

Procesi upravljanja projektima u kulturi

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Apstrakt: Tema ovog rada je upravljanje procesima u kulturi pa je logično da na samom početku objasnimo pojmove menadžment i kultura. Iako su mnogi teoretičari sa različitih aspekata objašnjavali šta je to kultura, jedinstvene definicije nema. U ovom radu pokušali smo da pronađemo najjednostavniju definiciju koja bi omogućila da bolje razumemo ovu obimnu materiju. Pokušali smo da objasnimo povezanost i uticaj projektne organizacije u kulturi, o kulturnim potrebama. Zatim smo se osvrnuli na kulturnu organizaciju kako bi razumeli kako je došlo do potrebe za menadžmentom u kulturi. Detaljnije smo se bavili menadžmentom pozorišta, scenskim projektima, a zatim smo pokušali da objasnimo kako se takve aktivnosti finansiraju. Na kraju smo istakli koje su to veštine dobrog menadžera u kulturi i zašto je neophodno da oni budu veoma obrazovani i sposobni jer od njihovih sposobnosti zavisi realizacija mnogih ideja i zamisli. Detaljnije smo se u radu bavili realizacijom konkretnog projekta u pozorištu kao i finansiranjem zadatog projekta.

Ključne reči: Upravljanje, projekti, organizacija, finansiranje, kultura, pozorište

Project management processes in culture

Abstract: The subject of this paper is how to manage the processes in culture, so it is logical to explain at the outset the concepts of management and culture. Although many theorists with different aspects have explained what culture is, there are no unique definitions. In this paper we tried to find the simplest definition that would allow us to better understand this extensive matter. We tried to explain the connection and the influence of the project organization in culture, on cultural needs. Then we looked at the cultural organization to understand how the need for management in culture came about. We dealt in greater detail with the theatre management, stage projects, and then we tried to explain how such activities are financed. In the end, we highlighted the skills of good managers in culture and why it is necessary for them to be highly educated and able to depend on their ability to realize many ideas and ideas. In detail, we dealt in detail with the realization of a concrete project in the theatre as well as financing of the given project.

Keywords: management, projects, organization, financing, culture, theater

1. Introduction

There is a strong need for an organized system that will ensure equitable development, both within the institutions themselves and between institutions at the regional and European level. In order to continue the progress of knowledge, a demand for new skills in activities is necessary, ie exchange of experiences in cultural practice is necessary.

Art education is a part of social science, a system based on the psychological development of a modern man, in which he has a special place. Therefore, cultural institutions become centers of art education, while educational programs provide a permanent audience.

Also, fundraising is one of the important issues within cultural activities, as well as the design and management of certain projects in culture. Modern art and culture are an important addition to contemporary life and link aspects of popular culture, contemporary civilization and developmental development. Through art, a glimpse of the world of values and all open questions is created, which art helps the advancement of a human being and the development of specific thinking.

Project management is a kind of project management technology. However, project management is significantly different from other areas of business management by subject of management. While the subject of production management, marketing, finance and other areas is the business function of an enterprise, the subject of project management is a project. Therefore, project management integrates numerous specific activities on the preparation and implementation of the project, as well as activities from other business areas.

The importance of project management is growing in contemporary conditions characterized by frequent and sudden changes in the conditions of business, accelerating technical and technological progress, shortening the life cycle of products, increasing uncertainty. Project management is such a new approach to governance that encourages creativity and accelerates change. At the end of the eighties, the development of the concept and methods of project management developed a completely new approach to corporate governance, called project management. There is also a question of the possibility of implementing total quality management (TQM) in culture, like in other industries (Ilić, Ilić-Kosanović, 2019) which is not going to be analysed in this paper.

2. Types of theater management

Management activity is defined as the process of planning, organizing, managing and controlling the efforts of members of the collective and using all of the company's resources to achieve its goals. This activity is conditioned by the complexity of the organizational structure of the company, which includes a number of elements interconnected horizontally and vertically (Arvola, 2018). Successful functioning of the company is therefore conditioned by the harmonious connection of all elements of its organizational structure and the direction to achieve the planned goals determined by the management activities of its management. In order to ensure the effectiveness and efficiency of the enterprise, it is necessary to ensure the implementation of the principle of division of labor. On this basis, specialists are established of partial tasks in the organizational structure, to which are assigned the management competencies, and hence the responsibility for performing the tasks assigned to them on the basis of division of labor. The thus constituted segments of the organizational structure provide a higher degree of motivation for the partial tasks for contributing to the success of the company's operations as a whole. This motivation is encouraged, on the one hand, by delegation of responsibilities in planning, coordinating, and controlling the execution of partial tasks, as well as the responsibility for the rational use of human and material resources, and, on the other hand, by conditionalizing the salaries of responsible staff contributing to the success of the enterprise as a whole (Ayodeji, McCarthy, Imcha, 2016). In the decision-making and accountability process, in accordance with the degree of competence to achieve the goals of the company, the theory and practice of management distinguish three basic variants of management activities:

- strategic management,
- operational management, and
- management of business areas.

3. Project organization in theaters

Great technical achievements and technological innovations have led to a sudden increase in social and economic power. The privileged position of the technique in relation to cultural activity means the general technique of the means of labor. This leads to the extreme specialization that man stops and duplicates to the detriment of his individuality (Considine, 2017).

Today it is obvious that the repercussions of the permanent preference of technology and technology impede the development of humanities and culture, in particular psychology, pedagogy, ethics and aesthetics. The greatest danger for an individual is to be absorbed as an instrument and confined to the field of technique. In the development process of man and society, a holistic approach should be sought. It guarantees a balanced development of scientific fields, art and other creative spiritual forces.

Radical changes and experiences in technology and technology have led to significant modifications in culture. The numerous and diverse options in the development of culture have led to the re-examination of traditional cultural and artistic values (Davel, Liborio, 2012).

The devastating effect in culture is the most effective means of opposing the democratization of cultural life directed against politicization and commercialization.

The process of democratization in the society by favoring free expression and valorizing cultural and artistic creation enables the immediate application and wide use of the original cultural content, with the possibility of the presence of antinomies, multifaceted and sophisticated opinions.

It is true that it is almost impossible to find in the history of any society, an example of the complete overcoming of the antinomy of freedom and the safety of the creator. However, social actions aimed at improving art, when it comes to subsidies, are useful and welcome only if they represent "non-interference assistance" (Harvud, 2010).

Culture as an organized system depends on the creation of general spiritual values. In this process, culture represents the energy that is put into the service of man in order to regulate the human behavior directly related to the maintenance of life.

Culture is expected to open aspects to a higher, cleaner, and spiritually brighter world. The primary task of culture is to act ennobling with the ultimate goal of making humanity the general interest of spirituality.

Within the cultural system, subsystems which effects are not equally represented are expressed. Each subsystem has its own development paths and peculiarities. Art as "the aesthetization of the spirit" creates its "own world" by shaping the artwork (Filippeli, 2019).

The development of art requires a democratic basis for political, and freedom of creation on the individual plane. The artist's freedom of creation is possible only in the cultural climate that mobilizes cultural actions, develops feelings and encourages creativity. In order for the artist to be truly free, and art is a spiritual liberating actor, he should allow him to freely create and use the results of his work In addition to satisfying subjective artistic tendencies, there is a need for those who have the needs to enjoy the arts. It is also a sociological phenomenon that is specific in the field of artistic works. It is a theater work that is at the same time both creative and observer.

Free flow of artistic achievements achieves cultural cooperation among countries, regions, groups and individuals, thus contributing to common cultural permeation and enrichment. Therefore, every cultural particularism means distancing from the world and separation from culture.

Every autochthonous work of art speaks with its own language different from that which is the expression of everyday communication. However, if this untranslated, essential nature of the artistic language was omitted, it would mean that the artistic content must be adapted to the existing reality and lose its autonomy.

With the emergence of possible alienation of culture, the following questions are connected: How and in what way does the cultural activity and cultural influences take place? Are the goals and basic requirements of cultural and artistic creativity realized?

In this case, the artist should not give up his ideals, his chalk, to retreat into himself or move within the given coordinates. Such isolation would inevitably lead to the annulment of the integrity of the artist's personality, and therefore of art. Namely, if such effects would have occurred, it would mean that spirituality from the sphere of culture would fall to the realm of necessity and material elements. This would lead to the rule of culture. The tendencies of such implications exist in the modern world and are threatened to prevail, even where they are established in democratic institutions. Only by critical thinking, reasoning and assessment, based on facts and experience, it is possible to confront such trends in culture.

Realization of a complex organizational project, with a unique program and simultaneous participation of a large number of functionally different organizational units with highly professional personnel profiles, within the available resources and the deadline for completion of works, requires the organization's adaptive structure, flexibility in functioning and management, as well as efficient control of the execution of tasks These tasks can not be successfully implemented by the local sector organization with strictly formulated competence and rigid hierarchical management relations. Namely, for every enterprise that is a specific production and technological unit, it is necessary to create a special team (the team) (Oreste, 2009). The most distinguished problems related to the human

resources management in project oriented organizations include, but are not limited to, time constraints and dynamics, multiple roles of the employees on different projects, team competencies, knowledge management, employee development, motivation and rewarding (Ilic-Kosanovic, et al. 2016).

In the first instance, such an organization was present only in scientific research, and then in every slightly more complex project, whose sole aim was to achieve a certain projected program. Its basic characteristic is the team (team) operation of the entire organization. The effectiveness of the projected organization depends on the attitude of associates, their behavior and motivation, interaction, communication and group co-operation, as well as proper control over work. The internal organization makes an adequate connection of the basic activities in certain functional areas. On these organizational premises, the efficiency of dynamic management of the process of work and development is based, and with the help of modern computational techniques.

For each project, it is determined: the goal that is to be achieved, the program tasks, the available resources and the deadline for completion of the project work. Defining a Goal means defining the ultimate results expected from the project. When defining the goal, it is important to point out what the accomplishment of the project task is and what implications can be expected if the project tasks are not realized. Depending on the available resources, human resources, technical and material-financial, it depends whether the projected project will be able to successfully and timely implement it. In that sense, it is necessary to carry out specification of all sources in quantity and quality. Possible restrictions may jeopardize the execution of the project. Establishing the time to execute a project is of exceptional significance, since it usually co-operates with the team set up, a large number of other collaborators, so that only coordinated and coordinated work at all stages of the project, using methods and techniques for planning and monitoring of project tasks and activities, can lead to timely completion of all works on the project.

Comparing the planned and realized parameters and indicators in the organization process should also enable identification of causes of deviations in order to eliminate the harmful effects on the causes and, if possible, to establish the planned state. Delays, especially in the later stages of project realization, can be difficult to remedy with subsequent interventions. This is particularly burdensome when simultaneously working on several projects. The organization of work on the project assumes a certain structure, while ensuring the predicted potentials in quantity and quality. However, the full utilization of the potential is difficult to achieve, since certain cadres and other potentials that are formative are necessary, can not be overburdened and exploited for the duration.

Insufficient structural flexibility prevents the allocation of unused potentials to other projects. In order to highlight the organizational deficiencies, the elements of the matrix organization are introduced into the project organization by grouping experts within the specialized organizational units and their detachment into individual projects for carrying out certain expert works. Namely, each project is assigned personnel from specialized units to perform certain tasks. They are members of the project team for that time. The organization is a modification of a pure project organization, but the basis of the project organization remains unchanged. The matrix project organization is particularly suitable for use in conditions where program complex tasks with relatively short deadlines occur. The latest tendencies in the field of modern organization are moving towards the full humanization of work and complete liberation from any given schemes and forms in the design of a specific organization. The organization should be designed depending on the external and internal factors and changes that occur in them, taking into account the conditions underlying the core business.

4. Organizational structure

Under the structure is meant the internal composition of a set of factors of a whole, linked by certain relationships, in which each element has its own role. Whether some of the given factors change or some of their significant properties changes, the structure changes.

In relation to an organization, the notion of a structure is used to denote uniform, standardized features of the parts and elements that make up the composition of an organization. In doing so, one should point out the difference between official, normative attitudes and definitions, and solutions made within the organization itself, which due to divergent attitudes can have serious methodological implications. This particularly applies to a number of determinants that reflect on the organizational structure in different variants. In defining the notion of organizational structure, the most often starts from factors

that significantly influence the "building" of the organization, such as: goals, activity, program orientation, work technology, human factor, social ordering. Thus, the organizational structure is considered to be a mechanism for the implementation of the organization's goal and the way the organization operates as a whole. The organizational structure contains a schedule of functions by organizational units (sectors, departments, units, groups) and individuals (horizontal structure). The interconnection of parts and the functioning of an organization as a whole characterize the structure as a "stable system of coordinated relations" (Rhine, 2006).

By developing the division of labor and the tendencies toward wider decentralization, with the intensification of the process of multifaceted diffraction, the problem of management and management emerged in the increasingly complex structural organizational conditions. Due to the breakdown of the common single goal, the goals of individual organizational parts of different levels are formed. vertical structure, which includes:

- Organization of management,
- Decision levels, prior information, and
- Subsequent enforcement control decision.

This structure becomes more complex in more complex conditions. So the problem of communication between peaks and the lowest level arises. Differences in the conceptual definition of the organizational structure indicate that the analysis and description of the organizational structure is a very studious and responsible task, whose complexity grows in the increasingly complex conditions of designing and realization of the appropriate model of organization. This concept comes from different starting points, so the priority in one definition is given to one element, and in another definition to another element. So the question arises: can it be said about common characteristics or there are significant differences, and what is their essence?

It is known that each organization should ensure the conditions for carrying out activities aimed at achieving the set goals. The technology of performing these activities depends on their nature and nature. The mere fact that such activities can be directed and coordinated in various ways means that organizations can have a different organization structure. Obviously, from the mentioned factors that influence the organization, it depends not only on defining the concept of organizational structure, but also on constructing the appropriate structure, so we conclude that there are several different types of organizational structure. In other words, there is no general, unique and unchangeable type of organizational structure. The number of possible combinations is large, and everything depends on the goals, as well as the external and internal factors. When designing a particular organizational structure, the basic move is to identify important organizational elements in the production process, which united as a whole provide frameworks for the organizational structure. They should include communication threads that connect individual organizational units and functional cohesion forces (Russell, Daniel, 2018).

All of these components are interdependent, and their web serves as a basis for building a consistent mechanism, which will enable normal activity and successful performance of the functions of the organizational unit. The success of building an appropriate organizational structure depends also on the degree of organization of the elements that form the organizational structure.

5. Models of organizational structure

Technologies of the basic activity of a particular organization, the organizational structure can be broken down:

- a) In the same area of primary activity - by function, with one or more units of core activity, where other, general functions of professional services are entrusted to other specialized institutions. This organizational structure is suitable for organizations with a smaller scope of the same basic activity.
- b) By functions, groups of professional services, where the main activity is not structured by special units. Groups of professional services are examples; their number in a production, traffic or service organization may be greater or smaller, and their jobs are different in function (for example: instead of a library, a lab or a control group).

6. Creating production process (project)

The creation of a future theater performance differs substantially from the production cycle in standard production. Each performance makes one creative whole. Its structure depends not only on the author of the theater part, but also on the numerous subjects involved in it (Singer, 1992).

The theater performance, from the conceptual point of view or as an aesthetic phenomenon, makes one indivisible totality of events. The complexity of these phenomena is such that their analysis does not lead to any individual independent elements. This indicates that it is necessary to start from the complex concept of the from a point of view, a theater performance as one whole consists of parts and elements that are in a certain relationship. The research of this whole, the relations of elements and elements, as well as their place in the structure, shows that this structure should not be treated as a static category and that no emphasis should be placed on a formalistic approach.

In order to explore the structure of the complex and dynamic organization of the theater performance and the interdependence of components and elements, it is necessary to perform their functional analysis. However, by using only functional analysis we cannot completely and fully explain the development and change of the relationship and phenomenon causally. It is necessary to examine them causally, because each phenomenon and form, as a rule, represents the unity of diversity.

Given that the premiere of the theater performance is preceded by a long and complex process of artistic and professional work on the project of the theater performance, we will first analyze the elements in the design of the play (Smart, 2016).

The period from the idea that some work is imagined and set up to the realization it is the process of designing a theater performance. The organization of the project idea starts from the program tasks and activities defined by the structure of goals. Objectives define the strategic, and the activities are operational goals. The complex nature of the project assignment conditions for most projects decomposition into their components (for example: directing, acting, stage design, costume design, choreography). The degree of complexity of the task depends on how many levels these components will be composed (conceptual solution, tests, technical preparation, workshop drawings, the process of making); at each level, appropriate interaction relations are established, and consolidation is achieved at the level of the whole. The dramatic work, transmitted through the project into the play, is a new autochthonous work, which is not only by the technology of creation, but also by the artistic range and social recognition. These qualities, as already said, give the theater project a character of a special identity.

7. Design and implementation of theater

The theater project, or the performance, opens the possibility not only of introducing the appropriate organization. But also the constitution of new relations in theater activities. Unlike other social activities, it can be said that in the stage-art sphere, the subjects of association are the most comprehensive and most directly connected. Their integration ties to full expression come precisely at a stage when a team (team) creates from the individual subjects with the task of designing and realizing the theater play; the new unit assumes the attributes of an artistic, sociological and economic whole, though limited time duration (Stepp, 2009).

In contrast to the classic organizational impact, in addition to the eventual redefinition and redistribution of functions and roles in this organization, the overall impact is reflected in the organization of governance and decision-making. Namely, the members:

- work together effectively in the form of cooperative efforts of an interdisciplinary character, so that a successful outcome represents a new type of satisfaction that exceeds the satisfaction that flows from individual efforts;
- they know where they make decisions and accept them more easily as a result of the authority;
- by the consensus of team members (teams) affect the probability of implementing decisions;
- mutual understanding and trust, allow problems to be addressed and resolved without conflicting situations;

- they should be ready to look for ways and ways to solve the problem, if necessary, to change their attitudes and behaviour, if this is in the interest of the theatre project or the comparison;
- achieving stage results, successes in the short term motivate them and give them the strength to achieve long-term goals;
- by making certain efforts, they must evaluate their own strengths and weaknesses in order to mobilize forces and eliminate the identified weaknesses;
- they should be open to each other and realize that the feelings, attitudes and emotions of each individual are very important, that they must be critically approached to bring hidden problems to the surface.

From these several characteristics, it follows that the behavior of team members is determined by a considerable number of factors. Already the initial step of identifying a particular state and relationship can be of the utmost importance. The organization of the team (s) is crucial to the psychological structure of its members. The understanding of the structure is reduced to the analysis of similarities and differences in certain aspects of cognitive content that reflect on their attitudes and behaviour (Toelle, 2012).

The similarity of attitudes is manifested in the strong dominance of positive mutual orientation, which leads to homogenization for identical interests.

As subjects of the creative process, participants of the performing arts participate in the organization of the theater performance, which is a special satisfaction for every participant.

By initiating and introducing self-organizing elements into the organization of the theater performance, conditions are created for the constitution of such solutions and mechanisms, which will strengthen creative motivation and initiate greater effects and more valuable results (Brex, 1966).

The elements of self-organization appear in a dual sense:

- in a certain autonomy which is the assumption of a project or a performance in relation to the theatre organization as a whole, and
- combining the interests of members, which is a prerequisite for any integration.

In doing so, divergent interests can be solved only by finding a global interest, which is achieved by resolving individual interests and by objectifying partial interests. By integrating and harmonizing the interests of all subjects involved in the design and realization of the theater performance, there is a unity that leads to a common goal.

Self-organizing elements can only be expressed in terms that enable full creative initiative, artistic freedom and equal participation of each member of the ensemble. Starting from these positions, the organization of the theater project or performance will not be depersonalized with the group group, nor an idyllic organizational unit, but an organizational component of the theater production process with the task of realizing a certain performance by the joint efforts and efforts of all its participants.

Financial issues in theater projects

Theater work achieves intense effects on public awareness and culture. But in practical social valorization, although qualified as an activity of special importance, it does not achieve that significance of an exponential position.

Namely, in the normative activity the services of social activities are often not differentiated, which means that the stage-artistic activity is equal with the health, social protection, educational and similar. It is true that theatrical art requires certain properties as well as other social activities (knowledge, experience), but it differs in many respects from other social activities. Therefore, every uniform treatment in the legal regulation has negative consequences for the organization of the stage-artistic activity, because it leads to the unidentified application of the legalized legal institutes and stereotypical organizational solutions (Vasic, 1973).

On the other hand, when it comes to social activities, the fact is that the mere functioning of market law cannot be the only basis for harmonizing the work, the need and evaluating the results. Namely, the

scope and intensity of the requirements for these services is such that the application of commodity-market mechanisms would not satisfy the needs and interests of their users.

The repertoire theater as an art and cultural institution performs educational and educational functions in the widest social layers. It is therefore understandable that the prices of theater tickets are accessible to all categories of citizens. But in this case, the theater should compensate for the difference between the actual ticket price and the nominal, benchmarked price. Then this difference will not constitute aid or non-purpose grant, but a refund in the name of a difference to the actual price of theater work. When it comes to price, its function and structure, there is no justified reason that the cost of the theater performance differs substantially from the price in material production. This means that the price is first of all based on the elements of planned calculation with the forecasts of the amount in the course and their resources, direct and indirect costs, as well as the obligations that burden the project or the performance. As the costs in the planning calculation, the fees of the artists and other participants in the project are also represented, as well as the proportion of funds for expanding the material basis of work and for the reserve. In order to optimize the financial parameters of the project or the performance, one should analyze the individual elements of the cost structure in their interconnectedness, and on the basis of the economic calculation. Namely, costs do not always start as planned, because it is not possible to foresee all the circumstances that affect them. Thus, any delay in changing the basic concept of the project idea results in, as a rule, the loss of previously invested funds. Modern information systems provide sufficient opportunities to successfully record and monitor the planned parameters and achieved results. Plan calculation and recording of realized revenues and expenditures according to the project, i.e. present, require appropriate changes in the bookkeeping records, introduction of work orders and operational records of the realization of the project or the performance. The costs should be monitored not only by type, but also by the phases of work. In this case, the project or performance may have a special accounting status (Bogdanovic, 2005).

The economic modeling of the creative and production process in the theater is a very complex task. Namely, in the technological and organizational modeling of this process, different alternative solutions are possible, in addition to artificially worthy, those who are economically advantageous, however, have been adopted. However, any planned capsulation of the theatrical project loses its resonance when the institution for financing the culture compensates for the realization of the project, and exclusively for the whole program activity of the theater, without taking into account the effects of this activity (the performance of the performance, the number of performed performances, the placement in the audience, etc.).

Failure to establish more realistic bases and criteria for the evaluation of theatrical activity means to deny that activity an equal socio-economic position and its individual subjectivity.

A special calculation status allows responsible team members to have a constant and full insight into the status and movement of costs on the project in order to eliminate possible adverse effects by timely interventions. The basic assumption is that members are materially interested and stimulated to make the performance as much artistic and material as possible, and to keep it as long as possible on the repertoire. Through this, the artistic results in the repertoire theater would be correlated with the financial effects, and in this way, members of the artistic ensemble will rationally use all possible resources during the work on the project, or present (Grant, 2006).

Obviously, the previous system of financing theater activities did not give the expected results. Therefore, instead of alimending the program or repertoire of the theater as a whole, it is necessary to finance projects as units of account, which means with the calculation of revenues and expenditures. The agreed fee must be a billing convention, whose structure and value expression is based on previously established standards and norms specific for covering the theater activity. Previous research in this domain shows that it is possible to objectify the relations in gaining the income of the theater, through: an agreed fee that will compensate for the uncovered amount of the real cost of the cost of the theater performance and the price of tickets for a particular performance. It is evident that the contents and modes of the repertoire theater work, in addition to programming, have i-their economic dimensions, which are often repressed and neglected in the practice, which conditions the existence of disproportions in their material and financial flows (Pajkić, 2005).

The discrepancy between artistic and material-financial proportions objectively leads to disturbances and delays in the conduct of theater activities and negatively repercussions on the overall socio-economic position of the theater.

The former parafiscal character of financing the theatrical activity does not ensure members of the artistic ensemble and other collaborators on the project, that is, present, to decide on their own problems and interests in an objective way.

8. 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 differ 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 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.

Namely, analysis of organizational design and procedures for designing and performing theater performances shows all the variability of technical and technological documentation due to the transformation of process elements, which makes applications on new situations.

The application of normative organizational requirements to the structure of the theater organization is often an expression of voluntaristic and pragmatic asylum solutions rather than scientifically based principles of modern organization.

For effective organization, it is not enough to set up only the appropriate forms of organization. Institutional forms seek to determine the interdependence of the parts with the whole and parts among themselves, in order to avoid organizational deviations that inevitably come due to imprisonment, stiffness and partial organizational regulation. The same consequences lead to favoring the process of atomization of organizational forms. The artistic setting of the theater performance presupposes the organizational shaping and linking of all activities, not only with conformity, but also constitutively. In other words, while analytical analysis of artistic roles and professional tasks is carried out, organizational integration and structural construction are achieved synthetically. In that sense, the theater organization creates the conditions for further improvement and improvement with its instrument.

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