



**7th WORLD SUMMIT  
ON ARTS & CULTURE  
VALLETTA MALTA 2016**

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**Discussion Paper**

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# 7th World Summit on Arts & Culture Valletta Malta 2016

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# Introduction

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Go to the people. Live with them. Learn from them. Love them. Start with what they know. Build with what they have. But with the best leaders, when the work is done, the task accomplished, the people will say 'We have done this ourselves.'<sup>1</sup>

Lao Tzu (China 700BC)



**The aim of this Discussion Paper is to provide participants and speakers at the 7th World Summit on Arts and Culture, to be held in Malta on 18-21 October 2016, with background reading on the Summit's theme: *At the crossroads? Cultural Leadership in the 21st century*. The Discussion Paper looks at the concept of cultural leadership from different perspectives, and considers the broader question of how culture can, or does, play a leadership role in driving positive societal change.**

In preparing the Discussion Paper, IFACCA invited six experts to provide personal regional perspectives on cultural leadership, and conducted three surveys: one of national arts agencies (arts councils and ministries of culture including IFACCA members); one involving the general public (particularly the cultural sector); and one of organisations and institutions that provide training for leadership for the cultural sector.

The regional perspectives and the survey results explore personal responses to questions such as:

- What is cultural leadership, what are its main characteristics?
- How has the role of cultural leaders changed in the last ten years or so?

- How does one become a leader and what skills do they need?
- Who do they lead and who decides the vision and purpose?
- How does a cultural leader balance responsibility to their organisation with broader advocacy objectives?
- Is cultural leadership about being an agent of change and challenge, or about conservation and stability? Or both?
- Are there leadership models that government agencies apply in their own work?
- What programmes exist to strengthen cultural leadership, who is providing capacity building and what are the gaps or challenges for such programmes?

The intention of this Discussion Paper is to share some perspectives from the sector and provide a starting point for the discussions. It is presented as a work-in-progress to which will be added the outcomes of presentations and discussions that occur during the Summit and which represents the points of view of contributors. In revising the document after the Summit, we hope to be able to include case studies from around the world (extended versions of the responses to the third survey by other institutions). These case studies might explore questions related to the models, methods, and programmes provided by the organisations to develop cultural leadership as well as their understanding of key terms. This will provide information on how and why organisations build capacity and adopt different strategies, but also how they identify and work with leaders in the cultural field (for example artists, cultural organisations, networks and advocacy groups).

We would like to thank all IFACCA members, contributors, Summit delegates and speakers, and respondents to the surveys for their valuable input to this document, and Summit discussions.

We also thank Nina Obuljen Koržinek, the Programme Director of the 7th World Summit, for developing a diverse and stimulating programme of speakers and topics, which are detailed on the Summit website, [artsummit.org](http://artsummit.org).



Above all, we thank Arts Council Malta, in particular Executive Chairman, Albert Marshall, Director Festivals and Events, Annabelle Stivala Attard, and Director of Strategy, Toni Attard, for their support for the research and preparation of this Discussion Paper, and for generously hosting the World Summit.

We also extend our thanks to the Organization of Ibero-American States for its generous support for the translation of the Discussion Paper into Spanish.<sup>ii</sup>

Finally, we invite all Summit speakers, participants and others interested in this subject to contribute to the final version of the report by sending comments and information on inspiring practices, existing models and interesting initiatives to [info@ifacca.org](mailto:info@ifacca.org) by 30 November 2016. An updated version of the document will be published as D'Art Report 52 in IFACCA's series *D'Art Topics in Arts Policy*, in early 2017. ▶

**Sarah Gardner**

Executive Director  
International Federation  
of Arts Councils  
and Culture Agencies (IFACCA)

i We thank survey respondent Eve Stafford (Australia) for this reference.

ii [www.artsummit.org/programme/research](http://www.artsummit.org/programme/research)

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FROM THE PROGRAMME DIRECTOR

# At the Crossroads? Cultural Leadership in the 21st Century

Nina Obuljen Koržinek

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**T**he focus of the 7th World Summit on Arts and Culture, is Cultural Leadership in the 21st Century. The arts and culture can be considered to be at a crossroads, faced with many challenges and opportunities at global, national and local levels, such as: the impact of new technologies on the production and distribution of cultural goods and services; threats to global security; new patterns of migration; changing contexts at the national level including austerity measures and continuous requests for reform; aspirations from artists and culture operators to extend their impact and outreach to other sectors, while also struggling to guarantee freedom of artistic expression and ensure cultural diversity.

Cultural leadership which understands and takes into account the changing realities of today's world becomes fundamental for ensuring that the arts and culture are seen as pillars of social development in the twenty-first century. Traditionally, the concept of leadership was associated with the top-down approach. Today, leaders are no longer identified solely by their positions in governmental or governance structures, but rather on their ability to articulate a vision and bring about change. It is also crucial to affirm the role of artists, leaders of networks and advocacy groups or professional organisations – whether they are at the local or international level – to maximise the range of stakeholders involved in actively debating and proposing solutions for the contemporary challenges of the arts and culture sector.

Aimed at reflecting on the changing perception and role of leadership at different levels, the programme of the Summit will be organised around three thematic clusters:

- global developments that affect reforms of governance of culture in the twenty-first century
- national arts and cultural policies in need of vision, innovation and leadership
- bottom-up approaches and trends: the role of leadership at local levels.

Debates during the 7th Summit will focus on number of questions: who are the key players? How are the decisions being made? Who provides leadership for development opportunities? What does the concept of leadership represent for different cultures and how do we address the needs and expectations of future generations? How do we articulate priorities and who is responsible for innovative solutions and changes? How do governments and civil society share responsibilities and collaborate?

The Summit will be held in Malta, a country situated in the heart of the Mediterranean, always found at the crossroads, where cultures have been meeting and interacting throughout history. We can't think of a better place to host this unique international event and to stimulate our discussions. ▶

**Nina Obuljen Koržinek**

Programme Director

7th World Summit on Arts & Culture

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# Regional Perspectives

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# Cultural leadership from an African perspective

Ayeta Anne Wangusa

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**A**ccording to Masango (2002) Africa has a rich heritage of leadership that was affected by the introduction of the Christian and Muslim faiths, as they were introduced in Africa. As a result, three types of leadership have emerged linked to the three historical eras - namely the African religious / pre-colonial era, the Christian / Colonial era, and the current Globalisation era. This article describes the role of a cultural leader in these three historic eras, and in so doing addresses the broader question of the role of culture in leadership in terms of positive societal change, as well in achieving sustainable development.

### The Pre-Colonial Era

Masango points out that during this era, Africans experienced powerful leadership from kings, priests and rulers. Religious symbols and music played an important part in guiding the community or villagers. Talking drums were played to summon people to a meeting. Religious ceremonies in the community or village were led by leaders who held high office. Their leadership was effective and it touched the hearts of people. Their wisdom in leading and helping the villagers and community, opened up new relationships between leaders and the people. These leaders were the human keepers of the religious heritage.

### The Colonial Era

Masango points out that colonialism arrived under the banner of Christianity and introduced Western concepts of life. Leadership shifted from kings, priests, rulers and diviners to teachers, nurses and ministers of religion. The effects of colonialism forced African traditional leaders to choose collaboration with colonial leaders, and they lost their powers among the villagers and community.

This era also saw the rise of Pan-Africanists leaders like Cheikh Anta Diop, who gave rise to Africanist philosophies such as *Négritude*. It also gave rise to nationalists like Kwame Nkrumah, Julius Nyerere and Patrice Lumumba. These leaders were both political and cultural leaders, since they interpreted culture as a whole way of life, a Pan-African signifying system that was not limited to cultural activities, the arts or humane intellectual works (Nurse, 2006).

The late President Mwalimu Julius Nyerere is remembered for having said:

I believe that culture is the essence and spirit of any nation. A country which lacks its own culture is no more than a collection of people without the spirit which makes them a nation.<sup>iii</sup>

Nyerere, is also remembered for abolishing chiefdoms in favour of building the Tanzanian Socialist nation with the Kiswahili as the national language in 1962.

Mlama (1981) argues that although the adoption of Ujamaa (socialism) in Tanzania provided a specified theoretical direction for economic development, it did not provide direction for cultural development. According to Mlama, the neglect of culture as an ideological tool for socialist construction is due to lack of a correct definition of culture to fit socialist construction. In other words, there was a lack of leadership to construct a socialist ideology that was steeped in African culture.

On the other hand, the emergence in Kenya of the Kamiriithu Community Education and Cultural Centre under the leadership of writer Ngugi wa Thiong'o, which challenged colonialism and capitalism through drama and musical productions, led to the Kenyan government's withdrawal of the centre's license for public performance in November 1977. On 11 March 1982, armed police arrived and burnt the centre to the ground (Ngugi, 1994).

In Francophone Africa, the French adopted assimilation as colonial policy in the nineteenth and twentieth centuries to turn African natives into 'French' men by educating them in the language and culture to become French citizens. Most Francophone African films prior to independence were racist in nature, so African filmmakers of the independence era – such as Ousmane Sembene – took the lead in using filmmaking as an important political tool for rectifying the erroneous image of Africans put forward by Western filmmakers (Thackway, 2003).

In North Africa, the civilisations of the Phoenicians, Greeks, Romans, and Muslims are preserved through cultural heritage institutions like the Algerian National Centre of Research on Prehistory, Anthropology and History, while in West Africa, Timbuktu, home of the prestigious Koranic Sankore University is managed as a UNESCO World Heritage site.



## The Globalisation Era

As globalisation set in following the fall of the Berlin Wall in 1989, and the formal German unification on October 3, 1990 – when the world became flat, according to Friedman (2005) – Africa adopted neo-liberal policies and capitalist thinking. This era has seen a shift from culture being managed at a ministerial level after independence, to being trimmed to departments of culture. It has also seen some countries establish national arts councils as statutory bodies for the promotion of the arts. The National Arts Council of South Africa has a good practice of offering grants, organisation support funds and bursaries for postgraduate students. Countries like Uganda, Ghana, South Africa, Swaziland, and Lesotho have statutory provisions for the recognition of traditional or cultural leaders by their governments.

This era has seen the establishment of international conventions such as the 2005 UNESCO Convention that promotes capitalism through the trade in cultural goods, services and arts activities, the 2003 UNESCO Convention that promotes intangible heritage, as well as regional plans such as The Nairobi Plan of Action for Cultural Industries in Africa (2008), and the Charter for African Cultural Renaissance. Both government and civil society have a leadership role to implement these cultural conventions and plans. Civil society on the other hand as an added watchdog role to ensure that member states honour their obligations.

At a continental level, the African Union held its fourth Pan African Cultural Congress (PACC4) – under the theme: Unity in Cultural Diversity for Africa's Development in 2015 – and elected a bureau to provide leadership for the Framework of Action. A key output has been the second Specialised Technical Committee on Youth, Culture and Sport (STC-YCS2) held in Addis Ababa in June 2016, which established the Africa Audio-Visual and Cinema Commission (AACC). This institution will coordinate the development, promotion and dissemination of film and audio-visual activities on the continent.

At a regional level, the East African Community (EAC) is a good example of best practice, owing to the fact that it has a Department of Culture and has drafted the EAC Cultural and Creative Industries bill that was passed into law

in August 2015 by the East African Legislative Assembly (EALA). In August 2016, EALA also passed a resolution to make Kiswahili an official language of the East African Community alongside English.

At a national level, cultural policy remains predominately coordinated by central governments, with limited connectivity with other sectors or local government as proposed by Agenda 21 for Culture (United Cities and Local Government, 2006). However, an example of best practice at the national level is the Côte d'Ivoire cultural leadership model, wherein culture is managed under the Ministry of African Integration, which coordinates ministries that implement aspects of cultural policy.

New regional civil society organisations and networks have emerged to provide leadership in providing information on positive cultural action in African countries, regional cooperation and promoting the exchange of information and knowledge between stakeholders on the African continent. These include:

- Observatory of Cultural Policies in Africa (OCPA), established in Maputo in 2002
- The African Academy of Languages launched in Bamako, Mali, in 2006
- Arterial Network, established in 2007 in Gorée Island.



New regional civil society organisations and networks have emerged to provide leadership in providing information on positive cultural action in African countries, regional cooperation and promoting the exchange of information and knowledge between stakeholders on the African continent.



## Capacity Gaps in the Cultural Sector

The capacity gaps in the cultural sector are in the areas of cultural governance, creative economy, skills development in the arts and for arts service providers, research, entrepreneurship and market development. Cultural leaders have emerged to respond to these challenges through civil society organisations and consultancies.

In addition, funding for capacity development initiatives comes predominately from the Global North, and there are hardly any capacity development partnerships that have been developed in the Global South. Civil society cultural leaders find themselves wrapped in the cycle of writing funding proposals, leaving limited space to engage in regional or national advocacy processes. As a result, the agenda of culture remains at the periphery of the development agenda. The cultural sector remains appreciated mainly for its role in a social development agenda and in the promotion of social cohesion through concerts and festivals.

National arts councils specifically, as illustrated by Zambia and Zimbabwe, lack ongoing technical support in the areas of:

- staff development and strategic planning
- the operationalisation of UNESCO
- African Union Regional Economic Communities (RECs)
- bilateral agreements and replicating of best practices, and other protocols
- administration procedures and guidelines
- innovative ways to generate revenue (NAC Zambia, 2016).

As a result national arts councils must trim their activities to fit the lean government budget.

The skills that these cultural leaders require to respond to these capacity gaps include:

- visioning and team building
- sustainable business models including domestic resource mobilisation
- production and use of cultural data in cultural governance

- implementing the African Union's Agenda 2063
- multi-stakeholder engagement on integrating culture in the Sustainable Development Goals (SDGs)
- partnership development across the globe through the creation of professional networks
- mentoring programmes and collaborative projects
- cultural advocacy and engaging with other regional advocacy processes.

### Civil Society Service Delivery vs Advocacy

At regional and country levels, organisations led by visionary leaders have emerged to support the implementation of international and institutional frameworks, such as the Universal Declaration of Human Rights (Arterial Network, Pawa 254), Convention Concerning the Protection of World Culture and Nature Culture (Centre for Heritage Development in Africa), Convention for Safeguarding Intangible Cultural Heritage (Cross-Cultural Foundation of Uganda), UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (The Nest Collective, Bayimba Foundation, Culture and Development East Africa), as well as research institutions (International Centre for Documentation, Research on Oral Traditions and Development of African Languages [CERDOTOLA]) and arts spaces, collectives and specialist organisations like FEMRITE-the Uganda Women Writers Association and the African Writers Trust).

Through the Arterial Network, the voice of cultural leaders is expressed at a national level via Country Chapters where members are proactive, at a continental level via African Union processes, and globally. This results in their voice being counted in advocacy documents such as the *Future We Want Includes Culture* and the communique *Culture in the SDGs Outcome Document: Progress Made, But Important Steps Remain Ahead*. Organisations like Culture and Development in East Africa (CDEA) are engaged in researching the creative economy to provide data for planning by government institutions, as well as decision-making for investors.

Based on the above analysis, it can be deduced that the cultural leader is an agent of change who contributes to cultural development in their country,

region or continent. The cultural leader does this through visioning and building relations with partners to address systemic challenges resulting from our colonial history and the current globalisation era. It is also about conserving our intangible heritage for posterity, as well analysing the underlying belief systems of Africa and their interaction with the Global North and Global South, to promote social cohesion and sustainable development. ▶

#### About the author

Ayeta Anne Wangusa is a creative thought leader, mentor, writer, researcher and optimist. She is currently the Executive Director of Culture and Development East Africa (CDEA), an organisation whose objective is to advocate for a cultural dimension in all public policies and development programmes in East Africa. She is also Regional Coordinator for Africa for The International Federation of Arts Councils and Culture Agencies (IFACCA). She is a member of the Arterial Network Cultural Policy Group and member of the Africa Working Group (AWG) on the Sustainable Development Goals. She is currently a member of UNESCO Expert Facility for the 2005 Convention (2016-2017). She served as East Africa's representative on the Commonwealth Civil Society Advisory Committee (CSAC) from 2009-2011. She has an interest in imagining the future: Creativity, cities, commerce and the environment, through co-creation and innovation processes.

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iii J. K. Nyerere, in Tanzania National Assembly. Official Reports, p. 9, Dar es Salaam, 10 December 1962

# Latin America: A shifting paradigm in cultural leadership

Lucina Jiménez

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## Cultural leadership and cultural diversity

Thinking about cultural leadership in the twenty-first century is fundamental for building the present and future of cultural policies in a globalised world. Diversified thought and knowledge, sensibilities, languages, styles, forms of communicating and dialogue are indispensable for creating the platforms of governance which permit placing culture as a key component of sustainable human development.

In recent decades, cultural leadership has changed in Latin America due to reigning conditions of poverty and inequality, increasing forms of violence and the debates around creating democracy. Multiple social and cultural transformations, the emergence of a diverse and heterogeneous civil society and the sheer power of digital networks have thrown conventional leaderships into crisis while previously unthinkable ones have emerged.

In Latin America, the first cultural leaderships came into being towards the end of the nineteenth century and the beginning of the twentieth, bundled in with the consolidation of national statehood. Although certain institutional sectors still think of culture as 'defending nationhood' or as 'identity', globalisation has placed the role of the State and its cultural institutions in tension, not only in their relationship with one another, but also in terms of development. Reflection concerning the new role of the State and its institutions recognises the construction of a multiple, changing identity as a fundamental right of citizenship, rather than a faculty of the State.

Unlike in the United States, in Latin America the creation of institutions and the strong influence of an intelligentsia linked to power, were highlights. Historical leaderships were assumed by writers, philosophers, journalists and intellectuals, usually men, committed to the political struggle or institution building: San Martín and Sarmiento in Argentina and Chile, Simón Bolívar in Venezuela and Colombia, José Martí in Cuba, Ignacio M. Altamirano and Ignacio Ramírez or José Vasconcelos at the beginning of twentieth century in Mexico, who insisted that culture and education is central to the formation of a nascent citizenship. During the twentieth century, struggles against dictatorships in Latin America were instrumental in the development of cultural and artistic leadership and critical thinking.

Over the past three decades, cultural diversity and technological cultures have broken into all areas of cultural life from multiple social processes of hybrid, internationalised, social networks or community practices that transform the environment and the needs of cultural leadership, which in great measure are no longer represented solely by individuals. No longer will institutions and heavyweight intellectuals carry the burden of leadership; a variety of civic processes are contributing to the birth of new leaderships of a very different nature.

Latin American elites of the nineteenth century were formed under creole visions that disparaged African American, traditional and Indigenous popular cultures, seeing them as obstacles to 'progress', as vestiges of a glorious past, or perhaps as part of regional folklore. Today it is necessary to encourage and recognise new Indigenous leaders in literature, music, communication, design and politics. Non-racist and anti-discrimination policies are essential in this process of revalidation. With this in mind, we are well advised to look into the experiences of Peru, Ecuador, Bolivia and Guatemala.

The approach of 'taking culture to the people' is increasingly questioned. The State and its institutions are not curators of good taste which is then filtered to the citizenry or promoters of 'goods and services' produced centrally, rather increasingly they are facilitators of cultural democracy.

Cultural policies and leaderships which stubbornly enclose their field of vision and action within the fine arts and institutionalised culture are assuring their own irrelevance. The problems of combating poverty; social prevention of violence; recovery of public spaces; the needs of education and its links with culture; arts education; managing the heritage rights of communities; issues of creative economy and the promotion of cultural diversity and the enjoyment of cultural resources: these pressing elements make a compelling case for strong leadership and cultural policies that can be integrated in a timely and appropriate manner.

### **Leaderships and the Institutionalality of the Culture**

Institutional leadership is also changing, and needs to be changed on several levels. There are countries which are passing the generational baton, such as Costa Rica, in order to strengthen citizenship processes. What is urgently





What is urgently needed today is leadership which promotes dialogue for new governance, collaboration and coproduction endeavors with civil society and cultural movements.



needed today is leadership which promotes dialogue for new governance, collaboration and coproduction endeavors with civil society and cultural movements. Closely related is the need to insert their governments into international agendas and circuits of international cooperation that try to link culture with sustainable human development and cultural rights, gender equality and other transversal approaches.

Cultural institutions have promoted the formation of think tanks, museums, libraries, art schools and cultural centres. This has led to the formation of a group of leaders in different specialties with considerable influence at national, regional, territorial and disciplinary levels: curators, critics, cultural managers and promoters. These groups and specialised leaderships are reflecting on how to expand social participation, how to collaborate with cultural and artistic movements that emerge independently, or in relation to community life, with various youth groups or artists within complex, changing social processes, whose logic differs from those most common from the twentieth century.

Today, the biggest challenge for those who run institutions is to place cultural rights, cultural diversity, new digital cultures, cultural democracy and sustainability in the centre of their cultural policy and transform their relationships with cultural movements, with artistic civil society and with young people. Gender equity within the institutions moves at a snail's pace, as does the process of passing the baton to younger members. A UNESCO study points out severe conditions of gender inequality that still govern access to cultural life in this region of the world.<sup>iv</sup>

Not all countries within the region have a stable institutional framework for culture, with economic strength. In fact, none of the secretariats or ministries have had budgets that accord with UNESCO guidelines, nor have they been exempt from shifting political winds. Argentina has had 11 Secretaries of Culture between 1983 and 2003<sup>v</sup>; their Ministry of Culture was created formally in 2014. Chile began a transition to a formal Ministry in 2015; Mexico created its Ministry of Culture in 2016; and Brazil has just witnessed an intense mobilisation of the cultural sector to prevent the disappearance of its ministry.

However, there are important advances that set standards and leadership: Cuba has one of the best educational systems, including in the arts; Mexico has long distinguished experience in heritage; and Colombia promotes approaches to dialogue for peace, culture and development, cultural rights and cultural citizenship processes. In addition, Brazil established the 'Cultural Bonus'<sup>vi</sup>, and created the National Council for Cultural Policy with citizen participation, strengthening initiatives such as 'Cultural Points', 'Plural Brazil' or Doc TV, as strategies that drive citizens' initiatives, living cultures and community participation.<sup>vii</sup>

With neoliberal winds blowing havoc around Latin America, culture is always the first area to suffer cuts. That is why the defense, strengthening and restructuring of the institutions, in addition to the search for more resources for culture becomes paramount within the context of contemporary leadership.

## Leadership, Cultural Movements and Networks

The twenty-first century stands for cultural diversity. Multiple sectors of civil society act independently with proposals that do not necessarily involve government institutions. Increasingly, they are linked to intersectoral or territorial virtual collaborative networks or processes. The peripheries tend to generate micro-processes that are scalable or able to connect with other processes through technological networks.

Social networks have tended to make horizontal many cultural and artistic experiences, and have generated new leaders with political and social approaches that differ in both type and scope, where actions of

groups and outlying communities or particular identities with great transformative potential can emerge, although they are also present within conservative movements.

Members of civil society initiatives in Medellín and Bogotá who used to face violence working in marginalised communities through projects on culture and development became part of the government. They decided to participate in politics in order to influence public policies. Contemporary civic and community leaderships have developed new global agendas and promoted international cooperation and coproduction.

However, relevant fields for exploration of new leaderships are social and community movements in Latin America that, even amid fragmentation, produce different forms of management, visibility and performance. Today, those in public office must find new forms of leadership, they must recognise and promote the professionalism and cooperation of organised or informal initiatives of civil society, and the private sector, which can make a great contribution to political inclusion, transversally and with significant citizen participation, towards sustainable cultural life in increasingly dynamic societies. ▶

#### About the author

Lucina Jimenez is the Director General of ConArte Internacional, a civil society organization that advocates for arts education in public schools. She is a specialist in cultural policies and sustainable development, arts education, and cultural rights. For over 10 years she has worked for cultural rights of children, youth and training of professional artists for public school and highly marginalised communities. In 2015, she was appointed the expert of the Culture Committee of the World Council of United Cities and Local Governments (UCLG) based in Barcelona, to advise Mexico City and Merida in the implementation of the new Agenda21, the focus of which is cultural rights and sustainable development at the local level.

iv 2014 UNESCO Report on Gender Equality and Culture. <http://www.unesco.org/new/index.php?id=123719>

v Martín Zamorano, M. (2016) "The Transformation of Cultural Policies in Argentina during the First Decade of Kirchnerism: between Hegemony and Diversity".

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vi A subsidy which has permitted millions of previously excluded citizens to participate in culture life.

vii Sierra Caballero, F. (2014) "Cultural Policy and Creative Economy in Brazil: A Critical Perspective of Culture for Local Development". *Revista Telos (Cuadernos de Comunicación e Innovación)* Madrid, Fundación Telefónica. Octubre, 2014-Enero, 2015. 2-10.

# Meanwhile collections accumulate

Ala Younis

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**In Arab cultural scenes with no or overpowering art infrastructures, small and short circuit networks formulate; friendships sustain some of the bonding. Within these networks, collaborations force themselves on individuals; time is limited, shifting dramatically, and so are the identified resources, therefore sharing or teaming up allows being in and outside of a production process. There is no continuity for those who fall out of these processes. Personal, or collaborative, collections of notes, writings, ephemera, accesses, experiences and interests in miniscule histories are the sites of intervention. There is still a huge discrepancy in sustaining rights; to access, to copy, to say, to stay, to object, to reject, to exit. Access to nation-sized, city-sized, or even neighbourhood-sized projects/publishing/reporting necessitates a permit, site-specific, the application for which must be filed at more than one governmental institution.**

### Curious Exclusions in Surveys

Luckily, the undesirable features that shape the status of the cultural scene in the Arab World are its own offer for restructure. The hierarchy of the institutions and initiatives involved in building capacity or dissemination should be easy to gather. A survey could attempt to outline particularly the effects of each endeavour, but the surveyed will themselves not necessarily sustain the status they had by the time the survey is studied or analysed. The strategies they develop to adapt to the shifting conditions are what define the length of their persistence (existence). What the survey could prompt is a possibility for action based on identifying the players within the scene.

The survey could show a list of cultural spaces that work on the ground in the Arab World, but where could it depict the fluctuations of finance, security and permeability, or the natural, human and political disasters that pushed the spaces to respond, reshape to accommodate, or uninstall to afford a programme? What would be lacking, for instance, is an analysis of the tendencies of programmers in the privately owned institutions, or the diverted creative careers the bureaucrats once attempted, or the number of artists that cross-morph into curators or cultural managers, or the empowerment enabled through a translated or published literature shared as pdf, or the ripples of a workshop conducted in a remote or marginalised

site. Perhaps instead of a list of spaces, the survey could list the exhibited artists, artistic expressions, media, and the recurrences of terms in what was served to the public.

Maybe also produce a non-exhaustive list of what was not exhibited, and one for what was not produced; we could then interpret the utopian impulse of the Arab World. One that is not pursued yet through education (nor higher education), nor formed or organised to become a movement, but rather remains as an agitation that attempts a change in conditions. Then we could see what does not get the chance to appeal to a funder or an institution director, or perhaps how its revelation is locked within a failed articulation.

Perhaps an indicator of the size of shows, titles of works that were presented, numbers of visitors to locations, public and private transport accessibility, working hours, and what is signed in the guestbook, could illustrate what is available to learn from, or will enjoy a possible exaggerated articulation in the future, but how do we learn on what fails to exist because of the limit of imagination? How do we see beyond what we know?

### Non-Customary Reports for Support

In 2016, a section of the building suddenly collapsed to earth, before a group of volunteers rushed to Townhouse Gallery in Cairo to salvage the survived, but threatened, library, furniture and the institution's history of documents. Contemporary Image Collective not only sent out another call to find a director, but also now look for a new location, as their rent agreement becomes untenable for the third time. The Palestinian Museum director position became vacant again few weeks before the inauguration of the museum in May. And in a cultural policy meeting in Amman, two artists spoke about a survey they attempted to update,<sup>viii</sup> sent to acquaintances of acquaintances via GoogleForms, when a Moroccan artist picked up the word 'street arts' from the presentation and asked if the survey, or the Jordanian government, recognise street arts. The three came to this meeting with others, in search of expertise, of backup; thought a meeting would help sharpen their ways in understanding/preparing the cultural environment in their local or regional capacity; but they met only in a word, not a world, not exhausted enough to exchange useful knowledge.

Their meeting was organised by a non-local group of experts in a two-way learning endeavour; a strategy proved effective in the Arab cultural scene in the past decade, where the two types of experts meet, aided with translation, the local animates the scene and its obstacles, while the nomadic/temporary/assigned restructures the papers that relate to the resulting suggested strategy. Short-termed, wide-paced, translated encounters intervene in the processes of shaping the cultural scene, accumulating notes and diverted work expertise. In a call for cultural policy projects, one young cultural operator wrote that his city is the factory of culture that needs an enhanced system of mapping: to reveal its own location in relation to the immigrants, intellectuals and proximity to wars across the border, and to understand the disconnection between its institutions, potential and active cultural workers, and the disciplines of cultural policy. He envisioned a debate in which representatives from each would voice out their intentions; he was looking for the discursive statements that fail to be heard due to broken networks. In Amman, as well, in April 2016, over 50 cultural initiatives came to exhibit their efforts in experimenting with their own knowledge (professional or self-trained) on where to fit within (or outside) the networks of cultural production. When the cultural operators exhibited and attended, in one time and place, there was little audience left to come to the exhibition. Does this mean that cultural operators might be the majority of audience for cultural events?<sup>x</sup>



A leader institution, a cultural institution,  
a cultural leader are peers not seers in today's  
Arab cultural scene.



## Scope for Resilience within Structures

In 2016, the richest Arab states reorganised their expenditure to secure resources, for example Saudi Arabia its doors just opened to the art experts for Jeddah's new wave of exhibitions and art fairs, is issuing a decree to charge over €250 for a single entry visa. Saudi Arabia, who issued over 5.4 million visas in one category of pilgrims in 2015, is relating the new visa decree to deficiency in budget due to the drop in oil prices. Qatar, '[t]he Gulf state is also cutting up to 240 more staff and curbing personal allowances and internal spending at its museum authority as it seeks to slash expenditure in the wake of declining oil revenues. [...] Qatar Museums [...] had 1,200 workers two years ago and was looking to double in size, but it has shrunk to fewer than 800, according to insiders.'<sup>x</sup> Meanwhile, in Art Dubai 'around a quarter of galleries sold out, and the vast majority reported healthy interest and acquisitions from a diverse collector base.' The latter should be growing as over 100 international museums sent their representatives to learn on the potential players (dead and living artists, works on offer, and who is offering them), which also means that imagination is still built on what is being offered (by insiders). Other audiences, pay in other ways for culture; blackmailed through their sympathy, passion or nationalistic ideas, they sms expensive minutes to support a fellow singer or actor or dancer or cook or poet or entrepreneur, to a mega-entertainment television company, who pays back in more programmes and more alienation between what art could do to a place other than produce a glossy short-lived popularity.

Meanwhile, new art institutions set up in primary real estate locations but without sufficient budgets for operating their structures, and/or without a transparent system of operation offered to understand possibilities of integration with these structures. There is little interest/trust/knowledge of what board investment can provide of sustainability to such structures beyond the demography of their own founders, or the horizons to which a private/non-governmental/non-personal institutional body can be taken. This is not to say that successful models have not emerged or been working in the past decades, but that we are lacking the leadership to analyse their models beyond customised conditions, reducing them to mere phenomena.



The demographic study of the independent initiatives in the Arab World would show a strong movement in and out of the geographical locations from which they emerge, in attempts of reconciliation between working models. Since the work of the independent sector is dependent on its leaders, makers, and funders, the latter do not take a stable or durable form, cultural leaders have been only responding to challenges. When identified, empowered or endorsed, their projects escalate to national or regional levels, and lose the connections with the generality of a scene or the alternative features it had once worked from within.

### Leadership as Effectuation of Accumulation

The above are examples that point at a shortage, in human resources that lead organised or synchronised projects that would lead to results, that would be sharable, amassable, permissible as content. Here is where we miss the point, and position, of cultural leaders, empowered/trained/enlightened not just to activate projects within their communities, because these are missions of cultural practitioners; nor to stir and produce work in specific interests, the work of artists and researchers; nor to speak eloquently to money gatekeepers, the work of financiers; but to be able to grasp all the mentioned and unmentioned elements in a map, forecast an action plan, structure not on the centrality of the leaders but on resilient collective work structures.

There is an abundance in cultural collections but little effectuation of their potentials, and of linking interests, reading tendencies, primarily as well because of the shrinking space of gathering. Enthusiasm of engaging over social media reflected the need for the contemporary shape of this space; individuals produce commentaries, reflections, reactions and bond, via and despite fragmented or inaccessible geographies. They could edit their thoughts, enhance them with images and sounds, and retract them when they do not look like them at any moment. The resilience of this social space, despite its other negative or undesired qualities, is the contemporary space that looks like the shifting times in which we live.

A leader institution, a cultural institution, a cultural leader are peers not seers in today's Arab cultural scene. Just like stable histories devouring all

disruptions, some attempts are better known than others. The potential cultural leaders are obstructed in the locality, in learning to access not the same space that generates their thinking but to how this origination happens. To empower a cultural leader is to see leadership as a multiplicity, a poly-heterogeneity; a web of existences and possibilities, emerging from but not obstructed by specific conditions. The collection of the processes is the preparation for leadership. A cultural leader is not a state, but its policy; is not an institution but its dynamic; is not a community, but its bond; is not a social (media) space, not a financial model, nor a future built by forecasts, but their logic of probabilities, that could continue to enhance our working models. ▶

#### About the author

Ala Younis is an artist, trained as an architect in Amman. Research forms a big part of her practice, as does curating, collaboration, film and publishing projects. Her projects include 'Plan for Greater Baghdad' (2015), presented at 56th Venice Biennale's 'All the World's Futures', 'An Index of Tensional and Unintentional Love of Land' within 'Here and Elsewhere' at New Museum (2014), and 'Tin Soldiers,' presented at Home Works 5 (2010), Istanbul Biennial (2011), Gwangju Biennial (2012) and in New York, Sao Paulo, Berlin and Bergen. She curated Kuwait's first national pavilion at 55th Venice Biennale (2013), and the nomadic 'Museum of Manufactured Response to Absence' (2012-ongoing). She is on the Advisory Board of Berlinale's Forum Expanded, contributing editor at Ibraaz, and co-founder the non-profit publishing initiative Kayfa ta.

viii The last available survey was a decade old, so the new survey attempted to ask questions around the same topics but focused on knowledge of the term and effects of cultural policy.

ix The audience for film, music, books and some poetry is interestingly different in size and scope. The audience mentioned here are the ones that would relate to art and independent knowledge projects.

x <http://www.ft.com/cms/s/0/1b69a9e2-bad4-11e5-b151-8e15c9a029fb.html#axzz4HghYIO3G>

# The Imperatives of Cultural Leadership in Asia: Revitalising communal creativity for a sustainable future

Felipe M. de Leon Jr.

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In Asian socio-economic planning, the cultural factor is often neglected or ignored. The enormous impact of culture on the economy is a reality that many people, particularly technocrats and politicians, do not see. The reason for this is perhaps a limited concept of culture which confines it to the arts. Culture, however, is much more than the arts. It is a system of vital ideas that contains, energises and directs virtually every aspect of social life and our relationship to the world. It touches everything from the humanities to the sciences, from religion to technology. It is the matrix from which values, attitudes, motivations and skills emerge. Culture underlies all social phenomena, processes, and relations. Jurgen Marten asserts that culture is not a social phenomenon that can be isolated. It is not a separate human activity, rather it is a 'quality of all social phenomena, processes and relations and, in this sense, all social phenomena, processes and relations are open to a cultural assessment.'<sup>xi</sup> On this basis, Marten recommends the unity of economic, social, and cultural policy as a basic principle in development planning. Cultural tasks should be linked with economic, political and social tasks. Otherwise, the desired development goals may be inadequately realised or not achieved at all.

Capital is necessary, but not sufficient, for development. Dieter Weiss<sup>xii</sup> links development strategies with cultural background and observes that the tremendous inflow of financial resources from oil riches has had hardly any effect on the development performance of Egypt, in contrast to that of resource poor, but extremely efficient and successful countries in Southeast and East Asia. For Weiss, it is clear that 'contrary to conventional economic theory – capital is a necessary condition, but by no means a sufficient one....Far more important than large supplies of capital is the human factor: basic values and attitudes, motivation, learning capacity and achievement orientation, technical knowhow and a social discipline, a sense of responsibility for the common good and the community, and a particular capacity for flexible adaptation to a changing international environment.' The decisive factor, according to him, is perhaps the human cultural resource.



In Asian cultures there is a long tradition of artistic creativity as communal, rather than the individual specialist called artist, and in many Asian societies there is no word for artist.



In Asia, cultural leadership demands a more profound understanding of the wide range and complex cultural foundations of societies, as well as a clear vision for how to balance the tension between tradition and modernity to forge viable cultural futures. Culturally successful Asian countries are able to achieve a delicate balance of both tradition and modernity. For example, in our current context social media may foster international popularity for certain cultural products, but countries provide local flavour to appeal to local audiences. And in Asia, there is a wealth of material to draw from in order to add an Asian character to imported cultural products, especially those from the West.

A striking quality of Asian societies is the great creative diversity and richness of their cultures. From ritual vessels to hunting tools, textiles to masks, and epic poetry to rhythmic dances we witness a plethora of patterns and designs, an endless variety of expressive forms. The necessary and sufficient conditions for this exuberance are rather complex, for example the infusion of everyday life, phenomena and activities with sacred values, the integration of use and function in everyday objects and activities, the oral transmission of knowledge, or non-linear – particularly polychronic – concepts of time. This wealth is being threatened by a global push towards development as material growth, which is spearheaded by highly industrialised countries.

Today, the economic imperative that prevails in many nations effectively undermines cultural creativity for it conditions, and even limits, cultural production to that which is marketable and quantifiable. Economism perceives the whole of life in economic terms. It analyses and evaluates events, phenomena and decisions using economic criteria and confronts all problems with economic solutions. Under such a mindset, many values, especially sacred values, that cannot be reckoned in monetary terms are ignored or undermined. The consequent commodification of many aspects of life among the population in general has resulted in the lowering of many standards – technical, artistic, intellectual, moral and spiritual. Whereas before a strong devotion to God, king, or community and dedication to noble ideals ensured a painstaking attention to detail and striving for quality, now it is the amount of money that determines how good a product or service will be.

In general, there is a devaluing of intangible and spiritual qualities such as character, sense of honour and dignity, integrity, sincerity, moral excellence, inner virtues, spiritual love, wisdom and creative imagination in favour of wealth, consumerism, possessions, power, an industrial work ethic, conformity, efficiency, mass production, and mass entertainment. Perhaps, it is time that we counter this by seriously honouring cultural heroes or spiritual icons in Asia, to inspire a breed of future leaders who can tap into the vast resources of Asian intangible heritage. A long term goal is to keep alive a sense of the sacred and the dimensions that transcend the merely secular and worldly. Protecting the spiritual tradition of Asia is a cultural task that requires strong leadership, particularly through education. In many Asian countries nowadays, the drive for possession of material goods is so strong, it overpowers the ancient tradition of self-realisation through the cultivation of character, innate talent or development of personal skills. Where before, anybody could be expected to be a creator in the arts, now we expect only specialists or experts in the field to engage in artistic creativity.

Contemporary industrial societies tend to homogenise the arts of everyday life whereas in traditional Asian societies, each creation is unique. The more active role played by the people in traditional village communities in making artistic decisions is seen in the absence of fixed, mechanical and arbitrary technical, material, and formal standards. These are flexible enough to

allow for individual taste and creativity. A person may choose or create the technique, materials, and forms suitable to his expressive intentions and capabilities. For example, a particular Philippine musical instrument, the *kulintang* set of gongs, may come in varying shapes, sizes, materials, tone colors, number of gongs, tuning, and over-all design so as to allow for individual differences in physique, arm span of player, strength and endurance, technical ability, taste, temperament, musicality, imagination and spiritual orientation of the potential performers and composers of a community. Thus, no two *kulintang* sets are identical. They vary from village to village, from person to person.

Mass production, the endless duplication of an item, is out of the question. The variations, of course, are done within the limits of certain conventions of design and form which everybody in the community recognises as belonging to a particular instrument. Nonetheless, artistic authority does not issue from one or a few individuals in the community. A style or design, no matter how beautiful or excellent, will not be copied exactly by others. Each person expresses something of themselves in their work every time so that they never repeat exactly what another person, or they themselves, has done. They may feel insulted if forced to repeat a design. They may say that they are capable of creating more beautiful ones. The outcome is an amazing diversity and plethora of forms and styles to which nothing in mass culture can be compared. In contrast, the idea of mass production, which was partly brought about by increasing specialisation and the demand for convenience in industrialised societies favours a setup wherein artistic decisions are made by just one or few 'experts', whose designs or creations are executed, in a sense 'consumed,' and reproduced in large quantities by a passive, non-creative labor force, as in a factory.

There is a strong need to revitalise the idea of people's art in contemporary Asian societies. Artistic creation is not just for a few elite specialists but for every human being. The human being is essentially *homo faber* (man the maker or creator). Thus, we perceive and think in terms of *wholes* or *gestalts*. When doing or making something, we like to be responsible for it from beginning to end. If we are listening to a story, we like it to be a complete and coherent whole. We cannot tolerate fragmented work in both the factory

and the office. We always welcome the opportunity to initiate, follow through and conclude what we begin. In Asian cultures there is a long tradition of artistic creativity as communal, rather than the individual specialist called artist, and in many Asian societies there is no word for artist. But how can cultural leaders in Asia balance this tradition with the individualist basis of artistic creativity from the West?

It is perhaps the belief in a higher self or transcendent source of inspiration that is an essential factor for the creative exuberance of traditional Asian societies, as exemplified in the widespread Asian tradition of weaving or designing from artistic insights obtained through dreams. A great loss in modern life is the neglect of this source of creative insights, deeper truths about life, and goodness beyond our personal selves. When we are inspired, we experience being transported to this greater consciousness. It seems that we are not the origin of creative power but only a medium of the divine or higher forces. This belief that we are but channels of divine inspiration is especially common to Southeast Asian cultures. Such a belief system could be the way to keep alive and strong the intuitive faculty, which expands our imagination and connects us to the collective unconscious, the wellspring of creativity. The intuitive capacity is the greatest strength of many Asian indigenous cultural communities.



In Asia, cultural leadership demands a more profound understanding of the wide range and complex cultural foundations of societies, as well as a clear vision for how to balance the tension between tradition and modernity to forge viable cultural futures.





Lopsided emphasis on left brain thinking stunts creative imagination. It is unfortunate that many Asian countries inherited educational systems from the industrial revolution of eighteenth century. The mainstream educational system that globalisation promotes trains people for narrowly specialised skills or professions designed to undertake one task as efficiently as possible within an economy or mode of production of goods based on the so-called division of labor. This atomisation of work is the imperative of industrial civilisation. It reduces people into mere fragments, indeed, poor reflections of their full potential as human beings. The result is a diminution of the sense of self, and the consequent deterioration of the creative, intuitive faculty, which comes from an integrated functioning of thought and feeling. Very few individuals are able to develop right brain thinking under such conditions. Cultural leadership, especially in education and official policy, should be able to promote not only the intelligence quotient, but intuitive, creative intelligence and all other intelligences that enrich the creative imagination.

Social institutions that enable people to develop their intuitive faculty could be established. Narrow technical, professional education may develop expertise and the professions but it may also breed selfishness, lack of social responsibility and professional tribalism, which arises from the *cult of the professional ego* (promoting one's profession at the expense of public good). Who then cares for society as a whole? It seems that with few exceptions, we have in our midst economists who formulate policies as if people do not matter, scientists who pursue knowledge uninformed by social considerations, artists who create for other artists and art experts alone, politicians who place party interests above all else, and officials more worried about self-preservation than their people's wellbeing. A well-rounded education is the best foundation for strong sense of community. As a counterpoint to the narrowing of consciousness or sense of self in contemporary life we may note that, in our traditional communities, every person is socially nurtured to perform multiple roles. A farmer could also be a house builder, a healer, craftsman-artist, epic chanter-poet-musician, trader, and community leader. This multi-tasking is the best foundation for a strong sense of community and social coherence.

Creativity flourishes in diverse socio-cultural environments. In studies on creativity, it has been observed that it is not enough to develop a critical, analytic mind alone. What is more important is the capacity to generate meanings, which can only come from an integrated, rather than an overly mental, being; an interdisciplinary orientation and full awareness and, better, immersion in diverse, socio-cultural, political and economic environments. It has been well established that creative breakthroughs happen when fields, disciplines and cultures intersect because you can combine existing concepts into a large number of extraordinary new ideas. The generalist, interdisciplinary and highly communal nature of traditional Asian cultures fulfils this essential requirement of creativity. The integral, holistic character of the Asian mindset is manifested in all aspects of traditional village life and, to a great extent, even in urban settings. In this regard, the holistic orientation and the integration of science, philosophy, humanities and the arts in the educational framework of Asia will be a very important corrective to narrowly specialised and highly technical training. Cultural leadership in Asia can establish and promote as far as possible the elements of healthy, productive ways of life that could be the sound foundation for a sustainable future. A future in which social, political and economic objectives are met through a judicious balance of science and the humanities, to attain sustainable development and a just, humane society. ▶

#### About the author

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xi Marten, J. "Culture as A Dimension of Development," 1980.

xii Weiss, D. "Culture, Perception of Reality, and the Newly Emerging Planning Paradigm," *Social Indicators Research*, Vol. 16, No. 2 (Feb., 1985), pp. 201-211.

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ESSAY

# Cultural leadership from a European perspective

Annick Schramme

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## Introduction

**W**hen we talk about cultural leadership, people often picture famous, ground-breaking pioneers in a particular discipline, for example Harald Szeemann, Franco Dragone, Herbert Von Karajan, or Gerard Mortier. People who inspire, who stamp their mark on the arts worldwide and who, one way or another, had the entrepreneurial spirit and the political insight to achieve their goal. It goes back to the romantic notion of the genius artist/leader who dedicates his life to Art. But in a changing, 'VUCA' world where goals and trends are volatile (V), money is uncertain (U), stakeholders engagement is complex (C) and strategic issues are ambiguous (A), can this model of the sole leader – or to use the more negative expressions, 'le roi soleil', or the 'imperator unicus' – still exist? The assumption is that in extremely changeable contexts with increasing challenges, leadership should be more shared (Pearce 2004, Pearce & Manz 2013, Schramme, Schrauwen, Segers 2016).

## European context

Cultural leaders today deal with a different world than the one we experienced 20 years ago. Globalisation, technology, digitalisation, and migration have a huge impact on daily life. There is no longer a separation between the local and the global. The world is here and everywhere. International relations are increasingly becoming intercultural.

These evolutions are also affecting the conditions under which art and culture exist today: some authors are even talking about a 'global art world' (Carroll 2007, Vogel 2010, Léger 2012, Verhagen 2015). But not all artists, countries or regions are responding in similar ways to these challenges. According to Carroll, the arts world is not yet global, but 'transnational', wherein discourses are more likely to be shared at an international level (Carroll 2007).

This evolution affects also welfare models in Europe causing a decline of systems of funding, and the result is that arts and culture are no longer seen as an important pillar of Western society. The value of arts and culture for society has been questioned in recent years. Established cultural institutions are not confident of continued governmental funding and are having to

look for alternative financial resources. Leadership in the cultural sector is intimately connected with change.

The European Union in particular is being challenged like never before, and has had to deal with a multitude of crises in recent years, not least, the recent Brexit vote. It is clear that the concept of the European Union can only be sustained if it is built on a strong foundation. Culture has the potential to be one of the most durable elements of this foundation, but so far its role has been limited compared to economic and legal issues (Beugels 2003; Gielen & Lijster 2015). At times like these, it is important to remember that Europe is more than a geographic area or an economic project. Since the Treaty of Maastricht (1992) culture has been included as a competence of the European Union, but it is only since the early 2000s that culture has become a vital aspect of the European project. Before this, the actions of the European Union in the cultural field were very limited (because of the principle of subsidiarity in the Maastricht Treaty). Since the conference 'a soul for Europe' in Berlin in 2004, the cultural dimension of Europe has become a factor for European strategies concerning integration and cultural identity, and related discourses in the European Union (De Boodt in Gielen 2015).

Europe therefore strongly needs cultural leaders who can grasp the revival and renewal of European cultural awareness. The successful realisation of participatory governance of cultural organisations (or any other cultural-political goal) depends on the willingness and capacity of people to translate a transnational discourse into local commitment and action, while maintaining autonomous professional standards (Kolsteeg 2016). This 'translation' is a vital point of attention because it illustrates the paradoxical nature of the relationship between discourses on the one hand, and a negotiated political and cultural practice on the other, while respecting cultural diversity of contexts and practices in Europe.

Due to historic differences and political decisions, there are vast differences in practices of cultural leadership across Europe. In many of the former Soviet countries, for example, culture and art tend to be much more ideologically laden than in some of the older member states of the European Union. Research on cultural leadership should thematise differences in

practice that exist throughout the European Union, for instance in relation to themes such as internationalisation, cultural citizenship or education. Therefore, research should include both a comparative and a narrative perspective, leading to a framework that can be used to exchange and disseminate knowledge of different sense-making practices of cultural leadership across Europe.

### What does cultural leadership mean?

At the start of this article we saw that cultural leadership is often related to an artistic leader with a strong vision and artistic reputation. In the nineties, with the rise of cultural management as a discipline, the ideal model seemed to be a dual leadership, in which the artistic content and the management of the cultural organisations were split up between different persons. But is this approach still valuable? The question is not so much what cultural leadership 'is', but rather what cultural leadership 'can' mean nowadays. Cultural leadership is not only the implementation of concepts and theories from the business world into the cultural sector, but – like the concepts of cultural management and cultural entrepreneurship – it has also to do with the creation of social value by artists and organisations and how to balance managerial effectiveness with artistic value for society.

Cultural leadership emerged as part of the terminology of cultural policy in the United Kingdom at the beginning of the twenty-first century (Price 2016). At that time there was a strong sense of managerial crisis at a national level in the cultural sector. From about 1997, a string of major organisations (including the Royal Opera House, English National Opera, the British Museum and the Royal Shakespeare Company) had encountered serious organisational and governance difficulties. This led to the realisation of a central pervasive problem, this was that these institutions were somehow failing to develop and retain individuals with sufficient business and relational skills to meet the evolving needs of these iconic cultural organisations. Similar questions arose in other European countries and were put on the political agenda. But it was clear that the traditional discourse was still dominating: a strong individual with the right management competences needed to be attracted and then the problem

would be solved. In parallel, the emerging field of the creative industries brought also a different interpretation of leadership. For these industries, the leader would be inventive, entrepreneurial and a communicative collaborator, who can deal with risk and uncertainty in a flexible way. This entrepreneurial style has increasingly become the new model for the cultural sector to follow (Kuhle, Schramme, Kooyman 2015).

However, some critical observers emphasise the distinction between leading a creative small enterprise whose aim is to generate a financial profit, and more public oriented cultural organisations whose main desire is to create social, cultural and artistic value. The latter must also comply with politically determined terms of reference and regulations. Others have their base in the civil society or the voluntary sector, chosen so that they could create art, have some fun, or change the world (or do a bit of each). So when we talk about cultural leadership it is important to realise that the cultural sector consists of organisations and activity that differ widely in terms of juridical status, market orientation, size, financial resources, reputation and/or age. There is no one model that fits all solution.

But the new impetus comes not solely from the private sector. Since the counterculture of the sixties the voluntary sector has seen the emergence of other, more participatory, democratic leadership ideals for artistic and cultural activity. Even now this search for new, more democratic models continues and – although the old ideals of authoritarian, charismatic leaders still exist in the traditional cultural institutions such as national theatres and state art museums – medium sized and small cultural organisations who are naturally at home in civil society, are constantly looking for innovative ways to cooperate and this opens up the option of ‘sharing’, without labelling it ‘leadership’ (Kay 2015). By exploring new forms of social entrepreneurship, they also want to bridge the classical opposition between culture and economy.

Within this, the exercising of leadership is not restricted to a post or a person. According to the notion of ‘shared leadership’ responsibilities, roles and tasks are assumed and fulfilled by different workers at different times. Thus, it is not about a formal position, nor a set of attributes, but rather

a professionalism characterised by processes, participation, reflexivity and capability (Dalborg & Löfgren 2016; Carson 2007). Accordingly, we need to be aware that cultural leadership is an umbrella term and therefore brings together a range of practices and settings with a corresponding diversity of purposes and/or business models (Price 2016).

The creation of public value requires the application of cultural leadership and ways of working in three dimensions: personal, relational and contextual. These dimensions can be viewed as spheres of activity, each of which requires different capabilities: knowledge, skills and competences. The personal dimension relates to the vision and the style of the person who has the final responsibility over the organisation. It is about vision, but also about tools needed to enable the cultural leader to work professionally. The relational dimension is about the team or organisation. How can you ensure that everyone participates and is involved? How can leadership be shared as much as possible internally and externally? How does an organisation manage conflict and mediate stress? The contextual dimension requires an analysis of the context in which the activity takes place, and that influences it (a context that it may to some extent be seeking to change).



Cultural leadership is not only the implementation of concepts and theories from the business world into the cultural sector, but – like the concepts of cultural management and cultural entrepreneurship – it has also to do with the creation of social value by artists and organisations and how to balance managerial effectiveness with artistic value for society.





Until now, the perspective of the artist has often been underestimated or overlooked in leadership (Price 2016). Nevertheless, the artist has a crucial position in the artistic field and has to fulfil different roles nowadays: besides their artistic work, they need to be an entrepreneur, a social worker and if it is possible also a political thinker or activist, who is very much engaged in society. The romantic image of the artist as a poor and lonely eccentric who lives in a garret, on the edge of society, and who devotes their whole life to their artistic work is now a distant memory!

The artist is sometimes an organisational leader, but may sometimes lead in other ways. This allows us to make a distinction between 'entrepreneurial', 'generous' and 'public' characterisations of action. These understandings are important for the coherent development of the many cultural leadership courses and training programmes now in operation worldwide. They are also relevant to artists and other cultural sector actors considering their relationship to cultural structures and the public realm (Price 2015).

### Education programmes

So what qualities does a leader need to possess in order to lead a cultural organisation in line with the above insights? Few social players in a capitalist society are as ideologised as the leader, a fact that has given rise to a veritable industry both within academia and for consultancy and publishing. In the self-help literature of popular science, leadership is presented as the route to social and financial success.

Therefore some national governments decided at the beginning of this century to support some cultural leadership programmes in order 'to make the cultural sector more resilient in this VUCA world'. The first cultural leadership programme was developed in the United Kingdom in 2004 in London and based on the Clore Duffield report on cultural leadership (2002). It was a private initiative and developed at a local level. In 2006 Arts Council England also took the initiative to develop a Cultural Leadership Programme at a national level. Since 2007 cultural leadership programmes have started in other parts of the world, like the Advanced Cultural Leadership programme in Hong Kong in 2009 or the African Cultural Leadership Program (2009-2014). Since 2013, the Dutch government has supported a programme on cultural Leadership, the LINC programme, as a response to

their own big cuts in the national cultural budget. The programme became a huge success, with 700 applications in three years. All these programmes were developed on a national or local level. In 2014, the first European project on education in cultural leadership, the FIKA project, was funded by EC Erasmus+ programme for a period of two years. It was initiated by Nätverkstan Kultur (Sweden) a cultural management school and publishing house, in collaboration with ENCATC, Olivearte Cultural Agency and Trans Europe Halles.

An education programme in cultural leadership should address at least some of the following critical questions:

1. How should training provision for the cultural sector respond to definitions of leadership that go beyond the individual?
2. Can leadership education accommodate questions of social and cultural value as well as organisational effectiveness?
3. How can we learn to connect local practices with the international context?
4. How can we create an awareness about language and transmission of values within Europe and outside Europe?

The challenge is to educate future leaders in the cultural domain, to equip them with essential scholarly expertise, analytical and strategic skills, thereby enabling them to carry culture forward in a critical and creative manner.

Managing the valuation and transmission of culture through policy, entrepreneurship, and education in the public realm, as well as across generations, is a key responsibility for cultural leaders in a sustainable society. Regardless of how and where these challenges emerge, indisputably leaders will be required for the cultural sector. The cultural sector now has little choice but to respond: the present challenges of new media, changing audiences, dwindling public funds, and a decline of historical awareness are merely the next steps in this continuing pathway. ▶

#### About the author

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# Cultural leadership in the Pacific

Elise Huffer

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**C**ultural leadership in the Pacific Islands is a broad concept: it covers a range of roles from traditional (including chiefly) to community leadership (such as leaders of women’s producer groups such as tapa makers or weavers or of youth church groups); from entrepreneurial (such as creators and managers of social enterprises and small businesses), to administrative (managers or directors of arts institutions, government departments), and government leadership (Ministers of Cabinet). In part, the notion of cultural leadership is wide because culture in the Pacific is ubiquitous. As such, it is not easy to define, confine or differentiate culture from what is often called custom (kastom) or ‘culture as a way of life’. Culture in the latter sense includes behaviours, practices, standards as well as most forms of cultural expression. Certain expressions of culture such as weaving, dancing and singing are not necessarily considered activities of selected people (artists) but rather are communal activities. Even if they are not practiced by everyone in the community, they are thought of as part of the way of life of the community.<sup>xiii</sup> However, other activities such as house building, carving, composing, navigation and tattooing are considered specialised and are led by recognised and highly valued experts.

A few core values cut across all these types of leadership: service, humility, and caring. Inclusion, sharing, togetherness and collective wellbeing lie at the heart of culture in the Pacific. It is therefore expected that leaders – besides exhibiting specific skills such as strength, vision and decision making capacities – are primarily concerned with the welfare of those they are leading and the perpetuation of culture. Cultural leaders are entrusted with the collective welfare of those who fall within their sphere of leadership. This might seem a universal trait, but in the Pacific it is particularly pronounced due to the collective nature of social and economic relations, and the importance of maintaining consensus and peace in a fragile environment which requires active collaboration and working together as extended families and specialised clans<sup>xiv</sup>.

Another key dimension of leadership is cultural competence. In some countries of the region, there are different levels of language, with knowledge of formal

(chiefly) oratory being a most valued and respected skill. Traditional leaders are expected to master sophisticated oratory and genealogies, and to display contextual historical knowledge while exhibiting appropriate humility. In other societies oratory is less coded, but being able to demonstrate *mana* and cultural knowledge are equally important. Cultural competence means knowing how to behave, respecting protocol (whatever one's status in society), codes or ethics, and embodying values. It also means understanding what knowledge can be shared or made public. Throughout the Pacific, knowledge is differentiated – some aspects must remain closed or privileged – and good leadership, whether traditional or contemporary, respects this. Knowing when, how and what to speak are important cultural leadership traits.

Pacific societies generally value age, which they equate with accumulation of knowledge, wisdom and cultural competence, and the capacity and right to talk on behalf of one's group or community. Thus traditional and community leaders tend to be older. Some younger leaders of cultural organisations are



Inclusion, sharing, togetherness and collective wellbeing lie at the heart of culture in the Pacific. It is therefore expected that leaders – besides exhibiting specific skills such as strength, vision and decision making capacities – are primarily concerned with the welfare of those they are leading and the perpetuation of culture.



sometimes criticised for being just that: young and unconventional in their approaches. There is a well-known Pacific hero credited for pulling up the islands in Polynesia, Maui, who as the impetuous younger brother disregarded conventions and rules, and as a result was creative and credited with extraordinary feats. This story posits that youth can and does enable creative leadership. In the Marshall Islands story of the ‘invention’ of sailing, Jebro, who was the younger of many brothers, became a high chief by respecting and valuing his mother who had been slighted by his older brothers, and by being involved in innovation. However, these stories demonstrate that exceptional young people are those who become leaders, and to do so they must show extraordinary skills and/or respect leadership values.

There are few recorded celebrated traditional women leaders in Pacific cultures, but in part this may be due to much of written history being recorded by men and missionaries, most of whom had little interest in highlighting the achievements of women, particularly during the colonial period but even beyond. For instance, it is known that some of the top navigators in what today make up Kiribati, Yap and the Marshall Islands, were women. There were navigation schools for women in which they attained high ranks and were leaders in this very prestigious field of activity. However, much of this ‘herstory’ has been forgotten, and many leadership roles of women in culture have been set aside or ignored, other than those living through prominent stories and records (for example Salamasina<sup>xv</sup> in Samoa, and the ubiquitous goddess Sina or Hina<sup>xvi</sup>). Women’s traditional cultural leadership is therefore an area that requires research and documenting. This is precisely what a current project called Veiqia launched by seven Fijian contemporary women artists and curators is doing: Veiqia is uncovering women’s tattooing traditions in Fiji (which disappeared) and their significance for leadership roles of women in the past.

This project is important not only for what it reveals in terms of cultural knowledge about Fijian women and traditions in the pre- and early colonial past, but also because it is a strong statement by women leaders in the arts field about the need to focus on and revive the culture of women in the Pacific. Some of the artists involved in Veiqia<sup>xvii</sup> were also leaders of the Vasu exhibit held in 2007 at the University of the South Pacific in Fiji,

the first (and so far only) all women visual artists exhibit held in a Pacific Island country. The Veiqia artists and curators have strong roots in Fiji but they are all currently based in New Zealand and Australia where the opportunities for contemporary visual artists are greater, and possibly particularly so for women. The contemporary visual arts movement in the Pacific Islands, as documented by Karen Stevenson in the edited collection *Pacific Island Artists: Navigating the Global Art World*<sup>xviii</sup>, has been led by men. This is slowly evolving as more women move into the field, however most curated events still exhibit a majority of male artists.

Women are leading other parts of the culture sector: heritage arts and handcrafts, fashion and performing arts, and most arts civil society organisations (CSOs), networks and emerging cultural enterprises in the Pacific are led by women. Ironically, even though women's leadership roles are rarely celebrated, women are recognised as the custodians of culture and are responsible for perpetuating and advancing cultural knowledge and skills within their families and communities. This, along with a strong concern for improving livelihood opportunities for artisans and artists, may be a reason why the leaders of CSOs such as the Pacific Arts Alliance, the Solomon Islands Arts Alliance, the Samoa Arts Council<sup>xix</sup>, On the Spot, crafters' groups and fashion associations are overwhelmingly women. Their main concerns are to fight for opportunities and the welfare of artisans and artists whose work is socially and economically undervalued, and to preserve and promote culture. Many of these leaders multitask on a daily basis: they are artists as well as managers, entrepreneurs, employers, administrators and mentors. Because they are primarily artists, they are also involved in all aspects of the cultural industries value chain, creating, producing, promoting, distributing, and developing. This is both an asset and challenge: they are firmly in control of their work, but it requires great amounts of dedication and resourcefulness to manage.

The situation of administrative leaders is particularly hard in the Pacific because the idea of culture as a sector is not well established, and therefore is not prioritised by government. The sector is at a distinct disadvantage compared to other areas of national focus such as agriculture, fisheries, education, and communications, as it is not understood as an economic



or social development sector. In part, this is due to culture being understood primarily as a way of life which belongs to communities. Only Cook Islands has a standalone Ministry of Cultural Development. Other countries have culture divisions which are part of larger ministries that cover either internal affairs, education or tourism. Most culture departments are understaffed and under-resourced, and since their creation they have been shifted between different ministries. Few staff of culture departments have been formally educated in the field of culture, and none have degrees in arts, culture or heritage management; most have learnt about cultural management on the job.

Working to draw greater government attention to the sector has been a large part of the work of the Council of Pacific Arts and Culture, a leading culture sector body convened by the Pacific Community (SPC), which brings together the heads and representatives of culture departments of the Pacific region every two years. The Council developed the *Regional Culture Strategy: Investing in Pacific Cultures 2010-2020* as a framework for cultural development and the systematic promotion of the sector. One goal of the strategy is to strengthen cultural human resources, as well as culture and arts in education. Although strides have been made against this goal in certain areas, the strengthening of human resources in culture remains a real need in the Pacific. The lack of formal qualifications is compounded by high staff turnover in some culture departments, and often there is suspicion and misunderstanding between cultural stakeholders in the private sector, the CSO sector, and those working in the departments. However, the majority of department heads are passionate about culture, and although often frustrated by the lack of material support, they are committed to their work. All are members of communities that place value on cultural identity, and as representatives of those communities and their country they feel directly responsible for preserving and promoting culture.

Ministers for Culture in the Pacific have met only three times, and the most recent meeting took place in May 2016. At the meeting, the Ministers emphasised the need to meet every two years in order to keep up with the fast pace of change and to address emerging issues and challenges. They also declared their support for the development of a formal degree in Pacific

Studies, Heritage and Arts at the University of the South Pacific (a regional university), and for the development of a certificate in Pacific Heritage. The Ministers also urged countries to develop cultural policies and continue to promote cultural industries, indicating that they will be putting more emphasis on these areas. This signals a positive change and more dynamic positioning by Ministers themselves with respect to the culture sector in the Pacific. ▶

#### About the author

Dr Elise Huffer is an Advisor on The Pacific Community (SPC) Human Development Programme, in Fiji. In this role, Dr Huffer is responsible for the promotion of culture in the Pacific Islands region, which includes implementing model laws for the protection of traditional knowledge, promoting measures to assist the development of the arts and crafts sector (including the protection and promotion of the natural resources the arts and crafts sectors depend on) and promotes cultural epistemology. Dr Huffer also serves as a member of the board of the International Federation of Arts Councils and Culture Agencies.

xiii Of course some weavers, tapa makers, potters, dancers are considered artists in their own right, but these are generally activities carried out in groups, which differentiates them from more individualised cultural skills.

xiv In many Pacific societies, clans and families are responsible for certain areas of work which are inherited and structure the community: fishing, tattooing, house building, farming,

navigation, warriors, priests, chiefs. This provides everyone with a role in society and ensures that all the communities' needs are addressed.

xv Salamasina was a prominent leader in the 15th century who held the four highest titles in Samoa making her the paramount leader of Samoa.

xvi Sina or Hina or Hine is commonly known as the goddess of the moon and is associated with the ocean, and female activities.

xvii See <https://theveiqiaproject.com/about/> for the profile of the artists and information about the project.

xviii Published in 2011 by Masalai Press.

xix Even though the Samoa Arts Council is presided by Allan Alo, the vice-President and the rest of the executive are women.

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# Sector Perspectives

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In preparation for the 7th World Summit on Arts and Culture, IFACCA conducted three surveys: the first was sent to national arts and culture agencies to find out about the leadership programmes and initiatives they provide; the second was sent to those working in the cultural sector to understand how they perceive leadership in their sector; and the third was sent to international organisations to find out about the other cultural leadership training programmes they offer.

## 1. National arts and culture agencies

In July 2016, the first survey was sent to a number of national arts and culture agencies. Twenty responses were received; of these eight agencies reported that they currently provide leadership programmes for art and culture professionals in their country, and three reported that they had run programmes which no longer exist.

Respondent agencies with current or past leadership programmes are situated in Africa (6), the Americas (2), Europe (2) and the Pacific (1). The organisations with discontinued programmes are all from Africa, with inadequate funding cited as the main reason for the termination of programmes.



A leader has vision and the capacity to communicate this vision. Often this vision is unique and transformative, or expresses stability and reassurance in turbulent times.



**Current leadership programmes**

Ministry of Culture, Argentina  
Australia Council for the Arts  
Arts Council England  
Department of Culture, Guyana  
Arts Council of Ireland  
National Arts Council South Africa  
Ministry of Communication, Culture,  
Sport and Civic Training, Togo  
Ministry of Culture and Heritage  
Protection, Tunisia

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**Past leadership programmes**

BASATA, Tanzania  
National Arts Council of Zambia  
National Arts Council of Zimbabwe

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While these agencies have different approaches to fostering leadership, a common feature is that they all aim to equip artists, arts administrators and other professionals in the culture sector with strategic tools and knowledge necessary for navigating the cultural sector in a leadership role. The depth and extent of the programmes provided by these organisations differ vastly.<sup>xx</sup>

The sample of eight organisations overleaf shows that most programmes are aimed at either arts managers (88%) or artists (88%). One exception is the Ministry of Culture and Heritage Protection in Tunisia, where Ministry staff participate in programmes and the Department of Guayana with one of its programmes.

Organisation	Name of programme
<b>Ministry of Culture, Argentina</b>	Access to funding
<b>Australia Council for the Arts</b>	Arts Leaders Program
	Future Leaders Program
	Governance Program
	Fellowship Program
	Mentoring and Secondments Program
<b>Arts Council England</b>	Change Makers <sup>xxi</sup>
	Developing Sector Leaders <sup>xxii</sup>
	Leadership Essentials <sup>xxiii</sup>
	Julie's Bicycle Programme <sup>xxiv</sup>
	Museum Resilience Fund <sup>xxv</sup>
<b>Department of Culture, Guyana</b>	Diploma in Creative Arts
	Events management
	Customer Care
	Museum Management
	Project management

Programme provided since	Average number of participants	Programmes open to
2016	60	Artists Arts managers Other
2016	30	Artists Arts managers
2011	20	Artists Arts managers
2016	400	Artists Arts managers
1999	10	Artists
2016	40	Artists Arts managers
14 April 2016	Estimated 12 organisations in current round of funding	Arts managers
27 August 2015	100 organisations	Arts managers
2012	10-20 per session	Other
April 2015	663 organisations and 21 museums	Artists Arts managers
2015	77 organisations	Arts managers Other
2013	75	Department staff Artists Arts managers Other
Periodically	45	Department staff Artists Arts managers Other
Periodically	30	Department staff
Periodically	25	Department staff Arts managers
2015	30	Department staff Artists

Organisation	Name of programme
The Arts Council Ireland	Clare Leadership Programme
National Arts Council South Africa	Project support
	Institutional support
	Bursary funding
	Business Arts SA
	Arts and Culture Trust
Ministry of Communication, Culture, Sport and Civic Formation, Togo	Higher education training in cultural administration (Masters, Doctorates and Graduate Degrees)
	Culture support fund
Ministry of Culture and Heritage Protection, Tunisia	Establishment of organ for Status of the Artist
	Concepts of Psychology and Human Resources
	Partnership between private and public sector
	Governance and promotion of prevention mechanisms against corruption
	Promotion and development of decentralisation
	Governance and social dialogue



Programme provided since	Average number of participants	Programmes open to
2005	1	Artists Arts managers
1998	300	Artists Arts managers
2000	100	Artists Arts managers
1998	100	Arts Council staff Artists Arts managers
2014	30	Artists Arts managers
2015	30	Artists Arts managers
2001	20	Ministry staff Arts managers
2013	Less than 500	Artists Arts managers
2015	3000	Artists Arts managers
To be confirmed	25 to 30	Ministry staff
	25 to 30	Ministry staff
	25 to 30	Ministry staff
	25 to 30	Ministry staff
	25 to 30	Ministry staff

The admission and selection process of participants in leadership training courses are also different. Most of the agencies' programmes are open to arts and culture leaders around the country. Some of the more specialised programmes, like those of Arts Council England, have more specific and competitive application processes. Regarding selection processes, the agencies have set criteria that vary from proven leadership ability and potential, to experience and demonstrable benefit of participation in their programme.

The programmes are evaluated in different ways, and within different time periods. For example, Arts Council England commissions independent programme evaluation for the majority of their grant programmes, including those on leadership. The evaluation methods are mixed and focus primarily on outcomes, rather than process. Evaluation is linked to the strategic goals of the agency, and the agency does not carry out longitudinal tracking

Organisation	Cost of programme
Ministry of Culture, Argentina	Free
Australia Council for the Arts	Free or Fee charged to partially cover costs
Arts Council England	Free and participant costs reimbursed
Department of Culture, Guyana	Free
Arts Council of Ireland	Free and participant costs reimbursed
National Arts Council of South Africa	Funding for training
Ministry of Communication, Culture, Sport and Civic Education, Togo	Fee charged to partially cover costs Master's Degree subsidised by the state
Ministry of Culture and Heritage Protection, Tunisia	Free

of individuals, but looks at change within the programme timeline. The Australia Council for the Arts measures the impact of its programmes through participant surveys before and after the programme. They also track participants for five to 10 years, and evaluate the impact of programmes after one, three and five years. The agency is currently developing a framework for longer term evaluation. In addition, the Department of Culture of Guyana monitors the impact of its programmes every six months; the National Arts Council of South Africa tracks participant progress and follows up further at regular intervals, though three-year timelines have been introduced recently. Some discontinued programmes used reporting and monitoring visits to measure success. In these cases the evaluation was carried out six months after the training, as was the case for the National Arts Council of Zambia.

Programme specific to the culture sector	Programme credited by a university	Certificate provided to participants
Yes	No	Yes
Yes	No	No
Yes	No	No
Yes	No	Yes
Yes	No	Yes
Yes	Yes	Yes
Yes	Yes	Yes
No	No	Yes

## 2. The broader culture sector

The second survey was distributed to those working in the cultural sector and the wider public in order to build a picture of how leadership is perceived. There were 119 responses to the survey from 51 countries. Of the respondents, 21 percent were CEOs or held positions of maximum authority in their organisation, and 19 percent were freelance arts managers. Other respondents were part of the executive team (14%), senior managers (11%), programme staff (8%), artists (7%), administrative staff (3%) or other (for example academics or researchers, cultural activists, and other creative professionals). Of the respondents, 87 percent held a leadership position within their organisation.

No strong regional differences could be identified in the responses, nor did responses differ according to professional groups. Many of the responses reflected a highly personal relationship with a leadership role, and many included references to their current role.

### What is cultural leadership?

According to respondents, being a leader entails a high degree of responsibility. A cultural leader has responsibility not only for their own community, but also for the global community. A leader has vision and the capacity to communicate this vision. Often this vision is unique and transformative, or expresses stability and reassurance in turbulent times. A leader is consistent in their actions and vision. Cultural leaders are expected to use art and culture for positive social impact, or symbolic messages to allow people to make sense of the world in which they live.

Leaders are considered agents of change: inspiring, innovative, dynamic, experimental, encouraging and motivating. A cultural leader is in touch with the community, and builds community from within, in an atmosphere of equality. A cultural leader listens, takes risks and considers new forms of cooperation and participation models. They understand the needs of artists, but also the needs of other stakeholders in the cultural field. They support new forms of arts practice and reshape participation. They are forward thinking but also understand the value of tradition.

A cultural leader has the capacity to transform, transmit and demonstrate the power of culture in society. They need to embrace and respect diversity. They know how to balance conflicting views and how to engage different voices. They make their decisions based on consultation with diverse stakeholders, but are fearless in taking action when needed.

Cultural leadership is not necessarily embodied in a person, but can be a form of governance or action, or consistency in keeping cultural memory and traditions alive. Cultural leadership relates to the protection and preservation of arts and culture, and recognises their importance. Many respondents also acknowledged the role of cultural leadership as an effective voice in resolving global conflicts, fighting climate change, enforcing gender equality, and social cohesion.

Cultural leadership also requires the ability to visualise and shape the future. One of the main attributes of a leader is their human relations skills. Cultural leaders can lead an organisation or work for one; they know how to bring out the best in others and incubate creative ideas; they are seen as guides with a backpack filled with kindness, empathy and the will to understand others.

Finally, the responses show that cultural leadership is not a new phenomenon and the concept itself can cause a certain uneasiness and criticism. Cultural leadership is a broad and polysemic concept of 'open ends' and vagueness. Often, cultural leadership is not considered any different from other types of leadership.



**A cultural leader has responsibility not only for their own community, but also for the global community.**



## Qualities of a leader

Respondents were asked to identify the three qualities they considered to be the most important to being a cultural leader. Responses revealed the ability to communicate a vision, spirit of collaboration, and strategic thinking as the primary characteristics.

Value	Count	Percent %
Ability to communicate a vision	43	36
Spirit of collaboration	41	34
Strategic thinking	34	29
Creativity	30	25
Knowledge of the field in which the leader operates	28	24
Commitment	19	15
Inspirational	17	14
Authenticity	15	13
Empathy	15	13
Understanding of purpose	15	13
Vision	14	12
Positive attitude	13	11
Integrity	12	10
Risk taking	12	10
Sensitivity to diversity	12	10
Humility	10	8
Expertise	8	7
Intuition	6	5
Patience	5	4
Other	11	9

## How does one become a cultural leader?

The responses show that a cultural leader is not automatically a good manager, and a good manager is not always a good leader. Some respondents believe that some people are born to be leaders; others believe that a good leader needs appropriate training, capacity building and experience. The first group consider leadership to be a vocation and a natural extension of certain personal attributes; the latter that a person becomes a leader after they learn from others, listen to different views and shape their vision based on learnings. These opinions interlink and it seems that the process of becoming a leader is a combination of ambition, vision, experience, learning and the trust of others.

It is clear that regardless of whether a person is naturally inclined to become a cultural leader, or gains that position through experience, it is necessary for them to embody the qualities of commitment, communication and motivation. It is beneficial if they have knowledge of different types of management and learn by doing; they need to know how to lead others but also have experience of being guided. They need to ask questions and seek the opinions of others. A person cannot be a cultural leader without knowing the field in which they operate. They need to connect with the sector or the community, and be recognised by others as a leader.

The path to becoming a cultural leader is not always straightforward. Some become leaders by accident, and some never become the leader that they have the skills or aspiration to be. Sometimes a person does not know they are a leader, rather it is the community that recognises them as one.

## What is the most challenging aspect of being a leader?

A fearless leader confronts difficulties, rivalries and hierarchies. Sometimes a person's own ego is the biggest challenge to balancing their ambitions and desires with those of others. Many respondents see a leader's position as a solitary one that requires personal sacrifice and resilience.

Leaders are faced with difficult decision-making processes and pressures to respond to diverse stakeholders. They experience limitations to their independence and are sometimes forced to compromise. It is challenging

to keep people motivated and to keep communicating in an open and inclusive manner.

Leading change itself is a challenge, as well as staying relevant when priorities alter. Leaders are required to think big, yet not forget the importance of the small. Many respondents mention the concept of *balance*: between priorities, different expectations, diverse audiences, goals and interest groups.

According to respondents, being a leader in the cultural sector also comes with financial restraints, lack of recognition and lower compensation when compared to other sectors. Leaders should not be irreplaceable, they should find ways to motivate continuity and recognise future leaders. Other challenges can be purely materialistic, such as ensuring infrastructures and accessibility.

The main challenge seems to be the ability to listen and be present, reflect the needs and necessities of different stakeholders, drive collective action and work in a field filled with tensions and a diversity of interests.

### The changing role of cultural leaders

Of the respondents, 88 percent stated that the role of a cultural leader has changed in the last 10 years. The rapid transformation of society is considered the main reason for this, which includes changes brought about by forms and devices of digital communication, media, globalism, consumerism, migration, climate change, overpopulation and other modern phenomena. Some respondents also referenced changes in cultural communities: the role of religion becoming more dominant and younger generations feeling detached from the past. The cultural sphere has seen an acceleration of processes and emerging community action. The cultural sector is filled with more diverse voices and stakeholders, and shares responsibility and movements for equality. There also seem to be less resources available, which has led to the cultural leaders needing to adapt new and innovative ways of finding funding, and in some cases corporatising the cultural sector. Social media increases the demands of around-the-clock availability and public relations, and constant visibility has increased the



demands of professionalism and knowledge of elements beyond the cultural sector.

However, some respondents state that it is not the role of leaders that has changed, but the expectations and perceptions of them. The image of a strong individual leader succeeding against the odds is giving way to more collaborative, responsive, accountable, and sometimes collective, leadership.

### Leadership training programmes

Of the respondents, 45 percent have participated in a leadership programme, 60 percent of which were university accredited.

Nearly all respondents that had participated in a training programme found it worthwhile (98%). The reasons provided for this include sharing experiences with other participants and learning about strategies, tools, techniques and planning. Many respondents credited the programmes for their acquisition of new knowledge and skills relating to forming and managing teams, strategy development, and more conceptual approaches to the role of culture in social transformation.

A few of the respondents had also provided leadership programmes. While most of these experiences were very positive there were exceptions, and criticism included giving participants unrealistic expectations of their future.

Only one third (34%) of the respondents felt that leadership programmes are accessible to them and the wider culture sector. The most significant obstacle was financial (79%), followed by time commitment (23%), relevance to work and interests (22%), and distance or lack of transportation (17%). Other obstacles included availability (in many countries or regions there are no leadership programmes) or lack of interest.

Of the respondents, 24 stated that their organisation has run sector-led leadership programmes.

### 3. Providers of leadership training

The third survey was distributed to approximately 30 institutions that provide training in leadership. Of the 10 institutions that responded, most have programmes that are specific to the culture sector (73%), and the majority are not accredited by a university (80%).

Providers were asked what three skills they consider most important to being a cultural leader. The results show a similar pattern to the results of the sector survey, with the most important abilities identified being strategic thinking (46%), integrity (46%), collaboration (36%), vision (36%) and ability to communicate a vision (27%).

Respondents were asked if they think the role of the cultural leader has changed in the past 10 years. Of the respondents, 91 percent responded in the affirmative. Reasons for this change include not only perceived changes in society and its demographics, but in the overall cultural ecosystem. Rapid changes such as digitalisation, information overload and globalisation have made it important for cultural leaders to think and act differently.

Cultural leadership seems to be at a crossroads, where the cultural sector plays an increasingly influential role in relation to other sectors, and where independent cultural actors and organisations play important roles. Cultural leaders have greater opportunities for connectedness, and face increasing demands for responsiveness, which require new processes, perspectives and strategically informed choices found outside current knowledge and resources. Resilience and consultative forms of leadership are important due to instability and uncertainty in the cultural sector.

Arts practice itself is changing with blurred lines between artistic disciplines, and artists and creative professionals taking different roles. Increased collaboration, cultural diversity and sustainability bring greater awareness of relational issues and empathy. One respondent states that although the context has changed, introducing challenges for leaders, the core of the leadership role remains the same: balancing the production of ideas and making a difference.

## Salzburg Global Seminar

**Programme:**

Salzburg Global Forum for Young Cultural Innovators

**Country:**

Austria

**Commenced:**

2004

**Open to:**

Artists, Arts managers and others

**Average number of participants:**

150

**Description:**

Ten-year programme for 50 young cultural innovators from ten 'culture hubs' in six regions.

**Admission criteria:**

The programme is open to all members of the arts and cultural community, including small, medium, or large organisations in the Young Cultural Innovators (YCI) hub cities<sup>xxvi</sup> on which the programme focuses. The selection process includes a combination of nominations and applications. The organisation works with Salzburg Global Alumni as well as with local partners in the YCI hub cities.

**Cost:**

Most participants receive a scholarship to attend. Scholarships are funded by a broad range of funding partners in the YCI hub cities, and from philanthropic organisations.

**Evaluation methods:**

Evaluation is carried out immediately after and six-months after sessions; programme-wide evaluation is carried out every three years.

The impact of the programme on participants is monitored over the 10 years of the programme.

**Other information:**

Programme is not specific to the culture sector.

Programme is not accredited by a university.

Participants are not provided with a certificate.

**Website:**

[www.salzburgglobal.org](http://www.salzburgglobal.org)

## Clore Leadership Programme

**Programme(s):**

1. Fellowships
2. Short courses (two weeks)
3. Emerging Leaders Course
4. Leadership Development Days
5. Board Development

**Country:**

United Kingdom

**Commenced:**

- 2004 (programme 1)
- 2006 (programme 2)
- 2011 (programme 3)
- 2014 (programme 4)
- 2007 (programme 5)

**Open to:**

Artists, Arts managers  
and others (programme 1-4);  
Arts managers and others (programme 5)

**Average number of participants:**

- 25 (programme 1)
- 25 (75 a year in total for programme 2)
- 25 (50 in total for programme 3)
- 30 (120 a year in total for programme 4)
- 20 (annual total varies for programme 5)

**Description:**

Programme initiated in 2003 by the Clore Duffield Foundation to provide leadership programmes for arts and creative professionals. The programme has seen more than 250 fellowships and nearly 1000 leaders have participated in the courses.

**Admission criteria:**

The programme is open to all. The application process is through a written application for all programmes, and an interview in addition for Fellowships.

**Cost:**

Dependent on programme.  
Most fellowships are fully funded, but most course participants pay a fee. Some bursaries are available (for example, for participants with a disability).

**Evaluation methods:**

Self-assessment, feedback, independent evaluation and impact studies.  
The evaluation period includes three months after completion for course participants; occasional alumni surveys on an annual basis will be introduced by the organisation in late 2016.

**Other information:**

Programmes are specific to the culture sector.  
Programmes are not accredited by a university.  
Participants are not provided with a certificate.

**Website:**

[www.cloreleadership.org](http://www.cloreleadership.org)

## National Institute of Dramatic Art (NIDA)

**Programme(s):**

1. Cultural Leadership Master of Fine Arts (provides two common subjects with the four other MFA courses)
2. Corporate training programmes (6+ customised modules)

**Country:**

Australia

**Commenced:**

2016 (MFA Cultural Leadership)  
1990 (Programme 2)

**Open to:**

Artists, Arts managers,  
others (programme 1)  
Staff of the organisation,  
others (programme 2)

**Average number of participants:**

15 per year (programme 1)  
Several thousand yearly (programme 2)

**Description:**

Academic programme for creative professionals

**Admission Criteria:**

All accredited degree programmes require formal submissions and are highly competitive. All applicants must audition or attend an interview. The participants are selected through a formal application process requiring biographical information and a 600 word statement about leadership and culture, followed by panel interviews of applicants.

**Cost:**

The participants are charged the full cost of the course.

**Evaluation methods:**

Formal student learning evaluation, student testimonials, industry feedback. The Cultural Leadership programme started in 2016 and therefore has not yet been evaluated.

**Other information:**

Programmes are specific to the culture sector. Programmes are accredited by a university. Participants are provided with a certificate.

**Website:**

[www.nida.edu.au/courses/graduate/cultural-leadership](http://www.nida.edu.au/courses/graduate/cultural-leadership)

## Cambodian Living Arts

**Programme(s):**

Living Arts Fellows

**Country:**

Cambodia

**Commenced:**

2013

**Open to:**

Artists, Arts managers

**Average number of participants:**

5

**Admission criteria:**

The programme is open to all members of the cultural community including small/medium/independents. Eligibility criteria require leaders to have several characteristics (curiosity, open-mindedness, critical thinking, entrepreneurial spirit, conceptual understanding, commitment and passion about the role of art and culture in society). Participants can be artists or cultural managers, but should exhibit leadership in their field.

**Description:**

A year-long programme for arts and culture sector leaders and innovators structured through a series of labs. The programme is a key strategy of the Greater Mekong Hub for Cultural innovators.

**Cost:**

The course is provided free-of-charge and participants are reimbursed for any costs.

**Evaluation methods:**

Focus group reflection and feedback at the end of each 'module'. Other methods include participant evaluation (survey questionnaires after the course), self-assessment by participants, facilitator and mentor assessments. Evaluation is ongoing.

**Other information:**

Programme is specific to the culture sector. Programme is not accredited by a university. Participants are not provided with a certificate.

**Website:**

[www.cambodianlivingarts.org](http://www.cambodianlivingarts.org)

## British Council

### Programme(s):

1. Connection Through Culture (China)
2. Accelerate (Australia)
3. Lead the Way (Singapore)
4. Joint programme with Clore Cultural Leadership Programme – Cultural Leadership Summit (Hong Kong)
5. Elevate (East Asia – UK)

### Country:

Countries in East Asia and the Pacific

### Commenced:

- 2010 (programme 1)
- 2009 (programme 2)
- 2015 (programme 3)
- 2012 (programme 4)
- 2014 (programme 5)

### Open to:

- Arts Managers (programme 1)
- Artists, Arts managers (programmes 2 and 3)
- Arts managers and others (programme 4)
- Artists and others (programme 5)

### Average number of participants:

- 20 per year (programme 1)
- 5-6 per year (programme 2)
- 20 per year (programme 3)
- 2 per year (programme 4) plus 2 speakers per year at the Clore Summit
- 9 per year (Programme 5)

### Admission criteria:

Dependent on programme. Programmes 1, 2 and 5 have an open call. Programme 3 has an open call and selection is made by National Arts Council Singapore. The Clore Leadership training the British Council offers is by an open call for applications from its arts managers. Participants are selected through advisory panels.

### Description:

Leadership programmes provided by the British Council.

### Cost:

While the offer is mostly free to participants, the British Council forms partnerships to co-invest.

### Evaluation methods:

Each programme has its own evaluation method and period. Programme 2 will have full evaluation in 2017.

### Other information:

Programmes are specific to the culture sector. Programme is not accredited by a university. Participants are provided with a certificate.

### Website:

[www.britishcouncil.org](http://www.britishcouncil.org)

## European Cultural Foundation

**Programme(s):**

Global Cultural Leaders Programme  
(a service for the EU Cultural  
Diplomacy Platform)

**Country:**

Multiple

**Commenced:**

2016

**Open to:**

Arts managers

**Average number of participants:**

40

**Admission criteria:**

The selection of participants is through a worldwide call, followed by preselection by consortium team. A jury of experts/facilitators and project teams selects 40 participants from a shortlist of 80, according to different criteria including:

1. Previous international (networking experience)
2. Relevant working experience in the field
3. (Leading) position/role in organisation
4. Multiplying potential (locally – nationally)
5. Motivation to enter international collaboration (stated in cover letter)
6. Indication of inter-cultural awareness/sensitivity
7. Interest in global (cultural) issues
8. Connectivity with training group and follow-up potential (after training) project idea/proposal
9. Overall impression (quality of application, unusual background, strategic role of organisation)

**Description:**

The programme is open to cultural managers aged 25-39 from Canada, USA, Mexico, Brazil, China, South Africa, Russia, South Korea, Japan and Europe.

**Cost:**

The course is provided free of charge and participants are reimbursed for any costs.

**Evaluation methods:**

Group feedback during, at the end of, and up to one year after training.

**Other information:**

Programmes are specific to the culture sector.

Programme is not accredited by a university.

Participants are provided with a certificate.

**Website:**

[www.culturalfoundation.eu](http://www.culturalfoundation.eu)



## Arterial Network

**Programme(s):**

African Women Cultural Leadership (AWCL)

**Country:**

South Africa

**Commenced:**

May 2016

**Open to:**

Artists, Arts managers, others

**Average number of participants:**

10

**Admission criteria:**

The programme is open to African women with available and appropriate mentors, through application forms, interviews and final selection by team and mentors according to certain set criteria. Eligibility criteria requires leaders to have several characteristics (including understanding the implications of leadership, demonstrating proven leadership initiatives and achievements, advocating creative industries and women in the arts, showing determination, possessing ethical values to motivate and develop others, and having specific skills in management and communication).

**Description:**

AWCL is an Africa-wide mentorship programme implemented in Kenya by Creative Garage. The aim of the programme is to foster African Creative Sector and the women in leadership roles.

**Cost:**

The course is provided free of charge. Some travel allowances are available.

**Evaluation methods:**

Assessment forms and progress reports from mentees and mentors. Final evaluation interviews. One-on-one feedback session over the phone and feedback forms. The evaluation is carried out every two months during the six months of the programme, and the year following the end of the programme.

**Other information:**

Programme is specific to the culture sector. Programme is not accredited by a university. Participants are provided with a certificate.

**Website:**

[www.arterialnetwork.org](http://www.arterialnetwork.org)

## Banff Centre for Arts and Creativity

**Programme(s):**

1. New Fundamentals
2. Toronto Cultural Leaders Lab
3. Cultural Leadership

**Country:**

Canada

**Commenced:**

- 2015 (programme 1)  
2014 (programme 2)  
2017 (programme 3)

**Open to:**

Artists, Arts managers  
(programme 1 and 2)  
Arts managers (programme 3)

**Average number of participants:**

- 30 (programme 1)  
40 (programme 2)  
25 (programme 3)

**Admission criteria:**

The organisation has an adjudication process to guarantee a diverse cohort of participants (based on social, cultural, and professional backgrounds). The aim is to curate a cohort of participants that learn from each other's perspectives. For this reason they consider the value each applicant might add to others. One of the programmes (programme 2) is run in partnership with Toronto Arts Council. The other two programmes are open for all members of the arts and culture community.

**Description:**

The Banff Leadership Programmes aim at supporting innovative thinking and develop individual and collective leadership. The Centre provides several programmes on leadership.

**Cost**

Participants are charged full or partial costs of the course. The organisation intends to connect applicants with various sources of financial support (including funding or scholarship).

**Evaluation methods:**

Programme satisfaction survey at the end of the course. The organisation is currently assessing their process to incorporate appropriate, more long-term evaluation of the impact of their programmes.

**Other information:**

Programmes are not specific to the culture sector.  
Programmes are not accredited by a university.  
Participants are not provided with a certificate.

**Website:**

[www.banffcentre.ca](http://www.banffcentre.ca)

## Americans for the Arts

### Programme(s):

1. BCA 10: Best Business Partnering with the Arts
2. Public Leadership in the Arts Awards
3. Public sector Partnerships
4. National Arts Awards

### Country:

United States of America

### Commenced:

2000 (programme 1)

1999 (programme 2)

1990 (programme 3)

1996 (programme 4)

### Open to:

Artists, others (programme 1)

Others (programme 2 and 3)

Artists and others (programme 4)

### Average number of participants:

200 (programme 1)

5,700 (programme 2)

5,700 (programme 3)

6 honorees and 400 attendees (programme 4)

### Admission criteria:

BCA 10: Winning businesses are nominated by local organisations for a BCA award based on partnerships between the arts and business sectors. Programmes 2 and 3 are addressed to federal, state and local elected officials and any elected official may be nominated. Programme 4 is a fundraising event.

### Description:

The BCA 10 and Public Leadership in the Arts Awards recognise different stakeholders for their involvement in the arts: businesses (BCA10) and state legislators. Public Sector Partnerships are associations with elected officials.

### Cost:

BCA10 has a fee to attend but is free to nominate.

### Evaluation methods:

Internal evaluation (Programme 1)

### Other information:

Programmes are specific to the culture sector.

Programmes are not accredited by a university.

Participants are provided with a certificate.

### Website:

[www.americansforthearts.org](http://www.americansforthearts.org)

## Department of Culture, Recreation and Sport of the District of Bogota

**Programme(s):**

1. Training in cultural management
2. Training in sport management
3. Training in citizen culture

**Country:**

Colombia

**Commenced:**

- 2006 (programme 1)
- 2008 (programme 2)
- 2012 (programme 3)

**Open to:**

- Artists, Arts managers (programme 1)
- Others (programme 2)
- Artists, Arts managers, Staff of the organisation and others (programme 3)

**Average number of participants:**

- 500 (programme 1)
- 200 (programme 2)
- 200 (programme 3)

**Admission criteria:**

People and organisations that work in arts, culture and heritage fields of the city have priority.

**Description:**

Training programmes provided by the Department of Culture, Recreation and Sport of the District of Bogota. Participants are usually councillors of art, culture and heritage, cultural leaders and agents, leaders of organisations or local administrations.

**Cost:**

Free of charge

**Evaluation methods:**

According to the criteria of the collaborating university (and usually during the year of the training).

**Other information:**

Programmes are specific to the culture sector. Programmes are accredited by a university. Participants are provided with a certificate.

**Website:**

[www.culturarecreacionydeporte.gov.co](http://www.culturarecreacionydeporte.gov.co)

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# Respondents and links

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## Respondents to Survey 1

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Bilel Aboudi	Ministry of Culture and Heritage Protection, Tunisia
Maanka Chipindi	National Arts Council Zambia
Kevin du Preez	Australia Council for the Arts
Rosemary Mangope	National Arts Council of South Africa
Elvas Mari	National Arts Council of Zimbabwe
Orlaith McBride	The Arts Council of Ireland
James Godwin Rose	Department of Culture, Guyana
Chris Steward	Arts Council England
Beatriz Vivas de Lezica	Ministry of Culture, Argentina
Comlanvi Zohou	Ministry of Communication, Culture, Sport and Civic Training, Togo

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## Respondents to Survey 2

Ian Abbott	Freelance arts manager Australia
Shalini Agrawal	Center for Art + Public Life at CCA United States
Camila Aguirre Beltrán	Freelance arts manger Chile
Irene Aláez Vasconcellos	UNA MÁS UNA Spain
Bec Allen	Freelance arts manager Australia
Matennang Atauea	Kiribati Handicrafts Association Kiribati
Jordi Balta	Spain
Hazim Begagic	The Bosnian National Theatre in Zenica Bosnia and Herzegovina
Romina Bianchini	Proyecta Cultura Argentina
José Antonio Blasco Colina	Proyecta Cultura Venezuela
Simon Brault	Canada Council for the Arts Canada
Zuzana Brejcha	Kulturrat Österreich Austria
Julia Brennan	Thailand
Mercia Britto	Cinema Nosso Brazil
Robyn Busch	Mid Atlantic Arts Foundation United States
Melisa Cañas	Proyecta Cultura Argentina

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## Respondents

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Nick Capaldi	Arts Council of Wales
Ed Carroll	Blue Drum Agency Ireland
Merryn Carter	Freelance arts manager Australia
Helena Vasques de Carvalho	Portuguese Coalition for Culture Diversity Portugal
Vagaram Choudhary	Kaman Kala Sansthan India
Hernán Colina Guerrero	Freelance arts manager Projecta Cultura Argentina
Ana Valeria Colombato	Red de Mujeres xla Cultura Argentina
Victoria Contreras	Conecta Cultura AC Mexico
Gabriela Costaguta	Freelance arts manager Argentina
Charlene Crespel	Les Brittignes Belgium
Yvonne Donders	University of Amsterdam Netherlands
Justine Donohue	The Village Festival of the Arts Australia
Sarah Doyle	Further Arts Vanuatu
Milena Dragicevic Sestic	University of Arts Belgrade Serbia
Kevin du Preez	Australia Council for the Arts Australia
Sylie Durán	Ministry of Culture and Youth Costa Rica

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## Respondents

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Olfa Feki	NOOR Netherlands
Guy Martial Feukwu Noule	Association CODEC Cameroun
Rochelle Fineanganofa	On the spot arts initiative Tonga
Tanya Finnie	RedHead Communications Australia
Elisabete Fragoso	Companhia Clara Andematt Portugal
Dawn Fuller	Space2 England
Monica Garcia Alongo	Organización de Estados Iberoamericanos para la Educación, la Ciencia y la Cultura (OEI)
Gillian Gardiner	Office of the Commonwealth Games Australia
Maria Amalia Garzón Valderrama	Colombia
Jenice Gharib	New Mexico Arts United States
Kim Goodwin	University of Technology Sydney Australia
Christopher Gordon	GPS Culture United Kingdom
Stéphane Grosclaude	Plate-forme interrégionale France
Katrin Husanova	ACT Association of independent theatre Bulgaria
Pascale Jaunay	CARACOLI Haiti
Claire Kennard	Science Museum United Kingdom
Tala Khrais	Baitona For Dev Jordan

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## Respondents

Ula Kijak	Artistic Group TERAZ POLIŻ Poland
Irme Kiss	Hungarian Museum of Trade and Tourism Hungary
Petya Koleva	Intercultural Consultant Bulgaria
Galina Korestkaya	British Council Kazakhstan
Varvara Korovina	BabyLab Russia
JC Larribe	France
Fabiola Andrea Leiva Cañete	RIMISP – Centro Latinoamericano para el Desarrollo Rural Chile
James Logan	Canada Council for the Arts Canada
Daniela Lovera	Venezuela
Jessica Machin	West Australia Ballet Australia
Emmanuel Mar	European Union Pacific Technical and Vocation Education and Training (EU PacTVET) Fiji
Cassandra Mason	NH State Council on the Arts United States
Maz McCann	Play Your Part Australia
Mario Hernán Mejía Herrera	Universidad Nacional Autónoma de Honduras Honduras
Armel Hondeton	Fondation Zinsou Bénin
Juan Meliá	National Coordination of Teatro SC-INBA Mexico

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## Respondents

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Ana Cecilicia Cissi Montilla Rugeles	Quitiplá, Educapta S.C. Mexico
Edward Mukoya Namibia	AFOKAA
Arturo Navarro	CCEM Chile
Emily Njeru	Department of Culture Kenya
Sarah O'Connell	The Asylum Theatre United States
Diana Yesel Oliva Basante	Red de Mujeres X la Cultura Colombia
Tania Orellana Valencia	Corporación Cultural Balmaceda Arte Joven Chile
Marta Pavese Porto	Plano A Studio Brazil
Thomas Perrin	Université de Lille 1 France
Barbara Piscitelli	Australia
Myriam Yarelli Ramírez Alonso	Freelance art manager Projecta Cultura Mexico
Faith Robinson	Australia
Rosa Elena Rodríguez de los Santos	Ministry of Culture Dominican Republic
Laura Isabel Romero	Faculty of Architecture, Urbanism and Design Argentina
Frances Rudgard	Cambodian Living Arts Cambodia
Lennita Ruggi	UFPR Brazil

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Respondents

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Susana Noemí Salerno	Red de Mujeres por la Cultura Argentina
Fabian Saltos Coloma	Academic coordinator of cultural management at the Casa de la Cultura Ecuatoriana Ecuador
Olivia Sautereau	Freelance arts manager France
Susanna Seidl-Fox	Salzburg Global Seminar, Austria
Ekaterina Sharova	Arctic Art Institute, Arctic Art Forum Russia
Rebecca Sithiwong	Mae Fah Luang Arts and Cultural Park Thailand
María Paulina Soto Labbé	Chile
Eve Stafford	Savvy Arts Australia
Nelly Stoeva	Sofia University Bulgaria
Johanna Mahuth Tafur Sequera	Corporación Oficina de Sueños Colombia
Ilkay Sevgi Temizalp	Simya Arts Turkey
Rafaela Torres	Fundación Cultura Creativa Argentina
Rui Torres	Artist\Portugal
Carlton Turner	Alternate ROOTS United States
Susana Vallejos Gonzalez	Chile
Meena Vari	Srishti Institute of Art, Design and Technology India
Themi Venturas	Dance & Theatre Network of KZN South Africa

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## Respondents

Anna Walker	Australia
Karsten Xuereb	Valletta 2018 Foundation Malta
Angela Yu	Hong Kong Arts Development Council
Rosanna María Zárate Baquerizo	Interarts Peru
Stefania Zepponi	Italy

## Respondents to Survey 3

Hugo Cortes Leon	Secretaria Distrital de Culture, Recreación y Deporte de Bogotá
Jay Dick	Americans for the Arts
Sue Hoyle	Clore Leadership Programme
Christine Meehan	Americans for the Arts
Emily Peck	Americans for the Arts
Mazi Raz	Banff Centre for Arts and Creativity
Frances Rudgard	Cambodian Living Arts
Marie Sachet	Arterial Network
Susana Seidl-Fox	Salzburg Global Seminar
Annick Schramme	European Network on Cultural Policy and Management
Cheryl Stock	NIDA (National Institute of Dramatic Art)
Katelijan Verstraete	British Council

xx For example, the respondent from Arts Council England states that *As part of its 10 year strategy, Arts Council England is committed to supporting skilled and diverse sector with strong, diverse leadership at executive and board level. To achieve this goal, we award funding to a number of short- and long- term programmes that are either solely or partially focused on leadership. We also provide funding support to external providers of leadership training. There are currently at least 10 programmes which we offer or support which are linked to cultural leadership.*

xxi This programme is designed to increase the diversity of senior leadership in art and culture by helping to develop a cohort of leaders who are Black, minority ethnic and /or disabled, by means of a targeted senior leadership training and development programme.

xxii This programme aims to develop leadership and governance in art and culture. It is funded by Arts Council England and delivered by Clore Leadership Programme.

xxiii This programme is delivered in partnership with Local Government Association (LGA) and is designed to develop and strengthen the political leadership skills of Cabinet members/Portfolio holders with responsibility for cultural services.

xxiv Julie's Bicycle Programme 2015-18. Arts Council England partnership with Julie's Bicycle, the focus of a new programme from 2015-18 will be on leadership and calling upon board level and senior leadership with regularly funded organisations to champion environmental efforts at a strategic level.

xxv This fund enables museums to become more sustainable and resilient businesses. The fund prioritises applications that respond to their goal to ensure the leadership and workforce in museums is diverse and appropriately skilled.

xxvi 10 cultural 'hubs' in six regions

## Links to leadership programmes

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### **Americans for the Arts**

[www.americansforthearts.org](http://www.americansforthearts.org)

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### **Arts Council England: Changemakers**

[www.artscouncil.org.uk/funding/change-makers](http://www.artscouncil.org.uk/funding/change-makers)

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### **Arts Council England: Developing Sector Leaders**

[www.artscouncil.org.uk/funding/developing-sector-leaders](http://www.artscouncil.org.uk/funding/developing-sector-leaders)

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### **Arts Council England: Leadership Essentials: Cultural Services**

[www.local.gov.uk/documents/10180/7819040/LE+cultural\\_services.pdf/b79e1493-9ab4-4ed0-a2e7-533cb4ce8d81](http://www.local.gov.uk/documents/10180/7819040/LE+cultural_services.pdf/b79e1493-9ab4-4ed0-a2e7-533cb4ce8d81)

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### **Australia Council Leadership Program**

[www.australiacouncil.gov.au/strategies-and-frameworks/leadership-program/](http://www.australiacouncil.gov.au/strategies-and-frameworks/leadership-program/)

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### **Cambodian Living Arts**

[www.cambodianlivingarts.org/our-work/program-pillars/living-arts-fellows](http://www.cambodianlivingarts.org/our-work/program-pillars/living-arts-fellows)

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### **Clore leadership Programme**

[www.cloreleadership.org](http://www.cloreleadership.org)

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### **Common Purpose Leadership Programme**

<http://commonpurpose.org/>

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### **Intercultural Leadership Institute**

[www.nalac.org/programs/nalac-institutes/ili](http://www.nalac.org/programs/nalac-institutes/ili)

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### **MFA (Cultural Leadership)**

[www.nida.edu.au/courses/graduate/cultural-leadership](http://www.nida.edu.au/courses/graduate/cultural-leadership)

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### **Salzburg Global Seminar**

[www.salzburgglobal.org](http://www.salzburgglobal.org)

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[artsummit.org](http://artsummit.org)