

Management in Performing Arts: With Reference To Theatre Organisations

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Abstract

Art has always been a potent means for people to express themselves, reflecting social realities, cultural values, and collective identities. India boasts a flourishing artistic culture in addition to a rich and diverse cultural heritage. The discipline of art management sometimes referred to as arts administration or cultural management has developed into an interdisciplinary area that applies management concepts to the operations of creative and cultural institutions. The main objective of study is to assess the impact of marketing strategies on satisfaction outcomes of theatre organisations. Purposive Sampling is used for selecting theatre groups and managers based on their active participation in theatre and Stratified Sampling is used for categorizing audiences based on age, gender, education, and frequency of theatre attendance. Reliability of data was checked through Cronbach's Alpha and Regression analysis was applied to check the hypotheses and result shows that Marketing strategies significantly influence satisfaction outcomes in Theatre organisations.

Keywords: Art, Management, Theatre, Marketing, Organisation

Introduction

Performing Arts

Imagination, conceptual ideas, sentiments, and emotions may all be expressed via art. Among the many different kinds of art, performance art is the most potent and successful as it allows artists to express themselves artistically through their bodies, voices, and inanimate objects. The performing arts encompass a broad range of disciplines, such as dance, music, theater, mime, magic, puppetry, and more, that are presented live to an audience.

In its most basic form, it is an action that requires a living individual to physically do. The phrase "living entity" is used here very explicitly since even animals and birds can and do display similar behaviors. Whether intentionally or unintentionally, it is an art form that develops or existing during performance. It also has a specific form and is motivated by a psychological or emotional need.

Performing Arts Management

Performing arts management combines the tools of management (such as human resource, accounting, financing, marketing, strategic and operational management) with the tools of audience and community building (such as fundraising, development, education, and volunteerism, etc) to bridge the gap between art, artists, and audiences. It focuses on audience development, fundraising, arts education, regeneration through arts, arts diversity, and social, copyright, and the role of the arts in cultural and state policy. It helps creative companies to flow in the right direction, from recruiting staff to raising funds.

Theatre Management

The term "theatre management" usually refers to the administrative, financial, box office, marketing, fundraising, operations, board relations, and other non-artistic facets of a theatre business. However, the phrase can also be used to refer to a variety of artistic positions, such as artistic director, stage manager, and company manager. As we've seen, a "manager" is someone who does more than just do a job, like a bookkeeper, box office worker, clerk, or actor; they also monitor financial transactions and organize the work of others.

Review of Literature

Iqbal (2025) studied Pakistani community theatres and their engagement with marginalized groups. The objective was to explore how management practices facilitated or restricted participation. Methods included participatory observation and focus group discussions with performers and audiences. Findings indicated that inclusive management practices encouraged female and minority participation, yet structural challenges such as lack of funding and patriarchal resistance continued to limit broader inclusivity.

Rahman (2025) explored the role of community theatre in promoting social inclusion in Bangladesh. The objective was to assess how participatory theatre programs empower marginalized groups. Using ethnographic methods, interviews, and participant observation, findings revealed that inclusive theatre programs fostered social cohesion, built confidence among marginalized participants, and increased awareness of social issues, though logistical and funding challenges remained.

Garcia and Lopez (2024) investigated theatre management practices in Latin America, focusing on fundraising and sponsorship strategies. The objective was to identify sustainable financial models for theatre companies. Using surveys of 100 theatre managers and analysis of sponsorship contracts, the study found that diversified funding, including corporate sponsorship, crowd funding, and ticketing innovations, was critical for long-term sustainability, though smaller companies faced barriers in accessing these opportunities.

Hernandez (2021) studied theatre management and audience engagement in Mexico City's municipal theatres. The objective was to evaluate strategies for attracting diverse audiences and improving attendance. Using audience surveys, ticketing data analysis, and manager interviews, findings revealed that interactive

programming, multilingual performances, and targeted marketing campaigns increased audience diversity, but smaller theatres struggled with limited budgets and marketing expertise.

Objectives of the Study

The primary objectives of this research are

1. To design and standardize measures to evaluate marketing strategies of performing arts organisations.
2. To assess the impact of marketing strategies on satisfaction outcomes of theatre organisations.

Research Methodology

The study follows a Descriptive and Exploratory research design. Descriptive research design document and analyze existing practices in theatre management and exploratory research design investigate helps in understanding the conceptual underpinnings of marketing strategies within theatre organisations.

Sampling Technique

Purposive Sampling is used for selecting theatre groups and managers based on their active participation in theatre and Stratified Sampling is used for categorizing audiences based on age, gender, education, and frequency of theatre attendance.

Population

The study focuses on theatre groups, organizations, and institutions engaged in theatrical performances in Gwalior. Population of the study was Theatre managers, directors, Finance Managers, actors, administrative staff, and audiences.

Area of the Study

Theatre groups, organizations, and institutions engaged in theatrical performances in Gwalior and are used for data collection. So area of the study is Gwalior.

Sample Size

Theatre Professionals-100

Theatre audience-100

Therefore, a sample size of 200 respondents was selected for the study

Questionnaire Designing

Given the nature of the research, primary data is gathered. Semi-structured tools are used to assist collect the data. Data from theatre management was collected through questionnaire.

Tools for Data Analysis

The data was analyzed through software IBM SPSS 24.0. Reliability of data was checked through Cronbach's Alpha. Other techniques which were used in analyzing the data for this research are descriptive statistics and Regression analysis.

Hypotheses of the Study

H1: The Theatre Performance Management is having direct and positive impact on Audience Satisfaction.

H2: Community Engagement and Awareness of program offerings, has a major impact on the reputation and support of the theatre.

H3: Marketing strategies significantly influence satisfaction outcomes in Theatre organisations.

Data Analysis

Cronbach's Alpha Reliability test for all Variables

Table No. 1 Reliability Statistics for all Variables

Variables	Cronbach's Alpha	N of Items
Marketing Strategies	.890	8
Theatre Managemnet	.867	7
Satisfaction Outcomes	.885	10

The preceding table indicates that the Cronbach's Alpha values for Marketing Strategies, Theatre Management and Satisfaction Outcomes are 0.890, 0.867 and 0.885 respectively. This suggests that every question on the survey is quite trustworthy.

H1: The Theatre Performance Management is having direct and positive impact on Audience Satisfaction.

Table No. 2 Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Change Statistics				Durbin-Watson	
					R Square Change	F Change	df1	df2		Sig. F Change
1	.852 ^a	.727	.726	5.39840	.727	897.872	1	338	.000	1.782

a. Predictors: (Constant), Theatre Performance Management

b. Dependent Variable: Audience Satisfaction

Table No. 3 ANOVA

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	26166.449	1	26166.449	897.872	.000 ^b
	Residual	9850.245	498	29.143		
	Total	36016.694	499			

a. Dependent Variable: Audience Satisfaction

b. Predictors: (Constant), Theatre Performance Management

Table No. 4 Coefficients

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	1.239	1.630		.147	.884
	Theatre Performance Management	.661	.022	.852	29.965	.000

a. Dependent Variable: Audience Satisfaction

The regression analysis's results are displayed in the above table. The test statistic's value is 898.872, and the R-squared value is .727, meaning that 72.7% of the variance in audience satisfaction can be attributed to theatre performance management. Given that the P-value is smaller than $\alpha=0.05$ and is 0.000, our hypothesis is accepted and shows that the theatre performance management is having direct and positive impact on Audience Satisfaction.

The equation for regression is shown below:

$$Y = a + bx + \text{error}$$

$$\text{Audience Satisfaction} = 1.239 + .661 (\text{Theatre Performance Management})$$

H2: Community Engagement and Awareness of program offerings, has a major impact on the reputation and support of the theatre.

Table No. 5 Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Change Statistics				Durbin-Watson	
					R Square Change	F Change	df1	df2		Sig. F Change
1	.876 ^a	.767	.766	3.47258	.767	1110.506	1	338	.000	1.828

a. Predictors: (Constant), Community engagement and awareness

b. Dependent, Reputation and support

Table No. 6 ANOVA

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	13391.407	1	13391.407	1110.506	.000 ^b
	Residual	4075.887	498	12.059		
	Total	17467.294	499			

a. Dependent Variable: Reputation and support

b. Predictors: (Constant), Community engagement and awareness

Table No. 7 Coefficients

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	3.503	1.049		2.480	.632
	Community engagement and awareness	.473	.014	.876	33.324	.000

a. Dependent Variable: Reputation and support

The regression analysis's results are displayed in the above table. The test statistic's value is 1110.506, and the R-squared value is .767, meaning that 76.7% of the variance in reputation and support can be attributed to community engagement and awareness. Given that the P-value is smaller than $\alpha=0.05$ and is 0.000, our hypothesis is accepted and shows that Community engagement and awareness of program offerings, has a major impact on the reputation and support of the theatre.

The equation for regression is shown below.

$$Y = a + bx + \text{error}$$

$$\text{Reputation and support} = 3.503 + .473 (\text{Community engagement and awareness})$$

H3: Marketing strategies significantly influence satisfaction outcomes in Theatre organisations.

Table No. 8 Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Change Statistics				Durbin-Watson	
					R Square Change	F Change	df1	df2		Sig. F Change
1	.876 ^a	.767	.766	3.47258	.767	1110.506	1	338	.000	1.828

a. Predictors: (Constant), Marketing Strategies

b. Dependent, Satisfaction Outcomes in Theatre Organisations.

Table No. 9 ANOVA

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	13391.407	1	13391.407	1110.506	.000 ^b
	Residual	4075.887	498	12.059		
	Total	17467.294	499			

a. Dependent Variable: Satisfaction Outcomes in Theatre Organisations.

b. Predictors: (Constant), Marketing Strategies

Table No. 10 Coefficients

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	3.503	1.049		2.480	.632
	Marketing Strategies	.473	.014	.876	33.324	.000

a. Dependent Variable: Satisfaction Outcomes in Theatre Organisation

The regression analysis's results are displayed in the above table. The test statistic's value is 1110.506, and the R-squared value is .767, meaning that 76.7% of the variance in satisfaction outcomes can be attributed to marketing strategies. Given that the P-value is smaller than $\alpha=0.05$ and is 0.000, our hypothesis is accepted and shows that marketing strategies significantly influence satisfaction outcomes in Theatre organisations.

The equation for regression is shown below.

$$Y = a + bx + \text{error}$$

$$\text{Satisfaction Outcomes} = 3.503 + .473 (\text{Marketing strategies})$$

Conclusion

The study concludes that effective theatre management requires a balance between artistic integrity and managerial efficiency. The integration of ethical leadership, financial diversification, digital adaptation, and inclusive participation is essential for the sustainability of the theatre ecosystem. While traditional theatre continues to face economic and technological challenges, its social relevance, cultural value, and community-building potential remain undeniable.

The research highlights that the future of theatre management in India depends on Professional managerial training for theatre leaders and practitioners, Institutional recognition and government support, Sustainable financial and digital strategies, Strong audience engagement mechanisms. Ultimately, the study affirms that theatres function not only as cultural spaces but also as social enterprises, and their survival depends on innovation, collaboration, and ethical governance.

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