Inženjering održivosti socio-ekonomskog položaja pozorišta u Republici Srbiji na primeru Beogradskog dramskog pozorišta Srđan Tomić^{1*}

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Apstrakt: Kako uspešno povezati umetnike, kulturne institucije i njihovu publiku? U radu će, iako se koristi teorijama biznis menadžmenta, akcenat biti na specifičnostima inženjeringa menadžmenta umetnosti i kulture. „U fokusu biznis menadžmenta je profit– proizvod je od sekundarnog značaja, jer jedna kompanija danas može da proizvodi cipele a sutra mobilne telefone. U svetu kulture to je dijametralno suprotno – u fokusu menadžmenta je delo (ili određena usluga), a profit je tek sekundarni cilj (vezan za samoodrživost, opstanak organizacije). Takođe, u svetu biznisa osnovni zadatak je „ubiti“ konkurenciju, dok se u svetu kulturnog menadžmenta konkurencija u načelu prihvata pa čak i podržava (pozajmljivanjem kadrovskih, tehničkih ili informativnih resursa). Lojalnost korporaciji se u svetu biznisa obezbeđuje ugovorima (sprečavajući zaposlenog da se i nekoliko godina nakon raskida radnog odnosa bavi istim poslom u konkurentskoj firmi), dok se u menadžmentu u kulturi privrženost ustanovi gradi moralnim vrednostima ili, ako se takva vrsta lojalnosti (samopoštovanja i unutrašnjeg ugleda) ne stekne, organizacija se obično raspušta.“ Postoje i brojne druge razlike između menadžmenta u svetu biznisa i u svetu kulture, i te razlike postaće jasne i kada nisu eksplicitno izložene (Tomašević, Tomić 2015, str 5).

Ključne reči: Inženjering, umetnost, pozorište, socio-ekonomski položaj.

Engineering of sustainability of the socio-economic position of the theater in the Republic of Serbia on the example of the Belgrade Drama Theater

Abstract: How to successfully connect artists, cultural institutions and their audience? In the paper, while using theories of business management, the emphasis will be on the specifics of the arts and culture management engineering. In the focus of business management, the profit-product is secondary, as one company today can produce shoes and tomorrow mobile phones. In the world of culture, this is the diametrically opposite - in the focus of management is the work (or certain service), and profit is just a secondary goal (linked to self-sustainability, survival of the organization). Also, in the business world, the main task is to "kill" competition, while in the world of cultural management, competition is generally accepted and even supported (by borrowing personnel, technical or information resources). Loyalty to the corporation is ensured by contracts in the business world (preventing an employee from engaging in the same job in a competitive company a few years after the termination of employment), while in the management of culture, commitment is built up by moral values or, if such a type of loyalty (self-esteem and internal reputation) does not get, the organization is usually dissolved. There are also many other differences between management in the world of business and in the world of culture, and these differences become clear and not explicitly exposed. (Tomasevic, Tomic 2015, page 5)

Key words: Engineering, art, theater, socio-economic situation.

1. Introduction

Management engineering in culture, arts management or a certain artistic activity, science discipline and skills that contribute to cultural and artistic practice are still not respected. His full affirmation in these areas is yet to come.

Management in culture, as part of culture, as well as modern management, starts from the view that culture is a system within which a conscious human activity can be shaped, educated, edited, managed, guided by development, the word within which the conditions of cultural and cultural , artistic creativity, forms of his placement and reception in the broadest public. Therefore, management in culture implies a man's effort to harmonize conscious activity, bring about certain relationships of human need, work and creativity in the field of culture and art, in order to make the richer and more dynamic cultural life of the community.

"The subject of management of engineering in culture (cultural management, culture management or science on the organization of cultural activities, as this applied scientific discipline was formerly called) is the study of all the forms (forms, models) of organization that occur in different societies and in different historical periods, activities in general and in certain areas of culture (theatrical activity, cinema, broadcasting, etc.). Since the goal of the management of engineering in culture and art is to find appropriate organizational solutions (models), which contribute to the development, social and market efficiency of cultural activities, this science has two basic dimensions:

- analytical-descriptive (research and description of existing forms and methods of organization);
- project-model (development and testing of new, more adequate and more efficient ways and models of organization);
- The theoretical and conceptual dimension, which develops scientific concepts, establishes periodifications and classifications, provides the basis for a comprehensive understanding of the phenomena and generalization of the model.

These three dimensions of cultural engineering management interweave and complement each other. It is obvious that describing and analyzing the existing situation is the prerequisite for designing and developing new organizational models, but vice versa, the existing one must be described through modeling which is not possible without the appropriate theoretical and conceptual basis". (Tomasevic, Tomic 2015, page 6)

Objectives and tasks of cultural and artistic management

The goals and tasks of cultural and artistic management are: the construction of a system (model) of cultural life, which starts from a certain cultural policy; organizational system design within a state and community; planning the development of culture, which implies the setting of goals, priorities and methods of implementing the adopted cultural policy, as well as research of the existing cultural situation as the basis for the development of planned models; the construction of branch systems in cultural activities (establishing relationships between individual institutions in order to achieve optimal results) - for example, a system that will create the most suitable conditions for the development of theater art in which the various institutions will be optimally positioned: national, non-profit, commercial and amateur theaters, theater museums, agencies, theater journals, etc.;

development of models of individual cultural institutions, and management and organization of work in them - management of institutions (film productions, theaters, cultural centers); organization of the production process (project management) of a particular artistic work, within the institution of culture or independently; organizing the process of distribution (diffusion) of culture; management of "products" (sale management after premiere, organization of animation and educational activities in the institution during the program maintenance, prolongation of "duration" of work in the culture market); cultural diplomacy - establishing forms and models of international cultural cooperation (at the state level and at the level of individual institutions).

These eight tasks of management in culture and art entail a different level of training and competence of managers. They include a range of tasks that are set before:

- the highest state administrative bodies (ministries of culture and their professional services);
- Scientific institutes and research centers that will provide a basic organizational model for the development of operations and
- Cultural managers - practitioners whose task is for artists to create conditions for realizing their ideas, but also for the audience to experience already created artwork.

The activities of managers in culture include the creation of conditions for cultural creativity and the production of cultural goods (ideas and values), for their creation into works that are accessible to the cultural public and for the reception of such works in the cultural public).

"The diversity of managerial professions in the theater testifies how much about the richness of organizational models of the theater, as well as the richness of methods and ways of doing business. From the manager-volunteers who preside the councils of the theater institutions to the marketing managers who usually manage the sector within which there are still a lot of managers for certain marketing functions: marketing analysts, information system managers, managers of the theater lovers club, public relations managers (PR) , promotional activities managers, advertising sales managers, cashier managers, sales managers, card sales managers, sales managers. On this list, in fact, there are some things that need to be done in order for one theater performance to achieve its full goal - success in front of the full hall. These jobs are in the most developed market economies, within the theater as a cultural institution par excellence, represented as special interests" (Tomasevic, Tomic 2015, page 7).

In order to understand the nature and the increasing complexity of the role of the human factor within the cultural system, it is important to recall the essential difference between the terms occupation and professions. Interest is defined, first and foremost, in economic categories - like doing some work for profit. This is also called a cultural dimension or vocation of the profession. According to this value dimension, the profession differs from occupation for which the most important criterion is that the job be done properly in order to be paid and nothing more. This does not mean that professional work is free. And he is, as a profession, a source of resources for life, but that is not its only purpose.

The sociology of the profession defined the criteria on the basis of which some human interest became a profession. By outlining them, management in culture has become a recognized profession. In the future, current cultural managers should do a lot to professionalize their profession, and above all professionalize their attitude towards the theater.

Specific professional culture and vocabulary (professional jargon). In any case, cultural managers have a professional culture that is different from that of a business manager and is based on a completely different set of managers in culture as well as the desire to contribute to the creation of artistic results, that is, the work that enters the corpus of national and civic culture.

The culture management estimates through the result in meeting the cultural policy priorities that can be related to the preservation of the heritage or the development of the audience, etc., and the financial result is far from being a decisive criterion in making a decision on the success in this domain (Tomasevic, Tomic 2015, page 10).

Socio-economic position of the theatre on the example of the Belgrade Drama Theater

The society in which we live watching from the aspect of culture is often characterized as devastated because, over the years and the development of technology, people are increasingly choosing theater as a form of cultural and social upbringing.

In the past, the theater was the center of social life in theory and practice, which is unfortunately unfortunately today. The middle layer of the citizen tends to disappear, although it was once the basis of the theater audience. New generations do not need the habit of visiting theaters because they are more attached to social media, new technologies that adapt to them. In this case, the theater is substandard, especially when it maintains its original sincere and authentic form. There are still those who are faithful to the theater and are not out of it, and they visit it because it is part of an unrealistic reality. In addition to the fact that the new generations are downgraded, the administration of the theater insufficiently works to interest the old and attract new audiences.

According to research by the Institute for Cultural Development Research, only 32 percent of the sample sample of 1600 respondents regularly visit the theater, and the reasons for rare visits are the lack of free time, lack of interest, family and living conditions, inappropriate repertoire, inappropriate interior, material reasons, high prices cards, distance from the place of residence, etc. Various actions were organized in order to increase interest and increase the attendance at theaters. In 2015, the Yugoslav Drama Theater organized a big reduction of tickets prices at the beginning of the year, and then the tickets cost up to two hundred dinars. The return was inconceivable, in that period 13,000 tickets were sold, and people waited up to seven hours in the endless queues. Many have then said that the reason why they had not visited the theater before was exactly the price of the tickets that had been a blow to the personal budget was unacceptable.

When it comes to the audience's satisfaction with the repertoire in theaters, many expressed their satisfaction, and on average 3% of the respondents declared themselves to be very dissatisfied. As a favorite genre, comedy expands, followed by other types of contemporary drama. Another research by the Institute for Research on Cultural Development shows that almost two thirds of the drama audience of professional theaters in Serbia are women, while men are represented with just over one third. In the Belgrade Drama Theater, this survey shows that 66.4 percent of women are visitors, and 33.6 percent of men are visitors. In the following table and graph we can see the program's attendance from 2010 to 2017. (Table 1, Graph 1). In the table and chart it can be seen that year after year the number of visitors drops with small barely noticeable variations in growth, the difference in attendance between 2010 and 2017 is over twenty five thousand viewers, which represents a huge loss of interest.

Table 1. Program awareness

Year	Total number of visitors
2010	93793
2011	93502
2012	84634
2013	79819
2014	74272
2015	75016
2016	67225
2017	68372

Figure 1. Number of visitors (2010-2017)

Economically viewed, theater in Serbia is no longer a great force as it was, and therefore the need for revenue and budgetary separation is not too great. Often potential viewers complain about the cost of tickets for theater performances, but it does not differ much from the cinema map for the projection of a 3D movie, which in fact means that the area of Serbia is economically stable when it comes to singling out for social activities only that the interest in the theater decreases, and for other social activities it is growing. Theaters once had clearly defined objectives, a strictly defined system and exact plans. Today, this is much better and it can be said that many goals change day by day. This in fact means that a lot of money has not been invested in renovating the theater for a long time, so minor repairs are very common. Further in the work we will show in greater detail the needs of the Belgrade Drama Theater, and statistics show that such types of needs are repeated every year. Through tables 2 and 3 we can see the income of the Belgrade Drama Theater.

Table 2. Belgrade Drama Theatre Income (2011-2014)

Financing	2011	2012	2013	2014
1. Budget funds				
<i>(Program Costs, Material Costs, Investments and Investment Equipment Maintenance, Earnings)</i>				
- The city	122.667.814	127.533.368	113.937.355	106.865.245
- - Republic				
2. Other sources				
- - Donations				
- - Income from program realization (tickets, membership fees and other programs)	30.505.565	24.451.728	26.975.525	23.719.923
- - Revenue from services				
- - Other own income				

Table 3. Belgrade Drama Theatre Income (2015-2017)

Financing	2015	2016	2017
1. Budget funds			
<i>(Program Costs, Material Costs, Investments and Investment Equipment Maintenance, Earnings)</i>			
- The city	105.552.000	109.833.719	119.058.094
- - Republic			
2. Other sources			
- - Donations			
- - Income from program realization (tickets, membership fees and other programs)	18.723.000	25.142.195	32.988.147
- - Revenue from services			
- - Other own income			

When comparing revenue with the number of visitors, it is clearly seen that the needs are disproportionate and that the number of visitors is reduced, the need for income remains the same or is increasing. As an example, we will show in 2011, during which the number of visitors was 93,502, and the income structure was 125,5718,379.00 RSD, while in 2016 the number of visitors was significantly lower (67225), and the income structure was 135,025,914.00 RSD. So in this comparison, the revenues were higher, but it should be noted that the value of money in 2011 and 2016 was not the same. In the following tables, we will show a more detailed income structure in 2016 (table no.4) and a public procurement plan for 2017 and 2018 (Table 5, Table 6).

Table 4. Structure of revenue from financing for 2016

Financing	Program costs	Material costs	Investments and investment maintenance of equipment	Earnings	In total
Income structure					144.480.010
1 Budget funds					
- The city	9.951.942	24.368.956	4.800.481	72.362.458	111.483.837
- Republic	350.000			745.000	1.950.000
2. Other sources					
- Donations	1.981.214		630.660		2.611.874
- Income from program realization (tickets, membership fees and other programs)					29.289.299
- Revenue from services					
- Other own income					

Table 5. Public Procurement Plan for 2017 Year

Subject of procurement	Planned funds in the budget (shown in RSD)
Procurement of a set of scenic curtains	1.200.000
Procurement of electric energy	4.000.000
Engagement of the distributor	1.680.000
Printing services	900.000
- Digital print	150.000
- Print the ticket	450.000
Transportation on business trip	3.960.000
Service cleaning facility	2.500.000
Physical-technical security services	3.920.000
Replace the floor in the big scene	3.000.000

Table 6. Public Procurement Plan for 2018 Year

Subject of procurement	Planned funds in the budget with VAT
Procurement of electric <u>energ</u>	3.999.960
Diesel fuel	450.000
Procurement of cars	1.999.998
Printing services	150.000
- Digital print	50.000
- Print the ticket	300.000
Transportation on business trip	1.875.000
Service cleaning facility	3.000.000
Physical-technical security services	4.000.000

From these tables we conclude that a large part of the money from the budget is separated for repairs and supply of electricity. As already mentioned, the complete renovation of the building is not done, but is invested only in what is necessary and obsolete, such as scenic curtains and floors on the scattered, scrubbed and rotten scenes. Many of these figures are unthinkable and often there are criticisms from citizens that the city budget allocates money for the years invested in theaters, and the changes do not happen, that's because they change these and can not notice it, but they are significant for staff in the theater. When comparing the revenue structure and the needs of public procurement, there are more than enough money, but there are also a number of sudden costs that are rarely listed in the official documentation.

Conclusion

Art is characterized by the advantage of creative over ordinary productive work. What characterizes freedom of design in theatrical art is that with each performance the theater play becomes different. However, the principle of the identity of the theater work remains unchanged. This characteristic of the origin and performance of the work is also reflected in the organization of the theater.

The creative-production process and the technology of work in the theater essentially differs not only from material production, but also from other activities in the cultural-artistic sphere, so that their uniform treatment in the field of organization ignores the specificity of theatrical activity. The dynamic character of the theater activities, conditioned by frequent changes in the artistic conception of design and realization of the theater performance, requires a flexible structure and adaptation elements in the process of organizing. Therefore, there are no instruments, no solution can be normatively constituted and organizational classical (Tomasevic, Tomic 2015d).

The model of a theater organization that provides full freedom of inauguration of organizational forms and contents, the establishment of direct communication relations and links between parts and elements, and which does not impede the creative initiative of artistic personnel in setting up and performing theater performances, meets the requirements and requirements to be tested and applied. This before, as far as the open model is concerned:

- a) according to modern scientific achievements in the field of organization;
- b) according to the knowledge of practical solutions;
- c) to innovate the internal self-structure;
- d) for external influences.

In relation to practice, the theater organization model should devise a global path, while definitive shaping depends on the characteristics of a specific theater activity (Tomasevic, Tomic 2015e).

On the other hand, from a sociological point of view, fewer people are interested in theater and prefer to choose a cinema or some other way to spend their free time. The new generations have a growing need to cultivate culturally. In addition, the state devotes less attention to the school, and therefore allocates less and less money from the budget, which makes the theater more difficult for survival. Can the theater return to the form in which it was anyway? Can it become a place to connect people and lead them to the very borders between the real and the unreal world? With the development of technology, the charms are unfortunately lost and the theater slowly extinguishes, but there are ways in which it could return to its not so long lost form. First of all, as the interest of the audience falls, so is the budgetary allocation by the state less. If theaters were to focus on the active involvement of each individual and on the development of awareness of the importance of the theater and culture in that individual, then these individuals would eventually form an ever-growing and larger group of people who increasingly receive the need to visit the theater. Changing the repertoire and modernization can also positively influence the importance of thinking and removing prejudices that the theater is bored and intended only for those who live on the "high leg".

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