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PROBLEM INSTITUTIONALIZATION OF CONTEMPORARY THEATER IN THE SOCIOLOGICAL AND MANAGERIAL DIMENSION

This article presents a theoretical and sociological analysis and management of modern theater. The authors consider the theater as a rounder, many structural institutional education as a specific kind of social institution of culture and complex institutional complex that combines a large number of integrated there in socio-economic institutions. The necessity to manage the institutional development of the theater on the basis of significant changes in mental control subjects and collective implementation of programs, plans and projects of the theater, the use of innovative, crisis management and democratic administration tools based on open European public administration.

Key words: theater, social institution, public theater management, institutional development of the theater, the transformation of the institutional theater.

Modern cultural processes led to changes in the development and operation of such specific social institution as theater. These changes are accompanied by a transition from state funding to market self-sufficiency and to transform theater entity that should ensure a competitive position in the market of cultural services. However, such a one-sided understanding of theater comes in contradiction with the essence of its special social and institutional characteristics. Resolving this contradiction is an important theoretical and methodological problems of contemporary sociology theater.

Understanding the process of commercialization of theatrical art as without source transition to the model of the theater market economies inevitably became utopian character, because market regulation in the post-Soviet days is not yet fully formed, while keeping the theater requires significant funds. The idea of reforming the theater, such as the socio-economic component inevitably returned to the mainstream of state paternalism.

Among the study all aspects of the theater is the least explored its development since a long time in Soviet and post-Soviet sense it was a symbol of values and institutional real estate and realization of classical art space immanent attributes of perfection, excellence, sustainability.

The idea of theater in the process of transformation of society, aggravation of crises and emergence periods of relative improvement of socio-economic status theaters began to take on an institutional character. It became increasingly viewed as a social institution with a specific purpose and functions, and its changes – as institutional. Management effect of these changes requires specific theater, primarily as a social and cultural institution, and then by a market economy. Among the important issues of development management of the theater, we note the following: objective justification of theater, completeness imple-

menting its functions, administration, binary, that theater management, requirements for workers.

Given that social and cultural phenomenon of the theater has not yet become a subject of deep sociological analysis and research in the theater industry was reduced to sociological theories analyze it as an institution of society. A significant contribution to the institutional theory of theater critics did A. Gvozdev [1] S. Mokulskyy [2] et al., Who followed the methodology of the institutional approach reflected in the works of Max Weber, Veblen, Emile Durkheim, and Parsons T. al.

Institutional research theater as social and cultural institution also needs to bring to a new level. Today should not be limited to their specific characteristics (complexity, conservative) and navigate to the search for institutional changes in terms of progressive reforms unfolding in society. Fundamentally important is the search function of theaters, areas of interaction with civil society, the formation and use of network resources and more. Make it impossible without the achievements of the theory and practice of institutional design, which is rapidly developing in management, economics and social sphere.

Solving new problems, new challenges and implement new features require appropriate institutional changes. Lack of research changes institutional theatrical model of the ideal, successful theater, no theatrical reform in Ukraine led to the need for understanding the theoretical substantiation and development management of the theater.

Methodological principles of institutional designing highlighted in the writings of P. Berger and T. Lukman, Giddens and others. However, modern theater design requires institutional development of the legal provision theatrical business, substantially upgrading the theatrical production process, the transition to new technologies. We can not agree with V. Tambovtsev that to improve institutional project, the process of its formation has consistently held all stages of decision-making [4, p. 29]. In our view, it may be the result of joint discussion managers, actors and spectators with experts theatrical business.

It should also agree with the methodological approach K. Chepelenko because it considers theater as social and cultural phenomenon, whose research is due to the differentiation of content structures inscribed in a sociocultural context as the coordinates of space and time contemporary environment [5].

The purpose of this article is to search for specific management approaches to influence the development and operation of the theater as a social institution culture.

The development of theater in the transformation of society, survival theaters, mitigates crises and emergence periods of relative improvement of socioeconomic status and theaters began to take an institutional understanding. The theater is increasingly seen as a social institution with a specific purpose and functions, and its changes – both permanent institutional changes.

This operation theaters problem is particularly acute when it plummeted status as the institutions of the authoritarian society in the birth of democracy defeats in the competition with mass, especially Western, culture.

For any institution characterized by a set of rules, customs and traditions; roles and patterns of behavior; formal and informal organization; meanings, values and symbols; Complex social action and mechanisms governing the area of public relations. The theater is multifunctional, many structural institutional entity that is not enough research on institutional positions. It is a specific kind of culture social institution, emerges as a complex institutional complex which combines an impressive number of integrated institutions in it, including:

- institutions such organizational management – organization of theater administration theater, theater workshops;
- cultural and aesthetic institutions – theater performance, theater concert, theater repertoire;
- regulatory institutions – laws of culture, theater statutes, rules of moral regulation etc.
- institutional social community – theater companies, theater groups of plants, the troupe of actors troupe orchestra and others.

Theatre as a social institution, unlike other institutions of culture, based on meeting aesthetic and moral needs of people with contemplation of acting, it acts institute role of acting that reflects social reality with its problems and the actions of people and some intellectual matrix representations, values and norms. It is an institution of rational and sensual and emotional interaction between actors and spectators about the game to realize the social and personal needs.

Theatre Institute is binary, combining opera and ballet theater, rigid and non-rigid regulation, characterized by institutional conservatism and politonym.

The most important trends of its development are: institutionalization, which includes its institutional transformation, which involves changes in the order, meaning and values, growth requirements for institutional quality, updating legal support, organizational change, optimization professional qualification structure, improve management, increase transparency, a fundamental change in the theatrical life.

The functions of theater are it important institutional characteristics that in the historical development continuously evolved and transformed, changed accents, acquire new meaning. The modern theater is characterized by significant and diverse ensemble of social and personal functions. First ensure its purpose in society is macro functional, and others – the socialization of people acting as micro functional.

The most important social functions are: informational, organizational, normative values, creative, spiritual production, public address, creative, cultural, economic and provision of cultural and aesthetic services. Among the most significant features of personality are: socialization, psychotherapy, creative self-realization, entertainment and leisure, communicative. Opera and Ballet

has a great sensory-emotional and aesthetic feature of the functions that are implemented in non-linguistic components based on music and dance.

The indicators of the efficiency of the theater as an institution are: sustainability and stability implement the functions and features theater variability in response to the challenges of the environment, ensuring its adaptability.

Management is the key problem of the theater, which has two manifestations: management and operation management development. Management combines management operation of the creative process, managing the organization of theatrical activity, economic governance, personnel management, management of information and technical systems. Each line contains significant control complex problems of the crisis of character.

Management development includes the reform problem through providing value-semantic change. Exacerbated by the need to modernize the theater management system based on its current production models, the introduction of theater management, combining administration with the interests of the team.

Problem management operation of Opera and Ballet includes several areas: managing the creative process; management organization of theatrical activity; financial and socio-economic governance; human resources management; management of information and technical systems.

The most important part is to manage the creative process associated with the creation of works of theater. It includes training performances, creative content filling of acting. This control is the most complex phenomenon that is not confined to direct governmental influence, and the formation and regulation of the creative atmosphere in the theater group. An important role in the management plays an invitation cultivation of talented actors and directors. It is difficult to overestimate the importance of artistic director and teachers, ensuring the development and implementation of creative potential actors.

This type of management requires maximum publicity in the literal sense of the word. Decision-making requires the use of public opinion, especially theater audience, attracting critics and the public, leading actors and artists. It is important to overcome the decision without the artists and administrators narrow circle of people without special training.

Life Theater Theatrical provided management activities. It includes preparation and correction the theatrical repertoire, rehearsal schedules, tours control featuring artists troupe in rehearsals and performances. This type of management requires professional managerial knowledge and skills are often concentrated in the person of professional musicians, dancers and opera singers. Therefore, it requires them professional managerial training.

Because the theater is not only a social and cultural but also economic institution, it needs some adjustment and management of commercial non-profit activity. Non-profit economic activities include accounting and tax accounting, together with the formation of the whole package of financial and tax reporting, payment of employees, the cost of performance, materials, equipment, fundraising for the maintenance of the theater and its individual carrycase so on.

By business theaters include the following additional types of economic activity not prohibited by law:

- sale of souvenirs and flowers;
- producer's activities;
- catering workers of theater and audience;
- advertising in the theater;
- organizing presentations;
- production of goods and provision of services rendered production services and shops theaters;
- rental and sale of costumes, shoes, equipment, props, props, make-up and other goods and items.

This area is a zone of possible fraud requires special recruitment.

The theater also serves as a complex organizational structure with appropriate staff, provided HR management, which includes recruitment, maintenance of personnel records, including the formation of contracts of civil law and copyright agreements. His role in the management plays a conflict management, which involves prevention, conflict resolution, which is often carried out by informal groups.

Finally, problem management is present in the theater as theater management and technical base, which includes land, buildings (structures, buildings), communication, theater equipment, props, vehicles and other assets.

Also important is the management of information and technology systems, such as managing the mechanics of the scene. Modern Ukrainian theaters are characterized by considerable technical and technological lag from the leading theaters of foreign countries.

Management of institutional development requires constant renewal theater as systematic creative phenomenon requires considerable mental changes all of its management and staff, implementing programs, plans and projects of the theater, the innovative, crisis and democratic administration tools, use European experience of open public administration and government.

One of the key issues of development management Models Theater is theater of choice among those types that formed today in Ukraine and the world:

- repertory theater repertoire based policy;
- commercial theater aimed at getting commercial effect of various theatrical projects;
- experimental theater that constantly creative research;
- theater audience that supports the needs of viewers and civil society;
- social theater focused on providing services to different social levels;
- design and contract Theatre, built on a contractual basis in some projects;
- director's theater, where all power belongs theater director, actor;
- artistic director of the theater in which the main figure is artistic director;
- parity theater, which sold power director and artistic director.

Select model serves as an important stage of design and development of institutional theater, which ensures the implementation of the strategic vision of its structure, functions and institutional elements.

The democratization of Ukrainian society requires liberalization Management theatrical industry by developing self-distribution staff participation in policy-making in the field of theater and theatrical business, securing partnerships by state and local government staff participation in the discussion and decision-making reform plan as well as repertoire and theater projects. It is also important to preserve the legislative level repertoire theater. There is a need for legal support implementation of the contract system, improve the efficiency of the certification, the use of public grants.

The findings of this study and the prospects for further developments in this area. Thus, the analysis of Control allows the theater to the conclusion that its institutional monism complicates management activities, requires organic interaction between the administration and the interests of the team.

The most effective directions of the improvement of good public administration theater as a sociocultural phenomenon are:

- improving the legal functioning theater, theater statutes;
- streamlining the valuation of actors, musicians, workers of interim workshops as lack of clear and binding rules of employment reduces the creative tone of the team, leading to abuse and destructive conflicts;
- development of programs and plans creative and social development of the theater, the transition to project management.

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Орлова О. І., Орлов В. В., Сурміна Г. Ю. Проблема інституалізації сучасного театру у соціологічному та управлінському вимірі

У статті подано теоретико-соціологічний та управлінський аналіз сучасного театру. Автори розглядають театр як поліфункціональне, поліструктурне інституційне утворення, як специфічний різновид соціального інституту сфери культури та складний інституційний комплекс, що об'єднує в собі значне число інтегрованих у нього соціально-економічних інститутів. Обґрунтовано потребу в управлінні інституційним розвитком театру на основі значних ментальних змін суб'єктів управління та колективу, запровадження програм, планів і проектів розвитку театру, викори-

стання інноваційних, антикризових та демократичних інструментів адміністрування на основі європейського досвіду відкритого публічного управління.

Ключові слова: театр, соціальний інститут, публічне управління театром, інституційний розвиток театру, інституційна трансформація театру.

Орлова О. И., Орлов В. В., Сурмина А. Ю. Проблема институализации современного театра в социологическом и управленческом измерении

В статье представлен теоретико-социологический и управленческий анализ современного театра. Рассматривается театр как полифункциональное, полиструктурное институциональное образование, как специфическая разновидность социального института сферы культуры и сложный институциональный комплекс, который объединяет в себе значительное число интегрированных в него социально-экономических институтов. Обосновывается необходимость в управлении институциональным развитием театра на основе значительных ментальных изменений субъектов управления и коллектива, внедрения программ, планов и проектов развития театра, использования инновационных, антикризисных и демократических инструментов администрирования на основе европейского опыта открытого публичного управления.

Ключевые слова: театр, социальный институт, публичное управление театром, институциональное развитие театра, институциональная трансформация театра.