CHAPTER III

LITERATURE REVIEWS AND INTERVIEWS

In Chapter II, the researcher presented history of Thai theatre management. Chapter III reviews literatures that the researcher applied to the study. This chapter is separated into five main sections. Section 3.1 mentions the idea for theatre. Section 3.2 explains management of the university theatre arts department. Section 3.3 states marketing of the theatre. Section 3.4 mentions fundraising of the theatre. Lastly, section 3.5 presents information from interviews.

3.1   The Idea for Theatre

There are three stages about the idea for theatre that theatre manager needs to consider before operating theatre management; getting the idea, stating the idea, and organizing the idea in university theatre.

3.1.1   Getting the Idea

The idea behind theatrical production is the whys. Every theatre, play, or production begins as one person's idea. But ideas have a life of their own. They are subjects to very unscientific and unpredictable behavior as they are passed from person to person. Yet few projects succeed without the initial impetus of a reasonably clear idea. If a project fails – and failure occurs frequently in theatre – it is probably because the original idea is lost, misguided or compromised along the way. Or, perhaps, the motivation behind the idea is not clearly understood.

Stephen Langley (1990) stated there are four ideas behind a theatrical organization: the motive of fame, the motive of money, the motive of social service, and the human motivation.

3.1.2 Stating the Idea

1) Clarify of Purpose – After the basic, motivating idea for a theatre project has been acknowledged, more specific objectives should be formulated. In commercial theatre, where profit is the motive, the producer finds this to be an unnecessary step. Artistic directors and managers in all types of noncommercial theatre, however, must often concern themselves with clarifying and stating their goals and objectives and their plans for achieving them. To ignore the fundamental process of planning is to risk to life of project and to guarantee confusion. It is also to admit the absence of a plan and the absences of a set of priorities, which may well invite or force other people to set goals and priorities.

2) Statement of Purpose – Once a tenable idea for the theatre has been conceived and a sufficient number of key people who embrace it enthusiastically have been gathered, what is called for is a brief sentence or paragraph that clearly states the central idea or philosophy upon which the project will be built. This is often called the "mission statement" and may or may not include or be followed by a short list of fairly specific objectives. The idea that is expressed in a mission statement serves as the standard by which the success of failure or the venture is ultimately judged.

3) Communication of Purpose – To help maintain unity of purpose within a group, to keep a project on the road initially intended for it and to elicit germane criticism from its audience and the press, a theatre group should take every

opportunity to proclaim its objectives. The mission and objectives should be frequently reiterated by board members and by the artistic and managerial leadership of the company. This is especially important when discussion center is upon one of the following: long-range planning, policy implementation, organizational structure, board member recruitment, recruitment of top staff members, interviewing potential new board or staff members, repertory development and play selection, marketing goals and strategies, funding goals and strategies, dismissal of top staff members, renovation of plant or move to new facilities, and expansion or reduction of activities.

3.1.3   Organizing the Idea in University Theatre

When an idea for theatre can be clearly articulated and understood, and when the primary motivation for activating the idea is also clear, then an appropriate type of theatre organization must be found in which the concept may be produced in a manner consonant with the goals at hand. For university theatres, their productions are usually organized under the sponsorship of a theatre department or a theatre club of some kinds. Such productions offer a mix of faculty and student participation, though it is common for main stage production to be directed and designed by faculty members. Smaller facilities, such as a blackbox theatre, may be given over entirely to graduate and undergraduate students with minimal faculty supervision. Whether theatre on the campus involves students or professionals, it is nonprofit theatre because all universities, both private and public, are nonprofit organizations. University theatre may not only offer lavish facility but also provide a tie-in with a large institution that can furnish an enormous amount of fiscal, administrative, material and human resources found in no other type of other theatre organization. The campus theatre may be attempting to appeal to too many types of audiences or it

may overly compromise its priorities; its obligation to teach may fall victim to its desire to entertain audiences.

3.2   Management of the University Theatre Arts Department

3.2.1   Basic Management Function for University Theatre

To whatever extent responsibilities are shared with others, a theatre manager is any person who plays a part in bringing together or facilitating elements of making production, thereby contributing to the realization to a theatrical performance. From the economist's point of view, a manager is any person who helps bring labor capital together in order to produce an end product. To the sociologist, a theatre manager may be anyone who has influence over the organizational behavior of a given internal and/or external theatre environment. Thus a manager may be an agent who finds performers to interpret a particular script, a publicity director who finds an audience for the performers, a theatre operator who supervises the entire process from beginning to end. A manager is a matchmaker who helps bring together the idea, the artist, the place and the audience. More specifically, a manager is anyone involved in the following functions:

3.2.1.1 Planning

It is the systematic development of action programs aimed at reaching agreed business objectives by the process of analyzing, evaluating, and selecting among the opportunities which are foreseen. (Certo, 1997: 134)

The purpose of planning is to ensure that the organization is both effective and efficient in its activities, and is to help the organization reach its objectives.

The board of a nonprofit theatre determines the mission or overall artistic goals, policies, and objectives for the company. Taking these factors as usually unalterable givens, supporting managers must then attempt to devise the best strategies to insure the greatest and most appropriate kind of success. This requires setting priorities, establishing major deadlines, and composing a budget. Such actions mark the real beginning of how an idea is turned into a reality. Staff managers usually work closely with the producer or the board during this initial planning process to insure that the motivating idea or mission does not get lost.

3.1.1.2 Organizing

It is the process of determining the tasks to be done, who will do them, and how those tasks will be managed and coordinated. It is an interactive and ongoing process that occurs throughout the life of the organization. (Lewis, 2004: 246)

The organizing function is extremely important to the management system because it is the primary mechanism manager who used to activate plan. Organizing creates and maintains relationships between all organizational resources by indicating which resources are to be used for specified activities and when, where, and how they are to be used. Tasks and interrelationships cannot be realistically and systematically defined without regard for the enterprise's overall direction.

3.2.1.3 Staffing

Staffing and casting involve what may be a lengthy, complicated and frustrating process. It usually involves job advertising, interviewing, and auditioning. It may also involve executive employment agencies, casting

directors, talent representatives, and personal managers. The first objective in staffing and casting for a theatre must establish unity and teamwork, whether on stage or off. In both areas it is advisable to fit people to available jobs and roles rather than to fit overly defined jobs and roles to the people available. In nonprofit theatres, the board hires one or two people to take the artistic and managerial leadership and should then allow that person to do the rest of the play selection and the hiring.

3.2.1.4 Supervising

As employees are added to a production or organization, they should be properly greeted, oriented, trained and then given on-going supervision. In a comparatively short time, the groundwork that will determine an employee's effectiveness is laid. Yet, as often as not, the few hours or minutes it takes to get a new staff member off to the right start are not provided. This is perhaps the most classic error in personnel management. Effective personnel management is aimed at orienting everyone in the same direction, encouraging everyone to embrace the main goals of the project and to understand the product. While individual department heads in both the artistic and administrative areas must supervise their specialized support staff, the general manager must concern with coordinating these departmentalized efforts, nurturing productive interdepartmental relationships.

3.2.1.5 Controlling

It is the management function concerned with monitoring employees' activities, keeping the organization on track toward its goals, and making corrections as needed. (Daft, 2003: 7)

Managers use controlling as a systematic effort to compare performance to predetermined standards, plans, or objectives to determine whether performance is in the line with those standards or needs to be corrected. It helps ensure that the performance contributions of individuals and groups are consistent with organizational plans. It also helps ensure that performance accomplishments throughout an organization are consistent with one another in means-end fashion. And it helps ensure that people comply with organizational policies and procedures.

3.2.2 Strategic Management Planning

Strategic management is the application of the basic planning process at the highest levels of the organization. Through the strategic management process, top management determines the long-run direction and performance of an organization by ensuring careful formulation, proper implementation, and continuous evaluation of plan and strategies. (Rue, 1995: 169)

The essence of strategic management is to look ahead, understand the environment, and effectively position an organization for competitive success in changing times. It is important because it helps organizations identify and develop a competitive advantage, which is a significant edge over the competition in dealing with competitive forces. It provides a sense of direction so that organization members know where to expand their efforts. It can also help highlight the need for innovation and provide an organized approach for encouraging new ideas related to strategies.

The strategic management planning includes setting of the organization's mission; conducting a situation analysis, formulation of a grand strategy, formulation of strategic plans, implementation of strategic plans, and maintaining strategic control and evaluation of strategic plans.

1) Conducting a situation analysis – It is a technique for matching organizational strengths and weaknesses with environmental opportunities and threats to determine the organization's right niche. Managers must start by reviewing their current mission, their current goals, and the results of previous strategies. To determine the potential impact that internal and external factors may have on the organization, its mission, and its ability to achieve goals, managers often practice SWOT analysis; Strengths, Weaknesses, Opportunities, and Threats.

Situation analysis is important to all companies but is crucial to those considering globalization because of the diverse environments in which they will operate (Daft, 1995: 183).

- Strengths are positive internal characteristics that the organization can exploit to achieve its strategic performance goals.

- Weaknesses are internal characteristics that may inhibit or restrict the organization's performance.

- Opportunities are characteristics of the external environment that have the potential to help the organization achieve or exceed its strategic goals.

- Threats are characteristics of the external environment that may prevent the organization from achieving its strategic goals.

2) Formulation of a grand strategy – Grand strategy is a comprehensive general strategy designed to guide the major action that will accomplish the organization's long-term goals. It includes three types of strategies: growth, stability, and defensive strategies.

- Growth strategy – It is a grand strategy that involves organizational expansion along some major dimension. In business organizations, growth strategy

helps increasing sales, profits, and market share. In nonprofit organizations, it can grow in terms of revenue, client served, or other criteria.

- Stability strategy – It is a grand strategy that involves maintaining the status by continuing to offer the same goods or services and continuing to serve the same markets.

- Defensive strategy – It is a grand strategy that focuses on the desire or need to reduce organizational operations, usually through cost and asset reductions. Managers may choose this strategy when the organization is in financial trouble, is threatened by new competitors, or by other environmental changes.

3) Formulation of strategic plans – This step is the responsibility of top management. Plans should specify particular details and all the questions, which are to be accomplished, some may call action plan. It is to emphasize the need to turn good intentions into action. (Kreitner, 1995: 213)

In this step, strategic managers should:

- Develop clear, results-oriented objectives in measurable terms

- Identify the particular activities required to accomplish the objectives

- Assign specific responsibility and authority to the appropriate personnel

- Estimate times to accomplish activities and their appropriate sequencing

- Determine resources required to accomplish the activities

- Communicate, coordinate the above elements, and complete the plans

4) Implementation of strategic plans – It involves everything that must be done to put the strategy in motion successfully. Necessary actions include determining and implementing the most appropriate structure and other factors of the organization, and establishing functional strategies. The strategies must fit with current organizational

objectives, and it must outline the specific short-range actions to be taken by the different functional units of the organization.

5) Maintaining strategic control and evaluation of strategic plans – Managers identify the critical areas to be monitored, and then develop methods for measuring results. The objective is to ensure that strategic plans are implemented as intended. The strategic control is used to track the progress of the strategy, assess whether the changing environment poses current or future problems that would interfere with achieving goals and make any necessary adjustments to put the strategy back on track toward planned goals. It includes designing the information system that provides feedback on the way strategic plans are being carried out, as well as on their apparent affects.

3.3   Marketing of the Theatre

From the American Marketing Association, the definition of marketing is the process of planning and executing the conception, pricing, promotion, and distribution of ideas, goods, and services to create exchanges that satisfy individual and organizational objectives. (Byrnes, 2003: 254)

Marketing is based on two particular elements of human: wants and needs. A want is defined as something that is lacking, desirable, or useful. A need is defined as something lacking that is necessary for a person's physical, psychological, or social well-being. The determination of wants and needs, backed up by purchasing power, must indicate how management is to deploy its scarce resources so as to maximize customer satisfaction.

The marketing concept is an essentially simple proposition that supply is a function of demand and is therefore subservient to it. Demand is the controlling

factor. An analysis and understanding of demand must underlie all marketing functions.

3.3.1 Marketing Process

3.3.1.1 Market Research: The Internal Environment

An analysis of the internal environment of a nonprofit theatre organization begins with its mission statement and stated objectives. What are its goals and what is the likelihood of achieving them in view of the market environment? It is important to assess the competition and then determine how the organization and its products are unique or can best meet in the needs of the perceived market. What are the strong points that can be emphasized, and what are the weak points that can be corrected, explained or diminished?

3.3.1.2 Market Research: The Environment Scanning

An arts organization, like any business, must work within changing external and internal environments. To effectively manage change, the arts manager must identify the environments that will have the most direct impact on an arts organization. It is examined six external environments: economic, political and legal, cultural and social, demographic, technological, and educational (Byrnes, 2003: 62).

1) Economic Environment

If a manager is trying to plan a budget based on projections of income and expense in uncertain economic times, the most practical approach is to plan with contingency budgets. In other words, the organization's budget would be subject to constant revision depending on whether the economy is growing, stable, or

slowing down. The key to work with the economic environment is to have alternative budgets ready, and to implement condition change.

2) Political and legal Environment

Political and legal environment includes government regulations at the local, state, and federal levels as well as political activities designed to influence organization behavior. In most cases, changes in the legal environment have a price tag attached, and the implementation of new laws translates into expense items that appear in the operating budget. Cultivating positive communication and stressing the important part the arts play in the lives of voters can help build support from within the political arena.

3) Cultural and Social Environment

Cultural and social environment is a combination of the values and beliefs of the society, as communicated through the family, the educational system, religion and increasingly, the broadcast media. The changing family profile, increased racial diversification, expanding career and work choices for woman, and gender role differences are creating a different profile of the potential audience.

4) Demographic Environment

Demographic environment is one of factors that influence organizations. Those factors are gender, age, race, income level, occupation, education, birth and death rate, and geographic distribution. The more that is known about a community and the surrounding region, the better able the organization's ongoing assessment process will address community needs. One strategy that arts groups can take is to adjust programming choices to the audience, rather than expecting the audience to adjust to the program.

5) Technological Environment

New technologies seem to present opportunities rather than threats to arts organizations. As the current technology keeps improving and the cost of equipment continues to fall, the application of virtual reality, which is an interactive computer technology that allows the individual to enter into an electronic world that not only appears real to the viewer but also allows direct interaction in an environment, will continue to expand. The technology is moving from people toward the point where a person will be able to be part of a performance, rather than simply viewing it.

6) Educational Environment

Many surveys indicate that more than half of the people attending arts events have college or graduate degrees (Byrnes, 2003: 75). Because education level is a strong predictor of later attendance at arts events, arts managers would do well to become part of the education revolution by working to incorporate the arts into the changing educational environment. The most effective methods for making the arts a significant part of the educational environment usually combine visits to the schools with planned lesson throughout the year.

3.3.1.3 Target Market

Targeting a market means identifying some distinct group of people who share similarities of interest, especially in terms of their readiness to exchange time and/or money for a product that promises to satisfy their interest and/or needs. Once the product is analyzed and understood, the marketing department attempts to identify those people most likely to use it. It is a simple matter to target a handful of different markets for the same theatre company, starting with such obvious

groups as the board of trustees, current season-ticket buyers, friends and relatives of cast and staff member. This process is important because no theatre has the resources to engage in blanket marketing.

3.3.1.4 Marketing Mix

Marketing is a key of any theatre organization's strategic plan. The marketing plan normally forms a major section in the foundation of a theatre organization's strategic approach to its long-term growth. Successful marketing depends on a combination of the important factors, called marketing mix.

The term 'marketing mix' refers to a unique blend of product, distribution, promotion, and pricing strategies designed to produce mutually satisfying exchanges with a target market. Distribution is sometimes referred to as place, thus giving us the four Ps of the marketing mix: product, place, promotion, and price. (Lamb, 2001: 46)

The marketing mix is often equated with its most popular categorization, that of the four Ps; product, place, promotion, and price. The four Ps classifications allows for a quick intuitive understanding of the marketing mix concept as well as easy remembrance of its main categories. The basic elements of each of these four categories can also be enhanced by additional instruments, which have no power themselves but can be used to complement and sustain the basic marketing mix over relatively short periods of time.

1) Product – In theatre marketing, product is the production. The marketing department often does not know the quality of the production or what form the final product will take until the opening night, which is too late to begin

marketing the production. So, the marketing manager must involve in the rehearsal process enough that the final quality of the production could be estimated accurately.

2) Place – It is the delivery and/or accessibility of the production, or distribution. The place where the performance takes place is always a major factor in determining how the product will be used, how often, and by whom. Geographical location, the theatre marketer can make the theatre more accessible by addressing transportation routes and systems, parking, dining, architectural design, physical condition of the facility and other such auxiliary factors are important and may even help to shape the product itself. Poor acoustics or sight lines, dismal restrooms or unsightly lobbies are flaws in the internal environment that should be of serious concern to marketing efforts. Such problems have a negative impact on everyone who uses the product, from audiences to artists to staff.

3) Promotion – Typically, promotion is getting the words out about the production. Promotion could be separated into two overall categories: advertising and public relations. The essential difference between them is that advertising is promotion that the theatre must pay for, while public relations is free because it is donated to the theatre. One of the challenges the theatre marketer must face is determining which of the media will best reach the target market because each production is unique and vary from the playscript. There are two rules that could guide the theatre marketer: 1) the more personal and specific the appeal, the better, and 2) the more often the target receives the message, the more they will be to remember it.

4) Price – Before setting ticket price, the theatre marketer will need to: 1) determine what the target market considers to be a high or low ticket price, 2) discover the level of quality the production will have, and 3) compare the ticket prices to the competitors' prices. The more appropriate the ticket prices are to the

production quality, the more likely the patrons will perceive the production as a good value. And the more they perceive their experience as a good value, the more likely they will be to return to the same production or future productions. High ticket prices usually imply high production quality, while low ticket prices usually imply lower production quality.

3.3.1.5 Evaluation

Once the process is implemented, the theatre marketer will need to ensure that evaluation, one of the most important steps of all, has not been neglected. After the production is over and the final income and audience figures are tabulated, the success should be monitored based on the goals and other measurements of success. The theatre marketer could find the strengths and weaknesses in the plan and its implementation to guide the new ones in the future productions.

3.3.2 The Marketing Plan

1) Setting Objectives – Marketing objectives should be directly tied to the basic philosophy, mission and goals of the company that is offering the product in the marketplace. Nonprofit theatre organizations face a somewhat more complex marketing challenge in that they must usually deal with an institution, a performance facility and a number of different productions. The goals articulated in the organization's mission statement must be in the core of any marketing plan. Marketing objectives also related to ticket sales usually employ short-term strategies that are comparatively self-contained, such as a season ticket campaign. These should be stated in the plan as simply as possible.

2) Writing the Plan – All the theatre organizations should prepare a written marketing plan at least annually. This should include research and sales information from the past one-to-five years, and demonstrate how current marketing strategies and budget allocations are designed to enhance achievements or correct failures of the recent past. It may be a fairly lengthy document containing statistical charts with data drawn from audience surveys and financial reports, as well as evidence reflecting media coverage and advertising results. Or it may be a simple outline that highlights recent accomplishments and failure, lists the available resources, and then states how these will be utilized to accomplish current and future objectives. A good marketing plan will dictate a clear course of action that will usually proceed from research, to the identification of marketing opportunities and problems, to setting objectives, to selecting strategies, to composing a budget, and to evaluating results. (Langley, 1990: 439)

3) Implementing the Plan – After all the research data have been gathered and clearly organized in written form, it must be interpreted and promotional strategies must be selected based on the results. For each strategy that is selected, there might be a separate plan for evaluation. If the results are disappointing, the strategy should be analyzed, contingencies considered, and changes made. The equation could be adjusted to suit different organizations, circumstances, policies, and needs.

3.4   Fundraising of the Theatre

Fundraising is not a charitable activity as defined by laws, but is a crucial activity for many organizations in order that they can ensure that they can meet their charitable aims. (The Institute of Fundraising, Available from: www.institute-of-fundraising-org.uk [Oct 20, 2005])

Therefore, fundraising is one of the major activities of nonprofit organizations and such as is an essential component of all nonprofit strategies. Fundraising income is important to allow arts organizations to maintain sustainable levels of funding, particularly those arts organizations depending principally on project and statutory funding.

3.4.1   The Fundraising Director

Fundraising directors must be good writers and editors, be able to communicate well with other professionals in a variety of fields and positions. They must also be impervious to rejections and persistent in pursuit of their goals. They must often conduct or supervise research to identify potential funding sources, and they must have a thorough familiarity with the theatre organization, which they are working for as well as the performing arts field as a whole. The responsibilities of a fundraising director are:

1) Identifying and cultivating potential donors through research and board contact.

2) Preparing or supervising grant applications, appeal letters and funding proposals.

3) Designing direct-mail, telephone, and other fundraising drive.

4) Generating financial reports that account for expenditures, as required by funding agencies.

5) Personally soliciting funds and following up donations with progress reports and acknowledgement.

6) Conceiving and supervising special fundraising events, galas, benefits, and other activities.

7)   Conducting research into the histories and funding requirements of appropriate agencies, foundations, corporations, and individuals.

8)   Keeping up-to-date records regarding board members, donor histories, volunteer workers, grant deadlines, and mailing lists.

3.4.2   Sources of Contributed Income

There are four major donor markets:

1)   Individuals – It is a variety of potential motives that people give money to arts organizations such as self-interest, altruism, sympathy, pity, social justice, and the existence of social norms.

2)   Foundations – There are nonprofit, non-governmental organizations with their own principal fund or endowment to aid specific type of activities for such as charity, education, religion, and others that serve the public.

3)   Corporations – Corporations give money to arts organizations with expectation of intangible-profit return such as acknowledgements, or placement of the corporations' name or logo. That money might be from the corporations, their staff, or their customers.

4)   Government – For example, in United States, it is possible to find funding for the arts organizations at all levels of government. They generally offer numerous types of grants, including grants for programming, new works, outreach touring, and individual artists.

3.4.3   Method of Raising Contributed Income

For most nonprofit organizations, a healthy base of contributed income is a diversified base. Few funders renew their grants or contributions for more than a

few years and all are subject to unexpected reversals. There are many different methods and schemes for collecting contributions and a new one is being invented every minute. For examples:

1) Grant – It is a written contract between two parties in which it is specified that one will pay a certain sum to the other in exchange for certain services. The money will have to be spent for a specified purpose by a specified time, otherwise it may be denied, timed payments may be terminated, the money will have to be returned or certain goods or property related to the project or organization may actually be confiscated by the funding agency.

2) Contributions – It is the generic term for all types of unearned income. Many contributions are earmarked for specific use: an endowment fund, a capital fund, operating expenses or some special projects.

3) Annual Fund Drive – An annual fund drive or donor campaign seeks as much money as possible in the shortest time from as many contributors as possible. It may be conducted through the mail, media, special events, over the phone or through any combination of these techniques.

4) Membership Drive – Member may also be subscribers or series ticket buyers, or they may form a distinct category of donors. They are customarily entitled to certain privileges: invitations to parties; receptions, rehearsals, discussions, and symposia; discounts, free parking, and so forth.

5) Volunteers – Most nonprofit organizations benefit from the use of unpaid workers. These may be interns, apprentices or students who make a commitment of time over a period of weeks or months, or they may be people who help out on a more limited basis with funding drives and other efforts to raise money.

6) In-Kind Goods and Services – In-kind gifts are a type of corporate support. They may be in the form of goods or equipment, or services, or expertise. Most such gifts gain a tax deduction for the corporation along with good will and publicity, and all at virtually no cost since they are essentially surplus inventory items that the corporation can do without.

7) Support From a Parent Institution – This method is usually applied in most college and university theatres. This parent body often supplies the facility rent-free, plus maintenance, security, staff, supplies, utilities and numerous services, thereby reducing the operating cost for such groups to little more than the money required to build scenery and costumes.

3.4.4 Basic Elements in Successful Fundraising

1) Volunteer Leadership – A professional fundraising firm or consultant hired to raise money for a nonprofit organization looks first at that group's volunteer leadership or its board of trustees. If the board is comprised of top corporate executives, leading professionals, and socially prominent members of the community, and if these trustees are willing to use their influence and their contacts to raise funds for the organization, then the job should be much easier.

2) Planning – Fundraising should follow the planning process and invent strategies that will help the organization to realize its goals. The core of the plan is the mission statement, which should be accompanied by a short list of long-term goals and another list of short-term objectives.

3) Management and Administration – According to 2.1.4.1 The Fundraising Director, the management and administration responsibilities are explained. A board of trustees may form a fundraising subcommittee with its own

chairperson, or the board may serve as a fundraising committee of the whole headed by the board president or chairperson. Many nonprofit theatres have a junior board, an advisory committee, a friend committee, a donor's guild, or some other such group that assists with fundraising and audience development.

4) Communication – Successful fundraising requires communication skills. Few grants or contributions of any size are awarded without personal contact between the contributor and the theatre organization. Often accompanied by board member, the managing director or more times and be able to present a strong case. The fundraiser needs to have ability in writing in form of funding proposal. This also requires the ability to organize complex information and abstract concepts.

5) Timing – Timing is important when scheduling a funding campaign, a benefit or a special event. In order to receive grant awards from government agencies and from many foundations and corporations, the applicant must meet a deadline. Because requests go well beyond the budgetary resources of these funders, a late application almost always means automatic rejection.

6) Follow-Up – Fundraising does not end when the money come in. Records must be kept regarding pledged, receive and deferred contributions; donor records must be updated; receipts and acknowledgements must be sent; and attempts must be made to learn why certain former donors failed to renew their commitment. The most important follow-up responsibility is the act of expressing gratitude.

3.5   Interviews

The researcher interviewed six lecturers from six selected universities, which offer theatre arts department (or other names in related field) with their own theatres. They were selected to represent characteristics of each university theatre and different

background about management system of their organization. The list of those persons is as follow.

1) Ajarn Chutima Maneewattana Plengkhom, Deputy Dean for Academic Affairs, Faculty of Fine and Applied Arts, and lecturer in the Department of Performing Arts, Suan Sunandha Rajabhat University. She was interviewed about three hours long on February 12, 2007 at Faculty of Fine and Applied Arts, Suan Sunandha Rajabhat University.

2) Dr. Wankwan Polachan, Chairperson of the Department of Performing Arts, School of Communication Arts, Bangkok University. She was interviewed about three hours long on February 14, 2007 at School of Communication Arts, Bangkok University.

3) Ajarn Dangkamon Na-Pombejra, lecturer in the Department of Dramatic Arts, Faculty of Arts, Chulalongkorn University. He was interviewed about three hours long on February 15, 2007 at Faculty of Arts, Chulalongkorn University.

4) Ajarn Saksit Thaweekul, Head of the Department of Applied Performing Arts, Faculty of Fine and Applied Arts, Dhurakij Pundit University. He was interviewed about three hours long on February 16, 2007 at Faculty of Fine and Applied Arts, Dhurakij Pundit University.

5) Ajarn Sirimongkol Natayakul, lecturer of the Division of Performing Arts, Faculty of Fine and Applied Arts, Mahasarakham University. He was phone interviewed about three hours long on April 3, 2007.

6) Dr. Sawit Phongwat, Chairperson of the Office of Arts and Culture, and Director of the Department of Thai Dance and Drama, Faculty of Humanities and Social Sciences, Phuket Rajabhat University. He was phone interviewed about three hours long on April 3, 2007.

Chapter III reviews literature that the researcher applies in this study, and also identifies persons that the researcher had interviewed. In Chapter IV, the researcher will summarize information from those selected lecturers' interviews in form of tables and also analyze them into common characteristic and different characteristic of those information and interviews.