DAMKA

State of the Arts

Cultural
Leadership

Everbody's talking about it. Yet there is no
common understanding on the concept of
Cultural Leadership. And that's a good thing!
Focus starting on page 6

A Practice, not a Position

Cultural Leadership is the talk of the town. There are already count-less books, conferences, courses and trainings discussing definitions, approaches and tools on Cultural Leadership. They all want to bring order to the prevailing chaos of perceptions and understandings. So in which way can an issue of Arts Management Quarterly still contribute? Well, the majority of approaches on Cultural Leadership comes from the Western academic hemisphere. But during the nearly twenty years of working at Arts Management Network we have learned one thing in particular: working in the arts field is becoming an increasingly inter-national and transcultural task, and arts managers and researchers thus have to deal with the fact that there are no concepts valid and applicable to everyone. Every country, every arts sector, arts institution and cul-tural professional is shaped by different experiences and circumstances. That is also true for Cultural Leadership. This is why, together with Prof. Martin Zierold from the University of Music and Theatre Hamburg, we have developed the idea of presenting in this issue individual and personal approaches by practitioners and researchers that are char-acterized by concrete working realities, professional biographies and regional contexts. The term Cultural Leadership is thereby both happily embraced and rejected. But despite these differences and although it was explicitly not our goal to present an all-encompassing definition of Cultural Leadership, all contributions independently point in a similar direction: the center of attention turns away from the visionary leader and towards a community-oriented understanding of shared leadership that does not have to be neutral or universal, but is aware of its subjec-tivity and dependence on group identities and values. This perception is adaptable, can foster relationships, share power and forgive failure. And it can build shared beliefs, assumptions, structures and practices towards a desired future.

State of the Arts

Dirk Schütz
(Publisher)

Kristin Oswald
(Chief Editor)

Kaleidoscope

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THE LUBUMBASHI BIENNIAL

The Step Towards an Anchorage
How to build an independent art scene? For those directly involved in the Lubumbashi Biennial in the Democratic Republic of Congo, this is an urgent question that has clear social consequences. By investing in its own locality while forging its place in the world, the Biennial is leading the way.
by Sandra Coumans
http://bit.ly/Lubumbashi_Biennial

DIGITIZATION IN LIBRARIES

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Report from a journey to the Baltic States
In the beginning of September 2018, the German Library Association organized a trip to Latvia and Lithuania to trace the status quo of digitization in big and small libraries. It showed that compared to Germany, digitization is a matter of course in the Baltic States.
by Marlene Hofmann
http://bit.ly/Libraries_Baltic_States

SOCIAL MEDIA NEWS

Arts Management Net @amn...   8 Oct 2018
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BOOK REVIEW

Introduction to International Arts Management
We have witnessed the development of the field of arts management with its own professional identity and academic programs around the world. But one wonders if its theoretical framework, curricula and approaches really respond to the reality of the different countries, especially when considering the distinction between North and South. The book Introduction to International Arts Management by Raphaela Henze assumes the important role of provoking this discussion.
by Javier J. Hernandez Acosta
http://bit.ly/review_int_am

CHANGE IN ORCHESTRAS

The Maastricht Centre for the Innovation of Classical Music
Leading an institution in a period of change is one of the toughest challenges in arts management today. The philharmonie zuidnederland (South Netherlands Philharmonic) therefore developed the idea of an independent scientific centre to advise orchestras regarding renewal.
by Stefan Rosu
http://bit.ly/Portrait_MCICM

THEATRE FÅR302

The Smallest Intimate Stage of Copenhagen
Compared to the large public institutions, small the-atres have to fight for their survival time and again. But this independence also allows freedom to ex-periment. The Theatre Får302 in Copenhagen has been doing this very successfully for over 30 years and has repeatedly attracted national attention.
by Tan Shuo
http://bit.ly/Tan_Far302

Unfree, untimely, unreal

The Road to Unfreedom
Timothy Snyder,
Penguin Random House, 2018

I often find that the readings which most profoundly influence my practice as a researcher, teacher and consultant do not focus on arts management at all. Timothy Snyder's most recent book – the more academic follow-up to the other must read On Tyranny. Twenty Lessons from the Twentieth Century – offers helpful insights into the deep political crisis we are facing, how we got there and how we might get out of it. Too rarely do we discuss within arts management our own part in bringing about the current crisis – but hopefully it is not too late to contribute to overcoming it.

The Order of Time
Carlo Rovelli,
Allen Lane Publishers, 2018

Reading books on physics is not something I do often. I stumbled across this one more or less by chance and it is one of the most touching books I have read recently. Not only does it help putting the noise of the everyday into the (vastly) bigger picture of the cosmos. Rovelli manages to write about ideas which our language at its core is not even able to express: a concept of the cosmos without the idea of linear time. In our contemporary moment of fundamental transformation, we as arts managers (and researchers) will also need to find ways to develop and express new ideas which our old, traditional concepts cannot grasp. Rovelli gives an example how this can be possible in a beautiful, even poetic way.

Staying Alive
Neil Astley (Ed.),
Bloodaxe Books, 2002

The subtitle "Real Poems for Unreal Times" is probably the worst thing about this book. I do not know what an "unreal poem" might look like, and I fear the times we live in are all too real. Yet the 500 poems collected in this brilliantly compiled international anthology of poetry can be used like a first-aid-kit, as well as a toolbox for inspiration and encouragement – and they serve as a wonderful example how powerful encounters with art works can be, even though they might consist of no more than the wordcount of one or two tweets.

Martin Zierold *is professor for Innovation through Digitisation at the Institute for Arts and Media Management (KMM) of the Hamburg University of Music and Theatre. Before, he has worked in the field of arts communication and was professor of arts management at Karlshochschule University.*

If you like to share your reading tips as well, just write us an email to office @artsmanagement.net!

Mapping the meanings of Cultural Leadership

The use of the term in the field of arts management

By Johan Kolsteeg and Martin Zierold

Given the (necessarily open-ended) discussion about the function of arts and culture in society, it is not surprising that there is a similar tension in deciding on the definition and content of the term 'cultural leadership'. Most literature on the term can be seen as firmly – and problematically – rooted in Anglo-Saxon and European traditions of though. But in contrast to academic attempts to put an end to this debate by looking for a unifying definition of the term (quite impossibly, for that matter), this issue stresses the context specificity of the notion of "Cultural Leadership". It embraces the idea that Cultural Leadership always is about relations (between people, departments within institutions, institutions and society etc.) and that the meanings of the term are relational as well, i.e. context-specific. The contributions of this issue reflect this diversity of meanings and show that defining Cultural Leadership is like a dramatic battle for discursive hegemony on one of our central terms.

While we believe it is important to keep the discourse on Cultural Leadership open for a diversity of uses and meanings, at the same time there is a need for mapping the terrain, so that similarities as well as differences between various uses can be identified and reflected upon. We cannot provide a thorough mapping of this kind within the limitations of this short introduction, yet we will try to briefly address three of the central questions which can help to put individual perspectives on Cultural Leadership in relation to each other as well as to some of the dominant academic approaches towards the term.

1. Leadership and/ or/ vs. management

Considering the numerous terms surrounding professional practices in artistic and cultural projects and organizations – including but not limited to arts administration, cultural management, arts management, cultural production – one might pose the question whether another vaguely defined term like "Cultural Leadership" is needed at all. Given the rising number of study programs, funding schemes, conferences and publications (such as this one) using the term "Cultural Leadership", the pragmatic answer is obvious: there seem to be sufficient contexts which find this additional term helpful. But what then is the relation of Cultural Leadership with its siblings, most prominently, the notion of "management"? Some of the definitions of leadership differ massively in the way they distinguish these terms.

„While there can be management without leadership, there is no leadership without management."

Most often however, the line of arguments goes like this: Cultural leadership can be understood as being gradually different from cultural management. Managing a cultural institution is the basis, leadership is adding to that a responsibility larger than 'mere' management. While there can be management without leadership, there is no leadership without management.

2. Cultural Leadership inside/ out

Yet, what exactly is this added responsibility which the term "leadership" implies going beyond the notion of management? There seem to be mainly two different answers to this question, positioning the idea of Cultural Leadership either firmly as an internal responsibility within a project or an organization, or as a responsibility to reach out beyond the borders of a given project or institution. Seen as a responsibility which is directed towards the inside of the organization, it is usually associated with 'leading' people and/ or developing a vision or strategy for the future development of the institution, i.e. proactively 'leading' it into the future.

*Examples for such approaches are the European agenda addressing relevant global issues and in contrast the 'provincialization' of Dutch cultural policy (Kolsteeg 2018) and a survey on regional cultural identity (Kolsteeg, Van den Hoogen 2018).

Those perspectives which argue for Cultural Leadership as reaching beyond the confines of an organization often argue that the term describes what happens when management transcends beyond the mere internal running of an organization, such as when a serious attempt is made to involve stakeholders in the organization's governance or when an organization tries to play a strong role in its community as an agent of change. In this view, there is no distinct line between management and leadership, rather management becomes leadership when a wider responsibility reaching outside of the organization is assumed.

Seen in this light, Cultural Leadership is a qualifier for the way cultural actors and organizations relate to their environment. This relationship changes when they add to management an understanding of leadership that takes on a broader (societal) responsibility. This responsibility can entail putting global issues on the agenda and creating an agora where global and local discussion points can meet.[1]

3. Leadership as individual / relational / shared&networked

The third question which helps to sketch a first map of the various meanings of the term "Cultural Leadership" concerns what we actually refer to when we talk of 'leadership': Is it something an individual – the leader – does? Is leadership happening as the result of a hierarchical relation between a leader and her followers? Or, even more complex, is leadership something that can be described as distributed within a number of people without necessarily being bound to a hierarchy of leaders and followers? Put very roughly, these three approaches also reflect the history of leadership research which started with the question of what makes a 'great' leader moving on to a more relational perspective and more recently studying distributed modes of leadership (cf. Bolden 2004).

„*Cultural Leadership is a qualifier for the way cultural actors and organizations relate to their environment.* "

Regarding these questions, more innovative organizations have started to experiment with forms of networked or distributed leadership models quite a while ago (cf. Bolden 2011). One could expect arts organizations and pro-

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jects to be particularly apt for such forms – with many arts forms ranging from the performing arts to media-based arts such as film being impossible without the collaborative work of many. But at the same time, most of the big arts institutions particularly in the context of highbrow culture nevertheless stick to very traditional forms of leadership with one 'heroic' leader (usually the artistic director) at the top.

However, the more participatory approaches are called for in the arts, the more such traditional 'heroic' and hierarchical models of leadership come to be at odds with the idea of arts organizations no longer as spaces of mere distribution of artworks, but of openness for diverse communities and of co-creation for various stakeholders. In this sense, leadership is no longer the task of one lone or some few individuals, but it becomes an emerging phenomenon through the interconnected practices of people within and outside the organization. But at the same time, cultural-leadership-as-way-of-connecting does not imply that deliberate managerial and strategic action is no longer relevant. It is from this strategic action that leadership emerges, e.g. by opening up paths for an organization to undergo the cultural change towards more openness.

„The more participatory approaches are called for in the arts, the more traditional 'heroic' and hierarchical models of leadership come to be at odds"

An example: participatory governance in a cultural organization (in this case in Groningen, the Netherlands) is seen as an ideal (or idealized?) form of governance that allows stakeholders to take up a role in the organization's strategic discussions. It is expected to positively impact the integration and situatedness of a cultural institution in society. At the same time, installing a sustainable participatory governance structure and practice involves a lot of detailed managerial work.

Let's assume it's the ambition of a cultural organization in a provincial town to install a practice of participatory governance, and we understand this step as an example of cultural leadership. We can attach this decision from several perspectives. It can be interpreted as a way to create societal value and improve means for justification of the economic and

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societal investments. It can also be understood as a way to enrich programming practice by optimizing the organization and mobilization of societal awareness.

Conclusion

The more en vogue the term "Cultural Leadership" has become recently for researchers, teachers and professionals in arts management and cultural policy alike, the more blurred and vaguer it seems to be. If there is one aspect that most uses of the term seem to agree on, it might be the idea that leadership is always in one way or another connected to the idea of transformation – or, as Graham Leicester put it: "The beginning of cultural leadership is always a small act of creative transgression" (Leicester 2010, p. 20). Beyond this shared concern with change and transformation, various meanings coexist without a common ground or shared understanding regarding the relations of leadership to other professional practices (such as administration or management), regarding the direction of leadership either towards the inside or the external context of an organization and regarding the view of leadership as person-centered, relational or distributed. This issue of Arts Management Quarterly tries to show how rich and multi-faceted the term Cultural Leadership can be – and at the same time, how important it is to contextualize it and to be explicit about the specific uses and local understanding of it.

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Cultural leadership deconstructed

Practicing excellence and celebrating mistakes

By Olga Kolokytha

My perception and understanding of cultural leadership are based on some 15 years of professional experience in arts management in 24 countries, with projects ranging from small- to large-scale, in different geographical, social and cultural frameworks from Norway to Greece and from Iceland to Latvia. My first encounters with cultural leadership were early during my professional career as an arts manager and long before I came across it in academia. Experiencing, observing and understanding cultural leadership has added to and enriched my practice of arts management and has later also fuelled my academic interest and research directions.

My first experience with the arts world from an administrative post was as a member of the editorial team of an arts journal and the next one three years later at the press office of a high-profile cultural organisation. Since then, for more than a decade and before I joined academia, I have worked in cultural project management in a range of projects. During those early days I have seen cultural leadership being expressed in many different ways and had been wondering: Is this topic so complex and fascinating just because of its cultural element? Is it because it is so flexible that it can be manifested in different ways in different contexts - geographical, cultural, professional, amateur, on-the-job and academic? Or could it be just a theoretical con- struct that has no actual meaning or practical use?

In my early days as an arts manager I saw Cultural Leadership mostly being expressed in the form of good decision-making, whether with regards to the artistic or the administrative aspects of arts management. Later, after having more experience in the field, I realized that cultural leadership can have a more subtle form, which manifests itself taking into account people, their particularities, emotions and fears. Knowing the right way to assist artists to deal with stress and anxiety, but also to cope with difficult situations arising from this stress, are examples of artistic leadership qualities for me today.

Having encountered cultural leadership later as a scholar, I became familiar with the multitude of its components and the complexity of its possible interpretations in that context. Cultural leadership is found in different scientific disciplines and literature on it comes from many different strands. It is associated with management and business principles related to the arts sector (e.g. Reynolds, Tonks, MacNeill 2017; Cray, Inglis, Freeman 2007; Beyer, Browning 1999), artists and arts practices (e.g. Caust 2015; Rentschler 2002), a more theoretical approach to the term (e.g. Sutherland, Gosling 2010), focusing on particular characteristics (e.g Nisbett, Walmsley 2016) or is not related to the domain of arts and culture at all (e.g. Trice, Beyer 1991; Stephan, Pathak 2016).

"Having encountered cultural leadership as a scholar, I became familiar with the multitude of its components and the complexity of its possible interpretations."

The international perspective

In an international context, cultural leadership from my point of view can be seen as a combination of excellence and good governance. It embraces and strives for a notion of excellence that takes into account artistic quality and the power of human resources. And it practices the principles of good governance, seen and manifested through the understanding of the associations between institutions, organisations and the citizens, and of how to make the best use of their complex interrelations.

Cultural Leadership is also perceived as an attribute and a constant learning process at the same time that acknowledges values as fundamental factors of culture-making. It sees the human factor as the motor behind cultural organisations and cultural leadership itself, and views it as valuable element in the process of creating values. One aspect of cultural leadership is associated with leading (in) the cultural sector and is thus interconnected with two elements: the first element is managing with reference to a. tangible resources, such as finances, b. intangible resources, such as the production of ideas, and c. human resources. The second aspect is producing, be it either cultural productions, ideas, values or any combination of those.

Cultural leadership is also associated with choices, priorities and informed decision-making – which sometimes has to be fast. I note here the example of a last-minute cancellation of an artist for a high-profile chamber music event and the need to find an appropriate substitute in an extremely short notice – in which case one needs to not just be aware of the artistic qualities of an artist, but also has to decide on a basis of a range of information such as people's ability and capability to learn and perform new repertoire in a very tight timeframe. To make those kinds of decisions, a leader needs to be experienced and to possess a profound knowledge and perception of the field and its complexities – be it the repertoire, the venue, or the other artists.

Being a leader, a manager or a boss are entirely different things. Cultural Leadership takes place at all structural levels of organisations and projects, although the term is often mistakenly associated with only the higher levels of management. Strategic thinking, long-term planning and visioning, values, respect and the development of human resources are characteristics of a leader, but not always of a boss. Additional elements that contribute to the term's multifacetedness and complexity are creativity, constant reflection and flexibility for change. Most importantly, however, Cultural Leadership is also about the ability to acknowledge mistakes and accept them as a normal part of the creative and management process: a leader considers mistakes as a natural element in every development process, tries to predict them and thinks of alternatives and possible solutions. This is particularly useful in times of crises, where an acute perception and prediction of problems, flexibility, and adaptability to new environments and unfamiliar situations, as well as the ability to embrace the new, play a crucial role.

"Cultural Leadership is also about the ability to acknowledge mistakes and accept them as a normal part of the creative and management process."

Cultural leadership in times of crisis

Times of crises are times of instability and bring about explicit and implicit processes in the governance of culture, which, in turn, change and reshape the cultural landscape. Explicit processes include budget cuts, changes in the production and consumption of culture, shortage of human resources and creative migration. The implicit processes include a profound change of

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values and of attitudes to culture. As structural transformations are taking place in the domain of culture, the concept of cultural leadership is among those questioned and challenged.

On a national level, in times of crisis formal cultural policy structures such as Ministries of Culture cannot always maintain their role in the cultural life of a country either as funding mechanisms or as policy-making institutions. In these cases, it is cultural organisations, not always large-scale, and cultural leaders that operate as cultural ambassadors exercising cultural diplomacy, providing platforms for expression for both artists and citizens, reshaping values, re-branding cities and regions, and raising the profile of countries externally. Cultural organisations and leaders can also act as policy-makers, particularly at local level, acknowledging the role of culture for development and taking the lead in introducing and implementing cultural initiatives. Small cultural festivals introduced in the periphery of Greece during the crisis constitute examples of this.

Cultural leadership is one of the contributions of arts management to times of crises; during periods of instability and polarisation, cultural leadership is manifested through creating and maintaining diversity, offering empowerment and striving for inclusiveness and sustainability of human and other resources.

Cultural leadership in society

Cultural leadership is also about synergies - about identifying common ground and creating collaborations between cultural and creative forces, but also with civil society. These, in turn, can open up new communicative spaces for citizens and create new forms of social engagement and interaction. An example of an organisation placing a high value on working with synergies is the European Opera Centre (Kolokytha 2018), which works with organisations at local, national and international level to develop partnerships and synergies that have led to a variety of successful projects. Two distinct examples for the centre's activities in Cultural Leadership are on the one hand The Cunning Little Vixen project, a high-quality hour-long animated version of Janáček's opera created with renowned partners such as BBC Television, Deutsches Symphonie-Orchester Berlin and Los Angeles Opera, among others. And on the other hand, a programme for pupils in collaboration with Barlow Primary School in North Liverpool, both bringing opera closer to audiences that would not otherwise have the opportunity to experience it.

These variety of examples show that Cultural Leadership encompasses an extremely wide range of characteristics and qualities; it is self-explanatory but also self-contradictory at its core. It is about practicing excellence and at the same time celebrating mistakes. If I had to put it all in one sentence, I would say that it is about acknowledgement and deep comprehension of established patterns, but also about flexibility and strive for change.

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Cultural Leadership – a non-Western perspective*

One of the most common definitions of Cultural Leadership is the ability to hold a balance between the immaterial human expression and the material economics results of arts organisations. But this definition is seen critical by a lot of cultural professionals especially from the Global South. This is the case not for considering the concept negatively, but to underline the necessity to implement new factors, adapting them to our times.

By Carmen Jaimes Aldave

In the last twenty years, the term cultural leadership has appeared in the cultural sector, especially in the Global North (Keohane; Nye 1977), to express the necessity to mix two spheres that long used to seem incompatible: arts/ culture and economic/ administrative aspects. The first one, concerns about all kinds of human expression pushed by creativity or the necessity to express the humans' ways of seeing and feeling the world; and the second one, recalls the economic need in order to lead cultural institutions to the best-possible processes, auto-sustainability and profitability.

Cultural Leadership in the Global North

Those who embrace the term in a positive way come especially from countries where they have been able to develop the perfect balance between cultural and managerial skills. Most of them are placed in the Global Northern – United Kingdom, United States of America, France, Germany, Spain and Italy can be some examples. The majority of cultural institutions from these countries are led by professionals that understand and manage their institutions following the guidelines of the Creative Economy (Howkins 2001).

During my years as an arts and cultural management student in Italy, where I had lived for 23 years, I learnt and applied all necessary processes to lead and manage a cultural institution; and I also had the opportunity to work

and collaborate with different film and music festivals, where artistic quality was the main mission, but another and not the last one were the economic results. At least, the balance had to be in the break-even point. So, based on these experiences a cultural leader is a sort of a tightrope walker between quality pursuit and economic and financial results. But is this perception the best approach to guarantee success in the arts around the globe? Can this culturally influenced system of arts management and leadership be applied and be expected to bring the same positive results in every arts institution, especially those not belonging to the Northern sphere?

"While community-led factors have been developed and have been most important in the Global South in the past, current changes in Global North societies currently show a growing need for such approaches."

According to my experience, there are other factors that can make a stronger difference especially in countries from the Global South (for example from Latin America and Africa), where communities voices are gaining importance in society and are attempting to have a direct influence on cultural policy and its institutions.

At present, also countries considered "first world" are dealing with social, economic and cultural issues. Consequently, economy cuts in national cultural programs are evident both in Europe and the United States, forcing cultural institutions to use their budgets more effective and efficiently with the help of a managerial strategy. But this is not enough. While community-led factors have been developed and have been most important in the Global South in the past, current changes in Global North societies currently show a growing need for such approaches.

Towards Cultural Networking

There are parts of almost each country's population – the minorities and small or medium communities – that don't see cultural institutions as an accessible environment since they feel excluded from the institution's plans. This could be the case of Latin-America, where economic inequality is still a social issue in the national agenda. There is a part of the population as well in the Northern Global doesn't feel as to be part of cultural decisions mostly

made by the "elite" (whether political or intellectual), without consulting members of the public for whom cultural projects are planned.

According to my point of view and my experience as cultural agent in Europe and Latin-America, the term Cultural Leadership expresses a hierarchical way to do and promote arts and culture. Cultural managers, or I would rather say cultural agents, should instead mainly work for Cultural Networking and restart the concept from a horizontal point of view: cultural projects in which minorities and different communities take part in order to remark the cultural diversity of territories in the Northern as well as in the Southern Hemisphere, and making people aware of its importance and value, especially in times where diversity and immigration are considered a global threat.

I would point out four factors for a Cultural Networking from a Southern point of view:

- **Value**: culture as transversal tool for social change
- **Empowering**: creating, offering and empowering people through cultural activities
- **Impacting**: producing social impacts and benefits as the spiral effect (graphic below)
- **Connecting**: building bridges between private and public; institutions and educational centres; local and national governments; and villages, cities and countries Especially, connect people from the same community that in most of the cases is a fragmented one.

These four factors can't be reached from today's Northern cultural leadership's perspective. They are only possible through a participatory community culture which requires a previous investigation of cultural indicators of work contexts, an accurate analysis of the feasibility of community projects, an alliance with different partners and actors even if they are considered "competitors"; and especially a cooperation with the communities where the action will take place.

The difference between Cultural Leadership and Cultural Networking thus is that while Cultural Leadership focuses on profitability and a specific target, Cultural Networking instead puts the focus on transforming and improving a geographical environment by creating benefits and impacts to the public and connect all actors. The first concept is based on the traditional Western understanding of management, and the second one on an under-

standing of innovation that considers the importance of networking and the relevance of gradual impact from the micro to the macro level, focusing to resolve problems at the roots and being more appropriate in inequality situations which affect interchangeably the Northern and the Southern sphere.

Cultural Leadership

Leadership

Economy

Excellence

Cultural Networking

regional
communities
local
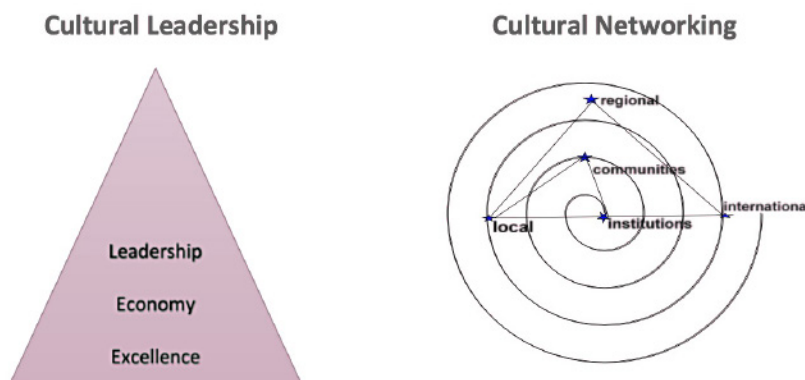institutions
international

Fig. 1: Differences between Cultural Leadership and Cultural Networking on a structural level

Definitely, it is a plus to have cultural management knowledge to adapt for Cultural Networking. Related to this, I would like to mention my enriching experience as teacher of a Cultural Planning seminar from 2014 to 2017 in Lima. Some of the participants worked with minorities' and communities' representations and had registered to the seminar due to a lack of managerial knowledge in the cultural sector. Among the most common difficulties were named: strategies of fundraising for self-sustaining financing, search for stakeholders, evaluation and monitoring of organisational processes, draft writing, and strategies for the promotion of cultural events. In most cases, participants only had to be guided to a strategy to be able to carry out their projects. Learning to plan and putting down something on paper was a challenging goal in a society where in most cases projects used to be improvise or organised without considering time and financial risks.

Value

Cultural agents have the responsibility to work for a social change and this is possible only if values are well defined during a project. During the Cultural Planning Seminar, the participants opened up my mind by showing me how sensitive and committed they were to the community they were working for and asking questions like: Do we include our community into decisions making processes? Or, do we just design projects according to

statistics and indicators? Some of them had made the experiences of collaborating with multinational companies that on the one hand cause damages to a specific geographical area, but at the same time finance cultural and educational programs. This is a complex situation not only because of the question of taking or refusing the money, but because the funders don't see the long-term needs of the addressed communities but prefer simply seeing that "some action was done" with the budget in terms of corporative cultural responsibility.

Here, one can remark the valuable and pluricultural communities' perseverance of minorities such as the Afro-Peruvians and the 55 other different groups of indigenous population of the Amazonas and the Andes who are reaching to be included as an active part in political and cultural decisions. The work of the Ministry of Culture to create acknowledgement and inclusive projects in their favour as a fundamental factor of the pluricultural nation identity is notable.

Empowering

People demand to be part of social change and gain equal opportunities. Related to this, I had a significant experience in 2017 as assistant of a Cultural Heritage workshop in Vilcashuamán, a small town located on an ancient archaeological site in the Andes called "Qhapac Ñan", an over 23.000 km long Andean road which once connected Argentina, Bolivia, Chile, Colombia, Ecuador and Peru, and is an UNESCO World Heritage Centre since 2014. The workshop was part of a socio-cultural project organized by the Ministry of Culture Peru together with the local community in order to sensitize the young local population to the importance of cultural heritage and strengthen their sense of cultural identity and belonging. The idea of the Ministry was

Workshop assistants explain the importance of the Inca Palace of huaytará during the Qhapac Ñan project 2016 (left).

Participants of the Cultural Planning Seminar 2014 with guest speaker Miguel Molinari, Executive Director of Sinfonía por el Peru at USMP (right).

to foster acknowledgement, inclusion and empowerment of the minority communities as a fundamental factor of a pluricultural national identity. It was interesting to see how proud and responsible the young people became as cultural promoters to local people as well as to visitors regarding a heritage that was previous unknown to them and not valued on a national scale at all.

Impacting and Connecting

In order to produce benefits and positive impacts for the communities, cultural agents should not compete, but collaborate. As cultural coordinator for the Film Archive of the Pontificia Universidad Catolica del Peru (PUCP) I learnt to work as a connector between the public and private sector, national and local governments, political and cultural institutions, and was building alliances with cultural institutions that had the same mission and, in some cases, were competitors. A challenging goal! Culture leadership there was about collaborating and networking in order to create an impact in the communities on a local, national and international level. It was about transforming the idea and the modality of the cultural sector to offer experiences that could empower people. An example is the European Film Festival organised by the Film Archive of PUCP in Lima: Financially supported by the Delegation of the European Union in Peru, logistically hold by the embassies of the European countries, and organized together with the different local cultural managers and promoters who represent public and private institutions all over the country. The film festival represents a constant evolution of cultural networking.

Of course, the economic balance has to be considered; but in cases when projects implicate a big networking of social capital they can be supported locally, nationally and internationally. In these cases, economical risks decrease.

Children of the Sinfonia por el Perú projekt in 2011.

Finally, I can report a successful case of one institution that has been able to implement arts and cultural management knowledge into a cultural networking: Sinfonia por el Perú was founded by the tenor Juan Diego Flórez and is oriented towards teaching music and thereby transforming the life of children and young people from vulnerable communities with few economical resources who are exposed to violence, criminality and discrimination.

Conclusions

In my opinion, thinking about the economical aspect behind the arts might be positive but not when it causes the closure, centralization or hierarchization of arts institutions and converts them into elitist circles. It is important for cultural agents to bear always in mind that we are part of a network and that thinking as a community is always a big challenge. I would therefore conclude by underlining the importance of implementing Cultural Leadership with a focus on networking and participation of all who try to foster social-cultural change.

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Walking the Failure

On being an unsuccessful cultural leader

By Madhavan Pillai

I am an artist and have several years of experience as an arts manger. I am trained and skilled to drive real results through assigned projects and stay competitive in today's fast changing world. Without doubt, the only mantra of survival in this century is focussed entirely on best practices and success. Internet and social media are bombarded with information on success, inspirational stories, learnings centred on accomplishments, and the course and discourse allow only to celebrate triumphs. This counts as well for leaders in the arts sector. Although in the discourses around Cultural Leadership failure is recognized as a supreme charter of human being which led to human accomplishment, we do not want to see or hear about failure stories and downfalls – especially when they were a leader's fault. The celebration of success and ridiculing of failure has created a fear of failure, which has stopped or reduced the attempt and experimentation with great ideas.

Bur failure is part of the everyday life of every leader in the arts sector. Therefore, I want to tell a narrative of failures which exemplifies the disadvantages of a democratic, but we-centric leadership, parachute curation, wait and watch positions, expectations that mismatch reality, reaching out internationally by ignoring basin-level art scenes and finally under and over estimates of reach and the required resources.

Cooum Art Festival

The idea of Cooum Art Festival occured when I did the highly successful project "Walk Along the River – Cooum" in India, an artistic social project which brought all genres of artistic and social media together to experience the river highly polluted Cooum's ecosystem, its interaction with the landscape and the relationship between river and people. With the big success of the walking project, I decided to take a step further to organize an international art festival on the banks of the river.

Cooum Art Festival was conceived as a public art and outreach project, which leads people to the Cooum River banks to take ownership and celebrate the river and water through art. It should unite the works of local, national, and international artists through exhibitions, installations, performances, and educational programmes that engage residents and visitors throughout the City of Chennai. This was the first time that an attempt was being made to position Chennai on the map of international contemporary art destinations.

The project concept was well received among partners and supporters, the goals and objectives were crystal clear. A proposal was written, presentations were made, budgetary details worked out, teams were set, their roles and responsibilities were defined and agreed on. A strong network was established without leaving a single stone unturned including a focus on public relations and advertisement. With all ingredients for a very successful international festival in place, the project failed.

Cooum Art Festival failed to take off, in spite of spending half a year in preparation, tens and thousands of Euros spent, extensive planning, publicity, and promotional campaigns prepared and delivered.

Why it failed

There were several factors which may be attributed to the failure of the Cooum Art Festival. The most important one, however, was the uncertainty of the uncontrollable environmental forces. The others were a combination of a bad project management system and ineffective organisational procedures or practices with an over-emphasis to success than failure.

"With all ingredients for a very successful international festival in place, the project failed."

The leadership and the team were unprepared to face and cope-up with the unanticipated fallout. The overemphasis on democratic leadership, which is otherwise considered to be a best practice, turned around to become disastrous. Theoretically, this leadership style can be one of the most effective tools of leadership as it values collaboration and affirmation of followers. For the Cooum Art Festival, this approach brought in uncertainties often

leading to split decision-making. During the high-point of crisis I was consulting team members and addressing everyone's concerns. The process was time consuming and delayed decision making. Analysing the different opinions further aggravated the crisis. A consent with all members could never be reached. The mode of action instead geared towards an apologetic atmosphere with self-satisfied and settling egos within the team.

Based on this experience, I think that leadership should be trained to face failure as the most powerful source for know-how and understanding. It teaches survival, renewal and reinvention of yourself and the organization you are leading, but this learning about failure should be built in education.

If the control over the team and partners is not strong, the leadership is forced to accept new ideas that emerge every day. For Cooum Art Festival this meant that the scope of the project kept extending to a point where the projected budgets constrained successful operations. For example, from the planned amount of 103.280 Euros, the expenditure grew up to 258.200 Euros. Concentrating and working towards achieving just a few or earlier defined activities would have painted a different picture.

The lack of factoring the failure left no room to fight the crisis and I was left alone with unnerving thoughts, waiting for a miracle to happen. Irrational and persistent fear of failing kept me towards pushing my limits and digging inside to explore. Eventually, the Cooum Art Festival collapsed and failed miserably, leaving me insecure and in a terrible state. As the famous proverb goes "success has hundred fathers, failure is an orphan", I was abandoned.

Walking the failure is cruel, awful and crippling, despite the understanding that we are fundamentally imperfect, incomplete, erring creatures. All of our human accomplishments and advancement are only possible with the
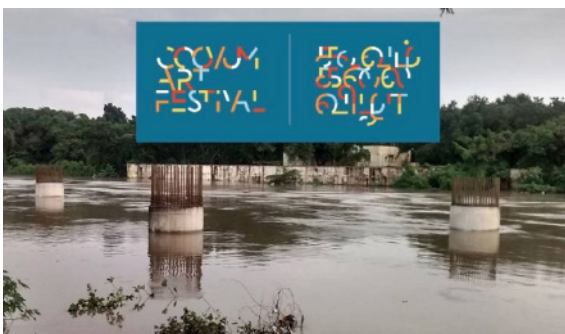
Picture of the Cooum Art Festival Marketing Campagin (left).

The polluted Cooum River © Peter Fristedt/ Flickr.com – CC BY-SA 2.0 (right).

gap left between what we are and what we can be. It is in this space that utopias are conceived and are indeed a spectacular admission of failure, imperfection and embarrassment. Still, society does not accept failure. The pressure to succeed is ingrained in our society and we are conditioned by family, peers and society to believe that failing is not an option.

"As the famous proverb goes `success has hundred fathers,
failure is an orphan.´"

I first did not accept, recognise and appreciate the failure of the Cooum Art Festival and this aggravated my sufferings, leading to stress-related illness that reduced me into an insecure bundle of nerves.
The realization of the strength and importance of this failure came much later, after a long period of unemployment and isolated days. The acceptance of failure in its purest form after several months created new visions in me which were far more superior in concept and execution, yet simple in practice. Now the fear of failure is gone and by eroding this feeling, my project processes have become more innovative and enjoyable. My focus has shifted to the very moment and to the process, not concentrating entirely on results.

My experience made me believe in celebrating failure, which brings with it the potential of learning experiences, rather than guarding against it at all costs. We cannot avoid failure so let us allow it to help us see by the constructive lens of self-improvement. We may end in failure, but that is not the most important thing. What really matters is how we fail and what we gain or learn in the process.

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Cultural Leadership community generated

Captivating tales of co-creating new and memorising past cultures

By Ruth Cherrington and Petya Koleva

Currently, a strong focus is placed on the economic and political aspects of cultural leadership to transform societies whereby cultural life is calculated through the formula of the ingredients of a 'creative city' or 'a capital of culture'. This notion comes with some problematic implications. The obvious one being that an individual or a group of people is authorised to 'lead' others who do not seem able to lead themselves. In this process, the leaders perhaps get to dominate aspects of the culture and set a different agenda that comprises different cultural values, disregarding practices and understanding at grassroots level. Related to this is the possible appropriation of cultural practices, which then might be altered, or sanitised for wider consumption, and also issues of cultural censorship, domination and exploitation. Such dangers have to be considered when setting out to collect information about cultural practices.

Over the years, we have attempted to document forms of culture considering people's own stories, memories and practices. These have led us to research and interact with the public who cares for the writer and with creators who care for their public. Two forms of cultural leadership are demonstrated in the two examples presented here which are very local and yet manifest new trends we believe you will recognise.

1. Letting the audience lead the story – Ruth Cherrington

The methodology I have developed encourages and facilitates people to tell their own stories of ordinary, everyday culture from previous decades in these current times of rapid social change and the accelerating loss of me-

mories. This was the case when researching for two books about the cultural life of the English city of Coventry in the 1970s and the 1980s, respectively. These cultural communities had little or no documentation, let alone appreciation, which triggered the need for a method 'salvaging culture', (partially anthropological, partially creative). It necessitated that I became the instigator, a leader with a small 'l' who recognises the importance of documenting these shared experiences and stories before they are lost for good. It also required the mobilisation of a wider community of witnesses and participants working towards the goal of facilitating the awareness of cultural value and a wider dissemination of cultural memory.

"People themselves are wonderful stores of cultural archives, often shared with humour, pain, laughter, regret and joy."

Doing the research for each book, a Facebook group (The Dirty Stop Outs Guide to 1970s Coventry) was created devoted to sharing memories of the past that grew rapidly into becoming both an online and offline community. Online numbers grew to around 300 members, but other people were reading and 'liking' the posts and attending events as well even if not joining the group. This is an indication that people often want, probably need to have some form of validation of their culture and how they lived their lives. The increasing 'like and share' of memories and photos facilitated by questions I posed to the community through social media platforms is evidence of their strong desire to document culture in a convenient way and share it with like-minded members of a similar generation. People themselves are wonderful stores of cultural archives, often shared with humour, pain, laughter, regret and joy.

Our discussions led by my 'research questions' became important items of social and cultural history and offered authentic materials. These stories have become a cultural archive in themselves, which if curated sensitively and with agreement of the contributors should be available at a local level and shared more widely. My role was to prepare the ground for the 'bigger picture' - thus facilitate co-creation.

The use of social media rather than face-to-face interviews or focus groups added many exciting possibilities to the gathering and documenting process. But problems arose too. If a person posts something in a Facebook

group, does it mean they are willing to be in a book or another form of publication? Yet, without their contributions, we could be missing parts of the cultural experience of a whole period.

Some of it was not documented by cultural leaders at the time or would have been considered unacceptable or questionable, such as images of punks or of young people going out drinking who were not legally old enough to do so. Today the cultural significance of Coventry's past is sanitized by a dominant cultural leadership focusing on a shining vision of what should be the 'vibrant culture' of the UK City of Culture for 2021.

My method of engagement involved making the destination of stories and pictures clear from the beginning, if agreed by contributors. I communicated clearly that I was writing a retro-style, non-academic book about Coventry integrating visuals and posts that needed accuracy and would be supported by the context of the period. Over time contributors were aware that whatever they posted could be used if it added a new dimension to the 'cultural experience' of Coventry in the 1970s or the 80s.

The experience of writing about cultural life in Coventry in the 1970s was not my first attempt to engage a community in the narration. I had done so in my earlier work on working men's clubs through a dedicated website. The Coventry books took this further with the Facebook group and the methodology of content curation evolved over a period of months. The result was a wonderful range of experiences the contributors had to offer and their support for what I was doing. Some commented, both on and offline, that 'being part of this' meant a lot to them, they felt that their 'ordinary lives' actually mattered, that their experiences were of historical value. They also came to feel a sense of community with the online group and some even

Liz Smith aged 17 – complete with fashionable 70s platform shoes, courtesy of Liz Smith (left).

Gathering of Punks, early 1980s, in Coventry's Shopping Precinct © Rich Mulligan (right).

re-established friendships from 30 years earlier. Some were so keen to keep sharing and chatting even after the 1970s had been published that they asked me to write about the 1980s. And so I did ([The Dirty Stop Outs Guide to 1980s Coventry 2018](#))! Regarding the topic of Cultural Leadership, this example from my point of view shows that a cultural researcher can also be a leader by triggering the manifestation of cultural practices, the revisiting of cultural life or the revaluation of a community especially for those who tend to be excluded for some reason from the mapping of culture and its vibrancy.

2. Letting the public lead the narrative – Petya Koleva

Over the last five years my engagement with cultural policy-makers and creators who innovate business models and creative processes led me to observe a shift in the gameplay of cultural leadership in post-transitional societies. Two years ago, I discussed the way participatory processes helped to deve- lop the first strategy for Sofia's free arts scene (Koleva 2016). I am proud to share the result that in 2018 it has been endorsed and now offers a legi- timate base for further creative and entrepreneurial ambitions to thrive freely. At the same time, the strategy backs a bottom-up vision of strategic priorities because 'freedom' implies a level at which creators and the public depend on each other.

*"Creators are now able to 'design' policy because of their symbiotic interaction with the public."*

Slowly but surely, post-transitional societies like Bulgaria's are populated by artists and creators who are versed in negotiating boundaries with politi- cal, economic and social allies. These ephemeral practices, whereby shared narratives define 'needs' and 'values', are typically what constitutes cultural leadership – developing a vision that partners and co-creators embrace. Creators are now able to 'design' policy because of their symbiotic interac- tion with the public. In economically adverse contexts, artists demonstrate again and again that they can bypass traditional gatekeepers such as the 'state' and 'big' producers or distributors only if they manage to establish their public. An example are Brazil's techno brega artists who saturated the marked with CDs free of copy right until the public came to know them and their talent. Well known are also digital platforms where people co-fund

cultural products and scrutinise their success by monitoring processes that cultural funders at local or national levels would envy.

Public accountability will be a positive effect of the EU directive facilitating the entry of co-financing platforms.¹ An example of how 'monitoring' is translated into cultural practices are comments accompanying the making and the recent release of the 'Golden Apple' pilot episode. This animation was born through a crowdfunding campaign which allows the public to follow the creators' process. It is built partially on reinterpreting legends, myths and aesthetics from Bulgaria and the Balkans. Discussions around cultural 'authenticity' generated side ripples among the audiences but there are questions posed around 'should the Bulgarian National television co-produce this' and 'why is the schedule not kept' etc. The 'behind the scenes' videos and various digital accounts of the co-funders alter the role of the public, who become a cultural leader and may offer support as well as critique.

Perhaps the most impressive cultural leaders, regarding societal change, are those artists who curate public participation in the narration of a performance. They invite the audience to add grains of 'truth' to the communal creation of the story. The concept behind 'The Happy Bekket' performance is one such achievement. It is based on the original form of the play 'Happy Days' by Samuel Beckett, yet strikingly different. The creative process depends on each member of its public who are kindly invited to share parts of their personal experiences and memory through an online questionnaire before booking a ticket. Evidently, the process is successful and has worked with publics in various cities and internationally, which can be seen as an indication that more people would appreciate cultural leadership of this type.
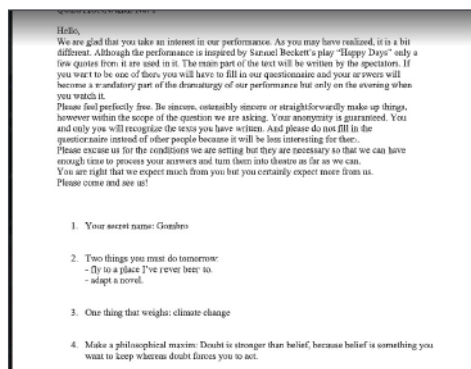
'The Happy Bekket', © Yana Lozeva, courtesy Petya Boyukova (left).

'The Happy Bekket', questionnaires filled by members of the public, courtesy of Petya Boykova (right).

Director Marij Rossen initially wanted to stage 'Happy Days', however copyright imposed the original vision not only on each word of the text but also on aspects of the direction of the piece. This provoked a radical experiment which led to a performance built around 'the same' 'scenes' and 'issues', yet narrated through the contributions of the public. Each performance is unique and emotionally charged because it is co-created with the visitors. The actors , the creative team and the public add elements to the performative interface which shapes a totality. The creative team has already been asked to share this method with colleagues in Greece and Poland. A dozen performances later, the audience did not need additional prompts to fill the questionnaire, the story of how the performance is being made has toured around Bulgaria as well.

Conclusion

We are only beginning to witness a future in which authorities, institutions and technologies are transformed into support structures, facilitating the communication among artist, arts managers and the public. We have tried to revisit here the essence of cultural leadership which is 'local and horizontal', not a copy and paste model or story. Cultivating the assets of the creators and bearers of cultural value is what we consider the responsibility of cultural leaders.

One common element of the two examples is that we witness the readiness of the public to engage with cultural leadership in diverse social and economic contexts. This is probably a trend applicable globally, there is a need for re(al) connection to others near us and to the memories and emotions of our time.

Also, we see that the immediate dialogue with the public diversifies support which leads to cultural products and experiences that are possibly more sustainable and transformative for those engaged and interest towards them increases. This is intriguing because the 'stories' and the 'models' redefine for the participating public what is meant by both leadership and culture.

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Dr. Petya Koleva is the founder of Intercultura Consult and a European Culture and Creativity expert based in Sofia, Bulgaria. Her research and professional experience demonstrate that cultural leaders can be inspired by the vision of local creators and the public as well as being influenced by global shifts and digital networks. https://inter-cultura.eu/know-how/petya-koleva

A leader is nothing without followers

A typology of Cultural Leadership from the Australian cultural sector

By Kim Goodwin

In 2010, after a long human resources career in finance, I began grappling with the nebulous concept of Cultural Leadership. In the corporate world you are repeatedly told what good leadership is – namely driving organisational success by legitimate authority - through constant exposure to training programs and competency frameworks (and countless books in airport bookstores). As I began a role in developing professional capacity in the visual arts sector, however, I found myself questioning how I could begin to develop the next generation of arts leaders when I didn't really know what effective cultural leadership actually looked like – and have decided to find out.

In recent decades, changes to the arts and cultural landscape - including the continued shrinking of public funding, the introduction of commercial measures of success and ongoing debates around the economic influence of creative capital to the broader economy - have contributed to a changing nature of Australian cultural leadership in practical terms. On the one hand, there has been increased corporatisation and a shift towards the measurement of the economic contribution of the arts sector and the creative industries that preferences leaders with strong business skills. While on the other hand, questions around the role cultural leaders play in shaping our creative and intellectual life, and the need for leaders with vision and courage recognise that leadership in the arts goes well beyond economic return.

To add to the complexity, differences in disciplines, organisational models, employment relationships and collaborative practices shape the relationship individuals have with the concept of Cultural Leadership. By 2014 I

decided to consider this issue more closely, beginning a doctorate investigating the development of Australian cultural leaders. By interviewing practitioners across disciplines, organisational styles and economic models, I found that there is no universal approach to leadership. In some ways this was not surprising, because despite over a century of trade and academic attention there is no broadly accepted leadership definition.

In addition, the academic discussion of Cultural Leadership within arts management has tended to be organisationally oriented, despite labour market shifts toward more flexible and casual employment. Arts and cultural leadership research has also most often taken a functionalist approach, focussing on the role of the individual leader and what sets him or her apart from their peers in terms of qualities, behaviours or outcomes. Outside the arts, critical leadership theorists have moved beyond this individualistic idea of leadership, noting that a leader is nothing without followers. When recognising leadership as a social construction, individuals are agents active in shaping their own leadership identity and organisational reality. Cultural Leadership scholarship is only now beginning to catch up to critical theory and artistic practice in considering these more collaborative, dynamic and relational approaches (Caust 2018). Research into – not only – Australian cultural leadership is beginning to understand that 'one size' leadership definitely does not 'fit all'.

"When recognising leadership as a social construction, individuals are agents active in shaping their own leadership identity and organisational reality"

By interviewing 41 cultural practitioners and arts managers across the disciplines of theatre, film, music, advertising, digital design, visual arts, festivals and event curation, and fashion and blogging I found that leadership is shaped by work styles, patterns of communication and interaction, organisational structures and disciplinary practice. Different sectors demonstrate different power relationships, organisational models and, therefore, leadership approaches. For example, the decentralised, collaborative world of theatre operates in stark contrast to the more corporately aligned organisational models found in the classical music sector.

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While it is clear that leadership in the Australian cultural sector has many facets, within this research three distinct styles emerge (Figure 1):

- the Entrepreneurial Reputation Builders,
- the Hierarchical Gatekeepers
- and the Community Focussed Collaborators.

Participants within film, advertising and digital design, and fashion blogging were most likely to be Entrepreneurial Reputation Builders, whereas theatre practitioners and those working in events and festivals were often Community Focussed Collaborators. Hierarchical Gatekeepers most often resided within arts organisations, such as those in visual arts, and classical music, but were also present in the highly role defined discipline of film.
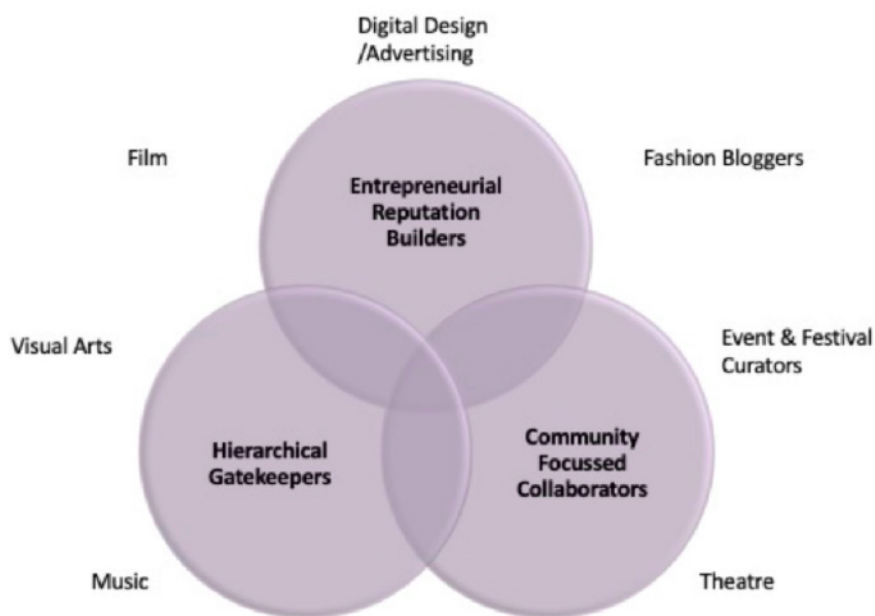

Figure 1: Leadership Typology by arts sector (source: author).

While each style is influenced and shaped by its disciplinary environment, the leadership classifications are fluid, and groups share characteristics. For example, Community Focussed Collaborators and Entrepreneurial Reputation Builders both focus on building audiences; however, one is more focussed on constructing their own reputation as an influencer, whereas the other has a more collective, community-oriented approach. Similarly, Hierarchical Gatekeepers and Entrepreneurial Reputation Builders both share

a concern for roles, structure and power as they relate to leadership, even though the former is more organisationally oriented and the latter more aligned to discipline.

"Different sectors demonstrate different power relation-ships, organisational models and, therefore, leadership approaches."

Entrepreneurial Reputation Builders

Entrepreneurial Reputation Builders are leaders who trade on their influence within their discipline. They can be found in larger organisations (advertising and digital design) or in looser individual or small group networks (film and fashion blogging), but in either case, they are often less attached to their organisation (unless they founded it) than to their identity as a creative practitioner. This stronger disciplinary relationship may be because of the project based nature of their work, as in film, or because they rely on reputation to attract their next career opportunity (fashion bloggers, advertising and digital design). Reputation builders are conscious of role titles and power structures and, as a result, tend to move across organisations and roles and are often refreshing their brand to enhance their capabilities and build career success.

Entrepreneurial Reputation Builders demonstrate a leadership style that is more individually and hierarchically focussed than Community Focussed Collaborators, even though both recognise the importance of audience development. As cultural practitioners are hailed as 'model entrepreneurs' (Gill and Pratt 2008) in knowledge-based economies, and creative educational programs focus on equipping graduates with neo-liberal career skills to work in the increasingly precarious cultural environment (McRobbie 2016), it is hardly unexpected that arts and cultural leaders can now be recognised as individually-aligned reputation producers. This approach to leadership is more 'leader' oriented, that is, building individual leadership skills as opposed to developing and working through others. They are networkers rather than collaborators and can be identified as the visionary, charismatic voices who capture attention and inspire creativity and entrepreneurialism in others.

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Hierarchical Gatekeepers

Hierarchical Gatekeepers are those most likely to be found in cultural institutions and have been the focus for much of the academic research on arts leadership in Australia. Those working in performing arts or visual arts are often in dual or co-leadership structures, responsible for either operational or artistic leadership. As with other leadership styles, in recent years there has been a shift towards entrepreneurship for Hierarchical Gatekeepers, necessitated by the reduction in government funding and push for new, diverse revenue streams.

From a theoretical perspective, Hierarchical Gatekeepers represent leadership as it is advocated by business schools and industry development programs. Hierarchical Gatekeepers, perceived as authorities securing and supervising organisational success, exist not only in arts and culture but across all sectors of the economy. Culturally, Hierarchical Gatekeepers are most likely to participate in sector development, because the successful running of organisations is recognised as a leadership foundation, and those who work within arts institutions – instead of freelancers or small arts companies – are more likely to have the resources to support such developments. Their style can be adaptable; whether they are transactional or transformational, authentic or behaviourally oriented, they are still defined by role and organisation. Emerging arts workers sometimes see Hierarchical Gatekeepers as holders of traditional power, removed from the grassroots of the Community Focussed Collaborators, yet they play an essential role as advocators for and protectors of cultural institutions.

"Hierarchical Gatekeepers are defined by role and organisation – the perceived drivers of organisational success and holders of legitimate authority."

Community Focussed Collaborators

Community Focussed Collaborators are less likely to be found in larger arts organisations, but more often building the 'portfolio careers' that are prevalent in the sector. Community Focussed Collaborators reach out to those within and outside their discipline to collaborate and connect, first, as a way to achieve their artistic and career goals, but also because they recognise

community as providing crucial psychosocial support for those working in a precarious labour market. Of the three leadership approaches discussed, the Community Focussed Collaborators are those most distinctly creative in nature. They emerged because of the unique blend of disciplinary-based practice, such as the collective production processes of theatre or the community orientation of festival management, and economic and of the labour market context that necessitates a collaborative approach to achieve personal and professional goals.

Community Focussed Collaborators' leadership approach is distributed in nature. They are less focussed on their brand (though often understand the necessity of personal branding for career purposes) than bringing people together to achieve common goals. They are less hierarchical than the other groups and more developmentally focussed. Community Focussed Collaborators recognise that the role of a 'leader' can shift depending on context and required goals, and that leadership is a relational or collective activity. They are not the leaders that you first identify when looking for cultural leadership, in fact they may not even identify themselves as leaders, preferring to be behind the scenes yet playing a pivotal role in ensuring goal achievement.

"Community Focussed Collaborators are focussed on bringing interdisciplinary people together to achieve common goals."

Conclusion

If the aim of arts-based leadership development is to empower Cultural Leaders to build sustainable, developmentally oriented organisations and communities, then it is crucial to recognise that there is more than one way to be a leader. By understanding that there is not one right way to lead, emerging leaders can be encouraged to engage critically with the concept of leadership and develop their own approach, rather than compare themselves to potentially unobtainable ideals.

Understanding leadership concepts and theories is, however, just the beginning when developing cultural leadership. Cultural practitioners develop their own style through experience, leadership successes and failures. It

is only by performing as a leader that individuals can test their leadership identity and understand what works for them in their disciplinary context. They may recognise themselves in the leadership typology presented, or they may lead in an entirely another way.

For those who hope to develop cultural leaders through professional development programs or on the job training, recognising that leadership is flexible and adaptable to the industry, discipline and organisational context means not training people in a 'one size fits all' leadership model. Cultural Leadership development should include the sharing of multiple perspectives of leadership, the building of reflective capabilities and interpersonal skills that facilitate the identification of the individual leadership identity and the exploration of how leadership works alongside disciplinary praxis. Cultural Leadership is a diverse as artistic practice, and we need to recognise it and celebrate it.

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Cultural Leader-ship as Steward-ship

A qualitative study on Cultural Leadership in the Scottish performing arts sector in Scotland

By Aleksandra Webb

Leadership is often defined as the ability of an individual leader to inspire, influence and make a lasting-change (Jackson & Parry 2011). Researchers and practitioners agree that a leaders' job, regardless of any industrial/ organisational differences, is to express a clear vision, devise strategies and guide their organisations into preferred futures. While the mainstream management literature offers insights on specific motivations, qualities and attributes of leaders, little is known about who cultural leaders are and what constitutes cultural leadership. This paper aims to contribute to a debate by presenting the qualitative evidence from 21 experienced cultural leaders working in the performing arts sector in Scotland.

The Scottish performing arts sector includes over 210 performing arts organisations and practitioners, ranging from individual artists and producers, small-scale companies, through to large venues and National Performing Companies (NPC) (FST 2018). Scotland has five NPCs, which receive guaranteed annual funding of £23mln with additional touring fund (Scottish Government 2018). All other performing arts organisations are supported by a range of funding programmes that include regular 3-year funding, funding for short projects, and a targeted funding administered by the national agency with an annual budget of £74mln for all arts genres and across 32 local authority areas (Creative Scotland 2017).

The motivations for work in the arts sector and a deeply internalised professional role expressed by cultural leaders affirm the importance of cultural leaders' values, beliefs and commitment, and showcase the view of cultural leadership as stewardship (Webb 2015). This notion of 'cultural stewardship'

is relatively new and not yet widely discussed. It can be understood as set of four distinctive roles enacted by cultural leaders across the sector (figure 1):

1. Parental Figure
2. Guardian
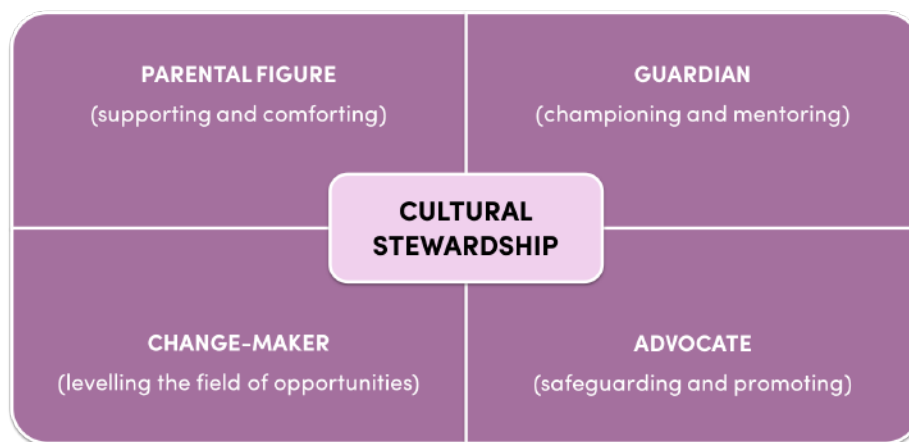3. Change-Maker
4. and Advocate

PARENTAL FIGURE (supporting and comforting)	GUARDIAN (championing and mentoring)
CULTURAL STEWARDSHIP	
CHANGE-MAKER (levelling the field of opportunities)	ADVOCATE (safeguarding and promoting)

Figure 1: Four Dimensions of cultural stewardship (Source: Author)

These roles are underpinned by strong intrinsic motivation, and deep appreciation for arts practices and their socio-cultural value. Cultural stewardship denotes leadership practice by entwining artistic responsibility with the moral call to simultaneously serve as a protector of artists' livelihoods/ the sustainability of the sector, and as a creator of opportunities for audience participation and enjoyment.

Being 'a good Cultural Leader'

Cultural leaders interviewed for this study were asked to describe their work roles, perceived motivations and responsibilities. Despite a diversity of roles and idiosyncrasies in career backgrounds, they displayed many commonalities in their work experiences and perceptions of their key areas of professional responsibilities. This section presents these emerged commonalities as a distinctive collective voice of what it means to be a good leader in the cultural sector. A few quotations will illustrate two of the dimensions of the cultural stewardship narrative: *a parental figure* and a *guardian*.

Parental Figure

While the intrinsic motivations of artists and creative workers, are widely acknowledged, cultural leaders themselves are rarely portrayed in the same way. Yet, leaders working in dance and theatre organisations in Scotland perceived their professional role to be concerned foremost with the current and the future 'well-being' of the arts sector referred to as 'arts ecology'. This suggests that the responsibility of leaders seems to have a clear aim in ensuring the development of provisions and support opportunities for creative workers and their artistic work, which can be then appreciated by different audiences across society. Individual leaders' responsibility appeared to be awakened by concerns in relation to the 'well-being' of artists, staff, and all other collaborators. For example, Craig said:

> *"Unlike a lot of other ecologies this one is fundamentally about humans interacting with humans, rather than different organisms (…). If you are working in the arts ecology and you care about it, then you have responsibility for it because the actions you'll take will have an impact and repercussions."*

These concerns seemed to be mobilised by a deep care for the sector they all are committed to and admitted to love. For example, Kelly expressed such commitment to the cultural sector, which she called her *"personal ecology"* and *"work family"*, towards which she felt she had a duty to fulfil. The care for people and personal relationships developed constituted a part of her work identity thus stopped her from seeking work out with the cultural sector. Also Brian presented himself as a leader who cares and who has a responsibility for the members of his company - he said:

> *"We all look after each other (…) we cry together, laugh together, and as it happens, we work together. They respect me, what I am about, what my work is about, and I do for them everything beyond the mere responsibility of an artistic director or somebody who runs a company."*

Also for Brian the company represents a family, and this means anybody who works there shares a sense of joint identity. They formed a unit with a common vision. As in the family unit, there is a parental figure and Brian enacts this role. Honesty and support underpins the relationship within the team. He admitted to being *'a shoulder for people [to cry on]'*. On the other hand, as a leader he felt he often needed to embrace a more directive iden-

tity, when he said: *'but you have to stand firmly, be careful what and how you say, and you have to be able to explain the vision and the work'*. For Brian the responsibility for his 'family' means that he has chosen to concentrate on the development of his company's creative vision and artists.

Guardian

Leaders' commitment to the community of performing artists across Scotland manifests itself through their deep support for talent development. They understood the need for creation of 'seedbeds' (Kelly) or 'rockbeds' (Garry), meaning creation of opportunities for new artistic productions. Leaders clearly perceived their work as a service to the artists and creative workers in the sector, which continuously required them to be champions, curators and facilitators. Being a good leader thus also meant to be sensitive to the needs of artists and be actively engaged in the introduction of critical improvements in the areas of working conditions and career development in the sector. For example, Amber voiced these types of concern very strongly:

> *"You need to pay people properly! A lot of young people now are doing things for free or for the experience, making projects themselves with no money and that's great way to start but it's not sustainable. You can't live like that because otherwise, particularly the older artists will drift away!"*

All cultural leaders agreed to share responsibility for the sustainable development of artists at all stages of their careers. They particularly agreed that finding and nurturing creative talent is essential to the short and long-term success of the sector. Leaders understood that role as two-fold. Firstly, they perceived it to be about influencing and promoting good practices to prevent a loss of creative talent, such as setting safety and quality standards, training frameworks and benchmark for contractual agreements (e.g. minimum payment, sick pay and maternity leave). Secondly, as captured in John's words, the practices of mentoring and advocacy appeared to be an overarching responsibility of all leaders:

> *"Our role is to champion…to develop interesting work internationally, to present work in the rural part of Scotland, where the provision is not great. It's about displaying work in the non-traditional venues, like village halls, schools, leisure centres etc.… and to provide these opportunities but also to help Scottish artists develop their technique and creative skills through workshops and other opportunities that we can provide."*

These two foci of perceived work-role responsibilities of cultural leaders displayed their deep intrinsic motivation and a "greater-than-the-self" or "greater-than-one's-career" type of concerns. Being a good mentor manifested a deep care for the future generations of artists and vitality of the sector. This practice involved a sharing of professional knowledge and expertise, or creating as many opportunities for work and development of artists (their skill-sets and capabilities) as possible, which was believed to be a form of best investment.

Concluding Statement

The findings presented above give grounds for construing a new understanding of cultural leadership and rethinking the merits of their professional role identity and responsibility. Considering cultural leadership as a form of stewardship, with presented here two distinctive roles – "parental figure" and "guardian" - offers a clearer picture of intrinsically motivated cultural stewards devoted to the well-being of arts ecology and its sustainable futures.

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