

Selection procedures of directors of big theatres in some European countries

DE	<p>as the big theatre and opera house are constituted as municipal or state theatres – the cultural departments of the municipalities or the culture ministries of the lander are responsible for the selection process. (Often the mayor or the prime minister of the land (state) is involved.)</p> <p>It's normally up to them how they find a new director. It's considered as good practice (in terms of transparency) to have a commission (expert advisory group) which makes proposals and receive applications. Open calls are very rare.</p> <p>But the finding process can also be an internal scouting or confidential dialogue.</p> <p>Normally the Head of the culture department of the municipality or (in case of the state theatres) the minister for cultures appoints the new director. Depending of the municipal rules or the law of a state it might be that an approval by the city council or the parliament is needed.</p>	Michael Freund, ITI Germany
NO	<p>In Norway ther are not really open call, or you can call it that, though. It is open advertisements in newspapers and through networks – just like any high profile (or any) adds for positions. And it is the board of the houses that du the final selection.</p> <p>Usually the board appoint on a comity which often is a couple of people from the board and one representative from the employees who do the interviews and the first selection. It is also common when you have the last three or four that you get consultants from a head hunting company to do a personality test thing, before the last ones standing meets the board and try to sell themselves before the board makes the final selection.</p> <p>It is also normal to present a list of all the applicants after the deadline is passed.</p> <p>Did that make any sense?</p>	Sindre Jacobsen, Dance Information Norway
NO	<p>In Norway it is like this by law: there is an open call, anyone can apply for the job.</p> <p>It is the board selects the person to Get the job.</p>	Elisabeth Leinslie, Performing Arts Hub Norway
SK	<p>(National theatre director can be appointed directly by ministry of culture, usually the open calls are held, the commission contains from Slovak and Foreigner experts.</p> <p>In regional theatres the owner (region, city) are fully responsible for selection of directors.</p>	Diana Selecká Theatre Institute Bratislava
ES	<p>We do not have a lot of information about this subject. But directors' selection in big theatres is usually on the basis of a cultural project and depending of the expertise of the candidates. Perhaps you could find more information on these links:</p> <p>http://www.teatro-real.com/es/el-teatro/el-real/el-teatro-real</p>	

	<p>https://www.teatrodelamaestranza.es/teatro/presentacion.html</p> <p>I am at your disposal in the case you may need some help with the language.</p> <p>//</p> <p>I have read this information on Twitter:</p> <p>https://twitter.com/ArtezblaiTeatro/status/943465249927323648</p> <p>It may interest you.</p>	
BE	<p>I would need to do some research in order the answer your question with regard to the procedures with which new directions of large institutions are selected here in Flanders. By when would you need to get the information?</p> <p>Best wishes</p> <p>Delphine</p>	Delphine Hesters, Flanders Arts Institute
FI	<p>The director of Finnish National Opera and the Artistic Director of the National Ballet (same organisation) were recently elected, but I haven't been following the process and don't have access to information.</p> <p>Maybe you might like to contact directly the Finnish National Opera? Director Päivi Kärkkäinen will leave for pension in 2018, there is contact only to her assistant on the site: carina.rosenlof-hyden@opera.fi</p> <p>http://oopperabaletti.fi/en/about-us/people/directors/ (The new director is Gita Kadambi: http://oopperabaletti.fi/talo/uutisia/gita-kadambi-kansallisoopperan-ja-baletin-paajohtajaksi/)</p> <p>The new Artistic Director of the Ballet is Madeleine One https://yle.fi/uutiset/3-9858014)</p>	Johanna Mäkelä, CircusInfo Finland
FI	<p>The Finnish municipal (city) theatres, The Finnish National Theatre, The Finnish National Opera, and The Swedish Theatre - they have different organizational formations: foundations, associations or limited liability companies. They all have their own specific legislations. One thing is common. They all have a very big autonomy. This means , they all have a board which act according to their legislation and can decide how the recruiting processes are made. These kinds of decisions belong to the operational practice. Sometimes there are open calls or there also can be "secret headhunting" with an expert group etc. For example our Finnish National Theatre did their recruitment process of their general director as a headhunting which was not an open call. The Swedish Theatre selected their new director with an open call.</p> <p>They are governed by the following legislation</p> <p>https://www.prh.fi/en/yhdistysrekisteri/act.html</p> <p>https://www.prh.fi/en/kaupparekisteri/yrityksen_perustaminen/osakeyhtio.html</p> <p>https://www.prh.fi/en/uutislistaus/2015/P_6954.html</p>	Hanna Helavuori, Theatre Info Finland
FI	<p>both open calls and recruitment firms (head hunters) are used. Sometimes is one or the other, sometimes it is a combination of both.</p>	Sanna Rekola, Dance Info

	<p>The recruitment firm gives their recommendation, but the actual decision is made most often by the board of the theatre or operahouse. Whether they use other experts besides the recruitment firm or not, is something something that is not publicly known - most often.</p>	Finland
PL	<p>in Poland there are no other procedures of selecting directors of musical / opera scenes. All theaters are operating on the basis of one Act About Running and Organizing Cultural Activities, in which there is a point about selecting director (I attach a file with the content of this act, Polish and in English version). The director is selected in three modes:</p> <ul style="list-style-type: none"> - selection by the organizer, without a competition (for a limited period of 3-5 years) - by extension of contract for the current director (for a limited period of 3-5 years) - by competition and fixed-term contract (3-5 years) <p>The competition commission is 9-person and includes:</p> <ul style="list-style-type: none"> - 3 representatives of the organizer - 2 representatives of trade unions in the theater - 2 representatives of creative associations - 2 representatives of the Ministry <p>The Commission only recommends to the organizer who, in its opinion, should be selected. Winning the competition is not equivalent with being appointed as a director.</p> <p>In September 2015, on the initiative of the Theatre Institute and the Ministry of Culture and National Heritage, a Working Group has been formed. It consists of a broad representation of the theater environment, representatives of all organizations and trade unions representing artists, theater directors, sociologists, economists, scientists and theater journalists. The group decided to work on the preparation of a unified statement on how to improve the situation of public theaters in Poland. The first effects of the Group's work is so called the "Catalogue of good practices" on the methods of selecting the director of artistic institutions. You will also find it enclosed to this letter (in Polish).</p> <p>In the "Catalogue of good practices" we have suggested that the competition commissions may invite experts to their group - without the right to vote.</p>	Monika Krawul, Zbigniew Raszewski Theatre Institute
A	<p>Officially there is an open call. But of course, networks are working, which means, some candidates send their application by their own, others are asked to send it. And the authority is basically the cultural minister, I guess he might have an</p>	Fritz Trümpi

inofficial board of experts. Anyway, it could be possible that the chancellor himself is trying to intervene if he is not satisfied with the decision of the cultural minister. However, the last decisions lost the chancellor, and the cultural minister won out.

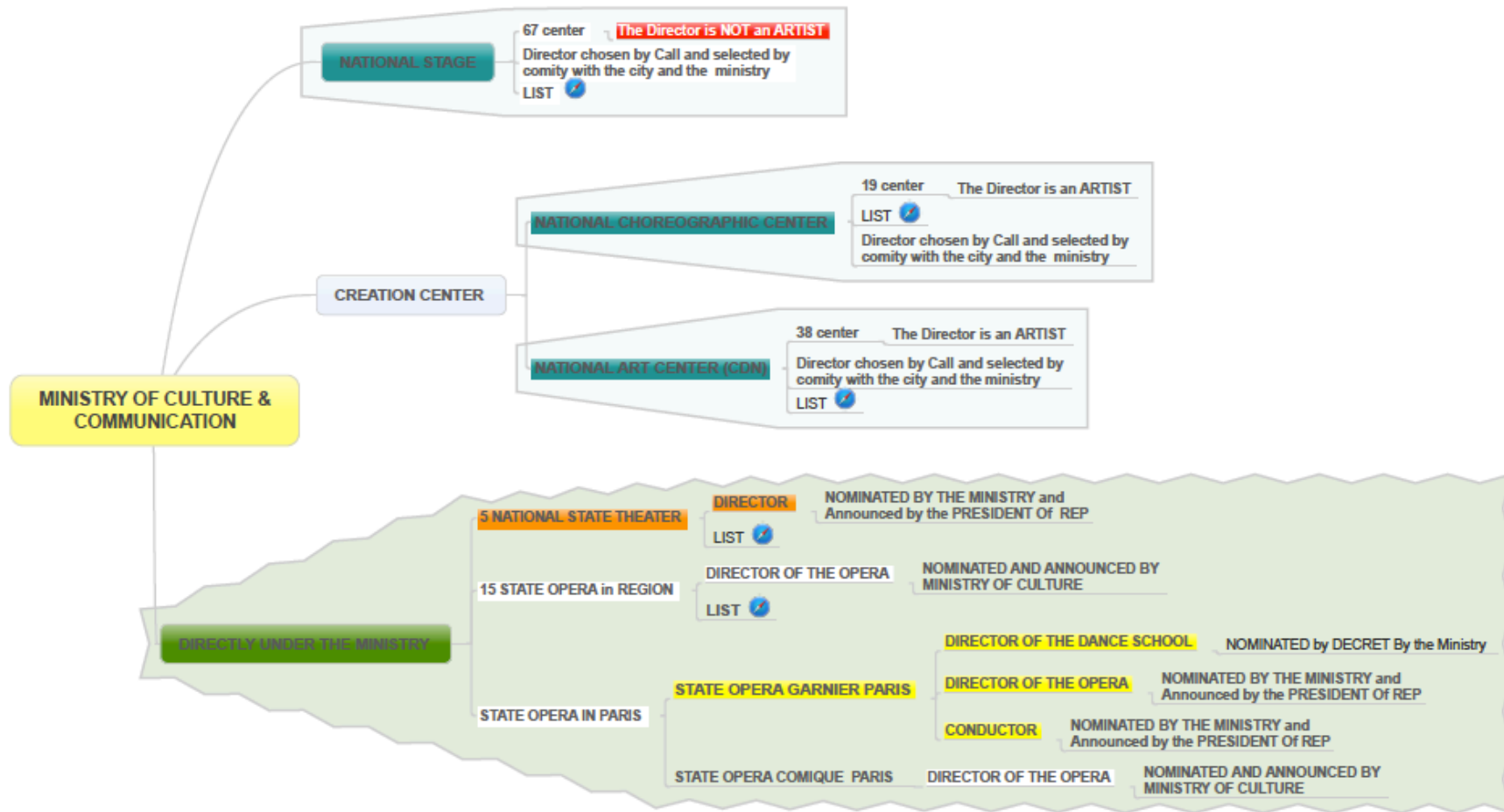
If it helps you, a short, but quite informative article about the last procedere how they got a new opera director, unfortuantely in German...:

<https://kurier.at/kultur/neuer-chef-fuer-die-wiener-staatsoper/236.839.766>

http://www.wienerzeitung.at/nachrichten/kultur/buehne/863341_Wer-wird-Operndirektor.html

Selection of the Thetre Holding director:

<https://www.trend.at/wirtschaft/oesterreich/christian-kircher-geschaefsfuehrer-bundestheater-holding-6139347>



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- Ředitelé na popravišti. Jde to i jinak
V zahraničí mají šéfové oper či divadel dlouhodobé smlouvy. U nás ke změně chybí vůle
Drápelová, Věra,
Mladá fronta Dnes Mladá fronta Dnes 1210-1168 Roč. 23, č. 212 (10.9.2012), s. C11 23:212 20120910
Odkaz na záznam: <http://vis.idu.cz:8080/biblio/documents/263899>
- Rozhovor s Ivanem Liškou, ředitelem Staatsballett München
Liška, Ivan; Kubičko, Rudolf
Taneční aktuality Taneční aktuality 1803-2559 16.3.2012 20120316
Odkaz na záznam: <http://vis.idu.cz:8080/biblio/documents/287809>
- Aféra skončila, odstartuje ale zřejmě velké změny
Maixnerová, Tereza
Plzeňský deník Plzeňský deník 1210-5139 Roč. 12, č. 7 (20030109), s. 15
Odkaz na záznam: <http://vis.idu.cz:8080/biblio/documents/95627>
- Náměstkyně chce konkurz na šéfa divadla
Nedvěd, Jaroslav
Mladá fronta Dnes Mladá fronta Dnes 1210-1168 Roč. 14, č. 7 (20030109), s. D/1
Odkaz na záznam: <http://vis.idu.cz:8080/biblio/documents/95628>
- Jak se hledá šéf u Berlínských filharmoniků a jak v Národním divadle
Pokorný, Pavel,
ČeskáPozice.cz ČeskáPozice.cz 16.1.2013 20130116
Odkaz na záznam: <http://vis.idu.cz:8080/biblio/documents/274430>

Co žádá "kulturní fronta"-

Hrdinová, Radmila,

Právo Právo 1211-2119 Roč. 23, č. 180 (5.8.2013), s. 9 23:180 20130805

Odkaz na záznam: <http://vis.idu.cz:8080/biblio/documents/279413>