

Comedy in the Perspective of Performing Arts Management: Systematic Literature Review

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Abstract

This research was conducted to map the breadth of various comedy art management research carried out in the period between 2012-2022. This research is a systematic literature review conducted using the PRISMA (Preferred Reporting Items for Systematic Reviews and Meta-Analyses) method. The primary data in this study journal articles were published in the electronic journal databases of Scopus, Proquest, EBSCO, and Portal Garuda. Based on an analysis of 115 selected articles, it was concluded that the theme of comedy management has been widely studied and produced in a variety of studies that can be classified into four main categories. The main categories in comedy management research are production management, distribution management, consumption, and human resource management. Research makes an important contribution and this is an important reference for the future development of comedy management studies.

Keywords: comedy, comedy management, art management, systematic review

Komedi dalam Perspektif Manajemen Seni Pertunjukan

Abstrak

Penelitian ini dilakukan untuk memetakan keluasan ragam penelitian manajemen seni komedi yang dilakan dalam kurun waktu antara tahun 2012-2022. Penelitian ini adalah sistematik literatur review yang dilakukan dengan metode PRISMA (Preferred Reporting Items for Systematic Reviews and Meta-Analyses). Data primer dalam penelitian ini adalh artikel jurnal yang dimuat dalam database jurnal elektronik Scopus, Proquest, EBSCO, dan Portal Garuda. Berdasarkan analisis terhadap 115 artikel yang terseleksi, disimpulkan bahwa tema manajemen komedi telah diteliti secara luas dan menghasilkan ragam kajian yang dapat diklasifikasikan dalam empat katagori utama. Katagori utama dalam penelitian manajemen komedi yaitu: manajemen produksi, manajemen distribusi, konsumsi dan manajemen sumber daya manusia. Penelitian memberikan kontribusi penting dan ini menjadi referensi penting bagi arah pengembangan kajian manajemen komedi di masa depan.

Kata kunci: komedi, manajemen komedi, manajemen seni, review sistematis

INTRODUCTION

Aristotle stated that humans are the only species in the world that can laugh (Palmer, 2003). For humans, laughter provides many benefits, namely: reducing anger, anxiety, depression, stress, and tension, and other health benefits (Ferner & Aronson, 2013). The various benefits of laughter make people use humor as part of social relations until it is displayed in performances.

Humor shows then develop and become an alternative to entertainment and a means to achieve various goals. Comedy is shown in various event contexts, even in funeral processions (Pype, 2015). Comedy is actually not only part of alternative entertainment but is a very interesting object to study. As an object of research, comedy has been studied since 1914 (Stott, 2005). Although research in the field of comedy has developed a lot, research on comedy still needs to be done a lot.

Comedy-themed research is conducted to explore the intersection of comedy science with other fields of science. One of the scientific fields that are very closely related to comedy shows is management science. Management is closely related because of the fragile nature of comedy art and has a high risk of failure (Palmer, 2003). The risk of failure to make comedy must be managed properly to successfully achieve the goal of generating laughter.

Comedy performing arts management practices will determine the longevity of a comedian's career. Comedians or comedian managers play an important role as art managers who connect artists with the public (Byrnes, 2009). Although research in the field of art management has been widely carried out, there are very few research articles in the field of comedy arts management.

Comedy arts management practices need to be researched for the development of comedy theorization as a branch of performing arts. This research was conducted to fill the scientific gap, especially the need for mapping comedy management research that has been done before. It is hoped that this research will be able to guide the development of comedy research in the future.

The study of comedy managerial practices was conducted through a literature review. A literature review is an important practice to find out how science is generated through empirical research, mapping knowledge gaps, and potential future development. The study was conducted to find knowledge gaps from articles published in journals by researchers in the field of art management, especially comedy arts management.

The method used in this research is Preferred Reporting Items for Systematic Reviews and Meta-Analyses PRISMA (Page et al., 2021). This research was conducted online by collecting data in the form of comedy management research articles using the keywords "Comedy" or "comedy management" or "comedy production" or "Marketing comedy" or "Comedian". The articles used in this study are comedy management research conducted in the last ten years (2012-

2022 period) published in the Scopus, Ebscohost, and Proquest journal databases and the Garuda portal.

Several researchers have carried out a systematic literature review using the PRISMA method. In the Asian context, a systematic literature review introduces the application of the PRISMA method in the tourism sector (Pahlevan Sharif et al., 2019). A systematic review has also been conducted on a systematic review of systematic reviews in Asia (Pahlevan Sharif et al., 2019). The systematic literature review method in Indonesia is carried out for parenting reviewers in the digital era (Wahyuningrum et al., 2020). Although systematic literature studies using the PRISMA method have been widely carried out, systematic literature studies that specifically discuss comedy management have yet to be widely carried out or disseminated. Based on the literature review that has been carried out, it is concluded that this research is feasible and important to do.

MATERIALS AND METHOD

The method used in this research is Preferred Reporting Items for Systematic Reviews and Meta-Analyses (PRISMA). This research was conducted through 5 (five) stages of the process, namely: 1) defining the eligibility criteria; 2) defining the source of information; 3) literature selection; 4) data collection; 5) selection of data items.

The first stage of this research is defining the eligibility criteria. Articles to be used must meet three main criteria. First, the article is published in an art journal or art management. The second criterion is that the article must be in the form of research and published in English or Indonesian. The last criterion is that the articles used must be based on the theory and/or concept of comedy performance art.

The second stage is to define the source of information. The sources of information used in this literature review were taken from the journal databases of Scopus, Ebscohost, Proquest, and the Garuda portal in the period 2012-2022. The journal databases Scopus, Ebscohost, Proquest, and the Garuda portal were chosen because of their credibility in storing a variety of quality research.

The third stage is literature selection. Based on an initial search with the keywords “Comedy” and/or “comedy management” and/or “comedy production” and/or “Marketing comedy” and/or “Comedian” in the Scopus journal database, 48 matching documents were found. Searching with similar keywords in the Ebscohost database found 35 articles, the Proquest database 95 articles, and the Garuda portal 70 articles. The initial search stage found 248 articles. This initial search result article was then re-selected to eliminate 11 duplicate articles and two articles that did not meet the requirements. Two hundred and thirty-five (235) selected articles were then analyzed in *Microsoft Excel* format.

The fourth stage of data collection. The data from the initial search results were selected to find articles that match the criteria of this research, namely: published in art journals or art management, in the form of research, and published in English or Indonesian. The articles used must be based on theories and/or concepts of comedy performing arts.

The fifth stage is the selection of data items. In the process of selecting data items, it was found that 117 articles did not fit the art management theme, and three other articles did not meet the completeness requirements. The final result of the selection contained 115 articles containing studies on comedy management which could be analyzed further. The flow of article selection in this study can be seen in Figure 2. The analysis was carried out based on several indicators, namely: suitability with the theme of art management, classification of management functions, objects of observation, and types of comedy, as listed in Figure 1.

A	B	C	P	T	U	V	W	X
1	Authors	Title	Abstract	Kesimpulan	Fungsi Manajemen	objek amatan	Tema	jenis komedi
1	Enley ME	if Mattaccio: Music and dance of the mactachin and its role in Italian comedy	if Mattaccio takes his name from the Italian word matto, meaning 'mad' or 'crazy'. Choreographies called if Mattaccio and La Mattaccinata, named after this performer, have been called the dances par excellence of the professional improvised comedy that came to be known as the commedia dell'arte. Called 'mactachin' in English, these masked dancers performed acrobatic feats and moresque dances with high leaps, wearing bells on their legs to accentuate their rhythmic motions. Mattaccio did not originate in the comedy; they antedate the commedia. Their grotesque gestures were similar to street entertainers and saltimbanks, and their moresque choreography had been part of mascherate individual differences in humor production ability are understudied, especially among experts. This is the first quantitative study of personality traits, humor production ability, humor styles, and intelligence among stand-up comedians. It analyzes data from 31 comedians and 400 college students with regard to the Big Five personality traits (NEO-FFI-R), the Humor Styles Questionnaire (HSQ), a humor production task, verbal intelligence, and, for the comedians, a measure of this study examines a commonly held belief, left over from psychoanalytic theories of humor as a coping mechanism, that relationships with parents strongly influence comedians' temperaments and career choices. Thirty one professional stand-up comedians and 400 students completed the Parental Bonding Instrument (PBI), which concerns recalled parental care and protectiveness, and a new self-report questionnaire that measures popularity and humor use among peers during adolescence. Results show that comedians'		1 produksi	Acara komedi	musik dan tari dalam komedi Italia	komedi
2	Greengro G, Martin RA, Miller G	Personality traits, intelligence, humor styles, and humor production ability of professional stand-up comedians compared to college students			1 produksi	komedian	perbandingan gaya penulisan materi komedi	standup komedi
3	Greengro G, Martin RA, Miller G	Childhood experiences of professional comedians: Peer and parent relationships and humor use			1 sumber daya manusia	Komika	pengaruh latar belakang orang tua dan standup komedian	standup komedi

Figure 1. Format Analisis Data
 Source: Trisna Pradita, et al., 2022

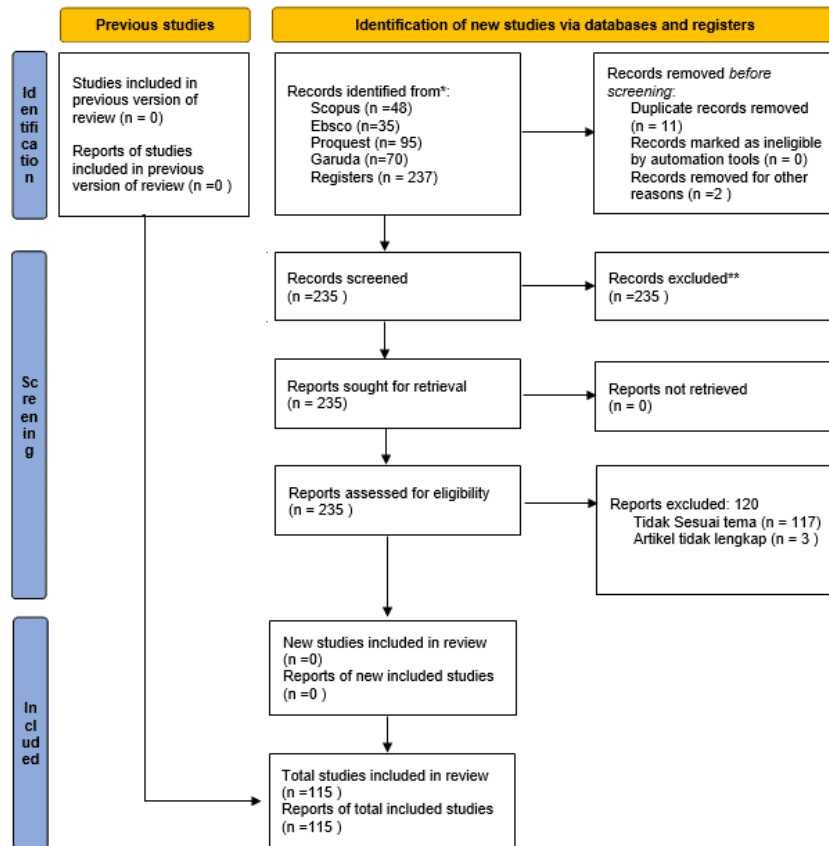


Figure 2. Article selection flow
Source: Trisna Pradita, et al., 2022

RESULTS

The primary data in this study are comedy research articles based on art management studies. Art management is defined as the application of the five traditional management functions, namely: planning, organizing, staffing, supervising, and controlling to facilitate the production of performing or visual arts and the presentation of artists' works to the public (Chong, 2010). In the context of comedy performances, art management is an effort to plan, organize, staff, supervise, and control to facilitate the production of comedy shows.

The results of data analysis conducted on 115 selected articles found that comedy management research can be classified into four major groups, namely production management, distribution management, human resource management, and consumption/reception. The picture of the central theme of comedy management research can be seen in Figure 3. Although most of the main themes of comedy management research are by existing theories, there is a difference, namely the presence of the theme of HR management. This finding is in line with

the theory that states that art management is closely related to industrial managerial processes in general, namely production, distribution, and consumption (Chong, 2010). This finding thinks that three main networks operate in art production. These networks are conceptual, production networks, and distribution (Wickham et al., 2020).

The uniqueness and characteristics that make art management can be called a new field of science. Evard and Colbert stated that art management can be called a new field of science for its contribution which makes it different from general management science (Evard & Colbert, 2000).



Figure 3. The Main Theme of Comedy Management Research
 Source: Trisna Pradita, et al., 2022

Each of the major areas of art management has a variety of interesting topics and shows the richness of comedy arts management studies. These topics are important to explore to show the distribution of research themes in the field of comedy arts management. The four main themes of comedy management are divided into 16 topics of study. Details of the distribution of the main areas of comedy arts management research can be seen in Figure 4.

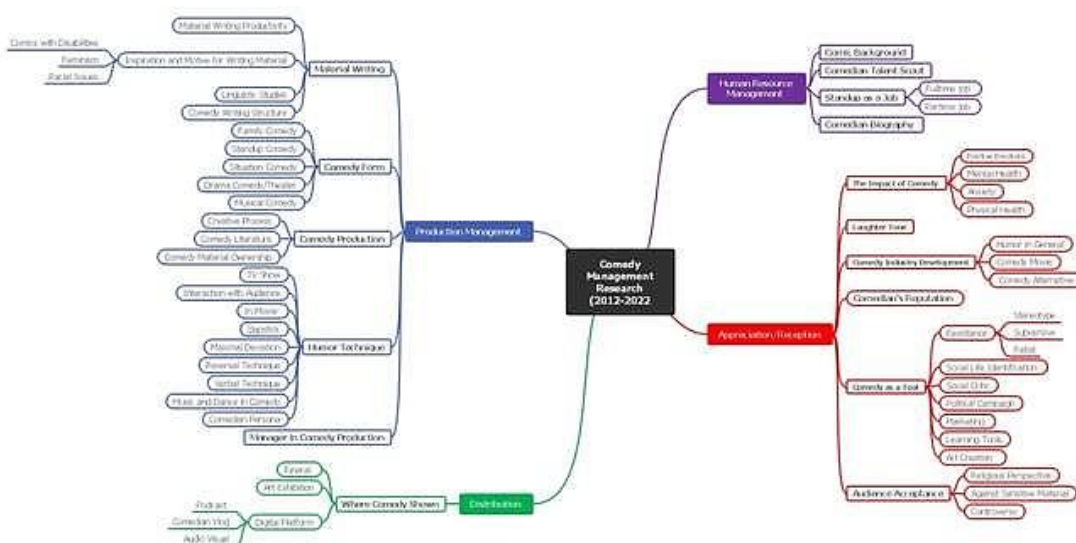


Figure 4. The Theme of Comedy Management Research
 Source: Trisna Pradita, et al., 2022

1. Production Management

The research topic in comedy production management is divided into five sub-topics, namely comedy material writing, comedy forms, comedy production, humor techniques, and managers in comedy arts production. The classification of comedy production management research is based on the definition of art production management. Art production is the process of creating works of art (Chong, 2010). This finding is following the opinion that three main networks operate in art production. Each subtopic is subdivided into several categories of observation objects.

The comedy technique is the most explored subtopic. The subtopic of comedy techniques is divided into nine categories of observed objects, including comedy production on TV shows (Anastasya, 2013), techniques of interaction with the audience (Adetunji, 2013), techniques of humor in films (Sugiarto, 2016), techniques of slapstick humor (Herhuth & Flaig, 2016), Maxim violation technique (Patriantoro Nanang; Najmaturrehmi, Najmaturrehmi, 2018), reversal technique (Keisalo, 2018), verbal technique (Paul, 2017), music and dance in comedy (Kenley, 2012), persona comedian (Weingärtner, 2016).

Comedy is a sub-topic that has been researched a lot in the last 10 years. The sub-topic of comedy forms is divided into five categories of observable objects, namely: family comedy (Hidalgo-Marí, 2018), standup comedy (Iannone, 2018), sitcom (J. Butler, 2014), comedy drama/theater (Roulon, 2014), and musical comedy (Garcia, 2019).

The sub-topic of writing comedy material is divided into four categories of study objects, namely: productivity of writing material (Greengross et al., 2012b), inspiration and motives for writing material (Lockyer, 2015), linguistic studies (Raheem, 2018), and structure of comedy writing (Booker, 2020).

Comedy production management and managers in comedy production are the most under-researched sub-themes. Research on comedy production is only divided into three observation groups, namely regarding the creative process of writing material (Amezquita, 2021), comedy literature (Henderson, 2013), ownership of comedy material (Woodard, 2019). Research on the sub-theme of managers in production was carried out.

The theme that is rarely researched and has great development opportunities in research on the role of managers in the production of comedy arts. Details of the art production management study topic can be seen in Figure 5.

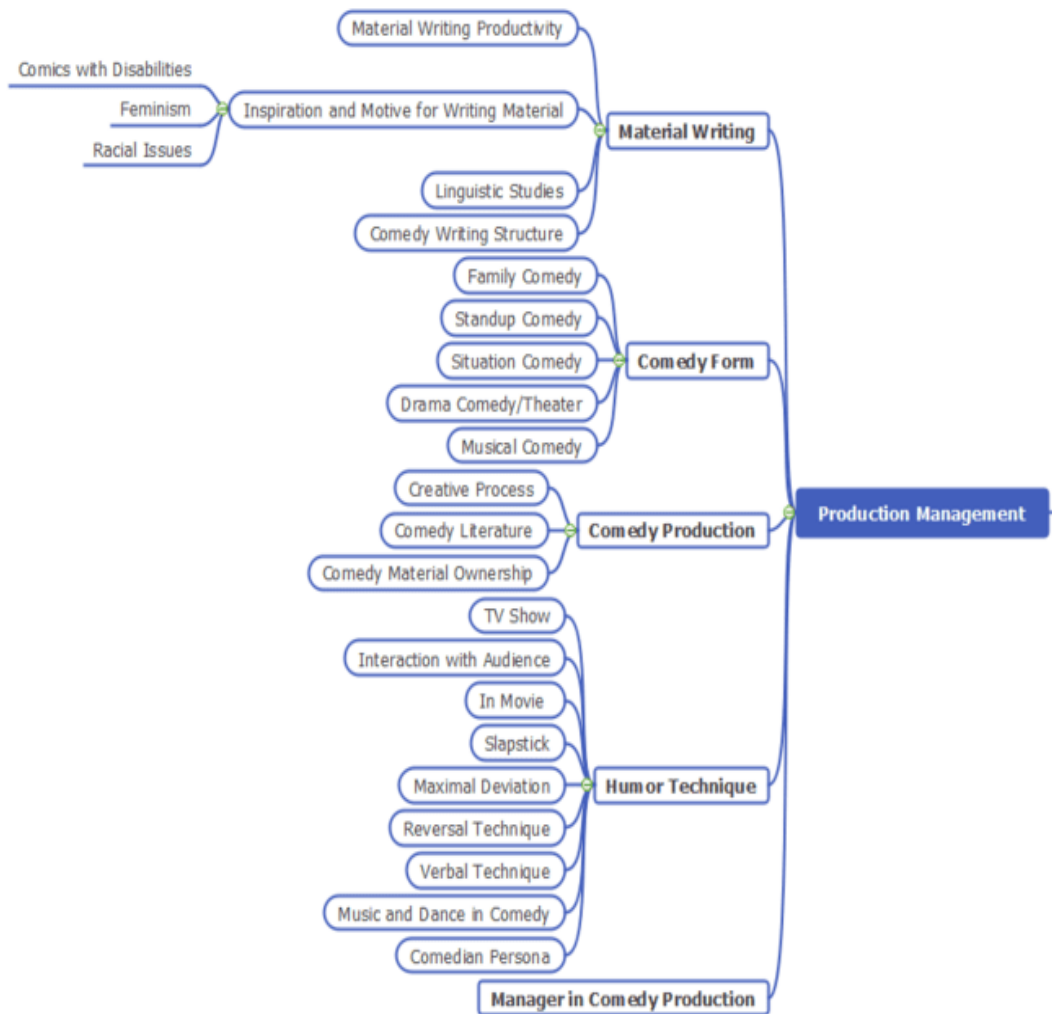


Figure 5. The Theme of Comedy Production Management Research
 Source: Trisna Pradita, et al., 2022

2. Distribution Management

Distribution management is closely related to art consumption. Art consumption places emphasis on the demand for art (Chong, 2010). Public demand for works of art makes the process of distribution of works occur. Distribution or intermediation is a place to present the performance or work of art (Chong, 2010). The distribution of works of art is synonymous with the process of marketing works. Marketing is a set of processes for creating, communicating, and delivering value to consumers and maintaining relationships with consumers for the benefit of the organization or stakeholders (Peter & Donnelly, 2011).

The topic of work distribution management has only one subtopic, namely

regarding the location where the comedy is shown. The sub-topic of comedy locations is divided into three classifications of observed objects, namely: comedy at funerals (Pype, 2015), comedy at art exhibitions (Williams, 2017), and distribution of comedy works through digital platforms. Distribution of comedy through digital platforms is divided into several specific studies, namely: 1) Distribution of comedy through podcasts (Dalila, 2020), vlogs (Hirzalla et al., 2013), and audio-visual recordings (Ardelia, 2018).

This finding is following the opinion that three main networks operate in art production. These networks are conceptual networks, production networks, and distribution networks (Wickham et al., 2020). A map of the distribution management research variety of comedy works can be seen in Figure 6.

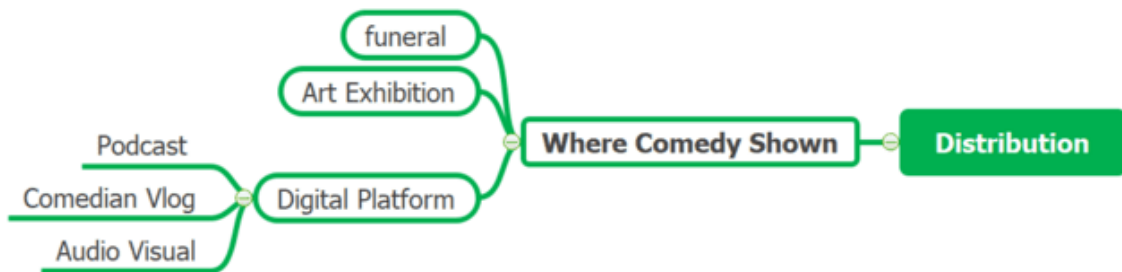


Figure 6. The Theme of Comedy Distribution Management Research
Source: Trisna Pradita, et al., 2022

3. Human Resource Management

Boxall & Pucell (in Hanson, 1982) states that human resource management is defined as all activities related to the management of work relations in the company. The term 'employee relations' will be used as a synonymous term with the term 'labor management' (Hanson, 1982). The variety of human resource management research in the field of comedy is closely related to how comedians are produced. This theme is still rarely researched and has great development potential.

The comedy human resource management sub-theme is divided into four observation categories. The four categories of observations in comedy human resource management are: comedian background (Greengross et al., 2012a), comedian talent scouts (Friedman, 2014), standup as a job, and comedian biography (Mark E, 2017). The observation category of standup as a job is divided into two parts, namely: standup as a permanent job (Double, 2015), and standup as a part-time job (N. Butler & Stoyanova Russell, 2018). A map of the variety of comedy art management research in the field of HR management can be seen in Figure 7 below.



Figure 7. The Theme of Comedy Human Resource Management Research
Source: Trisna Pradita, et al., 2022

4. Appreciation/Reception

Quite a lot of studies have been conducted in comedy management research regarding the appreciation of comedy arts. Comedy is examined to see its contribution and the impact it can have on society. Comedy has both direct and indirect impacts. The study of the appreciation/reception of comedy is divided into 6 sub-themes, namely: the impact of comedy, the tone of laughter (Humphrey, 2014), the development of the comedy industry (Wisse, 2013), the reputation of comedians for the audience (Symons, 2013), comedy as a tool, and audience acceptance. comedy material.

The sub-theme of comedy as a tool is divided into several study categories, namely: tools of resistance to stereotypes (Bower, 2014), subversive efforts (Quirk, 2016), and racial resistance (Kim, 2020). In addition to resistance efforts, comedy is also used as a tool to identify social life (Smith, 2015), as social criticism (Tonder, 2014), a political campaign tool (Quirk, 2016), a marketing tool (Warren et al., 2018), a learning tool (Azadbakht, 2019), and art creation (Setyawan, 2018).

The sub-theme of the impact of comedy is divided into several categories of observed objects, namely: lowering blood pressure (Fauziningtyas, 2019), reducing anxiety (Mahajudin, 2019), mental health (Jarvie et al., 2013), and the emergence of positive emotions (Zuchrufia, 2013).

Comedy is also widely studied from the perspective of audience acceptance. The comedy sub-theme in the perspective of audience acceptance is divided into several categories of observable objects, namely: religious perspective (Bahri, 2021), sensitive material (Cristianingtyas et al., 2018), controversy (Pérez & Greene, 2016). Detailed information on the variety of theme mapping for the consumption management/comedy reception sub-theme can be seen in Figure 8.



Figure 8. The theme of Appreciation/Reception Comedy Management Research
Source: Trisna Pradita, et al., 2022

DISCUSSION

Systematic literature reviews have been carried out on many studies in the arts. However, systematic reviews on comedy art management are still very rarely carried out. This research fills a scientific gap in a comprehensive study of the variety of research in the field of comedy arts management. The results of the data analysis show that the theme of comedy management is very broad and varied but not evenly distributed. Production management and consumption/reception of comedy shows are the most researched themes. The comedy distribution management and human resource management theme still needs to be explored further.

CONCLUSION

This research contributes in the form of new knowledge about the distribution of comedy arts management research themes. The results of this study can be used as a reference for the development of further research on comedy arts management. Several themes that are important for further study are comedy artist managers, various innovations in comedy performances, and regarding human resources for comedy artists.

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APPENDIX

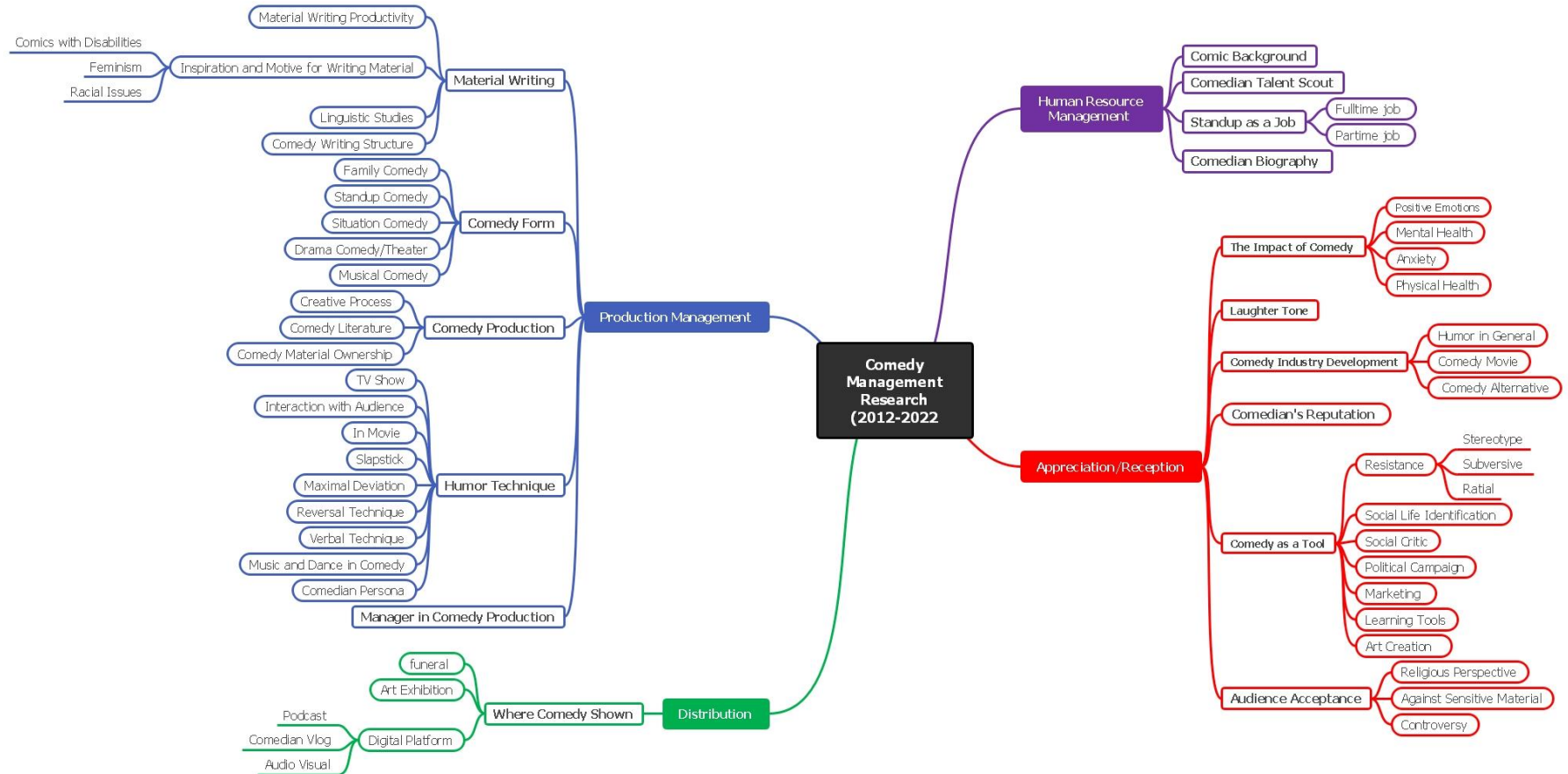


Figure 4. The Theme of Comedy Management Research
 Source: Trisna Pradita, et al., 2022