

A Study on Knowledge Creation in the Theatrical FIELD: Systematic Literature Review and Qualitative Meta-Synthesis

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Abstract

Knowledge acquires value within organizations and has a leading role in designing society as the knowledge society. Knowledge constructed from the artistic language seeks to establish bridges between the subjective universe and the concrete world, thus becoming a memorialist arsenal of construction/destruction of the human being. Thus, literary production may trigger new processes to be absorbed by the theater in the development of new knowledge. The research seeks, by means of a systematic literature review, to answer: How the knowledge development processes may contribute to dramaturgical processes in the light of a literary text? To select the articles, we used the Scopus and Web of Science databases, which after an analysis, allowed to widen the universe of the dramaturgical, literary, knowledge creation backgrounds and the relevance of enabling environments for knowledge creation that may give rise to better practices.

Keywords: Knowledge creation; Dramaturgical Process; Literary Text.

1 Initial Consideration

In the history of humankind, built under the aegis of language, culture “allows men not only to adapt to the environment, but also to adapt the environment to men and to their needs and projects. In essence, culture is what allows the transformation of nature” (CUCHE, 1999, p. 10). In light of culture in its multiple nuances Cuche (1999, p. 244) records the elements of identity and difference; culture and cultures, stressing that these are the dialectically opposed elements interwoven as “the foundation of the social dynamics”.

The development of societies from the twentieth century has a common dimension among the many forms of organization and culture, propulsion to exchanges and introduction of new knowledge, in which wisdom is the last stage to be processed in order to effectively implement the knowledge process. In this perspective, knowledge is recorded in the cultural memory of peoples and their artifacts. Contemporaneity places knowledge as the engine that pulls development. It gains so much prominence that it even designates the collective organization of people under the Knowledge Society.

However, knowledge is not an exclusive prerogative of science and the development it raises: quite conversely, it belongs to the individual and to people as a whole. But it is not only science that causes a clash and a dialogue through its paradigms breaks: knowledge, as a result of the process drawn up from the human culture undergoes, in light of history, many concepts.

Thus, somehow human knowledge spread across borders, bringing closer its many natures, such as the scientific and the artistic, as science now sees human nature in its entirety. By pointing out culture and art as one of its profiles, the latter also expands towards the many human experiences related to the creative language. Among these languages, the theater rises, along with its structure that has been developed, destructed and reinvented for over two thousand years, both in its funding texts and in the venues it takes places or even in the many languages that support it, such as the interpretative, choreography of staging. Investigating this context of theatrical art in light of science drives this research towards the creation of knowledge of the dramaturgical process in the light of the literary text. Such proposal therefore envisages both the literary text (of many literary genres, whether dramaturgical, narrative, prose and/or verse) and the process of the final text, placed in a stage.

For the universe of knowledge, the literary text arises from processes converging tacit and explicit knowledge, when it comes to the tridimensional texture of the theatrical scene, new knowledge has been generated from the text, to be shared with the public, already under the scope of new processes. The scope of this investigation does not fall on the dramatic text itself, but rather on other literary texts, such as when a short story is adapted to the dramaturgic language. A usual resource of the adapter is to insert a storyteller (a resource widely used by Bertolt Brecht, in the Epic Theater) or a commentator.

Human knowledge has been simultaneously building cultures and it is pervaded by them, it has been given a leading role when it became an asset in the contemporary society, the Knowledge Society. It is the object of studies that identify aspects that range from its physical and biological nature to the processes it inhabits and expands towards people.

Maturana and Varela (1995, p. 200) state that knowledge is related to an effective behavior within a specific context, namely: "a domain that we set as a question (whether explicit or implicit), which we ask as observers". Nonaka and Takeuchi (2008, p. 19), in turn, establish a more philosophical conception, based on the traditional definition of knowledge as a "justified true belief." To the authors, tacit knowledge is deeply imbedded in the actions and bodily experiences of the individual, as well as in the ideals, values and emotions that he/she may embody. Explicit knowledge, in turn, is a fraction of the entirety of tacit knowledge.

In the universe of human languages, art provides a creative space into which many skills and aspects of the culture construction flow: physicality, subjectivity, interactive and creative relationship with the environment, collective projections, self-statements, debates about the human ontology and sometimes the mimesis / representation of a certain reality. In view of this context, humankind is in constant change, and its evolutionary process has in art a repository of knowledge that when expressed in a creative form, reveal the aspects of its trajectory. The object of art born from the sensory universe evokes the cognitive path, and vice-versa. In arts, since its emergence in Ancient Greece to this day, theater gathers within its scope skills from the human ontology, by means of its characters.

Therefore, the language of representation in the Knowledge Society witnesses the new media resources being incorporated into the theatrical scene, such as the inclusion of audiovisual, the interactive scene with the concomitant use of Internet during a representation. However, in the theatrical universe, knowledge runs through a long way. Born from the literary text, dramaturgy inserted into culture absorbed the technological changes throughout its over 2.000 years of existence. To take a close look and carry out a scientific investigation, implemented with art and understand this nature of knowledge creation within a space such as the theater within a knowledge-intensive organization is what drives this research and primarily, brings closer postulates and skills that are interconnected and managed. In light of this scenario, to move forward with the researches on the subject, it is necessary to carry out an inquiry focused on the Synthesis of Scientific Evidence with the purpose of investigating evidences through recently published studies.

2 Methodological Procedures

Among all knowledge produced by mankind, scientific knowledge has a specific field that distinguishes it from other kinds of knowledge. According to Gil (2008, p. 8), scientific knowledge "has the marking characteristic of being verifiable. For knowledge to be considered scientific, it is necessary to identify mental and technical operations that allow its verification". For such, method prevails in the organization and construction of investigations that may ensure scientific evidences.

Thus, seeking scientific evidence on the subject, a Systematic Literature Review was carried out, as well as a bibliographic research to look for other sources of scientific production. Systematic Literature Review is an instrument that supports scientific research, which by concluding its applicability; the researcher will hold a summary of scientific evidences and postulates. Therefore, it will follow various stages according to "a specific intervention strategy, upon the application of explicit and systematic methods of research, critical assessment and synthesis of the selected information" (SAMPAIO; MANCINI, 2007, p. 84). Systematic Literature Review is a research instrument that allows ascertaining and substantiating evidences from the scientific research. Gomes and Caminha (2014) refute that such importance is found in the process developed by Science, which finds in this support of literary review a basis on which the investigative focus is conducted.

In conclusion, it allows to “(re)build a network of thoughts and concepts, which coordinate knowledge from many sources in an attempt to go towards with what you wish to know” (GOMES; CAMINHA, 2014, p. 396). To carry out an integral literature review, seven stages were defined as a strategy to seek the proposed subject, as well as the relevant aspects to be considered for the use of such resource.^{1st} Stage: identification of the subject, formulation of the research question and the keywords – for this review, this research concerns the subject Knowledge Creation, under the following research question: How to generate knowledge for dramaturgical processes in light of the literary text in a knowledge-intensive organization? Next comes the definition of the keywords: “Knowledge Creation”, “Dramaturgical Process” and “Literary Text”.^{2nd} Stage: identification and justification of the databases and filters used the stage that follows the researches in two databases, *Scopus*, as it contains 38 million records, counting on the input of 18,000 periodic titles and considered the largest international database regarding Latin-American scientific production, in addition to tools that support the bibliometrics of scientific research. And *Web of Science*, as it counts on a database along with Capes Portal, through the multidisciplinary ISI Web of Knowledge Portal, containing tools like Scopus, which enable bibliometrics and is updated on a weekly basis with approximately 9,700 editions, among magazines and journals. The filters outlined for this systematic search were first determined by the most relevant areas for the research, according to timeline of the last five years of records, that is, from 2011 to 2016, because the researchers believe it is relevant to search for recent publications.

Then, a second filter is outlined, regarding related areas (sub-areas). By verifying the records in the many sub-areas presented in the Scopus database, the researcher and her advisor chose in the Scopus database the following related fields: Social Sciences; Business, Management and Accounting; Arts and Humanities; Psychology; Multidisciplinary and Undefined. The related subareas within the Web of Science database were: Art; Literature; Psychology; Social Sciences Other Topics and Sociology.^{3rd} Stage: establishment of inclusion and exclusion criteria of records and bibliometric analysis – this stage concerns the results found out and outlined in the previous stage, and may therefore count on record inclusion and exclusion criteria, allowing for the construction of the research scope; Such procedure belongs to the universe of bibliometrics. Bibliometrics follows three bibliometric laws: “Bradford laws, (productivity of journals), Lotka Law (scientific productivity of authors) and Zipf Laws (frequency of words)” (GUEDES; BORSCHIVER, 2005/6, p. 3). To the authors, “Bibliometrics is also a quantitative instrument, which allows to minimize the subjectivity associated to the indexation and retrieval of information, generating knowledge, in a certain subject area” (GUEDES; BORSCHIVER, 2005/6 p. 15).

Amaral and Silva (2011, p. 2) state that the success of a bibliographic review is connected to the methodological procedure, and for such, the definition of the strategy and systematization in the search procedure, as well as the analysis of results that allow “the repetition through continuous cycles until the review objectives are met”.

In light of this context, bibliometrics, as a support tool, allows to map and produce indicators for the scientific community. Thus, moving on, this stage focused on the filter that selected the ten most relevant texts according to the surveyed databases, in addition to the ten most recurring terms regarding the number of quotations.^{4th} Stage: Identification of selected and pre-selected studies– this stage starts with the pre-selection, by recognizing records according to its indicators: title, key-words and abstract. Then, according to the criteria that match the related subject and after locating the complete texts (pre-selected), it will be time to carry out a full reading in order to select or dismiss them. With the text expanded, use the criterion to identify the suitability and adherence, to insert it into the research scope.^{5th} Stage: Presenting results – it seeks to present results obtained, in order to bring evidences of the researched subject, its conduction and results, to the next stage that is the actual data collection.^{6th} Stage: Data synthesis – it aims to synthesize data resulting from the search, with the purpose of providing an estimation of the effectiveness of the investigated intervention.^{7th} Stage: presentation of evidences– it seeks to limit biases, it gathers, assesses and synthesizes all relevant studies that may answer the research question, in addition to promotion the upgrade of the researchers under the lens of recent publications, since it synthesizes a wide body of knowledge and helps to explain the differences among studies with the same question. It refers to the end of the systematic literature review, by outlining considerations about the evidences in the researched subject, based on the analysis of selected records.

Such procedure follows an explicit methodology during the process, so that the investigation is conducted in a systematic manner, through a qualitative approach. Because, “by providing a clear and explicit overview of all the studies about a given intervention, systematic reviews allow us to embody a wider range of relevant results” (SAMPAIO; MANCINI, 2007, p. 84).

To know and reveal the nature of knowledge creation of the dramaturgical processes in light of the literary text is a path that gives rise to new knowledge and, moreover, it may contribute to give rise to new dramaturgies, one of the ways to keep the theatrical art alive and capable of revealing the present time in a human act that has survived for over 2,500 years.

2.1 Researches in the *Scopus* and *Web of Science* databases

The research started by searching for the key-word “knowledge creation” among titles, abstracts and keywords. To widen the research field, we used an idiomatic translation of the keyword, with respect to possible ways of writing. The translation generated the following results: *knowledge creation; creation of knowledge and creating knowledge*. The Scopus database found 6,640 records. Following with the investigation, now using the filter for the last five years, it showed 3,158 records. Restricting the investigation to the concerning sub-areas, 2,023 publications were found.

The next step will comprise a bibliometrics analysis, which established the most relevant publication as criteria to include and exclude records, as well as the most quoted publications, according to the Scopus database. As a search result in the *Web of Science* database, 4,542 publications were found. The continuance of the investigative process used the last five years as a filter, resulting in 2,208 records. And finally, another filter dedicated to the related areas resulted in 265 publications. Next step will be related to the bibliometric analysis, the ten most relevant publications and the ten most quoted publications, according to the database at issue.

The next search strategy used the keyword “dramaturgical process” in the title, abstract and key-words. The idiomatic translation resulted in the following words: Dramaturgic process; Dramaturgic Method; Dramaturgic Proceeding; Dramaturgic Proceedings; Dramaturgical process; Dramaturgical Method; Dramaturgical Proceeding; Dramaturgical Proceedings; Dramaturgic processes; Dramaturgic process; Dramaturgic procedures; Dramaturgic cases; Dramaturgic proceedings; Dramaturgical processes; Dramaturgical process; Dramaturgical procedures; Dramaturgical cases and Dramaturgical proceedings.

As a search result, without filters and inclusion criteria, 16 records were found, and after the application of the time cross section to the last five years, five articles were found. Finally, by limiting the concerning sub-area, five records were found, keeping them with bibliometrics as an inclusion and exclusion criteria. The filter of the most relevant and most quoted was not used, as it presented less than ten results, according to the Scopus database.

The same process was carried out in the *Web of Science* database, with 10 records. Because of the few number of records, the researchers did not apply the pre-established filters in this search, as they had been previously selected and analyzed with regard to its relevance to the research subject.

The next search involved the key-word “literary text” in the title, abstract and key-words. As a result of the idiomatic translation, the following words appeared: Literary Text; Literary Texts; Literary Work and Literary Works. The Scopus database showed 5,788 records. Following the search, now using a filter for the last five years, the number of records reduced to 2,785. By further refining the search with the subareas, we found 2,618 publications. With the inclusion and exclusion criteria, bibliometrics points to the ten most relevant and most quoted, according to the database.

The same process was carried out in the *Web of Science* database, which resulted in 4,625 publications without the inclusion of filters. Following with the investigation, using the filter for the last five years, we found 1,770 records. Later, we limited it to the related areas, resulting in 819 publications. With the inclusion and exclusion criteria, the ten most relevant and most quoted articles were pre-selected. Continuing with the investigations, the researches performed a cross-search with the key-words: “knowledge creation” and “dramaturgical process”, and no record was found. Another search was carried out, now using the key-words “knowledge creation” and “literary text” in the Scopus database, which found one record from 2006.

Thus, the researchers did not apply the pre-established filters, including it in this systematic review, and it was pre-selected and analyzed with regard to its relevance to the research subject. *Web of Science*, in turn, showed two records, in which the pre-established filters were not applied, but rather pre-selected and analyzed with regard to their coherence with the research. The next search was made crossing the expressions “literary text” and “dramaturgical process”, which did not result in any records in both databases de dados.

The next step of the research refers to a search in both the Scopus and the *Web of Science* database, from the crossing of three key-words: "knowledge creation", “dramaturgical process” and " literary text”, which did not yield any result. The next stage to be carried out refers to the identification of pre-selected and selected studies (4th stage), in which, after the selection of studies carried out through the search strategies adopted, it was necessary to assess the abstracts identified in the initial search, for the selection of publications with regard to the coherence of the research. Table 1 shoes the records that were selected after the analysis.

Table1 – Total of records after the analysis of the abstract.

SCOPUSDATABASE			
Key-Words	No. of Records	No. of Analyzed Articles	No. of Selected Articles
Knowledge Creation	6,640	20	02
Dramaturgical Process	16	05	01
Literary Text	5,788	20	00
Knowledge Creation andDramaturgical Process	00	00	00
Literary Text and Dramaturgical Process	00	00	00
Knowledge Creation and Literary Text	01	01	01
Knowledge Creation, Dramaturgical Process and Literary Text.	00	00	00
WEB OF SCIENCE DATABASE			
Key-Words	No. of Records	No. of Analyzed Articles	No. of Selected Articles
Knowledge Creation	4,542	20	02
Dramaturgical Process	11	11	00
Literary Text	4,625	20	01
Knowledge Creation and Dramaturgical Process	00	00	00
Literary Text and Dramaturgical Process	00	00	00
Knowledge Creation and Literary Text	02	02	01
Knowledge Creation, Dramaturgical Process and Literary Text	00	00	00
TOTAL	21,625	99	08

Source: The authors, 2017.

The fifth stage refers to the presentation of results. Therefore, we studied the eight records that were selected, as they addressed subjects related to the scope of the research. Next, we presented the articles selected by keywords in the Tables 1-4.

Table 1– Selected Articles with the key-word “knowledge creation”.

TITLE	AUTHOR (S)	YEAR	JOURNAL
<i>Organizational learning: From experience to knowledge</i>	Argote, L., Miron-Spektor, E.	2011	<i>Organization Science</i> , 22 (5), pp. 1123-1137. Cited 194 times.
<i>Leadership in organizational knowledge creation: A review and framework</i>	Von Krogh, G., Nonaka, I., Rechsteiner, L.	2012	<i>Journal of Management Studies</i> , 49 (1), pp. 240-277. Cited 73 times.
<i>Knowledge Workers' Creativity and The Role of the Physical Work Environment</i>	Dul, Jan Ceylan, Canan Jaspers, Ferdinand	2011	<i>Human Resource Management. Volume 22</i> , pp. 715-734.
<i>Building knowledge democracy from the university: A case study in Spain</i>	Lucio-Villegas, Emilio	2016	<i>Action Researc. Volume 14</i> , pp. 3-18.

Source: Prepared by the authors through a systematic literature review in the Scopus and *Web of Science* databases, 2017.

Table 2 – Selected Articles with the key-word “dramaturgical process”

TITLE	AUTHOR (ES)	YEAR	JOURNAL
<i>Borealis</i>	Lee, S.	2013	<i>Canadian Theatre Review</i> , 155 (1), p. 33-36.

Source: Prepared by the authors through a systematic literature review in the Scopus and *Web of Science* databases, 2017.

Table 3 – Selected Articles with the key-word “Literary Text”.

TITLE	AUTHOR (ES)	YEAR	PERIÓDICO
<i>Cosmopolitanism and the Specificity of the Local in World Literature</i>	Lazarus, Neil	2011	<i>Journal of Commonwealth Literature</i> . Ed. 1. Vol. 46. p. 119-137
<i>"Hope's Elevator": Young Black Women and The Performance of Identity</i>	Pryor, Brandy N. Kelly	2016	<i>Qualitative Inquiry</i> . Volume 22, p. 406-416.

Source: Prepared by the authors through a systematic literature review in the Scopus and *Web of Science* databases, 2017.

Table 4– Article selected for the crossing of expressions "knowledge creation" and "literary text ".

TITLE	AUTHOR (ES)	YEAR	PERIÓDICO
<i>A Creative and Literary Writing Digital LMS in Supporting Writers' Group Learning and Knowledge Sharing among Creative Writers</i>	Luck, Lee Tan Hashim, Filouz Din, Syaidatul Zarina Mat	2012	<i>3rd International Conference on e-Learning (ICeL)</i> . Volume 67, pp. 238-249.

Source: Prepared by the authors through a systematic literature review in the Scopus and *Web of Science* databases, 2017.

Continuing the research comes the sixth stage, which refers to the data synthesis, with the purpose of providing an estimation of the effectiveness of the investigated intervention. Therefore, after collecting data, in the following stage we prepare a synthesis of each article that was previously analyzed and collected, so it can be assessed for its coherence and effectiveness within the investigated scenario, as per Table 5.

Table 5–Data synthesis of the investigated subject

ARTICLE/JOURNAL	AUTHOR(S)	YEAR	DATA SYNTHESIS
<i>Organizational learning: From experience to knowledge. Organization Science</i> , 22 (5), pp. 1123-1137.	Argote, L.; Miron-Spektor, E.	2011	Organizational learning results in a change in the organization's attitude based on shared experience
<i>Leadership in organizational knowledge creation: A review and framework. Journal of Management Studies</i> , 49 (1), pp. 240-277.	Von Krogh, G.; Nonaka, I.; Rechsteiner, L.	2012	Leadership in an organization requires a decentralized structure so that organizational knowledge flows in a continuous process, providing resources and context for the creation of knowledge
<i>Knowledge Workers' Creativity and The Role of the Physical Work Environment. Human Resource Management</i> . Volume 22, pp. 715-734.	Dul, Jan; Ceylan, Canan; Jaspers, Ferdinand	2011	The effect of the physical work environment on the creativity of knowledge workers. The importance of the social-organizational work environment to the creative personality.
<i>Building knowledge democracy from the university: A case study in Spain. Action Researc</i> . Vol. 14, pp. 3-18.	Lucio-Villegas; Emilio	2016	The university as a knowledge-intensive institution while interacting with the community may process the exchange of academic and popular knowledge, promoting the creation and spread of knowledge
<i>Borealis, Canadian Theatre Review</i> , 155 (1), pp. 33-36.	Lee, S.	2013	Dramaturgy and staging inspired in the indigenous ethnical and local culture.

<i>Cosmopolitanism and the Specificity of the Local in World Literature . Journal of Commonwealth Literature. Ed. 1. Vol. 46. P. 119-137</i>	Lazarus, Neil	2011	There is no contradiction in the literature between the ideas of "universal" and "local" or "national." There are only local universalisms and "local cosmopolitanisms"
<i>"Hope's Elevator": Young Black Women The Performance of Identity. anh Qualitative Inquiry. Volume 22, Pp. 406-416.</i>	Pryor, Brandy N. Kelly	2016	Art and Science coexist to enlighten subjects that are often neglected. The theatrical text born from ethnography.
<i>A Creative and Literary Writing Digital LMS in Supporting Writers' Group Learning and Knowledge Sharing among Creative Writers. 3rd International Conference on e-Learning (ICeL). Volume 67, pp. 238-249.</i>	Luck, Lee Tan Hashim, Filouz Din, Syaidatul Zarina Mat	2012	The use of Technologies may expand the conditions for knowledge creation, by establishing sharing networks. The article concerns the idea of Ba as an space for knowledge sharing

Source: Prepared by the authors.

Finally, the seventh stage of the research, which refers to the presentation of evidences, with the conclusion of the systematic literature review, through the preparation of the result and analysis of the research about the evidences of the researched subject, based on the analysis of the selected records.

3 Result and research analysis

The research showed that performing arts and the theater may contribute with teaching, research and production activities in knowledge-intensive organizations and also in the community through its art & culture management organizations, as well as through groups and theater companies in the State of Santa Catarina and other geographies. To know and reveal the nature of knowledge creation of the dramaturgical processes in the light of the literary text is a path that will give rise to new knowledge and may also contribute to the emergence of new dramaturgies, one of the ways to keep theatrical art alive and able to reveal the present time in a human activity that has survived for over 2,500.

Knowledge managements proves to be a crucial element to handle human knowledge in the cultural construction of the organizations, and it is only through their cultures that organizations may reveal their accomplishments, dreams and challenges to the future of humanity. In this work, which investigates knowledge creation within a knowledge-intensive organization, the systematic literature review undergoes the triad that supports the investigation: literary text, dramaturgy and knowledge creation. The literary text belongs to the universe of literature - artistic language, and can be distinguished from other written, documentary, journalistic and historical texts. Literature absorbs the world view in a realistic or metaphorical way and, through its semantics, reveals and spreads aspects of its surrounding societies. In the last decades, literature has now seen inserted into its context, from a systemic perspective under that perspective, the article *Cosmopolitanism and the Specificity of the Local in World Literature* de Lazarus (2011) address a relevant aspect regarding the fact that literature may be *universal*.

national and/or local. In studying the resonance of the works of writers whose work reveals a local, national and universal identity, the author concludes that there is a possibility of literature being universal and local, and this effect is known as local cosmopolitanism.

In this context, we can affirm that the key-word "literary text", at the time of this research, has enabled the expansion of this universe, referring to the idea that literary language belongs to an autopoietic system and as such, can bring contextual elements that express the contemporaneity, allowing to offer a contribution to the literary genre of dramaturgy, even when expressed in other genres such as the novel and the short story. The word *dramaturgy* comes from the Greek expression *drama*, which means action and "*ergon*", which means work, that is, a work of composition of actions. It comprises the three genres of classical poetry, subdivided into the lyrical, dramatic and epic genres. This division prioritizes form and content.

Thus, several segments of culture interact in dramaturgical works. Pryor's *Hope's Elevator: Young Black Women and The Performance of Identity* (2016) brings a perspective on the emergence of a new theatrical genre called ethnodrama - created in the process of portraying the voice of the black artist Janie Crawford in the United States, rescuing the aspects of her social insertion through researches in literary texts and memorialize stories. Making an

analogy with the Cold War, with respect to conflicts, which in this case underscores the conflict between the Canadian and Indian cultures, Lee (2013) has made a contribution with literature with a work entitled *Borealis*, about a creative process in Canada, where he analyses the dramaturgical process that arises from the interaction with Alejandro Ronceria (Director, producer, choreographer highlighting the Welcome segment of the Aboriginal peoples of Arctic regions of Canada).

For the author, the cultural coexistence with this population has provided elements that personified in shows he directed. Among other productions, the highlight is for the Winter Games in the town of Whitehorse in Yukon. There, the culture of groups from nine Arctic regions was inserted in the show composed of 12 groups formed by native artists, through dances, traditional music and storytelling. The article addresses the creation of the dramaturgy of the production, inserted into the Aboriginal culture.

In the same cultural conception, the dramaturgical process, which widens the theatrical text into a scenic score - with many collaborators and several languages and signs - belongs to the human creative process; The theater, as a segment of human culture, may reveal the anxieties of the man inserted in his historical time.

In this this development, there is a knowledge that has been passed on for over two thousand years and that still gives rise to new knowledge within its scope, and the more shared its dramaturgy is, more elements of human ontology arise. These elements constitute an arsenal to be investigated on the aegis of knowledge creation theories. Collective knowledge pervaded by culture has taken a leading role in the society of the late twentieth century. The society is now known as the Knowledge Society. Knowledge becomes an asset of the organizations that make up this society.

Thus, knowledge incorporated into an organization is present in the artifacts - as documents, in the practices and in the standards of the organization, but as it is equally perishable, it is the responsibility of the organization to create strategies to keep such asset active. Therefore, it is necessary to pursue processes that focus on the creation of organizational knowledge. The article *Organizational learning: From experience to knowledge*, by Argote and Spector (2011) addresses the aspects of structure and how the organizational experience interacts with the environment –the context that enables the creation of knowledge. In this sense the context is conceived as both a latent component and an active component through which learning takes place.

The text addresses the organizational learning based on an accomplished and theorized experience and then goes on to a subsequent stage, to make such theory interact in the organizational context in order to create knowledge. The authors discuss the components of the framework, including experience, organizational context and knowledge. There is a consensus on the definition of what organizational learning is, and it is conceived as a change in organizational knowledge that comes from experience. Knowledge includes a declaratory knowledge or facts and procedural knowledge or skills and routines. Another text that deals with the creation of organizational knowledge under the aspect of leadership is a publication entitled *Leadership in organizational knowledge creation: The review and framework* by Von Krogh, Nonaka and Rechsteiner (2012), where the authors after reviewing the concepts about the role of leadership in light of organizational knowledge seeks to establish a more decentralized structure to raise organizational knowledge, which provides resources and context for knowledge creation.

Finally, it deals with a centralized leadership subdivided into three spheres: a central one for the creation of local knowledge; A conditional one that provides the resources and context for the creation of knowledge; And a structural one that forms the general framework and guidelines for the creation of knowledge in the organization, through the individual.

With the individual as the creator of knowledge, an article by Dulles, Ceylan and Jaspers (2011) named *Knowledge Workers' Creativity and the Role of the Physical Work Environment* addresses the issue of creativity, of how it is handled by knowledge workers. In dealing with the process of knowledge creation by workers in knowledge-intensive organizations, the article poses a question about the existence of a primacy of the physical work environment, influencing the creative personality of knowledge workers. This approach refers to the scope of this research, with regard to the relation between the factors that concern the creation of knowledge as a dialectical process, which contradictions must be overcome through interactions between people, the organization and the environment.

Still regarding the approach to the individual and creativity, Dul, Ceylan and Jaspers (2011) report an experience with a group of knowledge workers comprising 27 small and medium-sized companies with a total of 247 workers. The authors state that both the creative personality and the physical environment, and yet, the social-organizational environment, affect the creativity development. However, the creative personality is largely influenced by the creative personality than by the physical environment and/or the socio-organizational environment.

In this sense, the article suggests policies for human resources practices that involve not only workers themselves, but also the physical and socio-organizational work environments, as they both have proven to expand creative activities of knowledge workers. In this sense, the article by Luck, Hashim and Din (2012), entitled: *A Creative and Literary Writing Digital LMS in Supporting Writers' Group Learning and Knowledge Sharing among Creative Writers* discusses the process of inserting creativity into digital writing, considering the management of learning that occurs through sharing and social networks involving writers with their literary and creative universes. Another important factor for this group is the possibility of getting connected through an online platform, providing the opportunity for writers to acquire knowledge from creative processes, adding the possibility of literary publication. The authors, by emphasizing that the use of technologies may expand the creation of knowledge by establishing sharing networks, refer to the idea of Ba as a space for knowledge sharing, in this case of virtual environment may, by extension, refer to the scope of the research that focuses on the subject of knowledge creation within a knowledge-intensive organization, where the space to share knowledge is a stage and/or scenic venue.

In this context, it is relevant to highlight organizational knowledge creation processes, such as in the article *Building Knowledge democracy from the university: A case study in Spain Building knowledge democracy*, by Lucio-Villegas (2016), which discusses the creation of the knowledge established from an experience developed by a Spanish University in Seville. Pursuing the theoretical assumptions of Paulo Freire (Brazilian educator and pedagogue, world reference of the pedagogy of the oppressed) where teaching and learning are both stages for the creation of knowledge; it proposes to break the paradigm that universities can always teach the community, here in the other hand, the goal is to break this hierarchical relationship.

Thus, for the author, the University of Seville has developed fair treatment measures, interconnecting the universe of the academic world with the community. It reveals, from the point of view of the reported experience, how important it is for the university to also learn from the community, how the community may absorb knowledge produced in the university. The article deals with an alliance between these parties, emphasizing that the university, while a public institution with knowledge-intensive activities, can promote the creation and the diffusion of knowledge through this process of knowledge exchange between the academy and the community.

4. Final Considerations

The systematic literature review allowed to widen the universe to be researched based on the subjects Knowledge Creation, Dramaturgical Process and Literary Text. They all contributed under different perspectives, which allowed to deepen the researched subject. The result of the review, as it did not present any documents matching precisely the scope of the investigation, reveals a gap. Scientific studies dealing with the processes of "knowledge creation" were located during the systematic review, and the same occurred for "literary text", unlike what happened when we used the keyword "dramaturgical process", which did not yield many documents. The result gave rise to concepts and expanded the background of the universes of dramaturgy, literature and the process of knowledge creation in a knowledge-intensive organization. In order to process these new data, the researchers ascertained that the subject Knowledge Creation and Dramaturgical Processes, based on the literary text in a knowledge-intensive organization, where literature deals with the subject in a compartmental manner, which means that it was not possible to find a comprehensive literature within the scope of this investigation.

It was also verified the relevance of the Ba space as an environment that fosters the creation of knowledge within a knowledge-intensive organization, and, in light of this assertion, the intention is to maintain this sign, with the purpose of assessing whether the scenic accomplishes the task of this Ba space for the creation of the knowledge in a knowledge-intensive organization. The research could also highlight the few publication about the expressions crossing the keywords, reinforcing the need for new researches exploring this subject, contributing with the artistic universe in order to develop new possibilities of theatrical performance.

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