

## **Abstract**

This bachelor thesis regards the subject of Comédie-Française, the world's oldest national theatre. Comédie-Française is the only French national theatre with its own troupe of actors and a repertoire of over 3000 theatre plays. The aim of this thesis was to create a modern, compact, Czech-written description of the theatre's history, the differences between its 3 stages and its largely rigid hierarchy structure. The thesis furthermore questioned and tried to answer the competitive ability of a theatre house with a tradition as old as nearly 350 years and a very elaborate system of rules in an era of new media. The history of the theatre begins in 1680, when Comédie-Française was found by a royal decree of Louis XIV. Comédie-Française played an influential role in the arising new art movements, the revolutions and political changes in French society in the course of three centuries. Even though the most recent audience-studies in Comédie-Française were reported in the last century and therefore it is difficult to define today's typical spectator, the theatre did not experience any decline in visitors on average in the last 20 years, which is among other caused by the pro-active approach to reaching younger audiences. 40% of audience members exclusively visits Comédie-Française. One million euros per year, 10% of the theatre's annual profits, is provided by a patronal community. Additionally the theatre receives a grant of the state of France, which covers around 70% of its expenses, thus a big economical advantage, towards the theatre's competitors. The social media activity of Comédie-Française is more successful than the activity of its sister institution Theatre national de Strasbourg and its Czech alternative, the National theatre in Prague.