

THEATRE DIRECTORS

LEADERSHIP IN PERFORMING ARTS VENUES



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Abstract

Theatre directorship might be perceived as an artistic profession, yet the Dutch performing arts sector separates those who create (the artists/actors) from the physical place where the performances will take place: the performing arts venue. This means that those in charge of the venues might not be as close to the creative ‘product’ as an outsider might originally think. So, what then does it entail to be a theatre director? Is it a manager’s position, waiting to be filled by anyone qualified? Or is there something specific that sets theatre directors apart from other sectors? This research looks into the job description of Dutch theatre directors and whether or not it is sector specific. It did so by interviewing theatre directors in the field as well as by conducting a sector-wide questionnaire. The study used the Cultural Scorecard model which serves as the basis for a new theatre director leadership model. This research found that there are three main facets that a theatre director has to master: the Organisation, the Social and the Cultural facet. Yet the results show that these three facets have to be accompanied by a force that keeps them together which is the Holy Fire. Without this, the theatre director might lack incentive to take on this demanding occupation.

Key words: Performing arts, Theatre director Leadership, Cultural Scorecard, Cultural

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Introductie

In the beginning of October 2018 two news articles came out concerning performing arts venues and theatre directors. The first article, dated the 6th of October, focused on a business man that had made the switch from being the director in multiple big corporate companies to becoming the new theatre director of Zwolle (Muller, 2018). The second article, dated the 13th of October, wrote about a woman that would become one of two governing board members for the ‘Internationaal Theater Amsterdam’ (Conijn, 2018). What both of these articles have in common is that both of the newly appointed theatre directors were both not classically trained in the performing arts. It piqued the interest of the researcher and prompted this research into performing arts venue leadership.

Leadership is a subject that has been studied for years (Caust, 2018). The definition of leadership and all that it entails is influenced by factors such as culture, time, philosophy, gender, experience, values and environment (Caust, 2018). Caust (2018) argues that leadership within the arts sector differs from leadership in other sectors and is something rather particular. It also differs from art-form to art-form and requires certain knowledge (Caust, 2018). According to Caust (2018) leadership has to evolve over time and follow the demands of the period. To lead an organisation through change is seen as one important aspect of leadership (Caust, 2018). As society is ever changing, so is the job of its cultural leaders. Theatre directors can be seen as such leaders. The job of the theatre director within the Netherlands cannot be a stagnant force within a changing world, it has to evolve along the way. According to that logic alterations within society and its policies should have an effect on the job description of theatre directors. For example, the last decades have seen universal reductions in public expenditure for the arts and culture sector creating the need for cultural institutions to develop new and innovative ways to raise revenues (Jaffry & Apostolakis, 2010:50). The Dutch government has systematically reduced their public spending, which eventually led to a reform in the long-term subsidy system called 'de culturele basisinfrastructuur' (BIS) in 2011 ("Bezuiniging op cultuur", 2017). BIS provides some cultural organisations with a fixed amount of subsidy for the duration of multiple years (BIS, n.d.). The 2015 report of the Algemene Rekenkamer (AR), a Dutch organisation that measures and assesses the expenditures of the Dutch government, states that as a result of the subsidy reductions 137 of the 346 cultural organisations lost their BIS status and the funding that goes with that since 2011 (Algemene Rekenkamer, 2015). The report concludes that of those 137 cultural organisations this loss of BIS subsidy was fatal for 23 cultural organisations of which 17 were theatre companies (Algemene Rekenkamer, 2015). It is important to note that these 17 theatre companies were 'performing art product' producers and were not performing art venues, which are the main focus of this study. Yet the policy changes undoubtedly had its effects on the venues. At the very least it would have meant the loss of 'performing art product' suppliers.

The Netherlands is not alone in these changes; these declines in public resources can be found in most Western countries and as a result public management has had to be reformed (Bagdadli & Paolino, 2006). This marginalization of public funds leads to new modes of managerial practices oriented towards efficiency and quality (Bagdadli & Paolino, 2006: 5). Over the years this marginalization, as Bagdadli and Paolino (2006) choose to call it, has led to a discussion that

focusses on what is important within the performing art sector itself. Creative practitioners worry that the sector might start to value the economic values over the artistic and cultural value of the sector (Caust, 2010). According to Caust (2010) the cultural policy shifts have led to the increasing use of economic models by the performing art organisations as a tool that would help legitimize their undertakings and make them eligible for governmental subsidies. The leadership as well as the management- and policy strategy should be changed due to these cultural policy shifts as these three aspects are the key elements that determine the direction of the organisation (Bagdadli & Paolino, 2006). The role of the director of a performing arts venue within this interesting time could provide insights as to how organisations deal with the ever changing socio-demographic climate.

The arts sector and their organisations have a number of characteristics that set them apart from other industries (Daigle & Rouleau, 2010) as they have to fulfil cultural and artistic responsibilities, to add to education, community well-being (Hume, Mort & Winzar, 2007) and they should meet economic responsibilities (Caust, 2010). Caust (2018) addresses the differences between the different art disciplines and their leadership. It is her understanding that each sector, think of fine art or performing arts, is in need of its own specific brand leadership (Caust, 2018). This research takes this notion to heart and is therefore interested in the specific brand of leadership required within performing arts venues. Conducting a research into the functioning of theatre directors within the Netherlands and their respective backgrounds would allow for a better understanding of what the role of a theatre director nowadays entails and how theatre directors operate in the current climate. This is relevant as it contributes to the discussion about leadership within theatre management as well as it can provide insight as to the impact of certain cultural policies on the sector. The research presents a new leadership model specific to theatre directors and thereby contributes to the scientific understanding of cultural leadership within the Netherlands.

This research will focus on the qualifications of Dutch theatre directors and their job description. Is it a leadership position that is sector specific to Dutch performing arts venues or is it a more general leadership position? In order to provide a possible answer to that question this study is divided into several chapters. Chapter one, the literature review, will focus primarily on previous research conducted in the field of leadership and the performing arts. It will also provide the reader with some practical knowledge about the Dutch performing arts sector. Chapter two, the theoretical framework, introduces the two main sources used in this research to create a framework that was later used to draft the survey as well as the semi-structured interviews. Chapter 3, the research question & methodology, concentrates on the research question and aims as well as on the way the

study was conducted. Chapter 4 revolves around the results & analysis of both the survey data and the interview data collected, whereas chapter 5 focusses on the discussion that follows the results. The final chapter, chapter 6, presents the conclusions as well as the limitations and recommendations for further research.

1. Literature Review

This chapter focuses on previous studies that addressed the performing arts sector and leadership. It will also provide the reader with some historical and practical information specific to the Dutch performing arts sector. To start this chapter off, an explanation of the various terminology used in this research will be provided in order to avoid potential misunderstanding. After that this chapter will provide a historic overview of Dutch theatre exploitation, followed by the facts and reasoning behind the privatization of Dutch performing arts venues. Arts management strategies and the Code of Culture are discussed after that. The study then focusses on succession and stakeholder strategies. Later the chapter describes on business formats: what they are, how they are structured and what the specifications of a non-profit board are. The chapter ends by focusing on the duties of a supervisory board and the board-CEO relationship.

1.1 Explanation of terminology

Since the Dutch theatre system consists of an interesting division between those who create (the artists, composers, dancers and designers) and those that present the performances (the venues) (Van den Hoogen, 2010), it is crucial that the terminology is clear. When this research addresses the creating aspect of theatre, meaning producers or companies that create the performances, they will be referred to as: theatre producers or theatre companies. Theatre producers are in this case the producers of the ‘performing arts product’ or the sellers of these ‘products’. Theatre companies refer to groups of performing arts practitioners that create the ‘performing art product’. This research also makes a distinction between the different roles that a theatre venue, the physical theatre building, can have. The venues that only have a presenting function, meaning that they provide the stage where a performance takes place, will be referred to as performing arts venues. When these performing arts venues also have theatre companies affiliated with them, then they will be called performing arts houses. The theatre director in this research refers to the boss or top manager of a performing arts venue/house and is the main focus of this study.

1.2 Historic overview of Dutch Theatre Exploitation

As already hinted before, the Dutch theatre system has some interesting features, especially when we compare it with the German theatre system. This is mostly due to the separation of theatre creation (theatre producers and companies) and theatre presentation (performing arts venues), resulting in mostly traveling theatre companies (Kraaijeveld, 2011). Some of the Dutch theatre companies have their residence in theatre houses, but most of them sell and travel with their performances (Langeveld, 2009). Dutch theatre venues are usually not the creating entities; they provide the terms and platforms to bring the creative product to the audience (Langeveld, 2009). The Dutch cultural policy for the performing arts is supported on a national, provincial and municipal governmental level (Van den Hoogen, 2010). If they are subsidized, theatre companies receive those grants from the national government whereas the municipalities are mostly responsible for the funding of the theatre venues (Langeveld & Hoogenboom, 2012). The provincial government, on the other hand, is responsible for youth theatre (Van den Hoogen, 2010).

Before the Second World War most of the theatre venues were linked to their respective religious pillars (zuilen) and it was not until after the war that a more centralized cultural policy system was created (Van den Hoogen, 2010). The period after the Second World War marked the beginning of a policy era that aimed towards quality and the production of art with the Dutch governments getting more involved with the exploitation of theatres (Langeveld, 2009). Art was increasingly becoming art-for-art's sake, which not only led to a growing gap between the artist and the audiences (Van den Hoogen, 2010), but also made theatre exploitation no longer feasible without subsidy (Langeveld, 2006). From 1945 onwards, the Dutch cultural policy was dedicated towards the notion of wanting to provide for the mental well-being of the entire nation (Pots, 2000). The cultural policy of the sixties was focused on making art and artists more tuned-in with society (Pots, 2000). In 1976 the memorandum of 'Kunst en Kunstbeleid' (Art and Art policy) was presented that stated that art or cultural policy had to be a welfare policy (Pots, 2000). The memorandum advocated that the national government should only support such art or those artists that strived to add to the welfare of society (Pots, 2000). According to Pots (2000) this marked the first time that the Dutch national government got this involved in the cultural sector. Although Pots does not explicitly address the Dutch performing arts venues becoming municipal services, it does seem likely that it would be around that time. Both Van den Hoogen (2010) and Langeveld (2009) address the performing arts venues becoming a part of the municipal duties after the Second World

War, yet a specific time period has not been pinpointed down. This would imply that the theatre director of that time would be a civil servant, who had to refer to the mayor and aldermen (Langeveld, 2006). Pots (2000) made a small summary of the memorandum's three main goals: 1) Conservation and innovation of art and culture, 2) Making the art-form available and accessible for all in society, 3) Creating the opportunity of cultural or artistic participation. Although these ideas were formulated in the 1970's, the three main goals are still being advocated by the 'Raad voor Cultuur' (Council of Culture) within the sector advice for the performing arts 2018 (Raad voor Cultuur, 2018). The role of the national government, on the other hand, has changed over the years.

The beginning of the 1980's saw the rise of the fear that the arts were increasingly becoming a 'slave' of bureaucratic organisation (Pots, 2000). The need for products that served the welfare mentality was believed to overshadow the quality of the product itself (Pots, 2000). In 1982 the national government, driven by the desire to reduce the financing deficit caused by a multitude of cultural subsidies, decided that it should try not to intervene in everything (Pots, 2000). The Netherlands had gained the highest performing arts venue density in the world (Langeveld, 2009). Subsidies, funds and other form of financial support were arranged in a less than clear manner (Pots, 2000). Theatre companies could have a multitude of subsidizing governmental bodies, according to Van den Hoogen (2010). Therefore, the national government decided that it would reduce its policies to just 'condition setting policies' (Pots, 2000). Meaning that the national government would refrain from interfering in the creative process of the performing arts product and would merely set certain conditions (Pots, 2000). In 1983, with the Discussienota (Discussion memorandum) the national government decided to restructure its entire subsidy system: A division of responsibilities regarding the performing arts was introduced nationally, except for the cities of Amsterdam, Rotterdam and The Hague (Van den Hoogen, 2010). It separated the makers from the physical stage. From now on the national government would bear the responsibility for the subsidized theatre companies (Van den Hoogen, 2010). It is this government body that supports and assesses the so-called BIS companies briefly discussed in the introduction (Ministerie van Onderwijs, Cultuur en Wetenschap, 2017). The municipalities on the other hand became responsible for the performing arts venues. The three big theatre companies located in the cities of Amsterdam, Rotterdam and The Hague were the exception to this rule and continued to be supported by their municipality (Van den Hoogen, 2010).

In 1993 the Act Governing Specific Cultural Policy (Wet op het Specifieke Cultuurbeleid) was adopted with the aim to promote quality as well as diversity (Van den Hoogen, 2010). The arts

had to be accessible for everyone. Multiple studies in audience development were conducted and subsidized organisations had to invest a certain amount of their income on the development of new audiences (Van den Hoogen, 2010). Around the same time (1992) the four-year cycle of cultural policies was adopted, allowing for four year fixed subsidy periods for performing arts venues (Van den Hoogen, 2010). The years between 2001 and 2004 marked an important switch in Dutch cultural policy when the Act on Culture as Confrontation (Cultuur als Confrontatie) was adopted which linked the role that performing arts play in society to the number of spectators and the audiences' social and geographical composition (Van den Hoogen, 2010). According to Caust (2010) these government policies were increasingly dominated by an economic paradigm. This resulted in theatre directors having the delicate task to find a balance between artistic or cultural goals and economic expectations (Hume, Mort and Winzar, 2007).

The performing arts sector has since been developing arguments about the economic value of theatre (Caust, 2010), as it recognizes that all arts organisations are subjected to market force (Burton, 2010) whilst dealing with a 'product' that is often an intangible good (Daigle & Rouleau, 2010). Within the Netherlands this led to the trend of (partly) privatizing performing arts organisations, focusing mainly on creating a sustainable market in which the audience becomes the consumer (van Waarden, 2012). Bagdadli and Paolino (2006) referred to these changes as the 'Managerialization' of the sector, which embodies the growing focus on governance orientation and managerial practices towards efficiency and quality. Within this economic paradigm, as Burton (2010) puts it, the quality of the product (the performance) is not the main objective, but seen as one aspect of the total experience that the organisation provides (Van den Hoogen, 2010).

1.3 Privatization of Dutch Theatres

As aforementioned, in many western countries the 1990s was the time of public management reform that promoted more efficient use of the ever-decreasing public resources (Bagdadli & Paolino, 2006). This initiated an increase of the privatization of theatre companies, driven by the need to no longer be an expenditure department of governmental bodies (Langeveld, 2006; Langeveld, 2009). A lot of theatres that were in the hands of municipalities, started to become independent companies (Langeveld, 2009). This movement is in line with the growing sense that cultural organisations have to operate in a mixed economy where the organisation would be subject to some market forces (Burton, 2010). This urge can come from inside the organisation as it tries to maximize on other forms of income, such as from sponsoring and from its catering establishment(s)

(Langeveld, 2006). In order to get government subsidies and other forms of donations or sponsorships organisations now have to present a range of important documents such as: business plans, objectives/key performance indicators and marketing plans (Langeveld, 2006).

The day-to-day management would now be the responsibility of the governing board (Langeveld, 2009). The privatization of a theatre organisation requires certain skills: the board has to be able to adapt and accept accountability (Langeveld, 2009). One has to assume that this also has its effects on the leadership role of the theatre director. According to Langeveld, most boards welcomed the privatization, since it meant freeing themselves from a certain level of bureaucracy that is associated with governmental entities such as municipalities (Langeveld, 2009). This required a different management style and not all theatre directors that were used to the 'civil-servant' management style would be able to make that switch (Langeveld, 2006). Rhine (2018) also recognized the shift, stating that in the current climate the more traditional artistic or cultural leaders might not be equipped to deal with the task at hand. It could therefore be expected that some performing arts venues would seek out business managers who possess the specific skills that are required in their boards (Burton, 2010). This mindset is reflected in more business-like management styles of performing arts organisations, but also led to dissatisfaction of creative practitioners that felt disenfranchised (Caust, 2010). Van Waarden (2012) argues that the privatization of the cultural sector will lead to the reduction of the public domain, as the arts organisations will be more focused on monetary gain that will reduce citizens to consumers. Caust (2010) agrees and adds that the use of economic cultural industry models that are being used to justify government monetary support, could eventually create the misconception that the only way to legitimize cultural organisations is to add to the economic growth of the nation.

The Klamer value based approach model (2016) was created to depict the workings of our society in a different way and that allows for a re-evaluation of the main goals of the organisation. The 'value based approach' (Klamer, 2016) identifies five spheres that in total make up our society: Oikos (family and friends), Social, Market, Governmental and the overarching Cultural sphere. According to Klamer (2016) all organisations operate within the Market and Governmental sphere as well as in the Social sphere, yet the purpose of the organisation determines how much of those spheres are at play. Looking at the social and cultural task of performing arts venues, it is probable that the cultural and social sphere are playing a big role, whereas the market sphere's role is not the most important aspect. Due to its non-profit status performing arts venues naturally do not aspire financial returns, but they do aim for cultural and social returns (Renz, 2016). The role of the

governmental sphere within the performing arts venue is where the leadership of theatre directors comes in and is the main focus of this study. The value based approach provides a clear visual overview of the different spheres that are active within the performing arts venues and that helps with the overall sector understanding.

1.4 Governance Code Cultuur

To facilitate a better understanding of the responsibilities of those who lead cultural organisations the 8 principles of the ‘Governance Code Cultuur’ were presented to the Ministry of Education, Culture and Science (Onderwijs, Cultuur en Wetenschappen) in 2014 (Governance Code Cultuur, 2018). The Code was created to provide a normative framework that can be applied to all sorts of management models, legal frameworks and financial structures (Governance Code Cultuur, 2018). The Governance Code Cultuur is a tool for good working practices between governing and supervisory boards (Governance Code Cultuur, 2018). Although it is not a compulsory tool for artistic and cultural organisations, the code is well-respected and used by many cultural organisations in the country (Governance Code Cultuur, 2018). The fact that so many organisations chose to use the Code has also to do with the fact that most Dutch funding organisations, including governments, will only support those organisations that uphold the principals of the Code (Fonds Podiumkunsten, n.d.).

The Code pays special attention to the responsibilities of board members within a governance board and a supervisory board (Governance Code Cultuur, 2018). It describes their main tasks and basic guidelines that they as a board need to adhere to (Governance Code Cultuur, 2018). It also zooms in on the relationship between the two boards and what is expected from them to ensure maximum efficiency and to cultivate a good working relationship (Governance Code Cultuur, 2018). The Code, for example, advises the governing boards of cultural organisations to keep in mind five main goals (Governance Code Cultuur, 2018). The first goal addresses the need for the governing board to always have primary focus on the social goals of the organisation, whilst keeping a good balance between the business aspect and the artistic aspects of the organisation (Governance Code Cultuur, 2018). The second goal advocates that governing boards should always nurse their artistic integrity and independency (Governance Code Cultuur, 2018). The third goal reminds the governing board of the importance of keeping the internal and external stakeholders up to date and in the loop (Governance Code Cultuur, 2018). The fourth goal stipulates that although a theatre director’s tasks can be divided internally, the supervisory board has to be informed and be in

agreement (Governance Code Cultuur, 2018). The fifth and final goal that governing boards should bear in mind, is that board members should be qualified for their job and should continuously work on their own development (Governance Code Cultuur, 2018).

Apart from the fifth goal, the responsibilities of individual board members are not really taken into account. The executive director's responsibilities are thus not explicitly mentioned. One can come up with two assumptions as to why the individual responsibilities were omitted. The first theory is that the Code simply put more emphasis on the board's collective responsibilities rather than those of the individual board members because cultural organisations have different board formats, making it impossible to try to cover all possible individual tasks. The second theory is that governing boards in the cultural sector might just consist of one or possibly two or three board members.

Question arose whether or not associations (stichting) and companies (vennootschap) would allow for a governing board that were to only exist of one or two board members. Yet according to the second book of legal persons in Dutch Civil Law (boek 2 van het Burgerlijk Wetboek, 2019) this should not be a problem. Article 2:37 (2019), that focusses on the associations (stichting) legal persons, only stipulates that an association has to have a governing board. It does not stipulate that there should be a minimum amount of governing board members, which means that in theory the governing boards can consist of only one board member. Companies (vennootschap) do have to consider some stipulations when it comes to the legal person (art.2:129a, 2019). According to article 2:129a the governing board has to consist of at least one statutory board member and one titular board member.

So, the second theory is possible, at least from a legal standpoint. It would explain the fourth goal of the Code described in the previous paragraph. It is most likely a combination of the two theories. In any case these five goals do allow some insight in the responsibilities that a governing board has and if the board truly were to exist of one or two members then these goals directly refer to the responsibilities of a theatre director.

1.5 Succession

The role of directors of performing arts organisations within this interesting time could provide insights as to how organisations deal with the ever-changing socio-demographic climate, especially since studies have shown that cultural organisations struggle to recruit and/or keep skilled individuals for managerial positions (Landry, 2011). The succession of the primary leader within

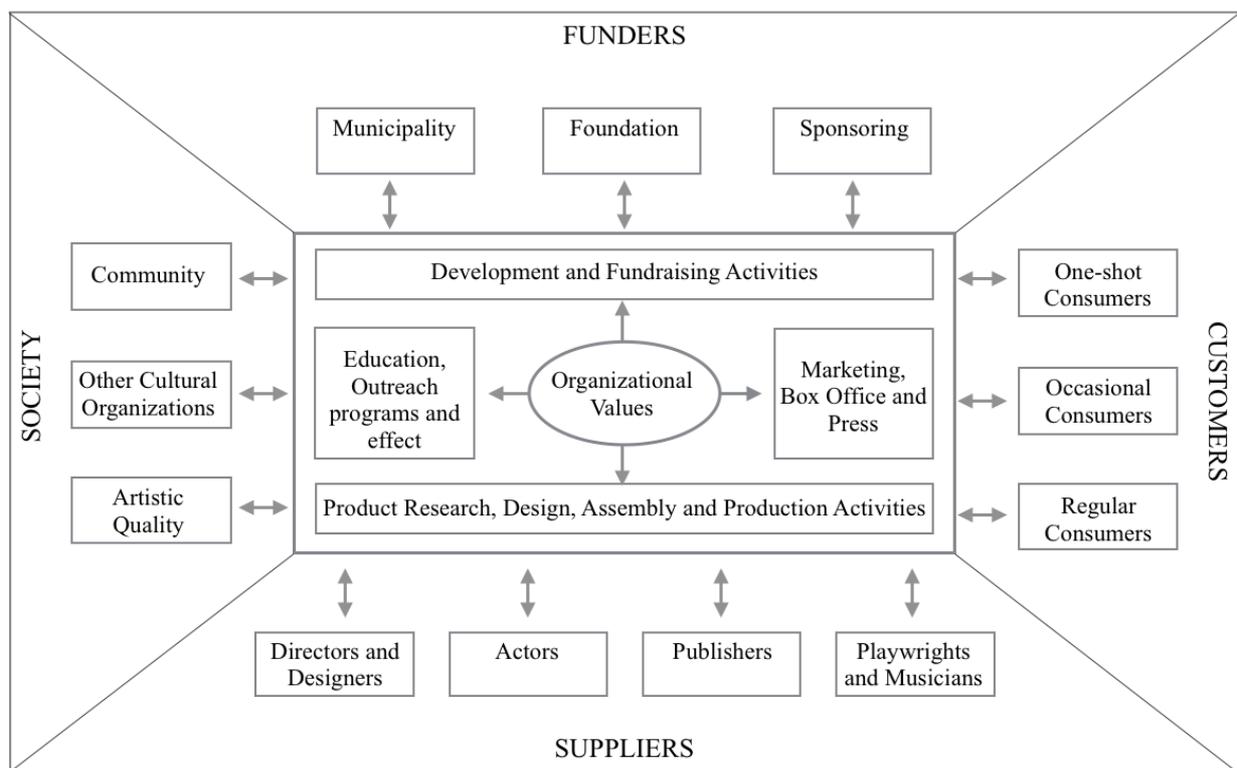
any organisation presents itself with difficulties and is often linked to a high rate of mortality (Landry, 2011). Yet little is known specifically about the succession process of the artistic and administration leadership within cultural organisations, let alone performing arts organisations (Landry, 2011). The arts sector and their organisations have a number of characteristics that set them apart from other industries (Daigle & Rouleau, 2010) as they have to fulfil cultural and artistic responsibilities, have to add to education, community well-being (Hume, Mort & Winzar, 2007) and have to meet economic responsibilities (Caust, 2010). According to Caust (2018) there are a few key leadership characteristics that are important within cultural leadership. One of those focusses on the visibility and the transparency of a leader, meaning that those who lead have to be aware of that aspect and embrace it. Caust (2018) perceives leadership to be a highly public job and so new leaders should be aware of that aspect. Leadership also requires vision (Caust, 2018), meaning that the new leader should be able to guide others in pursuit of a mission. Kraaijeveld (2011) also adds the importance of good leadership when it comes to entrepreneurship.

Succession within the arts sector is a complex phenomenon, due to that plurality of practices (Landry, 2011). In 2017 the National Opera (Nationale Opera & Ballet) announced the succession of their creative director after 30 years for a new director that was labelled as being ‘more manager than artist’ (Kooiman, 2017). The announcement was met with mixed reactions; where some welcomed the change, others questioned the appointment due to the lack of an extensive artistic background (Kooiman, 2017). One of the main arguments of the proponents was that the current political and social climate required specific skills that directors with a purely artistic background might lack (Rhine, 2018). Literature also suggests that lack of an extensive artistic background in a director should not limit his or her effectiveness when he or she is committed to the goals and is rational in their pursuit and promotes productivity (Walzer, 1990). This argument would then enable managers to basically work in every industry, if they are committed to the organisation. Traditional arts advocates, on the other hand, argue that the arts are not just any industry and they worry that unqualified leaders are now in charge of the creative product being performed (Oakley, 2009) which could lead to the loss of artistic values (Caust, 2003).

1.6 Stakeholder strategies

Non-profit cultural organisations pursue non-pecuniary goals and the only way they are able to do so is by gathering support of external institutions such as national, provincial or local governments and others (Voss, Cable & Voss, 2000). Yet being financially dependent on others can create friction

between the goals and values of the cultural organisation and the other stakeholders (Voss, Cable & Voss, 2000). The interests and goals of the various stakeholders can be either complementary, neutral or even hostile (Boerner & Jobst, 2011). In their research, Voss, Cable and Voss (2000) examine the link between the organisational values of non-profit theatres and the demands and values of external constituents. In an effort to make the relationship between the organisation's values and the external influences visible Voss, Cable and Voss (2000) created a model. The model identifies four main external pressures that the organisation has to face: Funders, Customers, Suppliers and Society. Model 1, is a slightly altered version of the model created by Voss, Cable and Voss (2000). The model was altered to make the American model fit more within the Dutch performing arts reality. It also added two new external factors: the first is found in the customer field and the second in the society field. When looking at consumers, Voss, Cable and Voss (2000) failed to identify that there are in fact three main consumer-behavior divisions instead of two. The occasional consumer was found to be an important group when it comes to audience development strategies (Meijer, 2018). Another factor that the Voss, Cable and Voss's model (2000) omitted was the artistic or entertainment quality that is demanded by society. But apart from that, the model does allow a clear overview of the external factors that influence the organisational values.



Model 1. Voss, Cable and Voss (2000), adapted by Meijer (2018)

How organisations deal with their stakeholders varies, since no cultural organisation is the same, nor do they deal with the same external and internal factors (Courtney, 2002). In his research Roger Courtney (2002) found there to be three parallel avenues when it comes to stakeholder strategies that are being used by organisations: the Multiple Constituency approach, the Political approach and the 'Postmodernist' approach.

The Multiple Constituency approach allows for all stakeholders' interests and goals to be recognized and used to characterize the principles on which the organisation will be evaluated (Courtney, 2002). This is a more rational form of stakeholder management (Courtney, 2002). One limitation, however, is that there is no way to ascertain the actual weight that should be attributed to anyone of the stakeholders (Courtney, 2002). The Political approach, according to Courtney (2002), starts with the assumption that organisations are noisy, alive and political entities. It accepts the unequal power, limited resources and conflicting properties and as such provides a good counterbalance for the rational structure used in the Multiple Constituency approach (Courtney, 2002). The Postmodern approach is divided into three smaller structures (Contingency, Social Constructionist and the Symbolic), yet all follow a more social and symbolic route that emphasize the uniqueness of each organisation (Courtney, 2002).

1.7 Business formats

In the Netherlands organisations have a number of options when it comes to their organisational status. The most commonly used business formats are: association (vereniging), foundation (stichting) or company (vennootschap) (Langeveld, 2009). The biggest differences between the three are that the company format is often used when business-like values such as profit maximizing are leading, whereas associations are founded on more social and collaborative values (Maaldrink Notarissen, n.d.). Foundations are also started with social values in mind, yet associations have members whereas foundations do not (Maaldrink Notarissen, n.d.). This absence is an advantage of the foundation status, as boards do not have to be accountable to their constituents, although Dutch law does mandate that board members have to fulfil their tasks with great responsibility (Maaldrink Notarissen, n.d.).

According to Langeveld (2006) organisations can update their foundation format by introducing an element of the company format: the supervisory element. By introducing a supervisory board, one has the opportunity to better define the responsibilities of each board member, especially those of the executive director (Langeveld, 2006). These clearly defined

responsibilities would allow the executive director to be more effective and enable him to act as statutory director (Langeveld, 2006).

1.8 One-tier structure vs Two-tier structure boards

There are many types of board structures in the world, yet when focusing on the western world there seems to be a more distinctive division between the Anglo-Saxon one-tier structure and the European two-tier structure (Raza, 2013). The European two-tier structure splits the non-executive board members from the executive board members by creating separate boards: the Supervisory and the Governing board (Raza, 2013). This division creates distance and thus keeps the supervisory board away from the day-to-day business (van Oosteren, 2017). The supervisory board has to wait for the governing board to provide them with the information required to supervise that same governing board (Raza, 2013).

The Anglo-Saxon one-tier board, on the other hand, consists of executives and non-executives to set out the path for the company (Raza, 2013). This means that a number of board members are in charge of the day-to-day running of the organisation, whereas the remainder of board members carry a supervisory task (Raza, 2013). This has the advantage of the non-executives (supervisors) being closer to all the action, enabling them to have a bigger influence and the power to act quickly if needed (van Oosteren, 2017). Overall the one-tier system can be seen as the more preferable system, as it leads to a more hands-on supervision, yet under Dutch law the non-executive board member would have higher liability risks than a member of a supervisory board (van Oosteren, 2017).

All big, independent performing arts venues in the Netherlands work with the two-tiered structure: a governing board with a statutory director and a supervisory board that monitors and makes decisions based on the statutes (Langeveld, 2009). Since the second-tier structure is the dominant structure in the Netherlands, from now on this research will be using the European board structure. The duties and responsibilities of both the Supervisory and Governing board will be addressed later on.

1.9 Non-profit boards

Non-profit organisations are organisations that have the purpose to cater to some form of public service (Renz, 2016). When comparing business organisations with non-profit organisations, distinctive differences can be found (Herman, 2016). One of the obvious differences lies in the fact

that non-profit organisations do not have clear maximization criteria (Herman, 2016). The focus of non-profit organisations lies more on achieving their set goals and how to maximize their impact (Renz, 2016). The distinctive nature of non-profit organisations asks for a special kind of leadership, since it can present many interesting and difficult challenges (Herman, 2016), such as financial and competitive challenges and legitimization issues (“Six challenges facing the Nonprofit sector”, 2018).

As almost all the theatre venues are either using the foundation structure (stichting) or company structure (vennootschap), almost all theatre venues have a statutory director and a supervisory board (Langeveld, 2006). Within the Dutch system there are different terms for the supervisory board depending on the business format being used (Bestuurderscentrum, 2019). The ‘stichting’ (foundation structure) has a ‘Raad van Toezicht’ (RvT) which is the Dutch equivalent of a supervisory board (Bestuurderscentrum, 2019). Yet the ‘vennootschap’ (company structure) has what is called a ‘Raad van Commissarissen’ (RvC), which translates to the supervisory board of directors (Bestuurderscentrum, 2019). However, both serve the similar purpose of overseeing the performance and conduct of the statutory director (Bestuurderscentrum, 2019). It is therefore important that a theatre director has a good standing relationship with his supervisory board (Herman, 2016). One way of ensuring a good working relationship is by defining the duties of the governing board and the supervisory board in the articles of association of the theatre venue’s organisation.

1.10 Duties of governing boards

According to Renz (2016: 132) non-profit governance is an organisational and political process that involves a multitude of stakeholders. The choices made by the governing board are being made with the mission in mind (Renz, 2016). Since Renz (2016) bases his study on American non-profits, one has to keep in mind that he is describing a one-tier board structure, whereas most European and Dutch non-profits operate in the two-tier structure. Nevertheless, Renz’ (2016) findings on the governing board’s role and tasks can still be insightful for the Dutch board structure. Renz (2016) identified four important categories that sum up the duties of a governing board: the first category focuses on the task of governance and providing strategic direction, the second on development and acquisition, the third category on coaching and support and the fourth category addresses the importance of good monitoring and overview. Yet the most important acts that governing boards are charged with is the selection of a good top staff person, generally the CEO (Renz, 2016). In our

case that would be the theatre director, who is chosen by either the supervisory board or by the board of directors. It is the supervisory board's task to make sure that they support and intervene when the CEO has significant problems (Renz, 2016).

Since non-profits' main mission is to meet certain social and community needs, it can be beneficial for the board members to have multiple communal connections (Renz, 2016). Boards can 'open doors' by using their connections to the organisation's advantage (Renz, 2016). The boards also have an important influence on the organisation itself. Renz (2016) found that there is a direct relationship between the non-profit board efficiency and the knowledge and skills of its board members. He also found that the effectiveness of the non-profit boards was increased when there were clear divisions of roles and responsibilities (Renz, 2016). But one of the most important factors that determines the success rate of the organisation is the relationship between the board and the CEO, in this case the theatre director (Renz, 2016).

1.11 Board-CEO relation

According to Carver (2006) the most talked about role that the boards face is the appointment of the CEO, yet the establishment of a good working relation between the board and its CEO is of equal importance. At that time, 2006, there seemed to be an influx of executive directors that were changing their titles to president or CEO in order to imitate more commercial sectors (Carver, 2006). Carver (2006) identified a problem that most non-profit organisations had at the time which was an imbalance regarding the CEO position. The imbalance, according to Carver (2006), was due to the fact that sometimes the role was filled by people that were too overpowering and sometimes was filled by people that were too weak to carry the burden. According to Herman and Heimovics (1990) the leadership behaviour of CEO's and boards has its effects on the organisations they lead. Especially within non-profit organisations leadership often presents special challenges for those who lead it (Herman, 2016). This makes being the executive or CEO such a demanding job (Herman, 2016) and could be the reason as to why Carver detected so much imbalance when he conducted the study in 2006.

In order to keep that imbalance from occurring certain guidelines between the CEO, here the theatre director and its board have to be determined and respected (Carver, 2006). The Governance Code Cultuur publishes every other year guidelines that performing arts venues can follow that also address the relationship between the theatre director and its board (Governance Code Cultuur, 2018). Herman and Heimovics (1990) wrote down five specific tasks that a non-profit

organisation's executive director should perform in order to strive for maximum efficiency. The first four of these specific tasks have to do with facilitating interaction between the board and the executive as well as the promotion of the board's accomplishments and productivity (Herman & Heimovics, 1990). But the most important task for the executive director, according to Herman and Heimovics (1990), is to provide the board with ample information. Keep the channels of communication open. Good communication allows boards, especially within a two-tiered system, to be able to fulfil their task of monitoring and oversight (Renz, 2016). Herman and Heimovics (1990) advocated that executive directors should realize their centrality within the organisations they are chosen to lead. This comes with the responsibility to promote, develop and enable effective functioning of their boards (Herman, 2016). In his study Herman (2016) advocates the same important five tasks, labelled by Herman as behaviours, for a board-centred leadership that executive directors should strive towards in order to maximize effectiveness and efficiency.

- | |
|--|
| <p style="text-align: center;">BOARD-CENTERED BEHAVIORS
HERMAN (2016)</p> <ol style="list-style-type: none">1. One should facilitate the interaction within board relationships2. Respect and consideration towards board members.3. Providing information4. Initiating and maintaining board structures.5. Contemplate innovation and Organisational strategies with the board. |
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Chapter summary

This chapter focused on the literature and previous studies that addressed the performing arts sector and/or leadership. The chapter started by looking at the history of the performing arts sector using national cultural policies as guidelines. Important in that history is the subsidy rearrangement of 1983 that enhanced the organisational division between the theatre companies and the performing arts venue. Eventually the cultural policy winds changed and venues were gradually expected to become more self-sufficient. The subchapter on the privatization of the venues is dedicated to that shift. After that the Governing Code of Culture was discussed, coming to the conclusion that the principles set by the code identify the collective responsibilities of the governing boards of cultural organisations, yet chances are that the board in question might just consist of one or two people. If so, that makes the Code and its principles a useful source for seeking the job specifications of a

theatre director. Later this chapter focused on the succession and stakeholder strategies which both provide insight in the multiple facets that a theatre director has to be aware of and/or deal with. The final subchapters dealt with the business formats focusing eventually on the relationship between the supervisory board and the CEO.

2. Theoretical framework

This chapter addresses the literature that will be used as the base of this research. Where chapter 1 provided a literature review in order to increase the overall sector understanding, Chapter 2 will focus on the literature that helped form the base for this research. It will look into the literature provided by the ‘Vereniging van Schouwburg- en Concertgebouwdirecties’ (VSCD) and the ‘Werkgeversvereniging Nederlandse Podia’ (WNP) when it comes to the guidelines for the remuneration of theatre directors. The WNP & VSCD guidelines were used to serve as a framework when creating the survey questions as well as the interview guide. Later the Cultural Scorecard model (CSC) will be discussed and the CSC model used by Wijn and Kok (2019) was used to create a pre-coding framework for the semi-structured interviews.

2.1 VSCD and the Guidelines of remuneration

Insights in the decision-making process in general within performing arts organisations are rare (Boerner & Jobst, 2011). The director of such an organisation has to adopt to the strategy and policies made by the governing and/or supervisory board (Governance Code Cultuur, 2018), he has to respond to institutional pressures and to achieve certain goals such as efficiency, artistry and legitimacy (Bagdadli & Paolino 2006). However, studies show that the background and the experience of the director play an active role in how an organisation is managed (Bagdadli & Paolino 2006). Bagdadli and Paolino (2006) found a positive correlation between the director’s skills and managerial renewal and the effectiveness of organisational changes.

The ‘Vereniging van Schouwburg- en Concertgebouwdirecties’, or short VSCD, is an association founded in 1947 as VSD but later changed to VSCD in 1957, that focuses solely on the interests of performing arts and concert hall venues (VSCD, n.d.). The association is designed for members of the venues’ governing boards and has currently 119 members (VSCD, n.d.). VSCD provides knowledge and skills to the sector and helps with the establishment of collaborations and exchanges between various performing arts venues. One of the elements that they have been instrumental in is the establishment of guidelines for the remuneration of theatre directors of private

performing arts venues. Together with the WNP (Werkgeversvereniging Nederlandse Podia), an employers' association of Dutch performing arts venues, VSCD created a guideline that identifies five different scales of responsibilities and allocates a certain salary indication to each responsibility scale (WNP/VSCD, 2018). Those five variables are: venue size in relation to the amount of professional performances per year, organisational size based on revenue, complexity of the organisation, director's responsibility and special circumstances (WNP/VSCD, 2018).

The WNP/VSCD report (2018) identifies a three-core division when it comes to the venue's size: The non-core performing arts venue, medium-sized performing arts venue and the large-sized performing arts venue. Non-core performing arts venues are organisations that do not have the performing arts as their main priority (WNP/VSCD, 2018). Medium-sized performing arts venues are seen as organisations that host a maximum of 70 professional performances per annum (WNP/VSCD, 2018). Those venues that host a minimum of 70 professional performances per year are classified as large-sized performing arts venues (WNP/VSCD, 2018). For a better overview, see figure 1.

Three Core Division	Amount of professional performances per year
Non-Core Performing Arts Venue	-
Medium-sized Performing Arts Venue	Maximum of 70 professional performances per year
Large-sized Performing Arts Venue	Minimum of 70 professional performances per year

Figure 1 Three core division table(WNP/VSCD, 2018)

The second variable is the organisational size based on revenue. The WNP/VSCD report of 2018 determined four subgroups within that variable. These subgroups are divided according to their annual revenue and categorized on being subsidized or not. (WNP/VSCD, 2018). The four subcategories are categorized in figure 2.

The third variable that focusses on the level of complexity of the organisation addresses the complexity of the venues (WNP/VSCD, 2018). The WNP/VSCD (2018) study identifies three distinct levels of complexity. The first level is called the degree of horizontal integration (WNP/VSCD, 2018). This refers to the integration of the performing arts venue with other organisations, such as a cinema, a library or a museum, etc. (WNP/VSCD, 2018). The second level, referred to as

the degree of vertical integration, focusses on the level of integration within the organisation (WNP/VSCD, 2018), for example, having an in-house theatre production company or the capability to absorb mergers (WNP/VSCD, 2018). The third and last level addresses the number of physical buildings a performing arts venue has (WNP/VSCD, 2018).

The 'director's responsibility', seen as the fourth variable, focuses on the level of responsibility a theatre director has (WNP/VSCD, 2018), dependent on the business model: the board model or the supervisory model. Then the level of responsibility in each of those models is being examined. A theatre director can either be fully responsible for all aspects of the venue's management and act as the sole statutory director, or he/she can share that responsibility with others (WNP/VSCD, 2018), e.g. in the form of having a general director accompanied by a financial director or an artistic director (WNP/VSCD, 2018).

The fifth and final variable focuses on the potential special circumstances that theatre directors might face, such as the building of new facilities, renovations or big improvements to the building, privatization, mergers etc.

As mentioned in the introduction of this chapter, the WNP & VSCD guidelines for remuneration were used as the basis on which the survey questions were based. The way the guidelines were set up by the WNP & VSCD was convenient. The guidelines focus primarily on the performing arts venue and the presumed effect is has [??] on the job responsibility of the theatre director. The questionnaire therefore starts with questions concerning the performing arts venues that the participant works for. A question concerning the amount of performances per annum is based on the three core divisions demonstrated in figure 1. Other questions concerning size, income and business format are all based on the guidelines presented in figure 2.

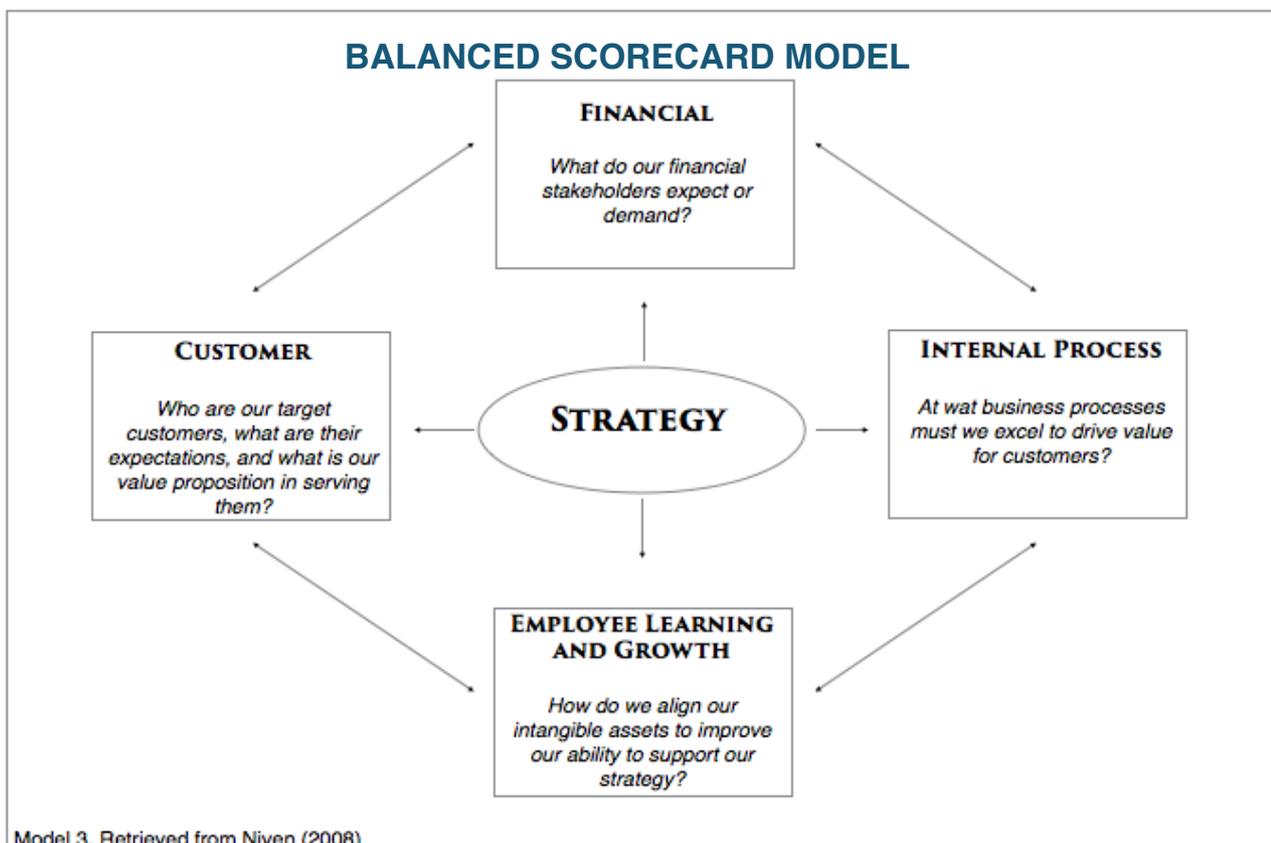
The WNP & VSCD guidelines do not however take into account the experience of theatre directors, it only assesses the perceived responsibility in order to justify certain levels of remuneration. Since this study is interested in and deals with active (or recently active) theatre directors, experiences within the performing arts sector and elsewhere are seen as a useful addition to the questionnaire. It is for that reason that questions concerning age, gender, schooling and experience were added to the survey. The guidelines were also used as the basis for the construction of the interview guide. During the construction of the interview guide more attention was placed on the complexity of the organisation, the director's responsibility and the special circumstances demonstrated in figure 2.

Organisational size (based on revenue)	Complexity of Organisation	Director's Responsibility	Special Circumstances
< €3,5 mln.	Degree of horizontal integration	Governance-model with shared responsibility	New building
€ 3,5- € 6,0 mln.	Degree of vertical integration	Governance-model full responsibility	Big improvements and/or renovations
€ 6,0- € 10,0 mln.	Number of buildings	Supervisory Board with shared responsibility	Merger, privatization or other far-reaching reorganisation
> €10,0 mln.		Supervisory Board full responsibility	

Figure 2 Guidelines WNP and VSCD (2018)

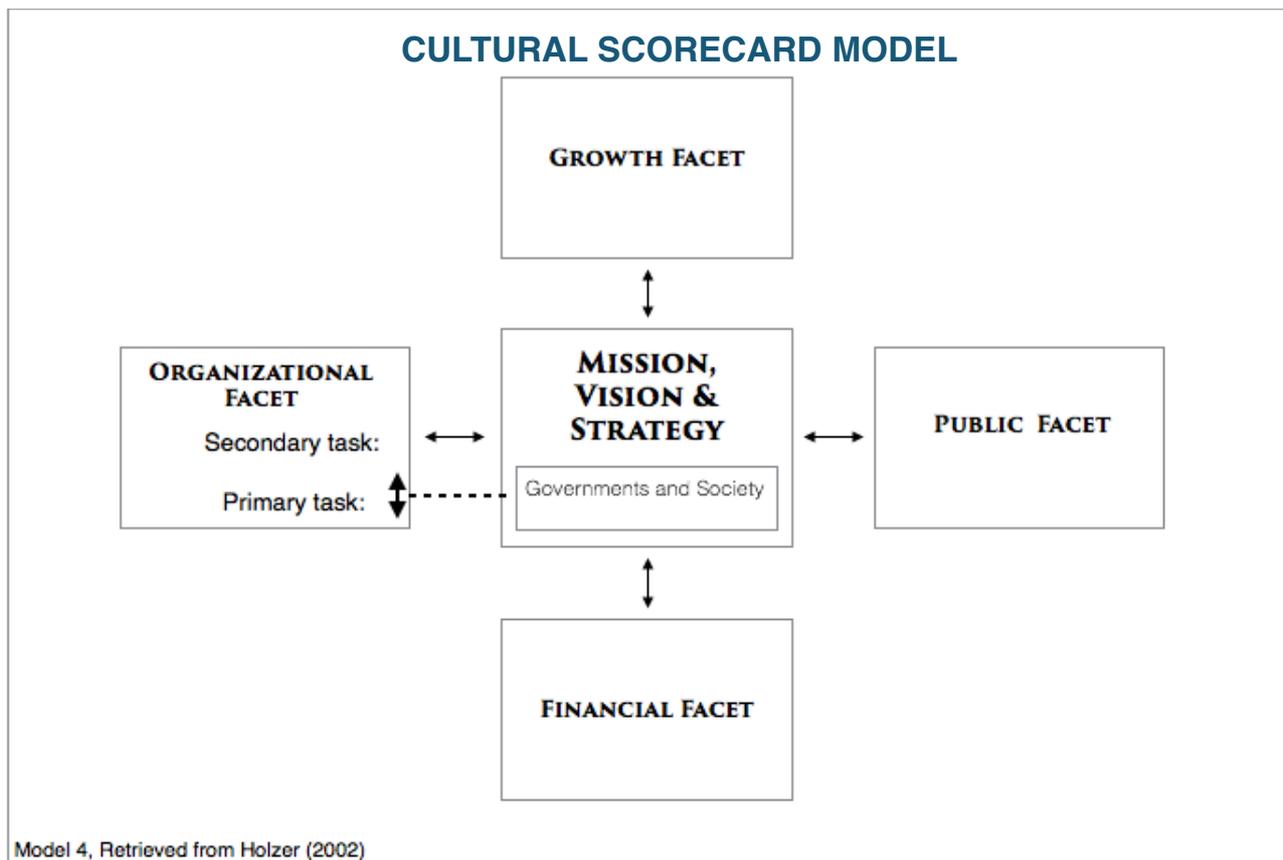
2.2 Balanced scorecard (BSC) towards Cultural scorecard (CSC)

The Balanced scorecard is a strategic evaluation tool that can help determine the business performances relying on multiple indicators on the basis of the organisation's vision and strategies (Yüksel & Dağdeviren, 2010). The balanced scorecard suggests that one cannot only judge the performance of an organisation based on financial indicators, but that one should also take into account other non-financial indicators (Yüksel & Dağdeviren, 2010). The balanced scorecard has



identified four key facets that together make up for a good working strategy, see BSC model 3 (Niven, 2008). As one can see, the model focuses on the financial facet, the internal process facet, the employee learning and growth facet and the customer. In his book *Balanced scorecard step-by-step for government and non-profit agencies*, Niven (2008) addresses the possibilities of using the balanced scorecard for non-profit organisations. Niven (2008) argues that even though the BSC was originally designed for commercial businesses, it could be adapted to fit the needs of the non-profit sector.

Holzer (2002) had a similar idea. He looked into the possibilities of creating a BSC that was devoted especially for performing arts venues and museums. Holzer identified certain elements within the BSC model that could have some added benefits. It allows for a clear and sturdy premise to build the organisational strategy on, it works for long and short-term goals and the BSC can help determine whether or not a new endeavour is actually in line with the mission set out by the organisation. Yet, when it comes to the non-profit sector, other actors are at play. The financial facet, that plays a decisive role in the commercial sector, does not play as important a role within the non-profit sector. Within non-profits the social function and mission is a more important actor. According to Holzer, those who finance these non-profit organisations have those social goals in mind. This alters the focus of the BSC: it shifts from being predominantly financially orientated towards a more social orientation. Holzer eventually created a Cultural Scorecard based on the BSC. The CSC is meant as a tool that can help cultural organisations to better evaluate their own performance and can help to determine whether or not further investments are wise or in line with the organisation's mission. Model 4 shows the CSC model created by Holzer. Here Holzer identified four key facets: the public facet, the financial facet, the organisational facet and the growth facet. The public facet focuses on the number of visitors, the number of donors, audience satisfaction, etc. The focus within the financial facet is placed on budgetary related goals, such as the acquiring of subsidies and donors, having a clear overview of the overall budget and on equity. The primary task of the organisational facet is to look after the cultural 'product' and to fulfil the social mission set out by the organisation. The last facet in the CSC model (model 4) introduced by Holzer is the growth facet which deals with the aspects of innovation, continuation and development (Holzer 2002).



A recent study by Wijn and Kok (2019) on cultural entrepreneurship at the performing arts venue ‘Theater aan het Vrijthof’, located in Maastricht, used an adaptation of the BSC. They too called it a Cultural Scorecard (Wijn & Kok, 2019). Whether or not these CSC’s are related to one another remains untraceable; yet, the core ideals remain the same. Wijn and Kok (2019) added some extra elements to the CSC. The four key facets, identified by Holzer (2002), fit into the six facets identified by Wijn and Kok (2019).

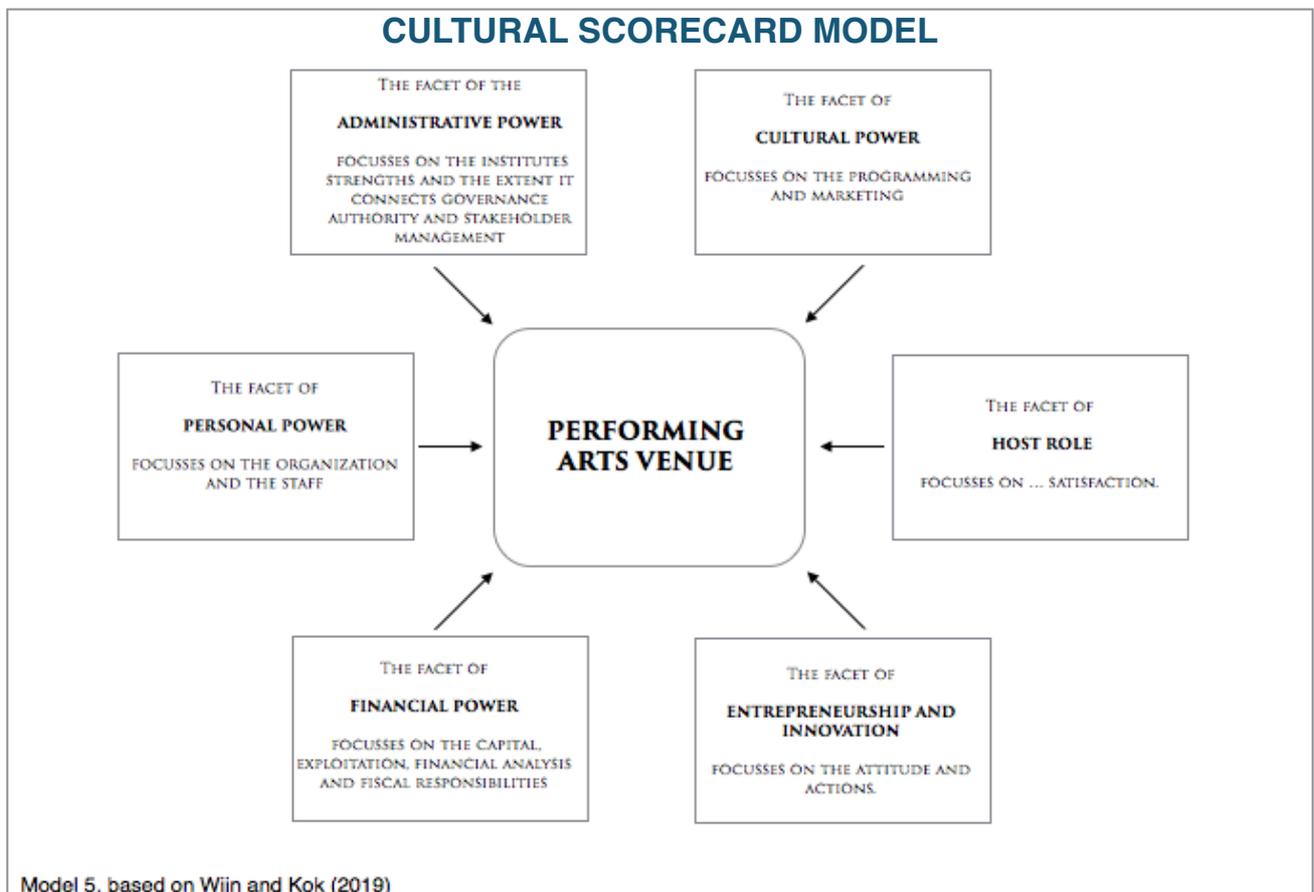
The first facet identified by Wijn and Kok (2019) is that of administrative power, which focuses on the strengths of the organisation and to the extent in which it connects governance authorities and stakeholder management. When it comes to organisational strengths, one can think of the formation of mission and vision, the governance, property and building maintenance strategies and internal management (Wijn & Kok, 2019). The connection with governance authorities and stakeholders is also seen as an important factor. Especially when the relationship is between the owner (read municipality) and the organisation (venue).

The second facet is personal power that focuses on the organisation and its staff (Wijn & Kok, 2019). Aspects like motivation of staff, staff quantity and quality play an important part. The financial power facet, the third facet, focuses on fiscal responsibilities (Wijn & Kok, 2019). These

include managing the ratio between incomes and expenses, the exploitation of the hall, bars and restaurants, sponsoring and other means of income (Wijn & Kok, 2019).

When it comes to the facet of cultural power, the focus is primarily on the ‘product’, the programming and marketing (Wijn & Kok, 2019). The cultural power facet focuses on the relationship between the venue and the audience, the connection with the city and/or region, having a balanced programming and fulfilling a social function. The fifth facet is the host role; this has a plural focus, since it focuses on the artists, audiences, suppliers, sponsors, impresarios, neighbourhoods, etc. (Wijn & Kok, 2019). The final facet is the facet of entrepreneurship and innovation. This facet speaks for itself as it describes the focus of this facet to be on improvements and/or renovations as well as taking, but sometimes even more important, owning up to the risks.

The Cultural Scorecard used by Wijn and Kok (2019) will serve as the basis for the pre-coding framework. The facets discussed within the CSC are designed to be used on culture instructions, with Wijn and Kok using it on a performing arts venue. Since this research is focused on the leader of such an institution the themes, or facets according to Wijn and Kok, of the CSC might generally apply but the themes most likely remain more on the surface and would therefore not cover the more personal aspects of the job. It is therefore expected that other, more personal, themes will be added in addition to the six ‘standard’ themes of the CSC model (Model 5).



Chapter summery

This chapter has focused on the literature that was used to form the theoretical framework for this research. The WNP & VSCD guidelines (WNP/VSCD, 2018) helped shaping the base for both the survey and the interview, as they provide a clear guide for the assessment of job responsibilities of theatre directors. What makes these guidelines reliable is the fact that they are being actively used by the sector itself, since it is a guideline created by the two branch associations and is currently in use. The Cultural Scorecard model by Wijn and Kok (2019) serves as a pre-coding framework for the thematic analysis that will be conducted on the semi-structured interviews.

3. Research Question & Methodology

3.1 Research question

Observations about the decision-making processes within cultural non-profit organisations are uncommon (Boerner & Jobst, 2011). Performing arts venues seem to be organisations that host a multitude of creative and cultural products and in the midst of it all stands the theatre director. One can wonder: is theatre director a leadership position that is sector specific to Dutch performing arts venues or is it a more general leadership position? This research focuses on the theatre director and aims to gain insights into required qualifications for a theatre director. The research question for that reason is: What are the role specifications of a theatre director in the Netherlands nowadays and how are they sector specific?

In order to answer the research question there are some sub questions to answer:

- How did these role specifications evolve, starting from the Second World War up until now?
- Does the role require specialized schooling?

By answering these questions also the questions whether the role specifications of theatre directors overlaps with those of other directors and whether there are also some job specific aspects will be paid attention to. This inductive research explores the many different facets that theatre directors encounter when running performing arts venues, in order to define the knowledge, skills and experience he or she needs to fulfil his or her tasks properly.

This study uses a mixed methods research approach (Babbie, 2013) as it combines a survey of currently active Dutch theatre directors as well as multiple case studies that focus on the Dutch theatre director. Using a mixed-method research design has the advantage that it allows the researcher to combine the depth of qualitative research with the general strengths of quantitative research (Bryman, 2016). This study used the mixed-methods embedded design with the qualitative research as the priority approach (Bryman, 2016). This implies that although the qualitative research has priority within this study, the quantitative research is being used to provide context to the study (Bryman, 2016). In this case the data collected from the survey (quantitative method) was used to create an overview of the performing arts venue landscape as well as an overview of facts about the currently active theatre directors to provide the study with a sufficient sector background

on to which it could then explore using the qualitative method of in-depth interviews. Data for both methods were simultaneously collected.

3.2 Unit of Analysis & Sampling

The unit of analysis for this study is Dutch theatre directors. This study conducted a survey (n=51) and in-depth interviews (n=9). The in-depth interview method was chosen as the qualitative research method as it has the benefit that it focusses on the participants' own perspectives and it allows for the interviewee to 'ramble', which in turn can then highlight new themes previously unknown (Bryman, 2016). The semi-structured nature of the interviews allows for more freedom when wanting to follow up on answers given by the interviewee (Bryman, 2016). As with all methods, a qualitative interview method has some limitations. One of the main limitations is its reliability, since one has to rely on the information given by a few interview participants (Bryman, 2016). It also deals with a variability issue, because of the human interaction between the participants and the interviewer (Bryman, 2016). That human interaction can influence the participants answers.

For the quantitative research aspect of this study, an online (private intranet of the VSCD) self-administrated questionnaire method was selected (Bryman, 2016). Per definition the participants of a self-administrated questionnaire fill in the questionnaire themselves (Bryman, 2016). The main advantages of conducting a self-administrated questionnaire are: it is quicker and cheaper to administer, no variability issue (due to the absence of the interviewer) and it is more convenient for the respondents as they can partake in the questionnaire whenever they please (Bryman, 2016). Yet there are also some limitations, the main three being: low response rates, no ability to probe and the increased risk of missing data (Bryman, 2016). The questionnaire is the written set of questions (Bryman 2016). When combining that with data collection and analytical aspects one speaks of a survey (Survey Monkey, 2019). By combining the two methods, one has the possibility to limit the effects of the limitations that each method separately has. A survey does not allow for probing, but has no variability issues (Bryman, 2016). Interviews on the other hand has a higher variability issue, but has the ability to probe. Combing those two methods will therefor strengthen the research.

The survey was conducted to provide an overview of the current Dutch theatre director landscape, that in combination with the in-depth interviews provides insights in the role specifications of theatre directors in the Netherlands. The combination of these two methods allows

for a comparison of backgrounds, management style, personal values and interests of the theatre directors. Since this research focuses primarily on the management or leadership attributes of theatre directors within Dutch performing arts venues, the chosen sampling method of this study is purposive sampling (Babbie, 2013). The survey was distributed on the VSCD closed-off intranet that is used to communicate with their members. A list of potential interview participants was made by Cees Langeveld, theatre director and researcher, who acted as an advisor to this study and established the first contacts between the researcher and the potential participants. In total 9 participants agreed to participate in this study and all of these participants were theatre directors of big performing arts venues or recently retired as such. The selection of participants on the size of their venue was not done deliberately. Almost all participants, however, upon asked if they had leadership experience within small performing arts venues, answered that they had.

3.2.1 Interview Data

The primary data for this study was required by administering semi-structured interviews. The use of semi-structured interviews allowed for the possibility of extra insights that could hint at previously unknown facets of the role that theatre directors play within theatre venues. The administering of interviews is beneficial as it gives the opportunity to probe since it is not limited by the constraints of other methods such as surveys (McNamara, 1999). Conducting interviews allows for an in-depth analysis of the different facets that make up the profile of a Dutch theatre director. The duration of the interviews was between 50 and 110 minutes and the researcher was given permission to audio record the interviews. The audio files were later transcribed and analysed. Both the transcriptions and the audio files are in the archive of the researcher. The interviewees were anonymised for collegiate and privacy reasons.

The interviews started with a mild opening question to start off the conversation. Generally, this question focused on the history of the theatre venue in question. Questions focussed on the organisation, its structure and its mission as well as on the day-to-day running of the organisation. The inner workings of the organisation provided a good background for this study to better understand the specific task per venue or house bestowed on the theatre director. Later questions focused on task description and task comparison with the directors in other sectors. These questions were multi-layered and asked the participant to first find the similarities of the job descriptions between a director within the commercial sector (cookie factory) and the job description of a theatre director. Then they were asked the same question, but also to pin-point the differences. The same

line of questioning was repeated but then focused on the museum director. After 3 interviews a new sector of comparison was added: the social sector. The social sector was added early on when it became clear that the participants perceived a clear distance between theatre directors and directors within the commercial sector. The social sector comparison was used to test whether there were still clear differences between a theatre director and a director within a social sector (a hospital was often used as example). Cultural policy questions followed in order to gain some insight on the possible effects they have on the job of theatre directors. Finally, participants were asked to sketch the perfect profile of what a new theatre director ought to be and express their wishes for the sector in years to come. After that the interview was terminated. See appendix 1 for the interview guide.

A thematic analysis was used to identify, analyse and report on patterns within the transcripts and the other data (Braun and Clark, 2006). Transcripts were coded by hand. As the semi-structured interview method was used, the researcher has made some pre-coding frame based on the CSC model provided by Wijn and Kok (2019). Later, when it became clear that certain facets were not accounted for within this CSC, the researcher added new themes to the coding frame. The following 12 main themes were detected during coding: History & Now, Business Operations, Staff, Finances, Politics, Host, Figurehead, Programming and City, Innovation, Knowledge, Schooling, Holy Fire. Five of the themes were chosen based on Wijn and Kok's (2019) CSC model, the other 7 themes were selected based on the interview questions and the participants responses. See appendix 2 for the coding framework.

3.2.2 Survey Data

A short descriptive survey (n=51) was sent out to the VSCD's members (n=118). By distributing the survey (see appendix 3), exclusively to the members of the VSCD the homogeneity of the population increased, which means that a small sample size could reflect the population (Bryman, 2016). Yet due to the fact that the required sample size should be n=67, if one uses a confidence level of 95% and a margin of error of 8%, the acquired sample size of n=51 does not allow for this study to make generalized claims. It does therefore strive to generate some indicative results that might inspire other researchers to elaborate on. The survey consisted of multiple choice questions. These questions focused solely on descriptive basic information such as: the venue, one's age, education level, experience, board structures etc. The survey was a self-administered questionnaire that was created on the online program Qualtrics and later analysed using SPSS.

4 Results and Analysis

First the survey data are discussed by overview models. The information portrayed in those models is meant to provide the reader with an indicative overview of the Dutch performing arts venues and its leadership. Then follows an analysis and the results of the in-depth interviews based on the following themes: Business Operations, Staff, Finances, Politics, Host, Figurehead, Programming and City, Innovation, Knowledge, Schooling and Holy Fire.

4.1 Survey Results

4.1.1 Performing arts venues' specifics

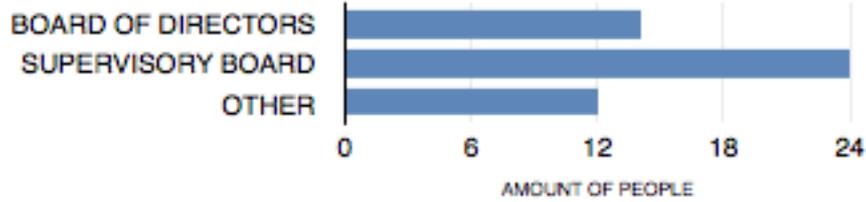
Based on the information provided by the 51 participants that contributed to the survey an overview can be created of performing arts venues specifications.

Out of 51 venues 88% classify themselves as a non-profit organisation, whereas 12% identify as for-profit. Although 88% of all venues in this survey is non-profit, only 84% have an ANBI status. ANBI status is granted by the national tax authority to certain organisations that focus at least 90% of their efforts on the common good (Belastingdienst, 2017). It allows for tax breaks to those who want to donate towards ANBI organisations as well as for the receiving organisation itself (Belastingdienst, 2017). As the ANBI status is only granted to non-profit organisations (Belastingdienst, 2017), it is safe to assume that 4% loss of ANBI status recipients means that two of the non-profit venues do not have an ANBI status.

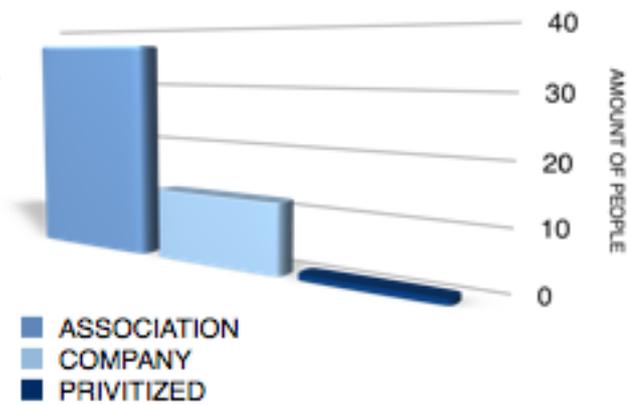
When looking at the venues involved in the survey, over 52% have 2 halls in which they are able to provide a stage for performances to take place. 32% report to have space for 250-600 seats and another 32% claim that they can house more than 1000 people. Most venues (59%) host between 80 and 200 professional performances a year, whereas only 2% host less than 80 professional performances per annum. 39% of the respondents estimate to host more than 200 performances a year. The annual earned income of the venues, without subsidies, is generally (49%) estimated to be below €2 million. Most performing arts venues (74%) are using the business format of a foundation (stichting). The company format (vennootschap) comes in as second with 24% and only 2% of the venues are private.

PERFORMING ARTS VENUES

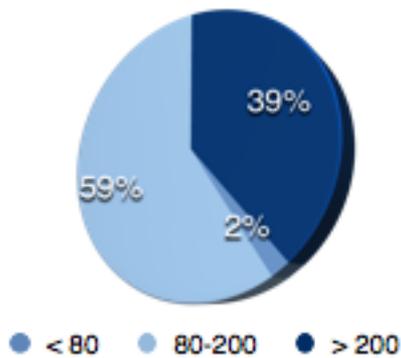
SPECIFICATIONS



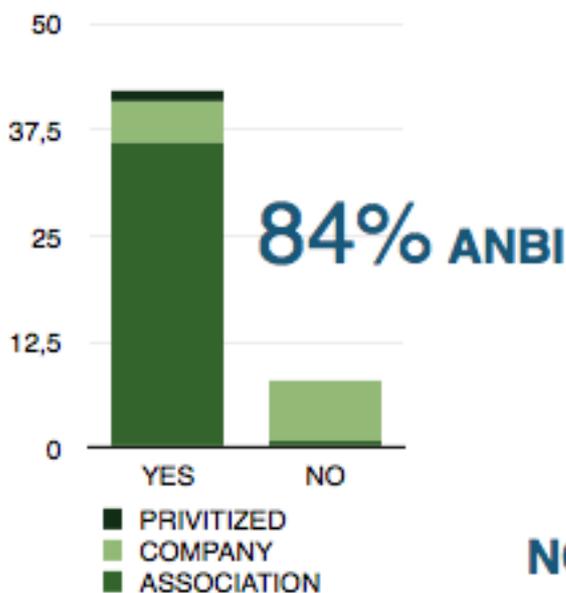
BUSINESS FORMAT



HOW MANY PROFESSIONAL PERFORMANCES PER ANNUM

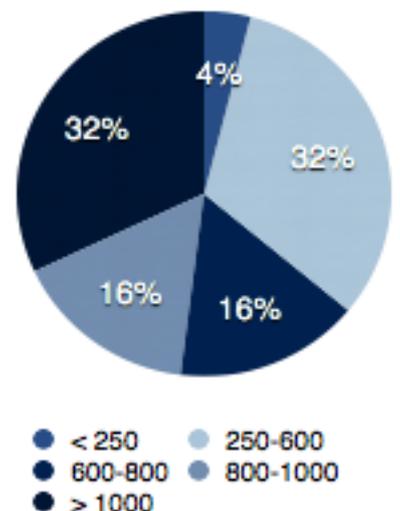


ANBI STATUS



49%
ANNUAL INCOME
EXCL. SUBSIDIES

AMOUNT OF SEATS



NON-PROFIT 88%
12% FOR-PROFIT

4.1.2 Theatre director specifications

Out of 51 participants 55% was male and 45% female. None of the participants appeared to be younger than 40 years old, with the average age being between 50 and 54 years old (34%). Of those participants 65,3% were statutory directors. Most male and female directors (46,8%) have been active in the performing arts sector for over 20 years.

When conducting a descriptive cross tabulation, one can compare the years of their active participation within the performing arts sector and the amount of years serving in their current role. The data shows that of those being in the age group 50-54 have the most overall experience within the sector: 6,4 % of 10-14 years' experience, 6,4% of 15-19 years' experience and 17% of 20 years' and more experience. When focusing on schooling, participants either enjoyed a university or higher vocational education level. None of the participants underwent secondary vocational education and some participants (2%) had an all-together different path. The equilibrium seems to sway just towards university level of education (51%), with the higher vocational education level being a close second (47%). The biggest group of participants studied Art and Culture studies (23,4%), Business administration came in second with 14,9%.

The survey asked the participants what the last sector was that they had worked in before accepting their current position. A clear majority (61,7%) previously worked within the cultural sector, followed by the public (12,8%) and commercial (10,6%) sectors. A follow-up question inquired after the highest position obtained by the participants within that previous sector. 61,7% of the participants reported to have been in the position of director in their previous workspace and 23,4% rose to the position of manager.

THEATRE DIRECTOR

SPECIFICATIONS

65,3% IS A
STATUTORY DIRECTOR

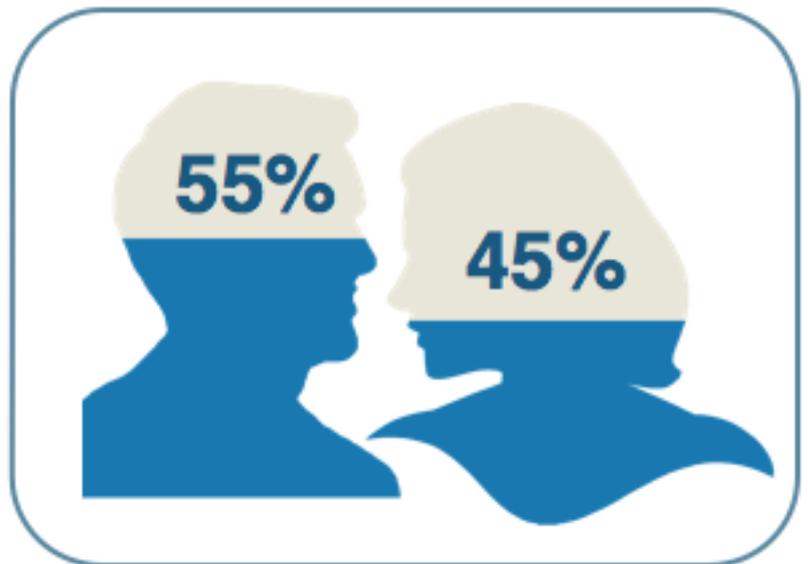
10,6% BETWEEN **40-44**
YEARS OF AGE

10,6% BETWEEN **45-50**
YEARS OF AGE

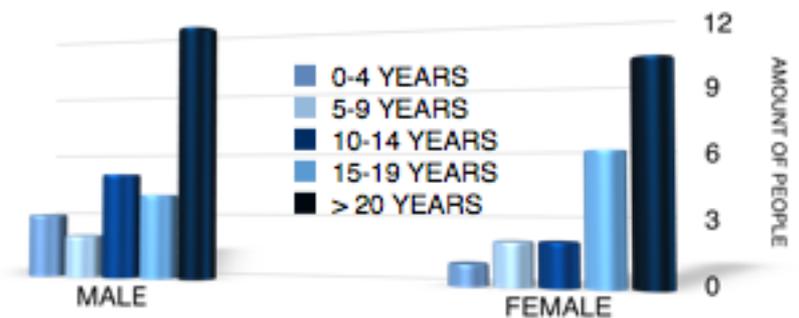
34% BETWEEN **50-54**
YEARS OF AGE

23,4% BETWEEN **55-59**
YEARS OF AGE

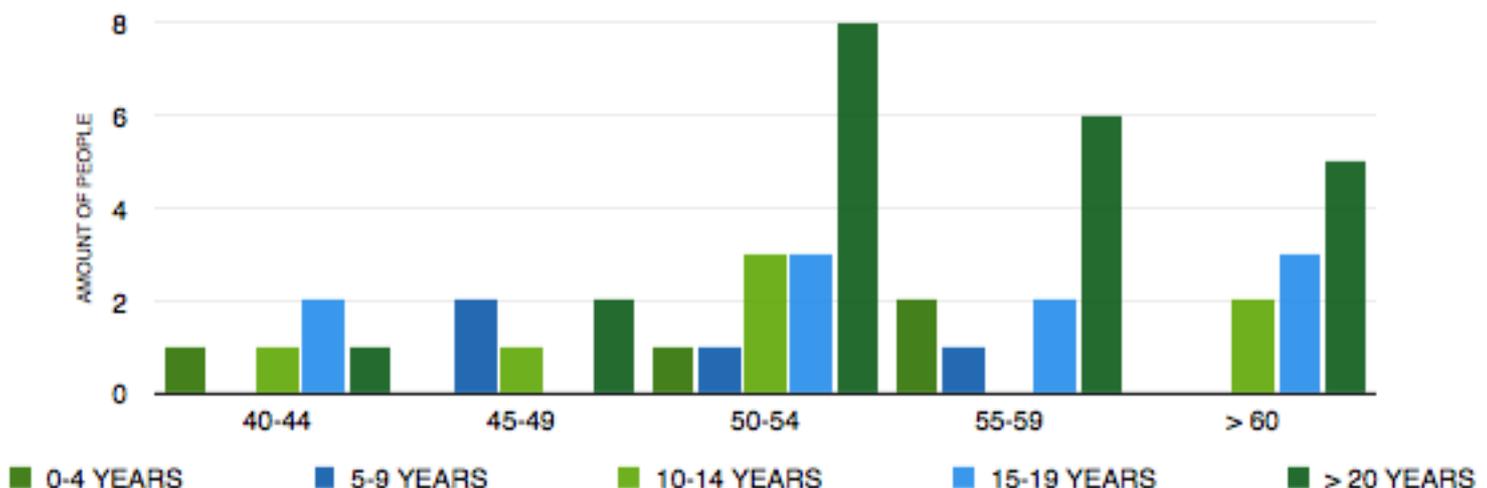
21,3% ABOVE **60**
YEARS OF AGE



YEARS ACTIVE WITHIN PERFORMING ARTS SECTOR MALE/FEMALE



YEARS ACTIVE IN PERFORMING ARTS SECTOR

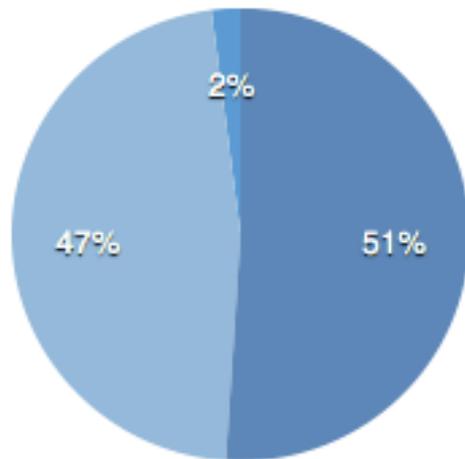


THEATRE DIRECTOR

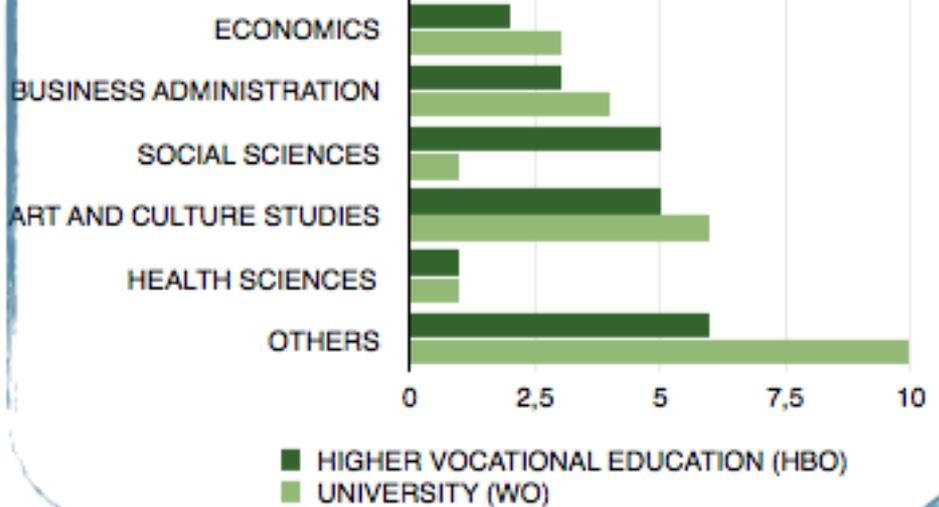
SPECIFICATIONS

EDUCATION LEVEL

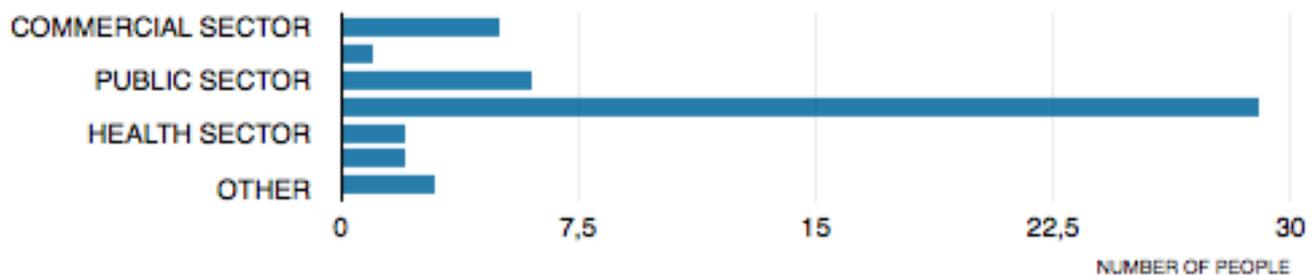
- UNIVERSITY (WO) 51%
- HIGHER VOCATIONAL EDUCATION (HBO) 47%
- SECONDARY VOCATIONAL EDUCATION (MBO) 0%
- OTHER 2%



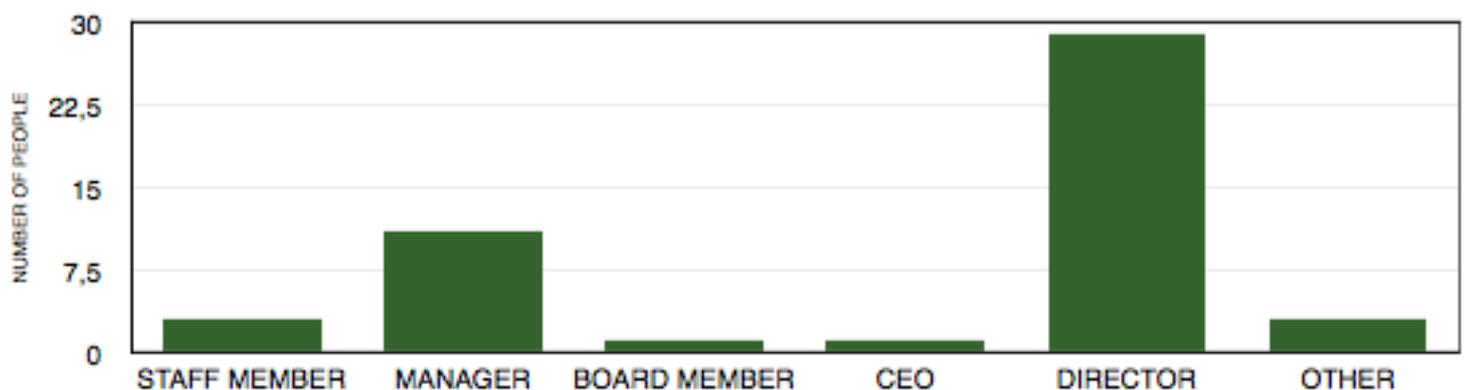
EDUCATION COURSE



PREVIOUS SECTOR - BEFORE CURRENT FUNCTION



HIGHEST POSITION WITHIN THE PREVIOUS SECTOR



4.2 Interview Results

4.2.1 History & Now

The participants were asked whether the theatre directorship position has altered over the last couple of years due to policy changes. The participants state that the position of the performing arts venues has changed. Most give the example of how performing arts venues used to operate 15-25 years ago (interviewees 1, 2, 5, 7, 8). According to interviewee 1 venues were not much more than a serving hatch, serving performances and concerts that were bought and picked out of that year's catalogue. Even the audience was different, they consistently bought more year subscriptions than they do nowadays (interviewee 1).

When it comes to their predecessors some, of the participants are under the notion that the theatre director was someone that had a certain amount of status within the community much like: the mayor, the doctor and the lawyer (Interviewee 5). 'Back in the day there where theatre directors that portrayed themselves as being the creative ones, since they had a big hand in the selection of that year's program' (Interviewee 4).

'Now the world has become increasingly complex and I believe the same goes for the theatre directorship position' (Interviewee 3). There was a time where theatre directors were more trained within the performing arts sector (interviewee 5), yet the job has become more complex (Interviewee 4). At a certain point more people from outside the performing arts sector were brought into the leadership positions (Interviewees 5, 7). One participant recalls a recitation when he was first appointed (being from outside of the performing arts sector): 'It will be as a breath of fresh air, somebody that will have all the knowledge, yet someone that is not burdened with insight information' (Interviewee 8). Interviewee 8 continues by adding that there was a surge of new more business orientated personnel within the sector. Yet Interviewee 8 also expressed the concern of the performing arts sector losing some of its essences when the focus of the organisation is altered too much due to the business mindedness of these people.

At present, most participants agree that the theatre director position is in relation to the city and its society. According to interviewee 4 the main factor that has changed the theatre directorship position is the acknowledgment of the ups and downs. What he means with that is that governmental support or even audience support/attendance are not a given (anymore), at least not to the extent as they used to be (Interviewee 4). It is the reason that so many of the participants stress the importance of the ties with the city. Directors also do not see themselves as someone who is

creative and instead are aware of the facilitating role they have in bringing the artist, art form and society closer together.

4.2.2 Business Operations

'People always consider performing arts venues as an inherent creative place, whilst in reality it is not. Its sole purpose is to facilitate and present.'

(Interviewee 4)

Due to the Dutch theatre system's long established division between the production aspect and presenting aspect (venues), all interviewees are fully aware of the facilitating role their organisations play within the performing arts sector. That role brings with it the more managerial tasks that one has to perform as the director of a performing arts venue/house. When asked to find the similarities in their task as a director with the tasks of a commercial director of a cookie factory, the participants all identified the management aspect of the job to a universal skill that all managers and directors have. According to interviewee 5 it is vital that those who want to take on the role of a director, have ample knowledge of business operations and management. 'In the end it is just a business' (Interviewee 4). One has to adhere to certain rules, to determine the internal and external goals of the organisation, to maintain a strict budgetary discipline, to manage the staff, organize catering, programming, marketing, ticket sales and to discuss budgetary reports (interviewees 1, 8). So, from a purely managerial and business point of view, the task profile of a performing arts director and that of a commercial director are practically interchangeable, according to the interviewees.

The participants were also asked whether there were any dissimilarities between the two task profiles. The answer was predominantly: yes. The biggest difference between the management tasks of a commercial director and that of a theatre director, according to the participants, has to do with the innate purpose of the organisation itself. Where the commercial sector has the clear objective to generate and optimize financial returns, performing arts venues pursue a different kind of return: they strive to generate social returns (Interviewee 3). This means that even though theatre directors have those 'standard' managerial tasks that are common in most sectors, they also have specific social tasks. The social aspect of a theatre director's job will be discussed later on in this chapter, but an example of such a social task would be the programming or production of performances that have special links with the city. Some of the participants also addressed the fact that they were active in other cultural organisations/projects on the side (interviewee 3). According

to interviewee 5 it is the constant balancing act between private and public business aspects that sets theatre directors apart.

In order to serve that social or public aspect the performing arts venues have over the years depended heavily on municipalities and most of those venues have at some point been a municipal service. Almost all performing arts venues have over time made the shift from being a municipal service toward being a privatized organisation with their own governing and supervisory boards (Langeveld, 2009). Yet due the fact that they are operating as a non-profit organisation, they are still dependent on governmental support (interviewee 3). Meaning that even though the performing arts venues have been separated from the municipalities, the ties and the dependency remain. And even now some remnants of the governmental business model can be found within the privatized performing arts venue (interviewee 6). Interviewee 6 was referring to some of the people working for these organisations: their willingness and capability to change the ‘civil servant’ mindset and adapt the new mindset required after privatisation.

One of the participants, that was already in office well before the privatisation of the performing arts venue noted that there is significant difference in the theatre directors job prescription when the venue is a municipal service (interviewee 9). ‘The theatre director is not the one who is administratively responsible in the end, since he or she reports back to the municipal secretary’ (interviewee, 9). One of the main advantages of being a municipal service organisation is the fact that the director has more insight knowledge about the innerworkings of the municipalities (interviewee 9). Yet being a part of the municipality means that the performing arts venues belonged to a big governing body that cannot focus on one entity only, meaning that sometimes decisions will be made that are not in accordance with the performing arts venue’s core business (interviewee 9). The biggest advantage of being a privatised venue therefore, according to interviewee 9, is that now the venues can focus on their core business only.

The physical buildings too show signs of municipal influence, as they are mostly if not all owned by their respected municipalities. That next to the artistic and social goals that performing arts venues strive to fulfil, creates a complex relationship between the venues and the municipality. The relationship between the venues and the municipality are discussed in further detail in the subsections: Finances and Politics.

4.2.3 Staff

One of the more ‘standard’ managerial tasks of a theatre director is how to deal and manage its staff. It is seen as one of the important components of running a performing arts venue to have a good, capable and talented crew (interviewee 3). When viewing the organisation from the top down, one notices that the organisation of the venue is purposely pyramid shaped. On the very top, there is the theatre director. Based on the structure of the venue’s organisation it can have a one-man governing board, with the theatre director being the sole statutory director, or it can have a multi-headed governing board that can consist of a theatre director, a financial director and/or a creative director. Whom of those have statutory rights depends on the organisation. All of the participants in this study were statutory directors, with two participants having one or more members in their governing board.

Just under the directors, most of the participants have a management team (MT). These MT’s vary in size, but overall seem to have the same functions in place. Each department is represented by a MT member. These MT’s can have departments such as: Programming, Marketing, Hospitality, Finance, Building and Technique, etc. In turn these departments’ heads manage their respective tasks in consultation with the theatre director. The personnel of performing arts venues seem to be made up out of full-time employments, some part-time or on call basis and volunteers. The performing arts venues have a relatively compact, yet diverse staff (interviewee 5). Most of the performing arts venues have five to six different departments that together make up the organisation. Although all venues are organized slightly differently, all venues seem to have some form of the following departments: Programming, Marketing, Sales, Building Management, Hospitality, Technical Stage Management and Finances (interviewee 7). Each department attracts people with different skillsets that are job specific. For example, personnel that works in the Technical Stage Management department has a different way of working and communicating than the personnel within the marketing department. Both departments are, however, committed to the same goal: creating a solid performance. The theatre director’s role, according to interviewee 7, is to recognize that each of the departments house different people, with a different jargon and expectations.

Interviewee 2 adds that it should be the theatre director’s job to support them, which according to interviewee 5 can be difficult as there is a lot of emotion. Although the participants stress that the venues themselves are not the primary creators of the content that is being presented and performed within the venues, they do concede that their organisation attracts interesting and

diverse people that work at these venues. The differences between staff members is even tangible within the different departments as each department has its own specific ‘colour’ (interviewee 7). It is the theatre director’s responsibility to recognize these differences and act accordingly. The marketing and technical departments do not only differ in their tasks, they also differ in the people that make up these departments. Meaning that each of these departments have their own way of communicating and preferred way of being managed (interviewee 5). One of the participants (interviewee 5) stressed the importance of the recognition and nurturing of emotions. According to interviewee 5, people that are attracted to work for a performing arts venue have the tendency to feed of emotions. ‘It is something they need’ (interviewee5). One has to acknowledge those emotions and contain them where needed (interviewee 5). That way one can create a socially and physically safe space that inspires and motivates one’s workers (interviewee 6).

4.2.4 Finances

As with all organisations, it is the director’s responsibility to safeguard the financial health of the organisation he or she serves (interviewee 2). Within commercial organisations that task is relatively straight forward as the focus lies on generating profits. Since performing arts venues operate not only in a market context, but also within a social context (interviewee 5), the task of retaining a financially healthy organisation becomes a more layered process. Although venues do rely on ticket sales, restaurant incomes and the renting out of facilities, they still have to deal with market failure due to the nature of the ‘product’ that they work with. In order to combat market failure subsidies, grants and sponsorships are necessary. This means that those who lead this type of organisation have to deal with a multitude of different stakeholders. And the directors of subsidized venues have to be mindful of money flows, as they deal with public money (interviewee 6).

As previously stated, most, if not all, theatres in the Netherlands are in some way dependent on governmental support. Most of the venue buildings are actually owned by the municipalities and the performing arts venues tend to rent the buildings from the municipalities. The first governmental support that most performing arts venues receive is therefore rental subsidy. The majority of the participants explain that even though the rent is quite high, they receive subsidies to cover those costs. This is an interesting aspect of how the municipalities work with subsidies. Instead of granting the performing arts venues access to the buildings for free, the municipalities ask them to pay rent. And in order for them to be able to pay that rent the municipality provides the performing arts venues with rental subsidies. This a financial trick, according to interviewee 8,

because when you introduce taxable rental income, it allows the municipality to write off the associated VAT. From the municipalities side this is a handy trick, yet it can paint a distorted picture of the subsidy amount performing arts venues receive. Which in turn can lead to the uninformed conclusion that these organisations already receive more than enough financial aid from the municipality (interviewee 3).

Next to the rental subsidies, performing arts venues generally receive subsidies for their role in bringing the performing arts to their cities. Every four years the venues are expected to hand in their cultural policy and plans for the next four years, complete with a budget. It then will take almost a year for the municipality to audit the proposal, after which they either agree or alter the requested subsidy amount. When everything is agreed upon, the performing arts venues receive the agreed amount for the next four years. This allows the venues to grow and think in long term plans. Keeping the predominantly bigger venues afloat would be impossible without that four-year commitment from the municipalities (interviewee 3)

The subsidies are being used to purchase certain performing art ‘products’ such as: theatre plays, opera’s, classical music concerts, pop music concerts, dance performances, stand-up comedy performances, etc. These ‘products’ are being bought from impresarios or from the producing companies directly. It is one of the requirements of the subsidies that the venues create a fair collection of different types of performing arts ‘products’. According to the participants, purchasing of performances carries risks, often due to the fact that they are being purchased whilst the creation of the performance is not yet finalized. This makes it hard to judge what the final ‘product’ will turn out to be, which in turn makes risk assessment difficult (interviewee 8). There is also the risk of booking a performance of a well-known artist far in advance, one year seems to be the norm, as their popularity might plummet, generating a loss due to decreased ticket sales.

Being the theatre director, one has to be mindful of these risks and has to actively manage and spread out those risks (interviewee 4). Interviewee 6 underlines that every day is filled with calculations. His task is to get as many people to fill those theatre seats, to get them in, otherwise the organisation gets in trouble (interviewee 6). Most of the venues that the participants manage were portraying an average of 400 performances per year. Which in itself seems like an impressive feat; yet one participant notes that if they wanted to strive for financial efficiency, they would actually have to increase this number (interviewee 7).

The performing arts venues do not only rely on subsidies. They also have to create revenues on their own. It is unclear how much of the set budget the venues have to acquire themselves as this

most likely changes per municipality. What is known are the ways by which the venues set out to do so. For this they resort to their ticket sales and the renting out of the physical building for parties, amateur performances and conferences. Next to that more emphasis has been put on the hospitality service the performing arts venues can provide. Most venues have some sort of bar or cafe setup or even a restaurant. Venues can also apply for private grants and have sponsors. Yet in general the municipality remains one of the biggest stakeholders. Unfortunately, this stakeholder appears to be quite inconsistent as will become clear in the next subchapter (interviewee 7).

4.2.5 Politics

'The municipality is our biggest financial stakeholder'

(Interviewee 1)

The position of performing arts venues within the market and society is an interesting one. Most venues were at one point part of the municipal services, and even though they have long since been privatized, their positions remain somewhat interdependent (interviewee 1). The municipality has the desire to provide ample and varied performing arts performances to its citizens and the performing arts venues are there to realize that desire. The performing arts venues in turn have a need for monetary funding, due to the market failure as discussed earlier. The interdependency in this case is rather lopsided, as the municipality appears to have a big say (interviewee 3).

In any business it is in the organisation's best interest to have a good standing relationship with its stakeholders. Performing arts venues are no different. Unfortunately, the municipality is not per se the most stable stakeholder (interviewee 7), forcing the theatre director to be in close contact with the political players in his or her city. With subsidies comes a cultural mission (cultureel plan) that focuses on the programming of a diverse set of performances. Where some of the participants reported that they enjoy that political side of their job (interviewees 2, 5), others mention that they find that one of the hardest aspects of the job (interviewees 3,7,8). Since Dutch law ensures municipal elections every four years, the political landscape can be altered every four years. This can be beneficial for the performing arts venues, but it can also on the downside result in decreased subsidies. It can also alter the plans set out by the previous administration, with all the consequences that come with that. Almost all participants of this study had some anecdote of an instance when politics influenced their line of business. And all underlined the importance but also

the difficulties that come with being an organisation that balances on the line between private and public (interviewees 4 & 5).

One way theatre directors try to cultivate a good working relationship with their municipality is by establishing personal connections with the sitting mayor, council members and civil servants (interviewee 6). They do so by inviting them to come and visit and by stressing the importance of their ‘products’ in relation to the city. Theatre directors have an active duty to formulate and articulate the very reasons as to why their performing arts venue deserves governmental support (interviewee 6). Since there is the notion that municipalities’ willingness to provide subsidy support is dwindling (interviewee 7), it has become increasingly important for the theatre directors and other directors of cultural organisations to find legitimation as to why one deserves subsidies (interviewee 1). There is a broad understanding under the participants that one’s organisation has to be as independent as it can be, if only just to minimize the governmental influences (interviewee 7). According to interviewee 1, all this depends on how the performing arts venue articulates and builds its cultural mission. If an organisation is lacking a good cultural mission that uniquely defines and links it to the city, it becomes increasingly difficult to have a good and open political debate (interviewee 2). Without such political debate the municipalities’ willingness to support the organisation may be reduced (interviewee 2). It is therefore seen as the theatre director’s responsibility to uphold that political debate and convince the municipality of the high social returns on their investments. Make them feel privy to those social returns (interviewee 8). Having some political affinity is seen as a must (interviewee 7).

4.2.6 Host

Due to the facilitating nature of performing arts venues one of the things that came up in the interviews is the host aspect of the job description of theatre directors. Being the host or hospitable as performing arts venue can have many different faces. It can refer to customer service, the physical state of the facilities, bar and restaurant quality and attitude towards the performers. All participants underline the importance of being hospitable, yet the participants do not value the host aspect in the same way or at the same level. For some (interviewees 3, 4,5,8) it is one of the more important aspects of the job. ‘It is, next to the programming, one of the only things that they really have an influence on’ (interviewee 3).

‘It is your house and you want your house to look great’

(Interviewee 3)

Those participants that tend to give a value to the host role seem to be very engaged with how the venue is being perceived. They make it a point that there should always be a representative of the MT present at night to welcome the artist(s), perhaps greet the audience and is once again present at the end of the performance to talk to the performers (interviewee 8). Restaurants and bars tend to be important tools to provide a broader experience for the audience. The emphasis on the host aspect is really important. ‘The people are your guests and deserve your hospitality’ (interviewee 5). Interviewee 8 would even go as far as to suggest that those who are not as involved with the audience and performers, that are not physically there during performances could still be great theatre directors, although quite possibly lacking a certain required warmth.

Another participants sees the host aspect as something that is in service of the overall final product (interviewee 2). This approach does not put the emphasis on the restaurants and the physical presence of the theatre director, but on making sure that members of the audience slowly come into the right headspace to truly appreciate the performance they are about to witness (interviewee 2). This does not just mean getting the audiences in the building for food or drinks nor does it require that the theatre director be there at performances; it means creating a space where audiences have the optimal chance to truly be conditioned for that evening’s event (interviewee 2). That the host function is important is evident, yet how one uses it differs. All participants seem to have adopted a style that suits them best and fits the organisation that they serve.

4.2.7 Figurehead

During the interview the participants were asked the question whether or not the theatre director had to be a figurehead to the outside world for his or her organisation. The participants all agreed that, to a certain degree, theatre directors had to be such a figurehead. Yet there are different ways to interpret the importance of the figurehead aspect. There seem to be two types of figurehead positions: a figurehead towards the city’s population and a figurehead towards other stakeholders.

Those who valued being mostly a figurehead for the other stakeholders had the feeling that the performing arts venue should be at the centre of it all (interviewee 4). It is the role of the theatre director to be visible for the stakeholders. ‘One has to make sure that they know you, that one invites them to be a part of the world of the performing arts’ (interviewee 8). ‘Being recognizable for the audience is not as important as being visible for the stakeholders’ (interviewee 4).

Other participants were adamant that the position of the theatre director should be at the frontline, the face of the organisation (interviewee 3). Two of the participants expressed the

importance of the theatre director being the circus director (interviewees 5, 8), being able to stand in front of everyone and demand attention (interviewee 8). Being an active member of society plays a big role in that. The theatre director is seen as having a clear social function (interviewee 1). Two participants put emphasis on the importance of living in the city they serve as a way to be more connected (interviewee 1,9). Another uses their platform to formulate their opinions on public events (interviewee 4), whilst others use their platform as well as those of other cultural directors to try and lobby for certain political changes (interviewees 3).

Theatre directors have the opportunity to choose how they portray this figurehead role, as it really depends on their leadership style (interviewees 2, 5). Some are better at playing to the public whilst others are more focussed on the stakeholders. Yet all of them underline the importance of being visible and approachable (interviewee 4). For most of the participants it is part of the job to be active in other organisations or foundations. It is a way to be active within the sector and city, but equally important, it creates good networks (interviewee 5).

4.2.8 Programming and City

One of the most vital aspects of running a performing arts venue is the programming. Programming is the booking or purchasing of performances made by the theatre companies in such way that it fits the cultural mission of the performing arts venue. According to one participant, there was a time when performing arts organisations had let their cultural mission slide making them not much more than intermediary or serving hatch, as some chose to call it (interviewee 2). The catalogues filled with performances would come in and the venues would take their pick from them (interviewee 7). Nowadays the theatre director needs to make the performances relevant to this specific time and place (interviewee 2). The notion of being the ‘living room of the city’ has become a mantra that seems to be repeated by all. The participants see it as their responsibility to create a lasting bond between the city and their organisation. Performing arts venues should not be interchangeable with one another but be unique and should belong to the city that they serve.

Every city has a different story, different mentality and traditions. One has to program accordingly. It is not self-evident to people to come and visit performing arts venues (interviewee 4), so there is a need to start with the content of the performance, its message, and how to get that across to the right people (interviewee 5). All participants stress the importance of creating a true bond with the city and its inhabitants. One way of doing so is by programming performances with certain themes that fit the mentality of the many different groups within the city. One has to

program an interesting and inclusive calendar (interviewee 7). This is described as something quite delicate, since the venues have to rely on the performances created by the producing companies (interviewee 2). As producing companies are predominantly autonomous creators, it can thus happen that in a given period no performances will address the specific themes that the theatre director or head of programming would wish for (interviewee 2). This aspect of the job is also seen as a main difference between the job of a museum director and the job of a theatre director: the opportunity to select and create content surrounding certain themes (interviewees 2, 7). The museum director has a ‘physical collection’ that he can rearrange to better suit the times and its city. ‘The collection keeps its value, even when stored away: it still retains its value to the city’ (interviewee 2). Theatre directors do not deal with the same kind of ‘product’. Their ‘product’ is alive for a short moment and will have hardly any (monetary) value the moment the performance is over. One cannot store away performances as one could store away paintings. ‘We can store related products: such as registrations, program booklets, marketing material, theatre scripts etc. But we cannot store the ‘product’ itself’ (interviewee 9). This aspect makes the task of programming an overall interesting and inclusive calendar an intricate job.

Based on the data gathered from the survey, one could estimate that the average performing arts venue hosts between 80 and 200 performances per year (59%). Yet since this research has a primary focus on the big performing arts venues, it is most likely that the participants interviewed are indeed members of the 37% category that hosts over 200 performances a year. Indeed, almost all interview participants mention to host between 300-400 professional performances per annum, with one participant stating to host and produce over 1000 performances each year¹. One of the participants emphasized the importance of filling every year’s calendar and not just to fulfil certain financial targets, but also to better fulfil its duty towards the city (interviewee 7). The amount of variety that performing arts venues are capable to showcase within a year can be seen as one of the positive effects of the separation between creation and presentation (interviewee 2). It allows for the selection of talent and permits room for comparison between different theatres or music companies, which in turn helps to elevate and/or safeguard quality (interviewee 2).

Although all participants for this study present over 300 performances each year, that number is far from what it should be in order to be financially independent (interviewee, 7). This is most likely due to the fact that performing arts venues historically do not have an official summer

¹ It is fair to notice that this participant is the director of a performing arts house that not only hosts performances but also creates them.

program, although not due to a lack of trying (interviewee, 7)². However, all participants stress the importance of catering to the city above being financially viable.

When asking how the last couple of years, with all the cultural policy changes, have affected the performing arts venues, one concern stood out. The participants mentioned a potentially dangerous development that performing arts venues are becoming more target driven (financial targets often), which hurts the artistic and cultural ambitions (interviewee 6). Smaller venues are seen to be at a higher risk of becoming target driven and thus losing grip on their local society. Two of the participants speculated that this had to do with the ‘standardized’ expectations of different municipalities when it comes to programming and the impresarios that are playing the venues of against one another. (interviewees 1 and 2) This supposedly is forcing performing arts venues to see other venues as competition (interviewee 2). Venues have to adhere to certain program targets, so they cater to all the different genres; whether or not there is a need for certain genres is another thing. Interviewee 2 argued that not every town needs and can represent every genre within its venue, but that venues need to work together to create a richer environment. Unfortunately, that is not happening at the moment, which is giving the big cities an advantage over the more rural areas. Since the big cities attract a more diverse group of people, it can program more niche products and still attract a full house (interviewee 4). Niche programming might not work in the more rural communities, as they cannot find enough people that would enjoy that specific genre. This reasoning makes it probable that smaller and regional venues have a somewhat more universal programming than the venues within the bigger cities. The generalization of programming is mentioned as a concern, as it brings up questions of legitimization: ‘Does a venue still deserve governmental support if it does not add to the city? If its intention has been reduced to the performing arts equivalent of a serving-hatch?’ (interviewee 4). Whether or not this fear is justified remains uncertain; yet it is interesting that almost all participants highlight the fear of venues becoming more target driven and therefore losing their cultural foothold within the city.

4.2.9 Innovation

As already mentioned, the city plays an instrumental role within the performing arts venues. It is therefore not surprising that when it comes to innovation almost all examples that were provided by the participants revolved around the city. Venues are starting to create special programming that

² Summer programming, according to interviewee 7, remains a difficult thing, due to the simple fact that the general public tends to prefer spending the summer days outside rather than inside. Festivals can offer a possible solution to that (interviewee 7).

highlights the connection with the city and its people (interviewee 1). That can come in the format of providing a platform for important social and cultural specific celebrations like that of Divali or creating one's own productions. What was interesting to see is that most theatres have started to produce certain performances themselves, which are often city and region related. One of the main reasons behind this is the desire to create a bond with the venues' surroundings, something that cannot always be realized by programming products made by the theatre and music production companies (interviewee 7). Special Christmas orientated programming, summer festivals and sometimes performances within the region's own language are good examples of those (co)productions of the performing arts venues.

Another interesting development is the formation of performing arts collectives or close partners (interviewee 5). Since this study has chosen to focus on the big theatre venues within the country, some of them are dealing with a very particular problem: there seems to be a shortage of qualified big scale productions that are designed to cater to a hall capacity of 1500 people (interviewees 2, 5, 7). This shortage is said to have started around the time of the big financial crash of 2008, after which it seems that the producers of these big scale productions were unable to find funding for these productions (interviewee 7). The 'Theateralliantie' was born, with its main objective to co-produce these bigger productions together (interviewee 7). Other initiatives are popping up in order to create better working relationships with neighbouring venues (interviewee 5).

4.3.10 Knowledge

Since programming plays such a pivotal role in the day to day running of a performing arts venue, the participants were asked whether or not they felt that a theatre director should have knowledge concerning performing arts before taking on the role. This question got some mixed results. Some of the participants argued that if one acquires the right people behind them, skilled and knowledgeable people from within the sector, they should be able to lead the organisation without any prior knowledge concerning the performing arts (interviewees 3, 5, 9). One can be a good manager who knows what is going on in his or her venue (interviewee 3). Interviewee 8 rendered knowledge to be unimportant as every venue is inherently different resulting in making the acquired knowledge from other venues less important (interviewee 8).

Others took a more moderate standpoint by addressing the fact that theatre directors do need some standard knowledge concerning the sector and its terminology, but do not need to be

trained professionals or be fluent in all aspects of the performing arts sector (interviewees 1, 6). One has to know enough about the ‘products’ one is dealing with and understand the jargon being used within the field (interviewee 1). That understanding and the jargon play an important internal role within the organisation, interviewee 6 argues. The absence of such understanding could result in internal incomprehension which could set a dangerous precedent for the venue (interviewee 6).

The final group was more vocal about the question. They acknowledged that it would be impossible to know every aspect of the sector, yet they do believe relevant sector knowledge is a vital asset for a theatre director to have. They advocate that theatre directors, no matter the size of their venues, should have some basic knowledge of the sector that they are working in (interviewees 1,2,3,6,8). One participant admits to have gone to courses in order to learn more about the sector (interviewee 2).

4.2.11 Schooling

The participants were asked whether or not there should be a special type of university course designed to train future theatre directors. The answers seem to be inconclusive. The sentiment that there should be a special schooling was not seen as something feasible or as something that is already there in courses such as Cultural Management (interviewee 6). There were however some opinions about the ideal schooling background for theatre directors. Having a background in hospitality management is seen by the majority of the participants as a solid foundation. The hospitality management course prepares its pupils to deal with all types of people and cater to their needs (interviewee 7). Those pupils also acquire a trained eye for detail, which is an important facet of the theatre director’s role (interviewee 5). That specific skill is important for the host facet discussed earlier. Two participants have undergone that type of schooling and found it to be very useful (interviewees 5,7).

Other courses that are seen as a solid foundation are business management courses, where the pupils learn to balance the business goals and the companies’ means (interviewee 4). They train people to strategically manage businesses, which is helpful to fulfil the business operations facet that theatre directors have to face. Participants also stressed the importance of theatre sciences as a course, as it gives perspective on the history and developments within the performing arts sector (interviewees 1,7). It is seen as a good foundation to feed the knowledge facet that was discussed earlier.

What is interesting is that none of the participants expressed a desire that a theatre director should be professionally trained in the performing arts, or that they should have first-hand knowledge of the producing process (interviewee 5). One does not have to be creative, in that sense of the word (interviewee 4). This is in line with the sentiment that even though the venues are places where performances take place, the venue itself is not per se a creative organisation (interviewee 4).

4.2.12 Holy Fire

When discussing the role of the theatre director, one important facet kept coming up and that is the holy fire. When participants would address this specific feature of the job, it would almost instantly be followed by the words: 'It is a little vague'. The participants express the importance of having a certain devotion and love that a theatre director has to feel towards performing arts 'products' and the venue's mission (interviewee 1,2,3,4,5,6,7,8,9). Interviewee 2 describes it as contracting a virus: that it is an addictive world to work in. The performing arts world attracts them all and they feel as if they are attracted to the pull of the holy fire. Yet even then there is the awareness that while they stand really close to that holy fire, they themselves (the participants) are not the holy fire (interviewee 5).

Interviewee 5 presented an interesting example when it came to the importance of that holy fire. She described a few instances where they hired new employees that had commercial backgrounds as they felt that these new employees would bring some fresh air and new insights to the organisation (interviewee 5). Interviewee 5 describes how these people couldn't find their bearings due to the fact that they missed the connection with the culture within the organisation. One has to have a passion and although interviewee 5 assumes that this is true for most professions, it is especially true within this sector.

'When you want to succeed as a theatre director, you have to carry in you the holy fire'

(Interviewee 7)

Interviewee 7 underlines this argument by claiming that if one puts all the love and care in the 'products' (performances), it will positively affect the organisation and as a result the audience. Without the holy fire, the job can become too demanding. One can lose the social drive and one's joy (interviewee 8). The holy fire drives the theatre directors to work long and demanding hours (interviewee 1, 8) and makes them feel the responsibility to social orientation (interviewee 8). One has to have that fundamental belief that 'culture is fun and important for society' (interviewee 1).

5 Discussion

The themes discussed within the analysis & results chapter are all facets that play an important part in the theatre director's repertoire. The Wijn and Kok Cultural Scorecard (2019) was used to discover the themes, yet the CSC is designed to systematically analyse the performance of organisations such as performing arts organisations. Although a theatre director has to be able to carry out and manage the facets addressed by the Wijn and Kok (2019), the CSC model alone was found to be not fully equipped to systematically analyse all the aspects of the theatre directors job. Other themes made themselves known.

Within this chapter the results from the interviews will be complimented with the survey results. In order to create an overview of the repertoire required for theatre directors the themes were arranged in different theme clusters. Three main theme clusters stood out: organisation, social and cultural. These theme clusters will now be discussed in detail and how they relate to the job description of the theatre director. At the end a model will be presented that combines all facets that make up the theatre director's repertoire.

5.1 Theme cluster: the organisation

The organisation theme cluster combines the duties of the business operations with the staff and the finances. Based on the interviews it became clear that this facet of the theatre director's repertoire is an instrumental part. The organisational theme cluster is seen as the basis of any undertaking, no matter the sector one is active in. Without a good handle on the organisational aspects of the job, the performing arts venue would be in serious trouble. Yet this facet is an almost universal facet that would apply for most directors, for-profits and non-profits alike.

It is vitally important that the business operations run smoothly and the interview participants all underlined that sentiment. This requires from the theatre director to have a good working relation with his or her board (Carver, 2006). According to the survey data, all theatre directors were appointed by their supervisory board or by the board of directors. What is also interesting is that almost all of the interview participants were either the only member of the governing board or shared that responsibility with a maximum of three other people. The CSC (Wijn & Kok, 2019) concept of Administrational Power facet combines two aspects. The first aspect of the Administrational Power facet addresses the way venues manage their organisational assets, such as the vision and mission, strategies and internal management, building management

etc. (Wijn & Kok, 2019). This seems to be true enough for all theatre directors interviewed. The other aspect addresses the ownership of the organisation as well as the stakeholders and their effects on the organisation (Wijn & Kok, 2019). In the case of a performing arts organisation the biggest stakeholder and sometimes owner is the municipality, making politics a significant part of the job of a theatre director. The CSC model proposed by Wijn and Kok does not seem to justify this aspect of the job. Wijn and Kok (2019) classify the dealing with stakeholders to be part of the administrative facet, but the participants describe it as a highly social activity. The political aspect is therefore better suited within the Social theme cluster.

Staff and personnel management remains a rather universal facet of any director's job description. Key is to motivate and inspire. To make sure that the staff quality is optimal. All these aspects are in agreement with CSC by Wijn and Kok (2019). The interviewees stressed that it is important to know one's staff, their way of communication and jargon. One of the difficulties for theatre directors, staff wise, is the diversity of disciplines within one organisation, that might not be there in other organisations that produce a more monotone product (interviewee 5). The personnel diversity is, of course, an asset as everyone utilizes their specific skills towards a single goal: the performing arts product. A theatre director should also be aware of the importance of emotions and the vulnerability of the 'product' and its makers (interviewees 5, 6).

The last theme within the organisation cluster is that of finances. Every business, non-profit or for-profit, has to deal with finances in some shape or form. Performing arts venues are no exception, yet their cash flow is different. For one the budget depends to a certain extent on governmental subsidies, whether it be rental subsidies or program subsidies. This means that theatre directors (those that have financial directors are exempt from this statement) have to be able to crunch the numbers, be actively involved with the budget plans that will be sent off to the municipality every four years. The Cultural Scorecard (Wijn & Kok, 2019) describes the above as well as the other means of income or responsibilities. Restaurants and cafes, sponsoring and the renting of theatre halls are all facets that can generate financial gain for the organisation and are probably the most 'commercial' aspects of the performing arts venues.

According to the VSCD (n.d.), the amount of income generated determines the level of responsibility that theatre directors are bearing. Yet one can see this being true for almost all businesses in all sectors. So the theme cluster organisation does provide with a good indication of some of the role specifications of a theatre directors job, but it does not give an adequate answer to the question if and how these role specifications are sector specific.

5.2 Theme cluster: Social

The Social theme cluster combines the political aspects of the office of theatre director with that of the Host facet and the Figurehead facet. These three themes focus on the more social side of the performing arts venues and the role that the theatre director gets or has to play in order to sustain that social side.

Wijn and Kok (2019) and Holzer (2002) acknowledge the importance and the influence of the main stakeholder, read municipality, when it comes to a performing arts venue. Yet they do not specifically address the political implications of having a governmental body as one's main stakeholder. Especially when one's budget is in direct relation with the political views of those in the public office. The fact that the public office changes every four years creates a rather irregular environment in which the theatre director has to be able to adapt and act. According to the interviewees, this makes the role of a theatre director at times highly political and one has to have a certain affinity with that aspect of the job (interviewees 2, 5,9).

According to the CSC the host role is an important feature that performing arts venues have to deal with (Wijn & Kok, 2019). With this Wijn and Kok (2019) place the emphasis on artist and audience satisfaction, a good working relationship with suppliers and impresarios. But it also focusses on the neighbourhood and schools (Wijn & Kok, 2019). Those last two aspects do not seem to fit within the theme of the host role, but rather in that of the facet of programming & city and will thus be discussed in the Cultural theme cluster. When introducing the host role during the interviews, participants seem to mainly focus on the audience satisfaction or 'conditioning' as interviewee 2 puts it. The focus seems to be on the audience experience and all that comes with that. Especially bars, restaurants and hospitable staff were said to be important. Most of the theatre directors also committed themselves to be present at certain performances in order to welcome the artists and make them feel welcome (interviewee 8). The levels of hospitality that a theatre director cultivates differs from person to person, but is seen as an overall important aspect of the job.

A facet of the job description of a theatre director that the CSC (Wijn & Kok, 2019) does not provide, is the facet of Figurehead. Since a performing arts venue has a social function, the job of a theatre director has a certain social function as well. The theatre director needs to be visible towards donors, sponsors and society. Many of the interviewees believe it is part of the job to be a figurehead within the performing arts venue as well as being visible towards society. 'People react good to faces' (interviewee 6). Interviewee 7 considers the tasks of the theatre director to be more externally orientated than the tasks of directors in other professions.

The combination of the Social and Organisation theme clusters creates a business format that is not applicable to every organisation. It hints at an organisation that operates more within the social sphere than it does within the market sphere (Klamer, 2016). Yet these two theme clusters could very well be applicable to the job description a director within the social sector: an hospital director, for example. It does not exclusively refer to the performing arts sector and thus not exclusively to the job of a theatre director.

5.3 Theme Cluster: Cultural

The Cultural theme cluster consists out of the themes: Programming & City, Innovation and Knowledge. Together they form the heart and essence of the performing arts venue's mission and 'product'.

When it comes to programming and the city, the CSC model (Wijn & Kok, 2019) is applicable, as it focusses on the programming and marketing that is aimed towards the city. Managing and overseeing the process of programming and all the difficulties that come with that is seen as one of the core responsibilities of a theatre director (interviewee 2). It is also seen as the theatre director's responsibility to make sure that the performing arts venue becomes connected to the city, the region and its people. Finding and cultivating that bond between venue and city is argued to be one of the only ways to legitimize public funding (interviewee 7) and the way to sustain the organisation (interviewee 2).

When it comes to innovation, it appears that theatre directors have to be assertive and creative. Especially when it comes to city or regional orientated content, since performances are often not created with on specific place in mind (interviewee 5). This prompts venues to (co)produce their own content. Theatre directors can also show initiative by forming alliances that could benefit the venues in the long run.

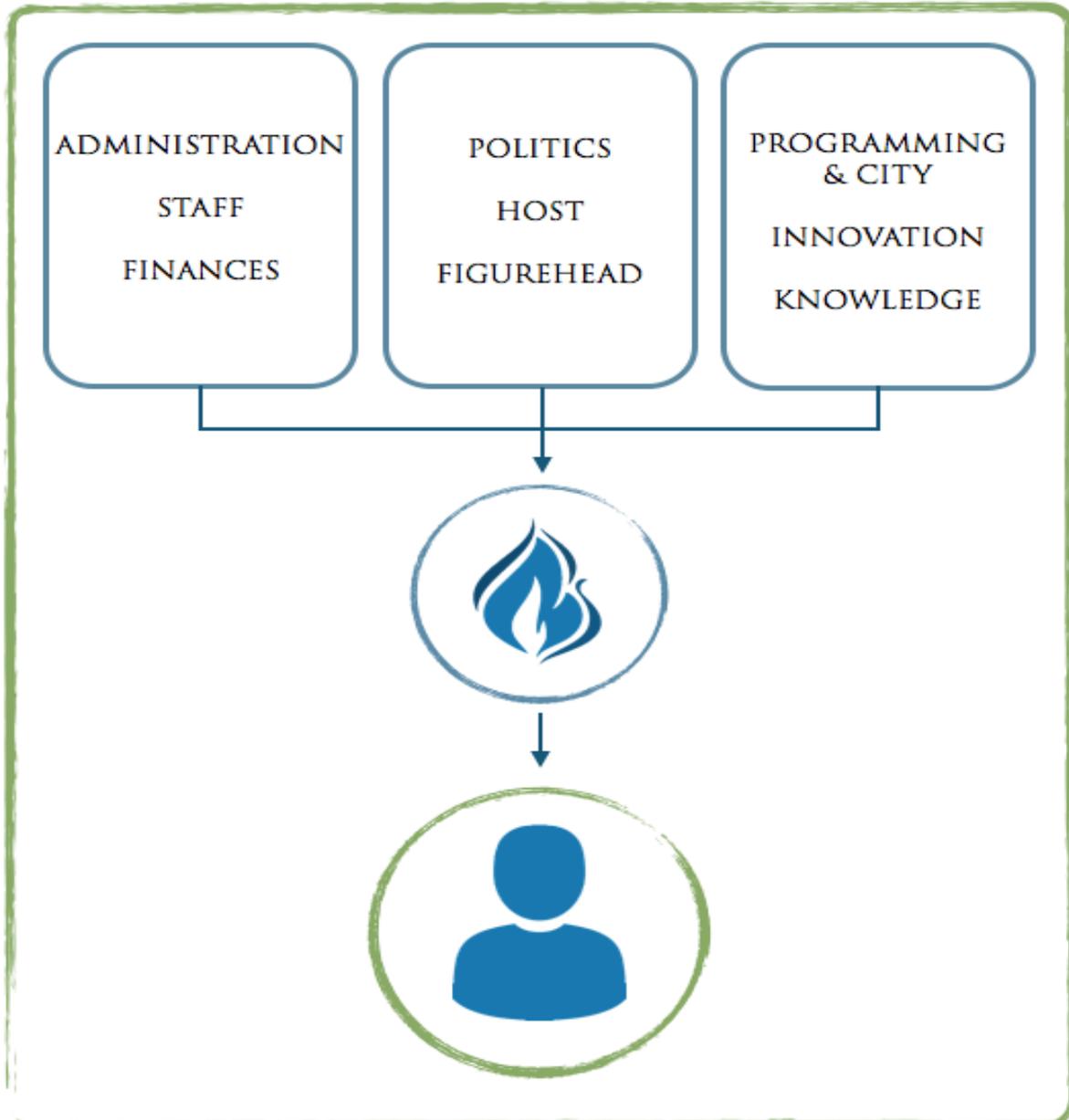
It is important that the theatre director has a certain knowledge about the proceedings that occurs in and around his or her venue. Whether or not, it is strictly necessary to have an extensive knowledge beforehand, seems up for debate; it does seem to be seen as something helpful to acquire before or on the job. Although most interviewees agree that in theory one does not have to have any knowledge about the performing arts if surrounded by people that do, it does seem an important facet of the job if one wants to be able to perform the other tasks/facets expected. Being able to have an in-depth and thus meaningful conversation with one's personnel acquires a certain type of knowledge about the sector and its people (interviewees 2, 5).

The combination of these three theme clusters provides a good overview of the many facets theatre directors must have in their repertoire. One has to be a good manager that can handle the day-to-day administrative duties that come with running a business. One has to be equipped to deal with the social pressures that come with the job and has to not only embrace them but actively cultivate them. As for the cultural implications of the office, theatre directors have to be able to find the connection between programming and region. They have to actively pursue new avenues in order for the organisation to grow, whilst keeping old traditions alive.

5.4 The Holy Fire

One facet seems to glue those three theme clusters together and morph them into the facets that make up the job description of a theatre director. That glue can be seen as the love for the performing arts sector, its mission and its 'products'. The holy fire is, as some would say not a must (interviewee 9), yet without it keeping the different theme clusters together could become fatiguing (interviewee 6). The interview participants referred to it as a virus, something that you cannot shake. Something that comes from within: The holy fire. It is this innate drive that motivates the theatre directors to perform this 'devil's task', according to interviewee 2, of combining all these facets in order to deliver performing arts 'products' to society. It is also this facet that prevents those who do not possess it to pursue this type of career. Those without might be brilliant managers, yet without the holy fire the 'devil's task' might be too heavy and demanding (interviewee 5). The holy fire is the feature that supports all the other facets and together they create the repertoire of the theatre director. The combination of the three facets, supported by the holy fire, makes for a model that is sector specific. The repertoire scheme: 'Theatre director' provides a sector specific model that focusses on the role specifications of the Dutch theatre director.

THEATRE DIRECTOR



FACET MODEL: REPERTOIRE SCHEME THEATRE DIRECTOR

6. Conclusions

This research focussed on the question what the role specifications of a Dutch theatre director in order to be an effective director nowadays. Its premise was to identify distinguishable specifications of the theatre directors job and how those specifications were sector specific. Is the job of theatre director just a management position capable of being filled by any manager or is there something special about the position?

This study found that it is important to realize that even though theatre directors operate with ‘creative and cultural products’ (performances), the performing arts venues and its leadership is not per se a creative space or job. The job of a theatre director is not to create but to provide a platform for those who do. Since the Dutch theatre sector divides the creation process from the presenting process, performing arts venues run the risk of becoming little more than a ‘dispensing hatch’ that contributes nothing more to the city other than a place where performing arts products can be seen. It is up to the venues to prevent that from happening. One way that venues can prevent that is by cultivating a lasting bond between the city or region and the performing arts venue. This bond can be accomplished by the theatre director by being active within the social and cultural spheres that surround the performing arts venue.

This research found that theatre directors have to be skilled within three spheres in order to efficiently lead a performing arts venue: the Organisational sphere, the Social sphere and the Cultural sphere. The organisational sphere demands good managerial skills when it comes to the day-to-day organisational activities. This sphere and its responsibilities can most likely be found in almost all organisations. The Social sphere signals the social function that the performing arts venues have and because of that social function the theatre director has to be equipped to deal with the pressures that come with that. These social pressures make the theatre director act as a figurehead of the venue that has to be visible for the audience, the artist and the other stakeholders. The municipality as the main stakeholder makes for an unstable partner and forces the theatre director to be active in a highly political playing field. The Cultural sphere is the essence of the performing arts venue. Quality programming that finds common ground with the city’s or region’s population is seen as one of the important goals that theatre directors have to strive for.

When answering the question whether or not there is something specific to the role of a theatre director, then from a purely organisational perspective the answer has to be no. One has to be a good manager, one has to understand the mission and have a vision for the organisation, One has to be able to motivate and to delegate. But that has to be quite similar to other professions. Yet

there is one thing that sets the theatre director's job apart from others and that is the holy fire. The love for the performing arts sector, its social mission and its 'products' is what sets theatre directors apart from other directors. This study found that theatre directors believe that without that holy fire the job of a theatre director would be too demanding. One's heart has to be in it, in order to really lead.

6.1 Limitations and Recommendations

This research has three main limitations. The first limitation concerns the data retrieved via the survey. Unfortunately, only 51 out of 118 theatre directors and board members responded to the survey. This means that, as the required sample size of 91 responses was not met, the data retrieved cannot be used to formulate a generalizable conclusion. The second limitation concerns the interview participants. All of the interviewed participants were or had been theatre directors of big performing arts venues; this means that certain opinions voiced in this study might not apply to all theatre directors since the size of the organisation is said to have an impact on the theatre directors responsibilities. The final limitation lies in the number of interview participants. There was a potential to conduct more in-depth interviews, but due to time constraints this became unfeasible.

Future research could focus on the differences in management styles between big performing arts venues and smaller performing arts venues in order to better understand the different facets that make up the theatre director's repertoire. Future research should also study the effects that the separation of creation and presentation have had on the Dutch performing arts sector and whether or not that separation system is still sustainable today.

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APPENDIX 1

INTERVIEW GUIDE

- * Would you be so kind to tell me something about the history of the organisation?
 - How many performances do you have per annum?

- * Could you please explain to me how this organisation is structured?
 - How much personnel does this organisation count?
 - Is the organisation a for-profit or non-profit?
 - How is your board organized (governing board and supervisory board)

- * How is the organisation funded?
 - subsidies, sponsors, other incomes?

- * Can you describe your position in the organisation?
 - How long have you been active in this position
 - Are you supported by an artistic and or financial board member?
 - If so how would you describe the relationship

- * How did you become the theatre director?
 - Have you always been interested in theatre?
 - Who hired you at that time?
 - Was there a specific profile that the organisation was searching for in their new recruits?

- * Would you be so kind and tell me about your educational background?
 - Educational level
 - Which sector?

- * Had you ever had a leadership position in an organisation within a different sector?
 - if so, what kind of organisation was this?
 - Where there things that were difficult or surprising?

- * How would you describe the theatre directorship?
 - Can you describe your day?
 - Are there aspects of the job that are difficult or surprising?

* How do you keep the balance between the different stakeholders?

- Sponsors and funders
- Suppliers
- Audience
- Municipality

* Do you believe that the theatre director has to be a figurehead for the organisation?

If you were to compare the theatre directorship with that of other directorships in different sectors what would be the similarities?

- Commercial sector (milk or cookie factory)
- Social sector (hospital)
- Cultural (museum)

If you were to compare the theatre directorship with that of other directorships in different sectors what would be the differences?

- Commercial sector (milk- or cookie factory)
- Social sector (hospital)
- Cultural (museum)

Are there specific qualities that are, in your experience, unique to the position of theatre director?

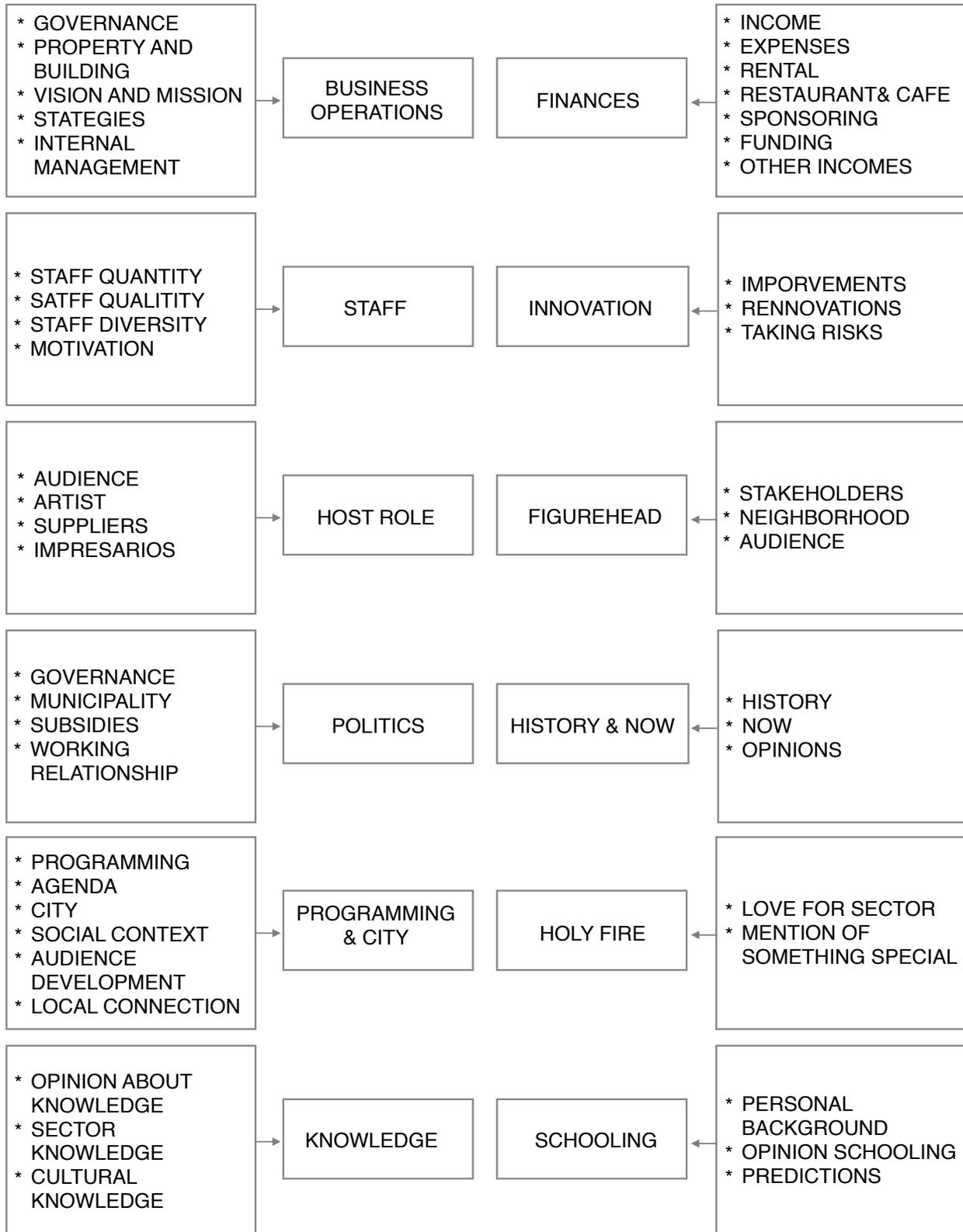
- If so, what are they?

Over the last couple of years, the Dutch national government has undergone some cultural policy changes that has had its effect on the cultural sector as a whole. Do you think it has had its effects on the theatre directorship position?

- How do you feel about these changes? Positive or Negative?

How do you see as the future for the theatre directorship position?

FINAL CODING FRAMEWORK



QUESTIONNAIRE

1. ROLE INDIVIDUAL

What is your role in the organisation?

- Executive director
- Creative director
- Board member

For what amount of time have you had this job?

- 1-2 years
- 2-5 years
- 5-10 years
- > 10 years

2. THEATRE ORGANISATION

Theatre organisation structure

- Association
- Company
- Private

ABNI status

- Yes
- No

For-profit

- Yes
- No

Non-profit

- Yes
- No

What is your organisations size?

- Small Theatre organisation (< 250 seats)
- Medium Theatre organisation (250-600 seats)
- Big Theatre Organisation (>600 seats)

How many theatre halls does the organisation have?

- 1
- 2
- 3
- 4
- Other:

How many employees does your organisation have?

.....

How is the organisation structured?

- Governance board
- Supervisory board

3. EDUCATION

What is your educational background?

MBO education

- Economic studies
- Management studies
- Social studies
- Cultural studies
- Artistic studies
- Scientific studies

HBO education

- Economic studies
- Management studies
- Social studies
- Cultural studies
- Artistic studies
- Scientific studies

VWO education

- Economic studies
- Management studies
- Social studies
- Cultural studies
- Artistic studies
- Scientific studies

Other

.....

4. PRIOR CAREER

In what last sector(s) was your prior professional career?

Commercial sector

If so: Write down the precise branch

.....
What was the level of your job?

- Employee
- Manager
- Board member
- CEO
- Other: namely,

For what amount of time did you work in this sector?

- 1-2 years
- 2-5 years
- 5-10 years
- > 10 years

Financial sector

If so: Write down the precise branch

.....
What was the level of your job?

- Employee

Manager
Board member
CEO
Other: namely,

For what amount of time did you work in this sector?

1-2 years
2-5 years
5-10 years
> 10 years

Public sector

If so: Write down the precise branch

.....

What was the level of your job?

Employee
Manager
Board member
CEO
Other: namely,

For what amount of time did you work in this sector?

1-2 years
2-5 years
5-10 years
> 10 years

Creative sector

If so: Write down the precise branch

.....

What was the level of your job?

Employee
Manager
Board member
CEO
Other: namely,

For what amount of time did you work in this sector?

1-2 years
2-5 years
5-10 years
> 10 years

Healthcare sector

If so: Write down the precise branch

.....

What was the level of your job?

Employee
Manager
Board member
CEO
Other: namely,

For what amount of time did you work in this sector?

1-2 years
2-5 years
5-10 years
> 10 years

Defence sector

If so: Write down the precise branch

.....

What was the level of your job?

- Employee
- Manager
- Board member
- CEO

Other: namely,

For what amount of time did you work in this sector?

- 1-2 years
- 2-5 years
- 5-10 years
- > 10 years

Construction sector

If so: Write down the precise branch

.....

What was the level of your job?

- Employee
- Manager
- Board member
- CEO

Other: namely,

For what amount of time did you work in this sector?

- 1-2 years
- 2-5 years
- 5-10 years
- > 10 years

ICT sector

If so: Write down the precise branch

.....

What was the level of your job?

- Employee
- Manager
- Board member
- CEO

Other: namely,

For what amount of time did you work in this sector?

- 1-2 years
- 2-5 years
- 5-10 years
- > 10 years

Hospitality sector

If so: Write down the precise branch

.....

What was the level of your job?

- Employee
- Manager
- Board member
- CEO

Other: namely,

For what amount of time did you work in this sector?

- 1-2 years
- 2-5 years
- 5-10 years
- > 10 years

Other, namely.....

Write down the precise branch

.....
What was the level of your job?
Employee
Manager
Board member
CEO
Other: namely,

For what amount of time did you work in this sector?
1-2 years
2-5 years
5-10 years
> 10 years

5. PERSONAL

How long have you worked in the Performing arts sector:

0-4 years
5-9 years
10-14 years
15-19 years
> 20 years

Gender:

Male
Female
Other:

Age:

18 - 24
25 - 29
30 - 34
35 - 39
40 - 44
45 - 49
50 - 54
55 - 59
> 60