

## English Summaries

### **Sigrid Røyseng: Godhet og galskap**

(Godness and Madness)

Compared to the performing arts institutions, the non-institutional performing arts have a relatively marginal position in the Norwegian public cultural policy. This article explores if the reason for this is that the non-institutional performing is associated with an amoral that does not fit well with the regime of goodness in cultural policy.

### **Rikard Hoogland: Teaterpubliken i svensk kulturpolitik**

(Theatre Audience and the Swedish Cultural Policy)

The Swedish cultural policy has since the 1930's been engaged in distributing art on a professional level to all citizens and for its fulfilling reduced all hindrances. This article aims to analyze the way the theatre audience has been discussed in governmental cultural policy reports since 1933 years theatre report. In focus stands the failure to fulfill the goal that the theatre audience should be a cross-section of the Swedish society (social, ethnic, gender).

### **Jon Nygaard: Teater for alle?**

(Theatre for Everyone?)

The ambition of the Norwegian government is to establish Norway as a leading cultural nation and to make art of high artistic quality accessible for all. The new theatre in the county Akershus, surrounding Oslo, will achieve this ambition through a decentralized organization and an artistic program based on local identity and that the impulse and repertory of the theatre comes from its audience.

### **Louise Ejgod Hansen: To små teatre**

(Two Small Theaters)

The article examines how cultural policy promotes and restricts different forms of theatre organization. Three types of theatre organizations, the institution, the group and the project, are used to analyze the relationship between organization and artistic production. The object of the analysis is the local theatre system in Denmark in general and the cases of Randers EgnsTeater and Holbæk Teater in particular.

### **Joshua Edelman: Hvad er et teaterkompagni?**

(What is a Theater Company)

When describing a cultural field sociologically, it is essential to know the identity of the actors within it. For the theatre, these are the companies that make the work. But exactly what a theatre company is varies enormously between countries. This article looks at the

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Irish example, in which the theatre company is more of a brand than a stable organizational entity. The article examines the effects this structure has on the field as a whole in terms of the concepts of niche and autonomy.

### **Eva Parum: Ledelse af kreative kulturorganisationer**

(Leadership in Creative Cultural Organizations)

The paper describes and analyzes the new structures for theatre production and argues for the need of changed management principles (Culture Governance) and organizational structures for creation of future theatre production in Denmark.

### **Helle Hedegaard Hein: Kunsten at lede primadonnaer**

(The art of leading Prima Donnas)

Danish theatres are experiencing a leadership gap: Leadership competencies are in sore need of an upgrade, but the existing body of knowledge in terms of artists' motivational profile is insufficient. This article presents a model of four archetypes of artists, each having their own motivational profile and leadership need, and discusses the implications for leadership in theatres. One major implication is that effective leadership must be based on politically incorrect leadership principles.

### **Sara Otterstrøm: Den hierarkiske anarkisme**

(The Hierarchical Anarcism)

How did the Volksbühne Theatre arise and which values does it embrace? To which degree has the artistic content and the organisational structure been influenced by politics?

By using examples and witness reports, a picture of Volksbühne's identity in the political landscape is drawn.