

Stake holders in Artistic Practices: An Economic Model

When we hear the word stake holders, it reminds us of a company, with a marketing head looking into profits for the company. Do we see a theatre company to be functional as a profit making company, most unfortunately no! In India, with a strong tradition of socialism and the IPTA and the ideas of being the catalyst for change and activism we often fail to see a theatre company to have an economic model behind it. With increasing globalisation and now India adapting itself into a more and more global economy, theatre should also not fail to look at the most important aspect of being an economically strong and viable model. This hence will create more and more stake holders in artistic practices.

In India, the practices are dependent highly on grant giving bodies and neglect to get into even selling tickets for their shows. The management practices are highly lacking and often times publicity is given the last minute emphasis and impetus. Often one sees that it is the management students, despite their little formal training students doing a much better job at marketing and public relations. What we really lack today is an equally strong focus on theatre management. Theatre in India should go much beyond waiting for the god in form to a government grant to arrive or to wait for a private benefactor to knock the doorsteps of the company.

The stake holders of a theatre company is thus not the role of only the producer and the director but the entire team. Unless and until the theatre company does not make profits it will impossible to give any monetary remuneration to the

actors. The actors hence will be forced to look for work beyond theatre and get more and more into films (if lucky) or be forced to act in sometimes absurd television serials in which they might go largely unnoticed.

We lack a strong focus and determination to get beyond the mechanics of staging a play and not looking at marketing in specific and general terms. This input will also be able to not keep a record of all the old audiences but also create new ones and go to places that were unexplored before. Theatre management will also make sure that designing of the publicity, posters, brochures and handouts are created in most effective manner. One can perhaps see the role of the theatre manager as the most important person as he is the chief operative officer of the theatre company. His role is that of an COO like any other important company. Its time now to hence consider this role as a pivotal one and make sure that each theatre company has the focus and determination to start raking profits. The time is now to act!