequent keywords was done using the snowball method during the analysis of subsequent query results. Finally, the following terms were excluded: medicine (*medicine*, *surgery*, *hospital*, *nurse*, *health*, *trauma*, *emergency*, *therapy*); pedagogy and education (*pedagogical*, *classroom*, *school*, *learning behavior*, *actor's training*, *improvisation*); poetry (*poem*, *poetic*, *Shakespeare*); theatre metaphor (*metaphor*), including in military terms (*military conflict*, *terrorism*, *army*); cultural heritage (*cultural heritage*, *archeology*, *religious*, *history*, *architecture*); other subjects within the cultural sector (*concert*, *gallery*, *television*, *cinema*, *library*, *museum*); other: *ecological*, *agriculture*, *sport*, *tourism*. Ultimately, after applying the adopted selection criteria, 187 results were obtained from the Scopus database and 132 from the Web of Science, which formed the basis for further selection and the identification of publications for full-text analysis (Figure 4).

The input data contained a total of 319 publications. First, duplicates (64) were removed, thereby reducing the number of texts to 255, followed by a selection of publications based on titles and abstracts, further reducing the number of units of analysis to 78. At this stage, a rule was adopted that texts that could not be clearly classified on the basis of the title and abstract (e.g., due to their absence) were cleared to pass on to the next stage. The final selection took place at the stage of full-text analysis, during which compliance with the subject matter was established in 37 publications.

2. Content analysis

A full-text analysis of the 37 publications identified in the selection process enabled the identification of key aspects of theatre management. The English-language literature returns research results on: the functions and meaning of the theatre; the influence of cultural policy; the autonomy of art; theater organizational form; financing the theatres' activities; evaluation of performance and efficiency of theaters; uncertainty and risk management; maintaining relations with stakeholders, the organizer and the audience; the dichotomy of artistic and economic goals; aspects of production of theatrical performances; leadership, managerial duos; the image of the organization and the theatre director. The main findings of the identified studies are summarized in Table 1.

Table 1. Key aspects of theatre management

Author(s)	Key aspects	Research method and sample	Main findings
Abfalter [2013]	Leadership	– qualitative research, semi-structured narrative interviews – two musical theatres, 11 interviews each, two additional interviews with international artist manager and conductor	– effective leadership in creative teams is about ensuring a clear vision, authenticity, respect, autonomy and a balance between artistic freedom and the leader's guidance. At the same time, destructive leadership behavior can be detrimental to the creativity and effectiveness of the team; – there is a need to adapt leadership models to the specifics of the creative environment; – although flat organizational structures are recommended in the performing arts, the traditional hierarchy is still present and provides stability and security.
Alcouffe et al. [2019]	Evaluation of performance and efficiency of theaters	– qualitative research, case study, semi-structured interviews – the case study was conducted at a large National Drama Centre (NDC) in France; the interviews included 12 representatives of the NDC, Regional Directorate of Cultural Affairs (RDCA), the city and the region	– the difficulties in measuring performance at the NDC (National Drama Centre) in France have been confirmed; – NDC staff consider the LOLF (French Budget Act) indicators to be of little relevance to internal management as they only reflect the needs of the MCC (Ministry of Culture and Communication). NDC staff use their own indicators or adapt some of the LOLF indicators because they consider that the MCC indicators do not reflect the specificities of their activities; – the indicators are perceived as decontextualized statistics that do not reflect the real needs of NDCs or help analyze their activities. Furthermore, their interpretation leads to ambiguity and differences in reported data; – LOLF indicators are not used for real evaluation by the MCC and the achievement of targets does not lead to increased subsidies for NDCs. Lack of active monitoring and analysis by MCC means that NDC staff are not motivated to achieve the targets related to the LOLF indicators; – LOLF indicators are not in line with the devolution agreement, causing NDC staff not to prioritize them; – effective management requires the evolution of LOLF indicators towards shared indicators tailored to the individual characteristics of each NDC.
Amans et al. [2015]	Financing the theatres' activities	– qualitative research, case study, semi-structured interviews – the case study included 2 French theatres selected from among 5 organizations during the exploratory study	– the use of budget in performing arts organizations under conditions of institutional complexity is shaped by artistic, political and managerial logics, resulting in a variety of practices. Budgeting seems to enable the fusion of these multiple logics, which points to its role as a hybrid practice as a response to this complexity; – the heterogeneity of budget use in different organizations within the same organizational field is based on situational factors such as the financial situation.

Author(s)	Key aspects	Research method and sample	Main findings
Ardielli and Bečica [2018]	Evaluation of performance and efficiency of theaters	– multi-criteria analysis of variants, WSA (Weighted Sum Approach) – 28 professional theatres in the Czech Republic	– an examination of the level of provision of mixed public goods by theatres showed its relative stability over the period studied. Levels of provision of mixed public goods remained relatively unchanged, suggesting that theatres maintain a constant level of quality; – there are significant differences between professional theatres in terms of the level of public goods provided, taking into account technical as well as financial aspects; – the evaluation of the level of public goods delivered is influenced by various factors such as the number of seats, the number of stages, the number of titles, average ticket prices and total revenue; – larger theatres often score higher due to the availability of more seats and variety of repertoire, while smaller theatres may have higher average ticket prices and more limited repertoire; – the survey results suggest that each theatre organization has its own unique characteristics and needs, so recommendations for improvement should be individualized for each theatre.
Baldin [2017]	Financing the theatres' activities	– Data Envelopment Analysis (DEA) – 20 theatre events, including 10 high popular (referred to as 'highbrow') and 10 less popular events (referred to as 'lowbrow')	– the effectiveness of theatre event ticket packages depends on the mix of high and low popularity events, the capacity of the theatre and the percentage discount that customers receive when purchasing a package; – higher theatre capacity favors packages containing popular theatre events, which can increase attendance and revenue; – the higher discount rate necessitates a reduction in the number of popular events in bundles in order to increase the proportion of less popular theatre events and minimize the potential loss of revenue; – theatre event bundles can have a significant impact on revenue and attendance, highlighting their importance for marketing and pricing strategies.
Barkela [2021]	Leadership	– quantitative study, cross-sectional survey, ANOVA test, response surface analyses, polynomial regression – 177 managers and 249 employees of German theatres	– the analysis of self-other agreement in leadership communication showed its relationship with the integration of knowledge across the artistic, technical, and administrative areas; – managers rated communication within their own area better than communication in other areas; – employees in the technical and administrative areas rated intra-area communication better than inter-area communication. However, in the case of the artistic area, employees rated managers in the technical area better than managers in the artistic area;

cont. Table 1

Author(s)	Key aspects	Research method and sample	Main findings
			– when both managers and employees from different areas positively evaluate managerial communication (i.e., agree on its quality), the problems of knowledge integration between areas are lower; – the more managers overestimate themselves (i.e., their self-assessment is higher than the employees' assessment), the more problems of knowledge integration between areas occur. In contrast, when managers underestimate themselves (i.e., their self-assessment is lower than their employees' assessment), the problems of knowledge integration between areas are lower.
Bečica et al. [2021]	Evaluation of performance and efficiency of theaters	– quantitative study, the Multi-Criteria Decision Making Method (MCDM), specifically the TOPSIS technique (Technique for Order of Preference by Similarity to Ideal Solution) – 93 public theatres in Poland (76) and the Czech Republic (17)	– There are similarities between the Czech Republic and Poland in terms of the establishment of public theatres and the funding of cultural institutions, mainly from public funds at different government levels; – significant differences exist in the theatre management efficiency. Larger theatres, which produce a wide range of genres and employ more staff, tend to score lower in management efficiency in both countries; – single-genre theatres generally perform better management efficiency assessments than multi-genre theatres; – there is a tendency to look for additional funding sources outside the public sector, indicating theatre managers' desire to diversify income sources; – theatre management in Poland and the Czech Republic suffers from a lack of uniform rules for found redistribution and a prevailing funding through short-term grants, which hinders the development of long-term visions and institutional growth.
Beirne and Knight [2002]	Evaluation of performance and efficiency of theaters; Relations with stakeholders	– qualitative research, semi-structured interviews, focus group sessions, participatory observation – Artistic Directors and managers, administrators, and key board members of three UK theatres. In addition, group sessions were held with these individuals in one case	– a consumer-driven management approach can lead to a disconnect between the guiding principles of the arts and those of the organization, generating tension and dissatisfaction; – all three cases showed that funders encouraged the use of independent consultants, but it was difficult to see positive or significant results. Consultants often presented one-size-fits-all business solutions that did not fully reflect the specific characteristics and values of arts organizations; – the belief that external influences and the passive importation of management knowledge are beneficial conflicts with the approach of arts-led organizations. The essence of the arts-led approach is to draw on artistic traditions and principles, and to see performance as a collective goal, bringing together multiple stakeholders into distinctive organizational communities.

Author(s)	Key aspects	Research method and sample	Main findings
Bennett [2009]	Financing the theatres' activities; Evaluation of performance and efficiency of theaters; The dichotomy of artistic and economic goals	– quantitative study, questionnaire – 195 UK theatres (representative sample)	– factors such as financial difficulties, production diversification, visitor orientation, and competition shape the prioritization of performance metrics used by theatre managers; – the most important metrics for theatres include ticket sales, profitability, visitor satisfaction and public awareness of the theatre and its productions; – theatres experiencing financial difficulties prioritize financial and visitor satisfaction metrics and pay less attention to artistic identity; – theatres with diversified productions focus on visitor satisfaction, profitability, and public awareness; – visitor orientation leads to prioritization of visitor satisfaction, and public awareness; – competitive intensity affects all metrics except those related to artistic vitality.
Bhansing et al. [2012]	Managerial duos	– quantitative study, survey questionnaire, regression analysis, ANCOVA analysis – 51 theatres and dance companies in the Netherlands with a dual leadership structure	– the dual leadership found in theatres seeks to shape the performance constellation and contribute to the balancing of organizational goals; – the functional roles of artistic and managing directors are linked to the orientation of the selection system of the market, peers and experts (critics, theatre programers, and other experts); – there are significant differences between artistic and managing directors in their selection system orientation, with managing directors showing stronger expert and market orientations than artistic directors; – no significant differences were found between artistic directors and managing directors in their peer selection system orientation; – stronger heterogeneity in the orientation of the peer selection system, where artistic directors have higher expert orientations than managing directors is associated with higher organizational performance in the area of experts; – no significant relationship was found between heterogeneity in peer and market selection system orientation and organizational performance; – the length of tenure of artistic and managing directors and age differences can affect organizational performance. The longer tenure of artistic directors and the shorter tenure of managing directors translates into lower expert and peer performance of the organization. In contrast, the higher the age of artistic directors and the lower the age of managing directors, the higher the expert performance of their organizations.

cont. Table 1

Author(s)	Key aspects	Research method and sample	Main findings
Bukvic et al. [2016]	Financing the theatres' activities	– quantitative study, questionnaire – 52 theatres in Croatia, including 13 public theatres and 39 private theatres	– there is a significant difference in the way public and private theatres are financed. Public theatres are mostly financed from budgetary resources, while private theatres are mainly financed from their own income; – the majority of theatres believe that the state should support the theatre scene by increasing financial allocations to theatres, and that these funds should also be directed towards budget funding in the future; – a better legal structure and greater tax incentives and exemptions could lead to increased investment from donors and sponsors in theatre activities.
Dempster [2006]	Uncertainty and risk management	– case study – case study involves 1 theatrical production of 'Jerry Springer the Opera' in the UK theatre industry	– identifying specific sources of uncertainty, such as audience composition, critical acclaim and media coverage, is crucial to success in the theatre industry; – the case study provides arguments that sources of uncertainty need to be considered together as they interact in complex ways; – the study shows that changes in audience composition, critical and media recognition over time affected changes in consumer demand; – critical acclaim, while important, does not guarantee commercial success, highlighting the need to balance artistic and business aspects; – effective promotion and marketing strategy can increase interest and attract audiences; – market analysis and strategy alignment are key to minimizing risk and increasing the chances of success in the dynamic environment of the theatre industry.
Donelli et al. [2021]	Relations with stakeholders	– case study, document analysis, semi-structured interviews – case of I Teatri Foundation of Reggio-Emilia, interviews with theatre staff included in the case study (4), respondents from external to the theatre (3)	– collaboration is a crucial element in the management of arts organizations, and its success depends on effective collaborative management both inside and outside the boardroom; – the drivers of collaboration include principled engagement, shared motivation and the capacity for joint action; – collaboration within the board in the organization under study is based on the diversity of skills and competencies of board members; – collaboration also extends to decisions outside the board. New vertical and horizontal partnerships are replacing the traditional model of outsourcing and external funding. Board partners play a key role in promoting the vision and values of the society at large; – the inclusion of private partners in decision-making benefits cultural organizations, especially those with strong local roots;

Author(s)	Key aspects	Research method and sample	Main findings
			– management outside the board enables theatres to support more artists, offer more diverse programs to the community and better identify audience needs; – among the potential threats to collaboration at the meso level are asymmetric information (unequal access to information by different parties leads to opportunistic behavior) and asymmetric power (the objectives of collaboration are not clearly defined).
Eikhof and Haunschild [2006]	Personnel policy and the functioning of theater groups	– qualitative research, semi-structured in-depth interviews, participant observation – 30 respondents from 3 repertory theatres as well as the national employers' association (Deutscher Bühnenverein), the employees' association (Genossenschaft Deutscher Bühnen-Angehöriger), the state-run work agency for actors (ZBF) and a state-run theatre school	– the analysis of creative entrepreneurs in the creative industries needs to take into account not only issues of individual creativity and managerial control in organizations, but also the abstract antagonism of art versus business; – bohemian lifestyle (characterized by a devotion to art for art's sake) was identified as a concept that contributes to understanding and explaining the relationship between the individual behavior of creative workers and social structures; – the working lives of theatre actors are shaped by both a considerable extent of self-management and a bohemian lifestyle. This highlights that the creative industries not only depend on artistic motivation as the main resource for production, but also on how workers see themselves as artists and are guided by bohemian principles; – bohemian principles of life enable the integration of artistic and economic motivation and concern for one's own market value. Artists in the creative industries can be self-employed and self-managed without losing their artistic motivation.
Eikhof and Haunschild [2007]	Personnel policy and the functioning of theater groups; The dichotomy of artistic and economic goals	– qualitative study, semi-structured interviews – 45 interviews with theatre professionals in Germany	– the study of the German theatre system revealed the existence of two paradoxes. The first concerns the tension between institutional support for the arts and economic pressure on artists. The second paradox stems from the overlap between culture and business in the creative industries, which risks undermining artistic motivation through commercialization; – in German theatre there are no standard procedures or organizational routines for dealing with the economic paradox in artistic production; – the boundaries between artistic and economic practices are blurred in theatre production. Theatre managers and actors have to find a balance between these logics. However, if economic factors are not carefully managed, they can compromise artistic integrity; – human resource management practices in theatres are highly personalized and theatre artists have to deal with the tensions between artistic and economic logics themselves.

cont. Table 1

Author(s)	Key aspects	Research method and sample	Main findings
Hati-Korkeila and Grondahl [2018]	Personnel policy and the functioning of theater groups	– the study mixed combines quantitative and qualitative methods, historical comparative analysis, analysis of theatre statistics, discussion analysis, and interviews – 13 members of the Union of Finnish Theatre Managers from small and medium-sized theatres (6 women and 7 men)	– the working culture in Finnish theatres is changing, requiring flexibility and adaptation on the part of artists and managers; – changes are due to reductions in public funding, increased competition and changing audience preferences; – more and more artists are opting for short-term or freelance contracts rather than permanent positions; – the role of producers in repertoire planning and financial matters is increasing, despite their lack of artistic training; – theatre directors are taking on more responsibilities, managing both artistic and administrative aspects; – theatre directors are more involved in organizational and financial aspects and their artistic activities are treated as ancillary; – long-lasting teams can work more innovatively and effectively than loosely connected networks of artists.
Kiitsak-Prikk [2017]	The functions and meaning of the theatre; The influence of cultural policy; Theater organizational form	– qualitative study, interpretative case study method, document analysis, in-depth interview – the case of 1 Estonian theatre, interview with the theatre director	– the transformation of the theatre under study into a foundation has had wider implications, affecting its organization and mode of operation; – theatre management seeks to balance values and cognitive legitimacy, which can lead to a change in the institutional framework; – the theatre seeks to meet different audience expectations, which affects its cognitive legitimacy and community engagement; – the theatre adopts a business approach to meet economic and regulatory pressures, which can lead to superficial implementation and affect the overall success of the theatre.
Kleppe [2017]	The autonomy of art	– qualitative research, case study, participant observation, qualitative interviews, desk research – 3 artistic directors of theatres from the UK, Norway and the Netherlands	– approaches to theatre management and artistic autonomy vary according to cultural context and national traditions. Norway, the UK and the Netherlands represent different models of theatre management, ranging from the traditional autonomous artistic director in Norway, to the democratic co-management model in the UK, to the centralized decision-making power model in the Netherlands; – in each country studied, theatre directors legitimize their decisions in different ways, referring to different values and traditions. In Norway, the legitimacy of decisions is based on tradition and the authority of the artistic director, in the UK on the needs of the local community, and in the Netherlands on artistic vision and operational efficiency.

Author(s)	Key aspects	Research method and sample	Main findings
Kleppe [2018]	The autonomy of art; Uncertainty and risk management; The dichotomy of artistic and economic goals	– qualitative research, case study – 3 theatres in Norway, the UK and the Netherlands, 38 semi-structured, evenly divided onsite interviews with professionals working in these theatres. (20 men and 18 women, of whom 19 were actors and the others were both administrative and artistic executives of all theatres interviewed)	– three approaches to risk management in the theatre industry by artists have been distinguished: collectivization of risk, institutionalization of risk and individualization of risk; – cultural policies can have a significant impact on risk management in theatre, shaping the working conditions of actors and the dynamics of the theatre sector; – collective environments, such as working in ensembles, can foster artistic risk-taking while providing economic stability; – in the UK model, actors bear the main risks both economically and artistically. The lack of ensemble work and widespread typecasting limits their development and contributes to a constant state of economic uncertainty for actors. Dutch theatres favor ensemble work and support theatre groups, which promotes both economic and artistic stability for actors. Norwegian repertory theatres, on the other hand, offer actors permanent employment and strong social security, which reduces economic risk but may limit artistic innovation.
Khurana and Ghosh [2021]	The dichotomy of artistic and economic goals; Aspects of production of theatrical performances; Personnel policy and the functioning of theater groups	– case study, grounded theory, in-depth interviews – 6 theatres in India, 35 respondents were interviewed	– the organizational structure in the theatres studied is based on the 'core' of the organization, the transient artistic membership and networks; – Each theatre organization studied has a small group of people, known as the 'core', who form the main basis of its functioning. They are the ones who make key decisions and have important roles both artistically and managerially. This group often consists of the founders of the organization, whose activities are based on strong ideological motivations or a personal interest in theatre; – artistic membership in theatre organizations is usually transient and often based on volunteer work or short-term contracts. This means that most members are not financially dependent on the organization and are rarely paid for their work. Despite this transience, their presence is essential for the continuation of artistic production; – a flexible project structure and networks inside and outside the organization allow for easy adaptation to changing needs and support the organization’s activities. This flexible approach is the basis for the continuation of theatre work in a changing environment.

cont. Table 1

Author(s)	Key aspects	Research method and sample	Main findings
Labaronne and Slembeck [2015]	Financing the theatres' activities	– quantitative study, questionnaire – 29 theatres affiliated with the Association of Swiss Theatres (the research sample is representative)	– only 33% of the theatres surveyed have clauses in their subsidy agreements specifying the level of their own income that they must achieve. In most cases, the subsidy agreements of public theatres in Switzerland do not restrict decisions on pricing strategies. In the sample surveyed, 78% of the theatres have partial or complete autonomy in setting ticket prices. A key factor influencing these decisions is the main organizational objectives of the theatres, which are quite flexible in their approach to ticket revenue generation; – the majority of theatres (62%) believe that the main objective of the pricing mechanism should be to ensure accessibility to diverse audiences, even at the cost of lower ticket revenues. This suggests that public theatres are more concerned with accessibility for different audiences than with maximizing income.; – dynamic pricing can help theatres better adapt to fluctuations in demand and increase audience variety; – dynamic pricing techniques may be used less than one might think. The majority of theatres (72%) that sell tickets online use their own website or an external supplier. However, online sales only account for between 10% and 35% of total sales.
Lindgren and Packendorff [2007]	Aspects of production of theatrical performances	– case study, discourse analysis, interviews – interviews with 11 staff members from two theatres: Improvisation theatre (IMPRO) (6) and Baltic Opera House (BOH) (5)	– professional identities and projects are co-constructed through mutual confirmation, simultaneous confirmation/non-confirmation and mutual non-confirmation. The theatre project provides a space where identity co-creation takes place. These discourses are not always consistent with each other, but they are relevant to individuals' expectations of projects and project managers' expectations of individuals; – traditional theatrical values such as creativity and commitment to the arts can be maintained in the context of theatre projects, even in the face of increasing pressures for commercialization and professionalization; – emphasized the importance of deadlines and delivering projects on time as determinants of professionalism. However, project management did not gain much recognition in the cases analyzed.
Miles [2018]	Maintaining a relationship with the audience; Aspects of production of theatrical performances	– case study, ethnographic approach, semi-structured interviews, field observations	– the use of social media as an integral part of digital performance can develop creativity and audience involvement in the creative process; – social media can be used not only as a marketing tool, but also as a form of digital staging that engages audiences in both aspects of theatrical performance;

Author(s)	Key aspects	Research method and sample	Main findings
		– London International Festival of Theatre (LIFT), three staff members at different levels of the festival organization: an intern, a middle manager and a director	– despite the enthusiasm around digital opportunities, their full potential is being realized more slowly than anticipated, and the participation of digital technologies in the arts needs to be further developed, particularly in terms of audience participation.
Milne [2003]	The functions and meaning of the theatre; The influence of cultural policy	– a case study using historical analysis of the theatre sector – sector case study – regional theatres in Australia	– the case study exemplifies the development and evolution of the theatre industry by indicating the strategies they adopted in response to emerging challenges; – the regional theatres included in the study have emerged and developed due to the development of regional communities, the need for representation of local histories and culture, financial support, increased cultural awareness and inter-theatre cooperation; – regional theatre plays an important role in shaping national identity and local culture by showcasing cultural and social diversity, discovering local talents, and promoting social integration; – regional theatres faced a number of challenges during the study period, including: lack of funding due to reduced funding for regional theatres; competition with regional arts centers; high costs of theatre production; difficulties in attracting audiences; – given the changing conditions, theatres have employed a variety of survival and adaptation strategies, which may include: inter-theatre collaborations to expand their reach and reduce production costs; new production and staging models; diversification of repertoire to attract a wider audience; seeking local community support; and corporate support.
Moores et al. [2022]	Financing the theatres' activities; Evaluation of performance and efficiency of theaters	– semi-structured interviews, DEMATEL multi-criteria decision modeling tool – large performing arts theater (PAT)	– the financial perspective plays an important role in the organization, with an emphasis on attendance growth, sponsorship and donations. These are key success factors for other perspectives; – the internal processes perspective is the second most important perspective in the organization. Creating a welcoming environment is key to attracting and retaining audiences; – the community awareness and engagement perspective, which includes community engagement and awareness of program offerings, has a major impact on the reputation and support of the local arts community;

cont. Table 1

Author(s)	Key aspects	Research method and sample	Main findings
			– the learning and development perspective emphasizes staff engagement, which influences other success factors. Control over the organization is moderate; – stakeholder perspective, appears to be influenced by other perspectives, although expected to be most important.
Morcom [2012]	Personnel policy and the functioning of theater groups	– qualitative research, case studies, observations, semi-structured interviews, documentary and artefact analysis – the case study involved the Belvoir St Theatre in Australia	– the case of the Belvoir Theatre shows that organizational culture plays a key role in the change management process in arts institutions. An authentic understanding and use of this culture was key to positively shaping the future of the organization; – change management in cultural institutions requires a more structured management approach, particularly in terms of communication. – a planned approach to change that takes account of organizational culture can contribute to the successful transformation of an institution.
Nirandara and Inchan [2021]	The functions and meaning of the theatre; Theater organizational form	– phenomenological approach, qualitative research, semi-structured in-depth interviews – directors and producers of seven small-sized theatre companies in Bangkok	– the purpose these theatres' creation and existence is not solely economic, they also serve as ideological role. These theatres are a medium for the expressing opinions, attitudes, and social and political criticism, using the social context and current issues as resources.
Rhine [2006]	Personnel policy and the functioning of theater groups; Leadership; The image of the organization and the theatre director	– survey questionnaire – artistic directors, executive directors, theatre managers, board members (no information on sample size)	– the study points to 'character traits' and 'leadership qualities' as key to good theatre management, which require advanced preparation; – lack of communication and problem solving skills can be a barrier to employment as a theatre manager; – success as a theatre manager requires both theoretical and practical preparation. Developing leaders requires not only skills, but also life experience and the perseverance to overcome challenges; – the distinction between management and leadership should be considered in the training of theatre managers.
Røyseng [2008]	The autonomy of art	– qualitative case study, – one large Norwegian theatre institution: The Norwegian Theatre	– the study shows an increasing importance of the business perspective in arts management, while maintaining a clear boundary between artistic and financial and administrative issues. From an artistic perspective, business is a threat that leads to a strengthening of the boundaries of the arts system. The changes taking place in Norwegian theatre are interpreted as a process of differentiation rather than disintegration, which emphasizes the sustainability of the autonomy of the arts.

Author(s)	Key aspects	Research method and sample	Main findings
Røyseng et al. [2020]	The autonomy of art; Maintaining relations with the organizer	– case study, longitudinal approach, – 17 Norwegian theatres and the Ministry of Culture	– 3 phases of dialogue between the Ministry of Culture and the five theatres were distinguished, which demonstrate that the introduction of Management by Objectives (MBO) in Norwegian theatres has had a long-term impact on their autonomy leading to standardization of management processes and greater emphasis on performance indicators; – before the introduction of MBO, the theatres had a lot of freedom in their strategies and the Ministry of Culture's expectations were general. After the introduction of the MBO, the standardization phase begins. Theatres had to adapt to a hierarchy of objectives and more detailed reporting requirements, with more emphasis on costs and efficiency. In the final stage, the number of targets and performance indicators increased, with new requirements for artistic and administrative aspects; – MBO effects are related to decoupling processes and disciplinary power. Decoupling effects are most notable in the early part of the study period. They boil down to strategies to ensure autonomy in theatres by separating reporting requirements from artistic activities. Disciplinary power, on the other hand, leads to an undermining of trust between the parties and, in the long term, can undermine the autonomy and intrinsic motivation that are essential for artistic production. The disciplinary effect leads to a change in the orientation of theatres towards minimizing artistic risk, a decline in creativity and more mainstream performances.
Rubio Aróstegui and Rius-Ulldemolins [2022]	The functions and meaning of the theatre; The autonomy of art; Theater organizational form; Relations with stakeholders	– case study, interviews, documentary analysis – Gran Teatro de Liceu de Barcelona (GTL) and Teatro Real (TR)	– the analysis of changes in management processes showed that the institutions studied were hybrid in nature (none of them was fully private or public); – on the legal side, the institutions studied are public and receive public funding, but their dynamics and control are increasingly dependent on business elites, high-ranking officials, cultural, and social elites; – the charismatic power with which artistic directors are associated is being displaced by technocratic solutions; – in each of the cases studied, there is a correlation between the diversity of the board of trustees and increased funding through patronage. TR's income from patronage, for example, increased threefold over the period analyzed; – the raising of sponsorship funds through the presence of elites has served to alleviate the public funding crisis in both institutions studied.

cont. Table 1

Author(s)	Key aspects	Research method and sample	Main findings
St. James and Colbert [2011]	Aspects of production of theatrical performances	– qualitative research, case study, qualitative interviews, documentary analysis – the case of Théâtre Sans Fil (TSF), interviews were conducted with the theatre's founder and administrative personnel	– The Théâtre Sans Fil (TSF) case study shows that successful product management in the arts requires a balance between artistic innovation and adaptation to audience expectations, as well as flexibility to respond to changing trends and market conditions; – TSF balances between attracting new audiences and staying true to its original artistic vision. Although adapting to audience preferences in theatre can involve risks, TSF has been successful in maintaining a balance between meeting audience expectations and artistic creation; – TSF's introduction of increasingly large and spectacular productions has increased media interest and audience engagement, but has also increased production costs and limited distribution to large markets; – TSF manages its product portfolio through a variety of approaches, such as adapting works for different age groups, diversifying markets and producing shows with timeless themes; – TSF's attachment to its audiences and attention to their development plays a key role in the company's strategy. Gaining audience loyalty and building relationships with them has helped the company grow.
ter Bogt and Tillema [2016]	Evaluation of performance and efficiency of theaters; Maintaining relations with the organizer	– qualitative research, case study, semi-structured interviews, documentary analysis – 5 theatres and 5 municipalities in the Netherlands	– despite the autonomation of many theatres in the Netherlands, the relationship with municipalities is still quite strong, mainly due to the financial dependence of theatres on municipalities. Municipalities that subsidize the theatres expect proper financial accountability and partnership control from the theatres. However, the theatres also have a specific knowledge of the cultural field and the preferences of the local community, which also makes the municipalities somewhat dependent on the theatres; – despite the NPM's (New Public Management) emphasis on economic rationality, the control of the partnership between theatre and municipality is in practice not limited to economic aspects only. In addition to the requirements of financial transparency, control is often expressed through regular formal meetings and especially through informal contacts. Good social relations between the partners are important at both the senior and operational levels; – trust first develops at lower (operational) levels of the organization and then progresses to higher organizational levels; – there is a high level of trust in the competence of the theatres, both at operational and higher levels. This underpins the autonomy of the theatres to determine their own programming and other activities. Despite this, municipalities still closely control the financial activities of the theatres;

Author(s)	Key aspects	Research method and sample	Main findings
			– financial reports play an important role in building trust at different hierarchical levels of the organization. Preventing ‘surprises’ in financial reports contributes to building trust between theatres and municipal officials, which is the basis for the theatres’ autonomy.
Thamkulangkool [2021]	Maintaining a relationship with the audience	– mixed study combining quantitative and qualitative approaches, documentary analysis, in-depth interviews, focus groups, quantitative survey questionnaire – quantitative part: 325 respondents; qualitative part: 27 individual interviews and two focus groups of 8 respondents each	– the majority of the theatres surveyed are run by artists who focus mainly on artistic aspects, leaving organizational considerations aside; – the surveyed organizations believe that marketing is a tool appropriate for commercial arts organizations which reflects a downplaying of its importance; – in terms of difficulties in running their activities, artists point to a lack of resources, limited access to theatre space, inconvenient location, difficulty in reaching audiences and communication problems; – the majority of audiences in the theatres surveyed are women (64%), mainly aged 20–39, with a predominance of professional workers (67%) and students (26%). Information about events is most likely to reach audiences through online media (50%), with a smaller share of traditional mass media (10%). Among the factors that determine attendance at performances, audiences cited interest in the show (18.8%) and availability of free time (13.3%). The main barriers to attendance were lack of time (15.6%), high ticket prices (12.7%) and remote locations (10.9%). Among the benefits of attending theatre performances, audiences mainly cited psychological benefits (26.6%) and self-realization (23.2%). Audiences preferred stage plays/spoken-word plays (77.5%), musicals (65.10%) and concerts/music performances (64.80%).
Velli and Sirakoulis [2018]	Evaluation of performance and efficiency of theaters; Maintaining a relationship with the audience	– case study, in-depth interviews – the case study included 5 of the 15 MRT theatres in Greece operating in regional cities; Two theatres were interviewed	– the performance measurement system of Greek MRTs is ineffective; – all theatres surveyed implemented a common performance measurement system imposed by the government, although two of the theatres identified this procedure as unnecessary and useless; – the evaluation process of Greek theatres is linked to official government control for funding purposes; – theatres formally measured performance on three dimensions: financial, artistic activity and audience satisfaction. Measures for the funding and artistic activity dimensions were the same for all theatres;

cont. Table 1

Author(s)	Key aspects	Research method and sample	Main findings
			– an indicator of the number of tickets sold was formally used to measure audience satisfaction; – the effectiveness of audience satisfaction measurement was perceived differently, and some theatres made informal attempts to survey audience satisfaction in a more effective way; – artistic quality was the most important factor in theatre success, but difficult to measure. Only two theatres identified effective measures for artistic quality: critics' reviews and technical criteria. All theatres agreed that audience satisfaction is linked to the quality of performances, but the lack of a system for distributing artistic quality scores prevents it from being included in the evaluation system; – respondents identified audiences and the community as the most important stakeholders, followed by actors. Funding agencies were not included in this group; – the key role of stakeholder responsiveness was recognized, but theatres did not treat it as a measure. The performance indicators used were not in line with the theatre's goals and mission, and the key success factor, artistic quality, was not formally measured; – research identified some indicators of quality: ticket pre-sales, requests for repeat performances, audience returns and emotional audience perceptions. Pre-sales and requests were clearly identified as informal measures, while audience returns and emotional perception were more intuitive.
Vojtíšková and Lorencová [2015]	The influence of cultural policy	– mixed study combining qualitative and quantitative methods, focus groups, observations, quantitative documentary analysis – theatre institutions and public administrations responsible for cultural funding in Prague (no information on sample size available)	– in the Czech Republic after 1989, processes of decentralization and liberalization in the theatre sector were set in motion; – the theatre sector has experienced some positive developments, such as high levels of theatre attendance, an increase in the number and diversity of theatre institutions and a functioning ministerial program to support regional theatre. However, ministerial support is insufficient, which poses a problem for cities, which have to bear the main burden of the cost of maintaining theatres; – despite the development of neo-liberal ideas in the early 1990 s, the theatre sector is still heavily dependent on public subsidies, which limits its ability to adapt to changing economic conditions; – the current situation is not conducive to transforming cultural organizations into more economically resilient entities. Public cultural institutions are more motivated to adopt a strategy to maintain the subsidies received;

Author(s)	Key aspects	Research method and sample	Main findings
			– the absence of a consistent government strategy towards the cultural sector and the unfulfilled long-term political promises lead to resistance to transformation processes considered by some as a threat to the introduction of uncontrolled cultural capitalism; – despite efforts to shape cultural policy apolitically, freely and openly, after decades of restrictions on artistic freedom, today's cultural sector is paradoxically again becoming politicized; – there are serious problems of political interference in the management of cultural institutions. Direct political decisions on the appointment of theatre directors can lead to unpredictable consequences and destabilize the artistic community; – there is little trust in politicians and cultural decision-makers on the part of cultural professionals, which can affect the effectiveness of the measures taken.
Voss and Cova [2006]	Maintaining a relationship with the audience; The image of the organization and the theatre director	– preliminary research – focus groups; Quantitative study, questionnaire survey; – two non-profit theatres in the United States were surveyed, with 86 men and 118 women completing the questionnaire	– there are significant differences in overall satisfaction between men and women. Overall, women reported higher levels of satisfaction with their theatre experience, while men placed greater value on functional attributes; – perceptions of organizational image attributes have a significant impact on theatre customer satisfaction. Both men and women were more satisfied with the theatre experience if they perceived the theatre as having artistic and market values; – higher service quality leads to higher satisfaction in men, while pro-social values lead to higher satisfaction in women; – perceptions of the theatre as having artistic or market values were more important for overall customer satisfaction than differences between theatres; – both men and women attach importance to the quality of the core service (theatre performance), but this quality does not lead directly to satisfaction when other aspects of the consumer experience are taken into account.

Source: own study.

The functioning of theatres is generally defined by the objectives and functions for which theatres were established, such as the expression of ideas, beliefs, and ideologies [Nirandara, Inchan, 2021], but also the new objectives of theatres' activities, e.g., economic promotion and socio-cultural revitalization [Rubio Aróstegui, Rius-Ulldemolins, 2022]. The determinants of theatre operation are also defined by the institutional environment [Kiitsak-Prikk, 2017], which is reflected in cultural policies, such as those related to the marketisation of the cultural sector [Vojtíšková, Lorencová, 2015], and the reduction of theatres' autonomy [Røyseng, 2008]. Analyzing the relationship of five Norwegian theatres with the ownership body, Røyseng et al. [2020] showed a gradual standardization of the operation of the studied entities towards improved results, coupled with a parallel decrease in autonomy and a reduction in creative production. In the context of the artistic autonomy a theatre possesses, Kleppe [2018], on the other hand, emphasized the importance of the artistic identity of its director. the theatre's form of ownership of the theatre is directly related to its degree of autonomy. In the context of the relationship with business and the political environment, Rubio Aróstegui and Rius-Ulldemolins [2022] even pointed to the hybrid nature of the theatre organization (neither public nor private).

Frequently discussed topics include, inter alia, the financing of theatres' activities with a particular focus on the model and sources of funding, including forms alternative to public funding, e.g., fundraising [Bukvic et al., 2016]. The ticket pricing strategy adopted is also of great importance. Using the example of a non-profit theatre, Baldin [2017] demonstrated the validity of tickets bundling. In contrast, Labaronne and Slembeck [2015], who investigated dynamic pricing strategies in 29 Swiss state-subsidized theatres, demonstrated the low utility of the ticket price differentiation mechanism. The financial situation is important in assessing the financial performance of theatres [Bennett, 2009]; understanding the coexistence of artistic, political, and managerial logics in theatre organizations, as it can determine how funds are allocated [Amans et al., 2015].

Measuring the performance and effectiveness of theatres [Alcouffe et al., 2019, Moores et al., 2022] is difficult due to the low measurability of outputs and the ambiguous criteria for evaluating artistic output [ter Bogt, Tillema, 2016]. Evaluation issues also arise in fulfilling both artistic and social missions and objectives [Velli, Sirakoulis, 2018]; in the link between funding and the level of public goods delivered [Ardielli, Bečica, 2018]; in the role of informal organizational practices and the professional identity of the director [Beirne, Knight, 2002]; in the impact of an organization's artistic identity on financial performance measurement dimensions [Bennett, 2009]; and in the higher efficiency observed in theatres focused on a single art genre [Bečica et al., 2021]. Additionally, uncertainty affects theatre industry outcomes, prompting risk management strategies, including those addressing uncertainty [Dempster, 2006] and artistic risk [Kleppe, 2017].

A theatre's functioning is directly influenced by its stakeholders. In this context, it is important to build trust [ter Bogt, Tillema, 2016], and to shape shared values and visions among stakeholders while respecting the autonomy [Rubio Aróstegui, Rius-Ulldemolins, 2022] of collaborating public and private entities [Donelli et al., 2021]. Sharing knowledge and promoting learning in external relationships are also important factors.

Researchers also focus on building and maintaining relationships with the audience, including audience management and appropriate marketing activities [Thamkulangkool, 2021] aimed at increasing satisfaction [Velli, Sirakoulis, 2018; Voss, Cova, 2006]. An interesting example involves the use of social media to co-create digitally oriented performances [Miles, 2018].

In relation to theatre production, researchers focused on the life cycle of a performance as a product [St. James, Colbert, 2011] and the competence requirements of project management. Lindgren and Packendorff [2007] showed that project work enables the construction of shared visions and artistic constructs. At the same time, the divergence between artistic and economic goals is a key consideration in theoretical productions [Kleppe, 2018; Eikhof, Haunschild, 2007].

Theatre production also requires appropriate staff policies, organizational structure, including permanent teams and temporary teams [Khurana, Ghosh, 2021], and defined roles and culture [Hati-Korkeila, Grondahl, 2018]. The latter are particularly relevant in the context of tensions caused by the divergence of artistic and economic goals [Eikhof, Haunschild, 2007], especially during changes in artistic leadership [Morcom, 2012]. The phenomenon of self-management among actors [Eikhof, Haunschild, 2006] and co-production with other theatres is also important. Milne [2003] showed that theatre company mobility contributes to increased production, but can adversely affect employment.

In managing an ensemble of artists, the image and aptitude of the theatre director for the role are important [Morcom, 2012; Voss, Cova, 2006]. Rhine [2006] lists staff management, development fundraising, marketing and PR, and leadership among key attributes for theatre decision-makers. Regarding the last mentioned attribute, Barkela [2021] points out the relationship between leadership communication and the integration of knowledge across artistic and administrative areas. It is also important to consider leadership in preserving artistic autonomy [Abfalter, 2013], and managing the theatre by leadership duos, with Bhansing et al. [2012] noting the risk of groupthink and the impact of attitude heterogeneity on achieving goals.

Conclusion

Systematizing the subject matter of publications that qualified for the full-text analysis, an attempt was made to identify key aspects of theatre management. Elements related to a theatre's institutional environment and business model include the functions and significance of the theatre, the impact of cultural policy, the autonomy of the arts, and the theatre's organizational form. Directly linked to this area is performance management, which includes theatre funding, performance assessment, and uncertainty and risk management. Given the importance of the theatre's relationship with the environment, a separate category was distinguished: stakeholder relations, maintaining the relationship with the organizer, and maintaining the relationship with the audience. Another group is project and human resource management, which involves the dichotomy of artistic and economic objectives, aspects of theatre production, staff policy, and the functioning of theatre companies. The last category consists of aspects directly related to the theatre manager, i.e., leadership, management duos, and the image of the organization and the theatre director.

In principle, each aspect of theatre management identified in this study remains under-researched. However, the authors suggest prioritizing research efforts in strategic theatre management, taking into account the vision and mission of the organization. This, in turn, is strongly linked to the autonomy of arts, which is crucial to the functioning of theatre. The complexity of this topic and its potential relevance to other organizations based on autonomy provide a sufficient reason to undertake further research in this direction.

Stage management during rehearsals and performances, as well as the aesthetic contract with the audience – key elements of the theatrical production process affecting audience's reception – also require deeper research.

The authors of this article also propose further research into management duos as a possible solution for mitigating the divergence of artistic and economic goals in theatres, considering this issue from a competence perspective).

The review also highlights the need for research on private and non-profit theatres. Comparative studies are recommended to identify common and differentiating elements between these forms. There is also a lack of research from the perspective of non-artistic theatre staff, and on the functioning of advisory bodies in theatres and their relevance to theatre management. Future efforts are also needed to link the assessment of theatre management effectiveness to artistic quality, a particularly challenging task due to ambiguous conceptual framework.

With regard to the research results obtained, it is important to bear in mind the limitations of the methodology adopted. Firstly, the text selection criteria for the systematic literature review limit the study, notably through the exclusion of other scientific publication databases. Secondly, despite researcher triangulation to ensure study reliability, the subjective nature of text selection should be acknowledged. Thirdly, it should be borne in mind that the derived key aspects of theatre management are the result of a purely thematic analysis of selected English-language scientific papers, excluding national contexts written in indigenous languages.

It is important to emphasize both theoretical and practical contributions. The proposal to systematize the research field aids in planning future studies, while the results provided can be of use for future and current theatre directors, organizers in these institutions, and advisory and consultative bodies.

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KEY ASPECTS OF THEATRE MANAGEMENT: LITERATURE REVIEW

Abstract

Theatre in management and quality studies is presented in various ways. On the one hand, it is classified as a public institution, in particular as a cultural institution. On the other hand, within the perspective of arts management, theaters are recognized as art institutions or performing arts institutions. This multiplicity of approaches and research perspectives aims to capture both the general resources typical of all organizations and those that are artistic, aesthetic, and emotional.

Nevertheless, theatre is poorly grounded in management science, and theatre management itself is at an early stage of development. That's why, the aim of this article was to answer the following research question: what are the key aspects of theatre management in the light of management science literature? To achieve this objective, a systematic literature review methodology was used.

Systemic literature review, including content analysis, identified key aspects of theatre management, such as the business model, strategy and development, the impact of the institutional environment on theatre operations, the importance of stakeholders, effectiveness and appraisal management, and leadership and human resource management. This study provides both theoretical and practical contributions. to the study proposes systematizing the research field, which can improve future research planning. Additionally, the finding may benefit future and current theatre directors, organizers within these institutions, and advisory and consultative bodies.

Keywords: theatre, theatre management, arts management, systematic literature review

JEL Classification Codes: Z11, L82

KLUCZOWE ASPEKTY ZARZĄDZANIA TEATREM: PRZEGLĄD LITERATURY

Streszczenie

Teatr w naukach o zarządzaniu przedstawiany jest na różne sposoby. Z jednej strony klasyfikowany jest jako instytucja publiczna, a bardziej szczegółowo: jako instytucja kultury. Z drugiej strony, w perspektywie zarządzania sztuką teatry uznawane są za instytucje sztuki lub instytucje sztuk scenicznych. Wielość ujęć i perspektyw badawczych ma przede wszystkim uwzględniać ich specyfikę polegającą na gospodarowaniu zasobami typowymi dla wszystkich organizacji i instytucji, a także tymi artystycznymi, estetycznymi i emocjonalnymi.

Tematyka teatru i zarządzania nim jest słabo ugruntowana w naukach o zarządzaniu. Dlatego celem artykułu była odpowiedź na następujące pytanie badawcze: jakie są kluczowe aspekty zarządzania teatrem w świetle literatury nauk o zarządzaniu? Aby osiągnąć tak sformułowany cel badawczy, jakim jest identyfikacja kluczowych aspektów zarządzania teatrem, wykorzystano metodykę systematycznego przeglądu literatury.

Systematyczny przegląd literatury, wraz z analizą treści, przyczynił się do zidentyfikowania kluczowych aspektów zarządzania teatrem, tj. modelu i strategii działalności i rozwoju; wpływu otoczenia instytucjonalnego na działalność teatru; znaczenia interesariuszy; oceny efektywności i wydajności teatrów; modelu przywództwa i zarządzania zasobami ludzkimi. Należy podkreślić zarówno teoretyczny, jak i praktyczny wkład przedstawionych wyników badań. Po pierwsze, wysunięto propozycję usystematyzowania obszaru badawczego, co przełoży się na lepsze planowanie przyszłych badań. Po drugie, uzyskane wyniki mogą być przydatne dla przyszłych i obecnych dyrektorów teatrów, dla organizatorów w tych instytucjach, a także dla organów doradczych i opiniodawczych.

Słowa kluczowe: teatr, zarządzanie teatrem, zarządzanie sztuką, systematyczny przegląd literatury

Kody klasyfikacji JEL: Z11, L82