Managing Independent Cultural Centres

A REFERENCE MANUAL

Compiled and edited by Sandy Fitzgerald

ORGANISING PARTNERS

ASIA-EUROPE FOUNDATION (ASEF)

The Asia-Europe Foundation (ASEF) advances mutual understanding and collaboration between the people of Asia and Europe through intellectual, cultural, and people-to-people exchanges. These exchanges include conferences, lecture tours, workshops, seminars and the use of web-based platforms. The major achievement of ASEF is the establishment of permanent bi-regional networks focussed on areas and issues that help to strengthen Asia-Europe relations.

Established in February 1997 by the partners of the Asia-Europe Meeting (ASEM) , ASEF reports to a board of governors representing the ASEM partners. ASEF is the only permanent physical institution of the ASEM process. Since 1997, the Foundation has initiated projects engaging 14,000 individuals from Asia and Europe. ASEF works in partnership with other public institutions and civil society actors to ensure its work is broad-based and balanced among the partner countries.

ARTFACTORIES

Founded in 2002, Artfactories is an international resources platform aiming to support exchange, solidarity and cooperation between art organisations and projects involved in empowering the social imagination.

TRANS EUROPE HALLES

Founded in 1983, Trans Europe Halles provides a stimulating platform for exchange, support and cooperation between its members. The network brings together a great diversity of independent and multi-disciplinary cultural centres.

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All contributors are credited alongside their essays and tutorials throughout the book.
Where there is no credit, as in discussion boxes, introductions and comments, Sandy Fitzgerald is the writer.

INTRODUCTION

The cover image is a representation of the independent cultural centre Ateneu Popular de Nou Barris, Barcelona, Spain, made from an original photograph by Alex Ayaso.
This 'Independent Cultural Centres Leadership Training Handbook' is the fruit of an intensive collaboration between the Asia-Europe Foundation, Artfactories and Trans Europe Halles. The idea to publish this manual originated from the intention to share the content of the Independent Creative Art Spaces Leadership Training programme, which took place in December 2007 for 21 cultural managers from Asia and Europe, with a larger group of artist/ managers who can use this manual as 'food for thought' in the management of their creative art spaces. Sandy Fitzgerald skillfully brought the experiences, information and case studies together in what we hope will be a useful training handbook for independent cultural centres.

The Asia-Europe Foundation regards these art centres, born from artistic and citizens' initiatives, as an important force for building up civil society between and in Asia and Europe. In 2003 the idea originated for 'Asia-Europe Artists' Laboratories', an environment where artistic projects and exchange between Asia and Europe could be tested, experienced and developed. The kick-off meeting for the independent cultural centres was in the International Meeting with Autonomous Cultural Centers held in Shanghai in 2004 where one of the outcomes was a specific call for training for artists/managers in managerial and leadership skills.

Artists/managers of independent art spaces generally don't receive formal arts management training though they are often leading cultural organisations that employ many people and exercise great influence and creative force in the local context. Recognising this need, The Asia-Europe Foundation initiated the idea to offer an opportunity to reflect on how these artists/managers manage and lead organisations, to benchmark with others in the field and to learn new skills through experienced arts managers and professional trainers.

We hope that this manual can highlight tools for better management and link theory with practice through specific cases and experiences discussed during the training, and can be of inspiration to more artists/managers who need support in their work.

We would like to thank everybody who took part in the process to realise the training and this manual and we are open to receive comments and suggestions.

Jean Anes
Director Cultural Exchange ASEF

1. PLANNING FOR THE FUTURE

THE VISION

DEFINING AN ORGANISATION'S VISION IS THE MOST IMPORTANT TASK FOR ANY MANAGER OR PROJECT LEADER, AND SHOULD BE COMPLETED IN ADVANCE OF PRODUCING PROGRAMMES, POLICIES OR PLANS.

The more you can describe what the future of your organisation may look like, the more likely it is that this future will become a reality. And having an ultimate vision, the destination towards which your organisation is headed will help enormously with mapping a route and securing the means necessary to realise short-, medium- and long- term goals: from securing resources to communications, from attracting funders to deciding the partners who will accompany you on the journey and everything else besides. All of this will happen with greater clarity, confidence and commitment once the vision is defined.

DON'T WORRY IF YOU HAVE NO VISION STATEMENT AS YOU READ THIS!

There are stages of development with regard to understanding and articulating a vision. Most projects begin life as nebulous ideas, fuelled by passion and enthusiastic energy. Crazy ideas and dreams usually begin to take shape because an individual or group make it happen. This first phase of development will need some time to progress through the various stages of trial and error (three to five years) until enough perspective is gained from the experience, which enables a vision to emerge. The project may be, for example, initiated by a few idealistic teenagers or it may be the brainchild of an individual who wants to create something new. But whatever the genesis of a project, the sooner a vision can be described clearly in writing, the more helpful it will be for future development.

DECIDING A VISION CAN TAKE MANY FORMS.

Your vision can arise from a range of different sources: working with a few

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colleagues; consulting a wide range of people (for instance, a local community); inviting submissions from experts. But the end result should pinpoint the ideal outcome that you hope your organisation will achieve. This is the time to be very ambitious and state, without hindrance, the ultimate and visionary future that you wish to realise through your project.

THE MISSION

A MISSION STATEMENT IS BOUND UP WITH THE VISION BUT IT COMES FROM THE VISION

The mission will state how the vision will be achieved and the values that inform your vision. Having set your ideal goal, the mission will try to encapsulate the 'journey' and 'means of transport' the organisation hopes to employ in order to realise the vision. For instance, the mission may talk about housing the project, the people needed to make the programme happen, or even the social or local context that the project must negotiate in order to achieve its vision.

ONCE THE VISION AND THE MISSION ARE IN PLACE, ALL FUTURE PLANS SHOULD BE IN SUPPORT OF THESE STATED OBJECTIVES.

Equally important is remembering that the vision and mission should be revisited periodically to check that the course of the organisation has not deviated from the true direction of the organisation. And, along the way, all actions should be evaluated against the vision and mission to see if they are relevant to the stated goals.

Although the ultimate vision of an organisation may never be achieved, the commitment and adherence to a strong vision will make an organisation's development coherent and, without doubt, more successful.

VISION STATEMENT VS. MISSION STATEMENT - EXAMPLES

KULTURFABRIK (LUXEMBOURG)

Vision: To contribute to the cultural and artistic development of the region; to get young people involved in artistic creation and to favour the respect, the understanding and the acceptance of the "other", the "different" and the "strange(r)."

Mission: To create and maintain an independent cultural space in pursuit of the vision.

THE JUNCTION (CAMBRIDGE)

Vision: To be the centre and driving force for youth culture in the mid-Anglia region, developing the range and quality of arts provision for young people as one of the premier venues of its kind in Britain.

Mission: Promoting a quality regional, national and international live performance programme, which is popular, innovative and enjoyable; ensuring that the expectations and needs of our audience inform programming, reflecting their cultural demands and interests; supporting and developing new generations of artists, by commissioning and presenting their work and encouraging understanding of, and participation in the arts, through an education and participatory programme.

DR. MARTIN LUTHER KING, JR

Vision: I have a dream that one day this nation will rise up and live out the true meaning of its creed: "We hold these truths to be self-evident, that all men are created equal."

Mission: To work for the elimination of segregation practices at all levels of society, through the reform of legislation, educational integration and justice for all.

IDENTIFYING YOUR VISION AND MISSION

TUTORIAL

Paul Bogen

THE 'WHY', 'HOW', AND 'WHO' QUESTIONS.
How do we define success? How do we get where we want to go? Visions, missions, and leadership.

THE 'WHY' QUESTION.

VISIONS AND MISSIONS ARE OFTEN CONFUSED.

Does your organisation have a vision statement? If it does, is it really a vision statement or is it a mission statement?

Defining why your organisation exists is the combination of two components and these two components are the vision and the mission. The content of an organisation's vision and mission is made up of values and ideologies that the company believes in: the core purpose that drives the company.

The vision of an organisation is a description of the future, as you want it to be.

It is, 'a mental image produced by the imagination' and involves seeing the optimal future for the organization, and vividly describing this future.

A vision must also be long-lasting, an ideal that motivates the organisation over its lifetime. For example, Sony started with a fifty-year vision in 1952:

Sony will become the company known for changing the worldwide image of Japanese products as being of poor quality.

Can arts and culture organisations have similar, long-term, visions? Some say not because 'we do chaos'. This is a question for you and your organisation. I believe it is even more important for arts and cultural organisations than it is for commercial companies to have a clear vision.

PRESERVE THE CORE AND CHANGE THE FUTURE!

If you have a vision statement, do other people who work in or for the organisation know what it is? If you ask someone other than the director or leader of an organisation what the vision of that organisation is, can they tell you? The vision must be owned by everyone in the organisation. This clarity about the organisation's vision is important because people need to know what they are signing up to and what they are working for. Then it becomes their responsibility to promote the values of the organisation and communicate these values through their work.

THE 'WHO' QUESTION.

THIS IS THE LEADERSHIP QUESTION.

The vision is the 'why' and the mission the 'how' but the success of an organisation also depends on the 'who', the person or persons who conceive and implement the vision and the mission. Management guru Jim Collins likens the vision of an organisation to a destination and the mission to the bus that will undertake the long journey, with many stops along the way, to reach this final destination. Someone has to drive the bus. Not only that, but the right people have to be on the right bus. It all must work and this is down to having a plan and the best plan possible, before beginning the journey. For instance, if people get on a bus to Prague and find some way down the road that the bus runs out of petrol, they are not going to be happy. Or if the bus actually ends up in Vienna, they will get angry.

Developing this concept further, Collins states that there are four things to consider when choosing people to work for the vision and mission of your organisation:

1. They must share your and your organisation's core values.
    It is hard to teach people core values. You either have them or you don't. Having the right skills for a job is one thing but understanding and committing to the organisation's core values is equally important.

2. People should be self-motivated and 'do' without being asked.
    Having the right team to lead/implement the plan is vital.

3. Not only is this exercise about getting the right people on the bus, they must also be in the right seats and should have the potential to excel in their seat.
    According to research, only 20% of people are put in the right seats (job) in companies (profit or not-for-profit).

4. People should have a broader responsibility to the organisation other than just to their job.

CONCLUSIONS

The questions you need to answer when planning your organisation's future are:

1. Do you have a clear vision that you and your team have created together?

2. Does the vision include core values, core purpose and a vivid description of your future?

3. Does the mission have ambitious and long-term goals broken down into 3-5 year stages?

4. Do you have a clear plan of where your bus is going and how it is going to get there?

5. Have you got the right people on the bus, with the right skills, and are they sitting in the right seats?

6. Have you let anyone on your bus because they just want to go to your current destination? Do they share your core values and core purpose?

7. Do you have more than one driver or a shared vision?

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VISION DISCUSSION BOX

WITH REGARD TO A COMMERCIAL ENTERPRISE, THE ANSWER TO THIS VISION QUESTION IS EASY.

The company is there to make a profit. No matter how ambitious or complicated the business, the vision always remains the same: to make money. If this is not the primary reason for an organisation, be it civic, political, charitable, religious, or otherwise ideologically-driven, the defining of a vision is more complex. And, in the arts and culture field, very complex indeed. This is because defining arts and culture and their relationship and value to individuals and communities, is notoriously elusive and contradictory.

While the intrinsic nature of creativity to the human condition is not in doubt, the relationship of the outcomes of creativity to life in general is beset by problems, divisions, and misunderstandings.

While everyone's life is a unique creation and the results of their living, from gardens to graffiti, individualised and different, only a select few are considered artists. And this is further broken down into hierarchies of 'amateur' art, 'folk' art, 'primitive' art, 'high' art, 'fine art' and so on. This hierarchy of culture gives greater value to some forms of expression than others and is very much a construct of society, differing greatly from one society to another. In very general terms, the western world is very culturally divided, with demarcated levels of 'high' art and 'popular' culture. It is interesting to note, in terms of buildings, that the three pillars of western society - public governance, banks and fine art institutions – can all look similar, as represented by imposing façades in the Greek Doric column, tradition. These are places to be taken seriously, whether housing a parliament, a vault, or an opera company. Everything else falls away underneath these figureheads in varying degrees of perceived importance.

Graffiti Barcelona

This is a generalisation, of course, and not applicable to all people or all regions. And it certainly is not the case in other parts of the world. For instance, in many African, Arab, or Asian cultures, such divisions don't exist, or certainly not in the same way. The Greco/Roman/Renaissance western tradition is based on very specific historic principles.

THERE IS OFTEN A CONFUSION OF DEFINITIONS AROUND ART AND CULTURE.

Which brings us onto the cultural definition question. For many, art and culture are synonymous. However, a short definition of culture could be: the outward manifestation of human life. This is life as the lived experience; the glue that holds everything together; the space between us and the rest of the world that we need to continually create in order to make some sense of the universe and our place within it. Everything that becomes manifest by our actions is the outcome of culture: the built environment; modes of transport; food production; technology and all the other formations and results of our creativity and being, including the more ephemeral and esoteric outcomes such as religion, philosophy, and, indeed, art. The phrase 'culture is about having a future'* might best describe the function of culture because we, as human beings, are involved in this activity on a daily basis, the future being a blank canvass which we must fill. The only question is to what extent we are involved in this act of creation or if we are just passive receivers of culture. The importance of art and personal creativity is found within this question of our active or passive engagement with culture.

Art is an outcome of culture, a product of our response to our lived lives. As such it is also an indicator and signposting of culture. This is very important to understanding who we are, where we have come from and where we are going to. It is also important to point out that art is a generic term for many forms of creativity and not just visual art (or painting, as is sometimes understood to be the case) – films, books, plays, photography, poetry, dance etcetera are all art forms. So are graffiti, hip hop, street fashion, cooking, and all the other creations of living, if you remove the stigma of hierarchy.

Having an organisational vision cannot happen in isolation and having a perspective on, or being informed by, wider cultural issues will bring greater clarity to the vision-making process.

* The Phoenix Project catalogue - Trans Europe Halles, 1994.

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2. PLACE AND CONTEXT

THE SIZE AND TYPE OF HOUSE/SITE/VENUE VARIES HUGELY FROM ORGANISATION TO ORGANISATION.

Independent cultural centres, by definition, have a building or complex of buildings and/or land where they house their activities (although there are exceptions-see example below by Guy-Andre Lagesse). However, the management and maintenance of property is similar, no matter where in the world the property is located. Issues of suitability, services, access, usage and the like, have a universal resonance and can benefit from shared experience. Let us now look at some of these issues.

1. SUITABILITY OF HOUSING
The suitability of the building and/or land housing your project is obviously of primary importance but this is a question that is not necessarily easy to resolve. Most independent cultural centres have buildings that are acquired more through accident or chance, than by design. Without much money or resources, choice is very limited but buildings can be adapted to needs. This has also resulted in the saving of some very fine industrial age architecture.

2. MODELS OF BUILDING TYPES
There are many different models of cultural centres all over the world, which can be usefully investigated for ideas and templates with regard to your own plans. Researching other centres can be one of the best ways to avoid problems and can provide answers to centre development questions.

3. EXPERTISE
While professionals, such as architects, engineers, etcetera, are very good at constructing buildings, few have any real experience in designing cultural centres. This is because a cultural centre is usually multi-purpose by nature and does not fit into any of the normal categories of building construction and, as a result, does not easily fit into the standard criteria attached to drawing up plans for housing, offices or factories. This means it is very important to keep a 'hands on' approach with regard to the management of any re-design or construction programme. The design of a cultural centre has to originate from the planned programme and activities of the centre and cannot be divorced from this reality. If the design of a centre, however architecturally innovative, is an obstacle to that centre's activities, then it fails as a building.

4. VENUE

Be careful about placing a venue (public performance space) at the centre of your plans. While a performance venue is very attractive, most independent cultural centres are process-based. In other words, the idea is to provide an open and accessible space where people can be supported in their creativity. A public performance space, particularly if it is large, tends to eat up resources and becomes the focus of energy because seats have to be filled and programme has to be continually found. There is a 'tyranny' around this process that is usually at the expense of all other activities.

5. OPENNESS

Make sure that the building is inviting and that the first encounter between the public and your organisation is a good one. This should happen even before a person enters the building (welcoming façade), in the entrance hall or foyer (not intimidating), and at the reception desk (front of house person is helpful and courteous).

6. ACCESSIBILITY

Think about access throughout your building and try to make sure that children, families, people with disabilities, older people, indeed all of the public, will find the building easy to navigate and use. There are very clear and helpful regulations around such accessibility in many countries now and these can provide the necessary information around this issue.

7. PEOPLE-CENTRED

Try to make the building people-centred. Once a person enters your building or land, it is your responsibility to make sure they are safe and cared for. For instance, the Junction in Cambridge organises a lot of events for young people, including dance nights and concerts. The centre has a policy of no drugs on the premises but they also know that young people will sometimes arrive having taken drugs or have a tendency to drink too much or both. The Junction has a policy of looking after their public, making sure that their staff is trained to look out for potentially unsafe situations. This may lead to contacting parents, ordering taxis at the centre's expense, or even giving medical attention. This only happens in a minority of cases but the centre is very aware of its role as a cultural centre in the community, having a different relationship with its public than say, a commercial venue or club.

8. SUSTAINABILITY

A cultural centre should have a commitment to and even a leadership role in, good design and usage with regard to questions of sustainability and environmentally friendly practices.

WORKING WITHOUT A BUILDING
A COMMUNITY ARTS PROJECT

Guy-Andre Lagesse

HOW COME ALL OF A SUDDEN THINGS CHANGE?

In the 1960's the colours orange and brown were great! Now these colours are considered awful. Things are always changing and what is fashionable or important one day is no longer so the following day. How do you find your reference points within all of this? How do you keep your enthusiasm for life? When you have no academic training how do you validate what you do?

There is a small fishing village in Mauritius where there is a large stretch of very shallow sea water. In the 1960's people began to build their cabins on the beach, basically dropouts who took advantage of the land between the beach and the tide, which no one owned. These cabins had no electricity and no running water and each one had a huge mosquito net. These people who had begun to build there had brought things from their original homes, strange things that found new uses. Everyday they were inventing new things, like everyday we all invent new things. When some of my friends and I discovered this place we found it very inspiring and it made us want to give tribute to humanity and the fact of inventing every day. In this place you wake up, you go out and say hello to new creations on a daily basis. These might be called eccentric people but they are also popular philosophers, people that are outside of what we consider the artistic world but they are creating with flair and ingenuity. For example women finding plastic bottles on the beach after the people have come to eat their picnic. These women are saying 'this is fantastic! We don't have to drink this stuff but we have the bottle afterward to make flower holders and other things'.

Mari-Mira Project Fidji Island

My group of artists friends and myself began to live and work with the people on the beach in Mauritius, and the idea of an exhibition based on our experience began to emerge. The exhibition became the building of a house the way that others had built their houses on the beach and making this house helped us imagine what a house is. Then it struck us that using this approach to living makes everyday life poetry. The making of the exhibition became a two-year project. All the time we were wondering if the energy was still there, hoping that our house was something very powerful that would interest people. We decided to bring this house to Marseille but didn't want to to do it in an imperialist way. We worked with people in Marseille, with the help of the people from Mauritius, and this project was completed in 1996. We were then invited to Paris to work in the same way. Then we were invited to other parts of the world and we realised that from that community in Mauritius we had learned that you have to imagine how to make your own life something of an adventure.

EVERYONE DOES THIS ALL THE TIME AND WE LEARN AT HOME.

The Marseille house was made with drift wood. We found a car radio and this led to dancing. We made a dining room table from a wood log. We made an open plan kitchen. When it was finished we gave guided tours and asked people what they thought. This led to discussions with people about life. This is a never-ending project, learning every day from new encounters and exchanges. We don't even say it's art. It's a poetical organisation of the world. It's empirical learning. What we do is deal with all things that are not seen to be the right side of life. In Marseille we called our project Dry Dock. Then we went to Paris (and for those who don't know, there is always a big conflict between Marseille and Paris, a struggle of cultural identity). In Paris we did a fountain and this was a tribute to the fishermen you see standing by the river who do one thing as everyone is rushing around in the city. There were many, so many, different aspects to the project: people from Marseille and Paris working together; the inventiveness of people who have little or nothing; the art of the necessary; working collectively.

Following this, we were invited to South Africa and the project just continues, putting things together that normally don't work, creating art, linking it all together in a way that makes it ecological as well as creative. We gave it the name Mari-Mira, a Creole slang that can be loosely translated as "enormously fantastic" or "terribly eccentric".

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HOUSING AND CONTEXT

DISCUSSION BOX

MANY CULTURAL CENTRES OCCUPY THE BUILDINGS THEY DO BECAUSE NO ONE ELSE WAS INTERESTED AT THE TIME.

Quite a few of the early independent cultural centres in Europe squatted old industrial buildings that had become vacant in the post-industrial age. This was illegal, of course, but often possible because these places had fallen into an ownership vacuum. In many cases the local authority had acquired the land and didn't know what to do with it. By definition, a lot of these post-industrial buildings were in abandoned areas of cities, such as docklands or previous manufacturing sites. Examples of such centres are: Ateneu Popular Nou Barris (Barcelona); Kaapelitehdas (Helsinki); La Friche la Belle de Mai (Marseille); Melkweg (Amsterdam). As these centres survived their battles with the authorities and became established, they also contributed to the revival of the neighbourhoods where they were based and provided inspiration for local authorities and business to invest in cultural centres as 'loss leaders' for urban rejuvenation. As this began to happen, state-sponsored cultural centres appeared with increasing frequency, except many of these civic initiatives were purpose-built rather than rejuvenated old buildings. This new generation of cultural centres are now dotted across Europe.

But this brings us onto a bigger question concerning the function of a cultural centre and its role in the community, the answer to which lies somewhere between the historical development of independent cultural centres and the more recent 'mainstreaming' of the cultural centre.

In a post-industrial environment where 'the factory' is no longer the fulcrum around which urban life cantilevers and commerce has moved its manufacturing base off the factory floor (or, at least, off the European factory floor), the reality of the abandoned land demands new ways to exploit its worth. The 1960's push for a cultural revolution turned into the 'cultural industries' of the 1990's, providing opportunities for the property development market. The same as Victorian cultural institutions underwrote the commercial and political values of the time (and in much of the world because of the British Empire), the so-called cultural industries now fulfil that same function through architecture and the veneer of cultural participation.

NOW CULTURE AND ART CAN SOMETIMES VALIDATE PRIVATE/PUBLIC PARTNERSHIPS BY JUSTIFYING THE SPENDING OF PUBLIC MONIES.

If we compare the organic or alternative model of 'cultural clustering' that originated in America and Europe in the 1960's to the later Public/Private Partnership (PPP) model, very quickly it becomes apparent that the PPP's took the earlier blueprint, drained away the radicalism and grass roots nature of the original and opted for a façade of cultural chic. In fact, in many instances, the façade has become the project. The building has become more important than what it contains. These are the new cathedrals of our time and if you want to put your city on the map you must have one. All over the world plans are being drawn up for these new 'palaces of culture', some singular constructions, others a city area. In many instances, such proposals are based on a very poor understanding of what culture is and of how important it is to the development of communal and civic life. As a result, the more organic initiatives, such as independent cultural centres, often find it very difficult to get support, while PPP-sponsored initiatives are given generous backing.

How to engage all three sides - Public, Private and the Independent Cultural sectors - in creating art centres could be the next important step in the history of cultural centre development, with each side bringing their respective resources to the table and forging a new entity, the Public/Private/Independent Partnership.

Metelkova Mesto, Ljubljana, Slovenia.
Photo: Emma Ernsth

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3. SUSTAINABILITY – OLD ISSUES, NEW IDEAS

We have all become familiar with carbon footprints and global warming and it should go without saying that energy efficiency and waste management are priorities for any building. But more than this, cultural centres should be models of practice and leaders in the field of sustainability.

One of the strongest threads that links the original independent cultural centre movement in the western world of the 1960's and the present day is the commitment to working for a more sustainable world. In the middle of the 20th century these ideas were seen by the establishment as, at best, eccentric, and at worst, an attack on the very foundations of capitalist economies. For many of the original cultural centres of almost fifty years ago, the issue of sustainability was to the forefront of their thinking. This arose because of a desire to change the very nature of the way people lived, particularly in a world recovering from the Second World War and facing into the threat of nuclear obliteration. These early, marginalised ideas of sustainablity have now come centre stage, as the effects of global warming begin to have an impact.

In the 21st century this move towards sustainability is not only a new radicalism but also a fight for human survival. As such, cultural centres often are and certainly should be, at the vanguard of this movement for sustainability.

CULTURE SHOULD NO LONGER BE CONSIDERED AS A SEPARATE FIELD OF ACTION, BUT AS A TRANSVERSAL MEANS FOR THE IMPLEMENTATION OF SUSTAINABLE DEVELOPMENT.

With regard to the specifics of linking sustainability and culture, this is still not fully recognised, even by those in the environmental movement. As the World Commission on Environment and Development (WCED) stated in 1988: "Sustainable Development aims to enhance a state of harmony between human beings and between man and nature". But sustainability will not happen without taking into account its cultural dimension.

Culture is the foundation for the implementation of the sustainable development of the world. However, historically the concept of sustainable development was initiated by environmental activists without any reference to culture, hence the fact that the first Agenda 21s were written without including cultural issues, which led these texts to be charters for urban ecology rather than global sustainable development strategies, as they did not include culture into strategies for change.

This recognition of the importance of culture has begun with UNESCO, UNO and UCLG (United Cities and Local Governments) meeting in Barcelona in 2004 to create an Agenda 21 for Culture. The specific Agenda 21 arising from this Barcelona meeting makes culture a pillar for local development, supporting cultural diversity and people's creativity.

This document gives a frame to:

*   Formulate the commitment of cities towards cultural development.

*   Create a tool aiming at reinforcing the role of culture in local development.

*   Setting up a process which would enhance the role of cities and governments in the promotion of local and global cultural diversity.

Extract from the Agenda 21 for Culture: Principle 2:
"CLEAR ANALOGIES EXIST BETWEEN CULTURAL AND ECOLOGICAL QUESTIONS, AS BOTH CULTURE AND THE ENVIRONMENT ARE COMMON ASSETS OF ALL HUMANITY".
www.agenda21culture.net

SUSTAINABLE DEVELOPMENT

TUTORIAL

Dominique Proy

DEFINITIONS

SUSTAINABLE DEVELOPMENT CAN BE DEFINED AS 'MEETING THE NEEDS OF THE PRESENT WITHOUT COMPROMISING THE ABILITY OF FUTURE GENERATIONS TO MEET THEIR NEEDS.'
(Brundtland Commission, 1987)

Sustainability is a conceptual model integrating three components: the economic, the environment and the social.

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CHALLENGES

The European Commission identifies seven key challenges facing humanity, if we are to implement sustainable development:

- Climate change and clean energy
- Sustainable transport
- Sustainable consumption and production
- Conservation and management of natural resources
- Public health
- Social inclusion, demography, and migration
- Global poverty

ACTION

THIS MEANS BEHAVIOURAL CHANGES THAT WILL HAVE AN IMPACT ON MY PARTNERS, SOCIETY IN GENERAL, AND THE EARTH, NOW AND IN THE FUTURE.

Sustainable development means engaging with the challenges and sustainable practices for all of us under the seven headings outlined.

ATTITUDES

There are three possible attitudes we can adopt around the challenges posed by climate change:

- Passive: be under the influence of outside forces
- Reactive: wait till change happens before acting
- Prospective: be conscious of one's behaviour and the opportunities to change

WHERE TO START

Agenda 21 is a charter by the United Nations dealing with climate change and sustainable development. This is a comprehensive plan of action to be taken globally, nationally and locally by organisations of the United Nations system, governments and major groupings in every area in which humans impact on the environment. The full Agenda 21 report can be found at: http://www.un.org/esa/sustdev/documents/agenda21/english/agenda21toc.htm

But let's look at some of the points and issues that Agenda 21 makes and which can be used as a starting point for any discussion on sustainability:

- Humanity stands at a defining moment in history.
- We are confronted with a perpetuation of disparities between and within nations, a worsening of poverty, hunger, ill health and illiteracy, and the continuing deterioration of the ecosystems on which we depend for our well-being.
- However, integration of environment and development concerns and greater attention to them will lead to the fulfilment of basic needs, improved living standards for all, better protected and managed ecosystems and a safer, more prosperous future.
- No nation can achieve this on its own but together we can - in a global partnership for sustainable development.

How to improve our behaviour:

PLAN — Be Creative

DO

CHECK

ACT

Be Responsible

MODEL OF SUSTAINABLE PRACTICE 1

THE LAND (FOUNDATION)

Initiated in 1998, by artists Rirkrit Tiravanija and Kamin Lertchaiprasert, The Land (a more direct translation from Thai to English would be The Rice Field) is a cultural centre located in the idyllic landscape of northern Thailand.

THE LAND EXPLORES THE POSSIBILITIES FOR SUSTAINABLE LIVING THROUGH ART.

However, the definition of art in this context is 'the merging of ideas to cultivate a place of and for social engagement' and has a lot to do with a Buddhist sensibility – working towards a sustainable world through holistic practices and personal enlightenment. The Land is an open concept, focusing on freedom of expression outside of market forces, opening up personal creativity by solving problems and a commitment to lifelong learning. This is achieved through a wide range of activities on The Land: natural farming, lab for self-sustainability, investigations into alternative energy, artists' residencies, a meditation centre, yoga and massage, alternative architecture initiatives, investigations into contemporary art and culture and an international perspective.

THIS MEANS A MIXTURE OF VERY SIMPLE IDEAS AND PROFOUND QUESTIONS.

For instance, some of the artists from around the world who have come to The Land worked on providing accommodation structures and constructed a series of ponds and pools based on ideas around the topography of the landscape (which is 1/4 earth [mass] and 3/4 water [liquid], the same ratio of mass to water in the composition of the human body).

In this way, The Land project treats everything as art and art as everything. This leads to sustainability as creativity, based on the past and looking to the future. There is no electricity or piped water serving The Land, as it would be problematic in terms of land development and speculation in the area. It is not the intention to develop The Land for any intrinsic value and the lack of such amenities is a simple solution in avoiding such development.

There will be development and experimentations to use natural renewable resources as sources for electric and gas. The artists' group Superflex from Copenhagen is developing their idea of Supergas (a system utilising biomass to produce gas). The gas produced will initially be used for the stoves in the kitchen, as well as lamps for light. Arthur Meyer, an American artist from Chicago, is interested in developing a system for solar power. These projects will also engage interested participants from the local village, as well as students from the local schools and universities. Water is not a problem but chemical pesticides are

and such products have been introduced into the surrounding rice fields, which in turn feed into the water streams and system. In the center of The Land there is an isolated pool of ground water, made from natural filtering of the ground content but this has to be tested on a continual basis for any contaminations.

Parallel to The Land as a laboratory for environmental sustainability, architectural ideas for living are carried out alongside the land-based work. A gardener's house was built by the Thai artist Kamin Lerdchaiprasert. This has provided accommodation for the gardener and his wife, as they tend to the land and manage the daily necessities. The kitchen, developed from collaborative discussions between the artists Kamin Lerdchaprasert, Superflex, Tobias Rehberger and Rirkrit Tiravenij, was developed in two parts. Part one was the invitation of the artists Superflex, Rehberger and Tiravanija to participate in an exhibition in Lisbon under the title More Works About Buildings and Food, curated by Pedro Lapas. Following the exhibiton in Lisbon, the system developed for the exhibition was then transferred to The Land, to be installed in a structure designed and built by Kamin Lerdchaiprasert.

The Land-Ploughing
Photo: The Land Foundation, 2005

Surrounding the general spaces of the rice fields, kitchen, toilets, bathrooms and central hall, different structures for living are under construction. Based on the commonly found meditation huts in Buddhist monasteries, these structures for living will be meditations for living.

RATHER THAN BE SEPARATE FROM OR REJECT THE OUTSIDE WORLD, THE LAND IS A FOUNDATION FOR ENGAGEMENT WITH THE URGENT QUESTIONS OF OUR TIME.

The Land looks to 'develop minds and ideas' and to make art 'as a daily ritual, meditative process', refusing to let 'social conditions control or destroy the human being' (Uthit Atimana, Vice Dean, CMU Art Museum, 2004).

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MODEL OF SUSTAINABLE PRACTICE 2

UFAFABRIK – INTERNATIONAL CULTURAL CENTRE

ufaFabrik in Berlin which, since 1979, has developed over 18.566 sq meters on what used to be part of the famous UFA film studios, is a cultural centre where we can see organic growth in practice.

THE UFAFABRIK VISION OF SOCIETY IS ONE THAT IS MUTUALLY SUPPORTIVE AND HUMANELY STRUCTURED.

Based on these principles, the centre now houses a school, an urban farm, a bakery, a circus school, a guesthouse, accommodation blocks for collective living, a venue, a cinema, many workshops, a café, a community centre and much more besides. In addition, the whole complex is run off alternative energy by means so efficient that ufaFabrik produces more energy than the centre needs and is able to sell the surplus to the city grid. ufaFabrik is very much an action research project, testing ideas of how to live sustainably and holistically. On their web site you can find headings such as arts, culture, leisure, community, kids, family, food and ecology. The busy interaction of programme and people seems bewildering at first, until you realise that all the activities are interconnected by a desire to find better ways to live together and in a constantly learing environment. For instance, in 2004 ufaFabrik was listed on the database of the UN-Habitat: Best Practice to Improve the Living Environment, a recognition that the work ufaFabrik undertakes on possibilities to create links between culture, ecology, economics and community, is of vital importance in 'empowering all citizens to take part in the development of their urban surroundings'.

ufaFabrik entrance.
Photo courtesy of ufaFabrik'

4. PROGRAMMING

AN INDEPENDENT CULTURAL CENTRE'S PROGRAMME CAN BE DIVIDED UNDER TWO MAIN HEADINGS: PROCESS-BASED WORK AND PUBLIC PRESENTATIONS.

Put simply, the first function describes activities that people participate in and the second function represents events that people attend as an audience. The participation heading accommodates many possibilities because an independent cultural centre is as much a resource as anything else. People may participate in independent culture programmes to explore creativity in any number of ways: workshops, training courses, lectures, talks, studios, rehearsal rooms, office facilites, project development etcetera. On the presentation side, centres offer a platform for the public to see new artistic work not readily available on other stages or work that is sometimes consciously excluded from state or mainstream venues.

HAVING A PROGRAMMING POLICY IS VERY IMPORTANT, AS A PROGRAMME SHOULD REFLECT THE VISION AND MISSION OF A CENTRE.

Besides making it clear to potential users why they may be excluded or included in a centre's activities, a programming policy also gives strength and clarity when avoiding the pressures of unsuitable funding or wrong-headed sponsorship deals, or the inclination to fill empty programming slots by available but unsuitable events. Remember, building a profile and commitment around a vision will be judged by what you do more than what you say.

PROGRAMMING EXAMPLE 1

GREEN PAPAYA ART PROJECTS – QUEZON CITY, THE PHILIPPINES.

Green Papaya Art Projects is an artist-run initiative that supports and organises actions and projects exploring alternative approaches to the production, dissemination, research and representation of art in various disciplines.

ONE OF THE CENTRAL CORE VALUES THAT GREEN PAPAYA ENDEAVOURS TO PROVIDE ITS ARTISTIC COMMUNITY WITH IS THE IMPORTANCE OF INTELLECTUAL EXCHANGE, SHARING OF INFORMATION, CRITICAL DIALOGUE, AND CREATIVE AND PRACTICAL COLLABORATION IN THE PRODUCTION OF CONTEMPORARY ART.

Green Papaya consistently seeks to strengthen this position by providing a platform for multidisciplinary, collaborative, and cross-border work among Asia Pacific and Filipino contemporary artists.

An example of the Green Papaya programme in practice is its Wednesdays I'm-n-love Open Platform (WOP), a weekly happening to discuss aesthetic, ideological and pedagogic strategies involved in any artistic process. Initiated in 2007, WOP has evolved into a much-anticipated weekly gathering, with unexpected creative twists and turns. As a result of WOP, a platform for interventionist tactics, cross-disciplinary interaction and artistic collaboration – script readings, improvisation jams, lectures, and live talk shows to ping-pong nights - has emerged. Conceived as loose, informal and anarchic gatherings, WOP arose from the urgent need for a structured sustainable artistic program, one that would empower the local art community in the face of temporary artist-run initiatives.

In addition and with the support of Arts Network Asia, Green Papaya is granting 6 local young artists/curators the possibility to conduct a creative/research residency for 2 months (or 8 Wednesdays). Aside from co-curating, they will also assist in documenting and archiving these events. All creative outputs of the WOP residencies will be presented in a culminating exhibition after one year.

PROGRAMMING EXAMPLE 2

OZU (OFFICINA ZONE UMANE) – ROME, ITALY

OZU is an arts centre housed in a former candy factory in a very rural setting, 60 km northeast of Rome. The centre is run by a group of artists and craftspeople (theatre, music, composition, photography, fine arts, graphics, web engineering, dance, video etc).

THE AIM OF OZU IS TO BRING CULTURE AND ARTS TO PEOPLE THAT HAVE NEVER HAD THE OPPORTUNITY TO ENJOY DEDICATED CULTURAL ACTIVITY.

But OZU's aim is not simply to provide artistic/cultural events. Its ambition is to bring people and artists closer, creating possibilities for communication and exchanges between the everyday and the artistic. Crossing all disciplines, artists are invited to come and stay at OZU to create work in relation to the place, the culture, the history, the architecture, the natural surroundings and the local community. In particular, OZU wishes to establish a reference point for non-established artists practicing in any field of the arts, but using contemporary languages. The 'pranzo' outlined below is a typical OZU programme creation, offering a mix of the social, cultural and the creative:

A PRANZO CON L'ARTISTA - SUNDAY LUNCH WITH THE ARTIST

A series of Sunday lunches at OZU provides an opportunity for local people to meet artists from all over the world and to get to know both them and their work.

Within the frame of the TAOH residency (The Art Of Hospitality artists in residency programme at OZU), artists from many countries participate in the 'Pranzo con l'artista'.

The lunch is reserved to a limited number of invited people that will share the table with the participating artist on the TAOH residency. The delicious menu of the day, created by OZU kitchen members Enrico Blasi and Katharina Trabert, will be dedicated to this artist.

Every guest pays a contribution of €25 to support the TAOH residency and the artist.

After lunch, at 4pm, the doors of the artist's studio are thrown open and everyone is invited to see and discuss the artist's work. Even though the lunch has to be restricted to a set number of guests for logistical purposes, the work visit is open to anyone who is interested. This moment of presentation/performance/exhibition is free, but a contribution for the artist is much appreciated.

PROGRAMMING EXAMPLE 3

MAINS D'ŒUVRES - SAINT OUEN (PARIS)

Mains d'Œuvres was conceived as an idea by a small group of arts activists, led by Fazette Bordage and Christophe Pasquet, in response to the fact that Paris in the 1990's had little or no autonomous cultural spaces.

After considering a number of possible buildings in various quarters of Paris, a space was identified in 1998, not in the city itself but in the old district of Saint Ouen. The building, a former workers' social club built in the 1950's by the company Valeo, is owned by the City Council of Saint Ouen, who lease the building to Mains d'Œuvres at a yearly rent.

Mains d'Œuvres is a cultural place open to contemporary research in the fields of arts and society: a place of work residencies, public

events, meetings and experiences, which welcomes artists from all disciplines and is open to citizens wishing to explore creativity in a relevant and supportive environment.

THE BUILDING HAS BECOME BOTH A HOME AND A RESOURCE TO A WIDE RANGE OF ARTISTIC PROJECTS IN MANY DISCIPLINES OR COMBINATION OF DISCIPLINES.

Anything from hip hop to photography, from robotics to street theatre, can be found at Mains d'Œuvres, all very much linked to the local community but with an international perspective.

The Mains d'Œuvres building is a mix of rooms and spaces over three floors, incorporating: production studios; music rehearsal studios (from 20 to 40 m²); recording studio; concert hall; multimedia studio; gymnasium; artists' studios; conference hall; exhibition space; dance studio; training centre; bar; restaurant; resource centre for interactive technologies; offices.

The building is very-user friendly, with hardwearing surfaces and minimal decoration. People who use the space have a sense of ownership around the building and are encouraged to interact and engage with all the other activities around them. However, providing the best possible opportunities for people who come to the centre is the main objective of Mains d'Œuvres and the centre supports and presents high quality artwork but in the context of cultural equality and accessibility.

A NORMAL DAY IN MAINS D'ŒUVRES

07:00

Life starts earlier in the building, when the African family who live in Mains d'Œuvres since November 2006, wake up at 7am and get ready to go to work/school. Mains d'Œuvres has provided this African family, composed of two parents and four children, aged from 10 months to 9 years old, with refuge until they get legal identity papers and housing.

09:30

Jerry, one of the three care-takers of Mains d'Œuvres, opens the doors to the public. The first members of the staff arrive to begin work in the open-plan office and some artists arrive into their workshops at various locations around the building. The team of Mains d'Œuvres is composed of 23 people working in shifts.

10 :00

The two cooks and their apprentice arrive and start preparing lunch.

Jérôme, one of the technicians, opens the 18 music studios for the bands who can rent them from one hour to a month. Usually 25 bands use the rehearsal studios every day, from 10am to midnight.

The first dancers arrive. An average of 4 dance companies use the dance studio every day, including weekends: two for rehearsal and two for dance lessons.

This morning, a theatre workshop is organised with fifteen 10-year old kids coming from one of the schools nearby. The topic is "Let's put our nose in money". Explored through small drama games and theatrical situations, the children are invited to reflect on our exchange systems: money, but not only money.

12:30

The first clients get seated in the restaurant; two smiling waitresses are taking orders. The cooks are busy like honey bees until 15:00, when the restaurant closes. An average day counts about 60 people eating at the restaurant. Their custom comes from local workers, residents, the staff of Mains d'Œuvres and artists working in and around the building every day.

14:00

Another group of children arrive to visit the exhibition, which is organised in the gallery. One of the artists from the collective (who organised the exhibition) is here to explain the work to the children and to discuss with them the different themes tackled by the artists in the exhibition.

16:00

A team of filmmakers and actors arrive, 27 in all, and they will use different spaces in Mains d'Œuvres during 4 days of shooting. As the building is quite big, Mains d'Œuvres is often solicited for space rentals (conferences, film or photo shoots, creative seminars, etc), which is a big part of the income of Mains d'Œuvres.

At the same time, in the gymnasium (this is a proper gymnasium from the time the building was a social centre for the Valeo factory workers), the company "Franchement Tu", who is in residency in Mains d'Œuvres for three years, presents a general rehearsal for a first public presentation of the theatre play they have just created. Four public performances will take place next weekend followed by open discussions and debates with the performers and writer.

17:00

A weekly training workshop by the C.R.A.S. (Centre de Ressources Art Sensitif) takes place, which supports educational programs on free hardware and free software like Arduino, CUI, Processing and Pure Data.

The Art Sensitif Resource Centre welcomes whoever wishes to learn and test real-time interaction technologies in the Arts: artists, students, teachers and all

artistic and technological partners. The C.R.A.S. consists of a showroom opened to demonstration and self-learning of sensors and actuators, on-line documents, and a research and development lab.

18:30

Some more people arrive to assist a dance show, which will take place in the dance studio at 7:30 pm.

The restaurant is lively again: although the kitchen is closed, the bar is open for people to have a snack or a drink before the dance performance.

19:30

The bar empties out as people leave for the dance studio, but at the same time, a new audience begins to fill the room: more than 200 people are arriving for the punk-noise concert that will start at 8:30.

The concert goes on until 11:30 pm, when the music has to stop because Mains d'Œuvres has to be closed and empty at midnight, by law. Mains d'Œuvres sometimes remains open until 6am in the morning, but needs special police permission for this, and there is a quota of 4 times a year.

0:00

As the bands leave the rehearsal studios, Mohamed, the evening and weekend caretaker of Mains d'Œuvres switches off the lights and heating and after having walked the centre one last time, checking the 4000-square metre building, he closes the door for the night.

PROGRAMMING

DISCUSSION BOX

THE PROGRAMME OF AN INDEPENDENT CULTURAL CENTRE DOES NOT ORIGINATE FROM THE PREMISE OF ONLY OFFERING ENTERTAINMENT (AS COMMERCIAL VENUES DO) OR AS A LEISURE ACTIVITY (AS CIVIC CENTRES OFTEN HAVE AS THEIR CENTRAL REMIT).

Although a centre's programme may be entertaining and appeal to a wide range of users, the reasons for an independent cultural centre's existence are generally linked to the concept of creating a free and safe space for people to explore culture and to have a say and an investment in culture, both on an individual and a communal level. Offering an alternative space to investigate and present new creative ideas in a socio/cultural context is one of the main functions of an independent cultural centre. This can be challenging when drawing up a programme because it calls for flexibility and inventivness and a commitment to the values of the centre's vision. In some cases it can even lead to confrontation or pressure from authorities because of the nature of the centre's programme (witness early examples of cultural centres coming under attack from the authorities e.g. WUK in Vienna, UFA in Berlin), or more recent examples in some former Communist countries (e.g. Metelkova in Ljubljana, Rex in Belgrade) and current struggles, such as the Free Theatre in Belarus.

But, perhaps it is even more difficult to maintain focus and independence in situations where the lines between leisure, entertainment and cultural development are blurred, than in situations where a clear role is identified for a centre in the context of censorship or political opression. The value and importance of having a voice in society is taken for granted in stable democracies and entertainment takes the place of personal expression.

AT A VERY EARLY AGE WE LEARN TO SELF CENSOR IN FAVOUR OF BUYING OUR IDEAS OFF THE SHELF.

In a consumerist-driven culture, undervaluing our own capabilites and possibilities is a real and evident danger. Enjoying art is one thing but participating and contributing to culture is equally important and valuing both are what independent cultural centres are about. Creating a programme that reflects this is the challenge for leaders in the independent cultural field.

5. MANAGEMENT AND LEADERSHIP

MANAGEMENT IS A VERY CORPORATE TERM THAT TENDS TO ALIENATE ARTS AND CULTURE PEOPLE.

The traditional struggles between artists and management are legion but there is a huge difference between management to control and management to facilitate. Managing well is not in conflict with creative freedom, once the function of management is understood and integrated into the pursuit of the organisation's goals. And management and leadership are bound together.

For an independent cultural centre, the whole operation and its way of functioning defines what it is and managing becomes facilitation, as much as leadership. More, management in itself can be creative and making sure to develop a working environment that is inclusive of all people and activities should inform an organisation's approach to the running and development of that organisation, in a holistic way.

DEVISING CLEAR AND PARTICIPATORY MANAGEMENT PROCESSES IS IMPORTANT TO A HEALTHY ORGANISATION.

This applies, in particular, to decision making. How and where decisions are made in an organisation and then how these decisions are implemented, can be one of the main reasons for conflict within organisations. Many times this is down to miscommunication or non-communication. Having efficient and open channels for communicating information and decisions, creates an atmosphere of trust and efficiency that makes for a better working environment.

WHEN SETTING UP MANAGEMENT STRUCTURES IT IS IMPORTANT TO BE OBJECTIVE.

For leaders this can be difficult because there is a vested interest in not being challenged or in following a personal dream. However, good leaders realise that any project is a team effort and developing a team approach, utilising individual skills and harnessing people's creativity, will, in the end, lead to more successful outcomes. For example, establishing weekly team meetings provides opportunities for personal development, hearing grievances, celebrating work well done, and sharing information and knowledge, all contribute to a healthy organisation.

QUITE OFTEN IN THE INDEPENDENT CULTURAL FIELD, MANAGEMENT IS UNDERTAKEN BY COMMITED ACTIVISTS OR ARTISTS, SIMPLY BECAUSE THERE IS NO ONE ELSE TO DO IT.

There is nothing wrong with this and activist/artist managers are very innovative people who can achieve an amazing amount on very little resources. These managers are usually self-taught and learn through the experiences of doing. This is changing somewhat now in the West, as more and more formal training courses become available and people choose cultural management as a career path. But, whatever the background of someone managing an independent cultural centre, devising proper and relevant management systems for an organisation is vital to its survival.

PROJECT MANAGEMENT – EXAMPLE

FROM A VILLAGE IN AUSTRIA TO MANAGING A FESTIVAL IN ENGLAND – ANNETTE WOLFSBERGER

My involvement with culture began in my village in Austria when I was a teenager. With some other young people, I helped set up some community arts projects in my local area because there was nothing much for us to do. In this way we created our own cultural environment, which led me, in turn, to joining a Trans Europe Halles Youth Employment Programme and a placement in an arts venue abroad. And this resulted in a job at the Melkweg in Amsterdam and then The Junction in Cambridge. As I progressed through these various stages of development in my early life, I learned a lot and the day arrived when I took on the responsibility of running my own project – managing a festival in East Anglia called ENTER: Explorations in New Technology Art, on behalf of The Junction.

THIS FESTIVAL WAS A DAUNTING TASK BECAUSE THE STAKEHOLDERS AND FUNDERS HAD A LOT OF EXPECTATIONS.

The National Arts Council of England and nine regional arts councils funded the project because they wanted to increase the profile of the arts in this area of England and to make links with Cambridge University and what had become known as Silicon Fen, following the huge investment in new technology that had been pumped into East Anglia. Branding is big in the UK and the 'creative industries' as the arts and culture sector has become known there, were all the time looking for 'flagship' projects to lead development and investment. My festival was seen as one such 'flagship' project.

As a result my job was very stressful. The budget for my festival was half a million pounds sterling and a fifth of this budget was not confirmed until very late in the process. The Arts Council was acting, in effect, as an executive producer and I was learing about the UK way of doing things as I went. I decided that I needed a team of people around me that could advise, help, and support, not just the festival but also me and my work. I got
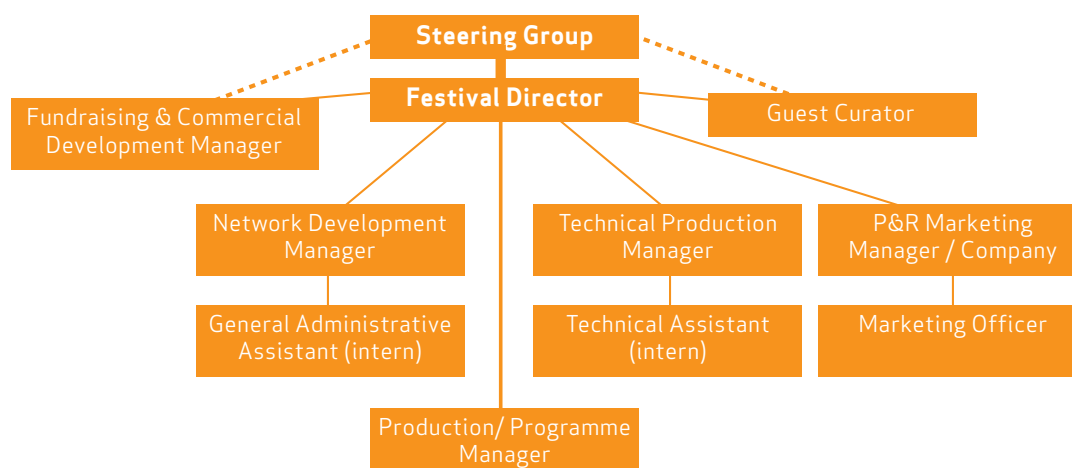
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a range of partners together, all of whom had some new technology experience, and built my team to 30 volunteers. A project like this is not just about the event itself but is a training project for all concerned and it is also a research and development project for the stakeholders. Everyone has different needs and expectations and this had to be recognised: learning about the region and sector; business networking; the Arts Council's general objectives (creating partnerships, raising the profile of the region, international collaborations). We were also trying to document and evaluate the project well, as we went along.

There was quite an economic focus from the region on this festival and with so many sectors involved it was very hard to tie down what the fiestival was, what its ultimate goal was. My experience from this shows that collaborations are between people and you need ambassadors for a project. Finding the right people is key. There is nothing wrong with being really ambitious but also take time to build trust and start small. A new project takes a lot of time to get established and planting seeds for the future is what it is all about. I began running events about a year before the festival, and this was really successful: international curatorial trips; artist placement in industry schemes - in companies and R&D departments – working with Nokia on using phones as a mapping and memory tool; fostering dialogue between the arts and industry. This created lots of 'buzz' in advance of the festival and got people talking to each other who would not usually do so.

Finally, I would like to share with you the critical issues that I would now pinpoint, having had time to reflect on my work as manager of the ENTER festival:

- The whole process would have been much easier if I had had access to knowledge from similar experiences, if previous projects had been documented.

- Whose project was this? There was a lack of clarity around ownership of the project and this created confusion and misunderstandings.

- Finding ways of bringing the different interests together. The logical thing to do is to involve all partners in the strategic planning but this was very difficult for me as it felt more top down rather than from the bottom up.

- Not losing perspective with so many organisations involved was a hard job.

- Audience development: how to create the right experience for people. We had 15 locations in total, including parks, with temporary housing.

- The biggest issue in the whole project for me was expectations from the Arts Council: This was also, in some way, cultural as I had worked mostly in the Netherlands, where the

ENTER ORGANOGRAMME

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                          ┌──────────────────┐
                          │  Steering Group  │
                          └──────────────────┘
                          ┌──────────────────┐
                          │ Festival Director│
  ┌────────────────────┐  └──────────────────┘    ┌──────────────────┐
  │ Fundraising &      │                           │  Guest Curator   │
  │ Commercial         │                           └──────────────────┘
  │ Development Manager│
  └────────────────────┘
      ┌──────────────────┐  ┌──────────────────┐  ┌──────────────────┐
      │ Network          │  │ Technical        │  │ P&R Marketing    │
      │ Development      │  │ Production       │  │ Manager /        │
      │ Manager          │  │ Manager          │  │ Company          │
      └──────────────────┘  └──────────────────┘  └──────────────────┘
      ┌──────────────────┐  ┌──────────────────┐  ┌──────────────────┐
      │ General          │  │ Technical        │  │ Marketing Officer│
      │ Administrative   │  │ Assistant        │  └──────────────────┘
      │ Assistant (intern)│ │ (intern)         │
      └──────────────────┘  └──────────────────┘
           ┌──────────────────┐
           │ Production/      │
           │ Programme Manager│
           └──────────────────┘
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culture is to be direct and factually correct but in the UK it is not always the case. In the UK there is an acceptance of mixing fact and fiction, of 'beefing things up'.

- There is a problem of too many festivals in the UK and these are more like social experimental zones. There was a lot more going on than just the programme of the festival.

(WO)MANPOWER AND LEADERSHIP

TUTORIAL

Audrey Wong

ARE YOU STRESSED? OVERWORKED?

Lack of (wo)manpower is a typical and chronic condition for artist-run spaces and independent art spaces. This leads to the pressure of always feeling there are unfinished tasks that you could have done better, that you have run out of time. If this is the case, you may want to look at your organisational management, culture, and leadership style. What you are doing could result in certain patterns of behaviour, which contribute to the ongoing sense of never having enough staff. Understanding your leadership style and its impact on the organisational culture of your organisation could help change behaviours, systems of work and, ultimately, address the lack of (wo)manpower felt by the organisation.

WHAT TYPE OF LEADER/WORKER ARE YOU?

- Do you try to do everything yourself?
- How much do you delegate to others?
- Do you feel you can do a better job than the people working under you or with you?
- Do you prefer your team-mates to each take responsibility for their jobs?
- Do you give orders more than you listen?
- What is your problem-solving style?
- What is your conflict resolution style *(e.g. negotiation, mediation, confrontation or avoidance?)*
- What is your first response when disaster strikes?

ORGANISATIONAL CULTURES

If you are the founder and leader, you may be the one who sets and influences the organisational culture by the way you behave and your personality can be very influential in this case. This type of scenario is very common in small artist-run projects or in companies that are still led/run by the founder.

WHAT IS MEANT BY 'ORGANISATIONAL CULTURE'?

- The attitudes, experiences, beliefs and values of an organisation. It is the collective set of norms and values shared by people and groups in the organisation. These control the way people in the company interact, as well as the way they interact with others outside of the organisation.

- An organisation's culture is developed by the people who work there.

- This culture is a set of values and norms that the organisation develops (often unspoken) as guidelines or expectations, which prescribe appropriate kinds of behaviour by people in the organisation.

- These behaviours and attitudes can be deeply entrenched, even though staff change. Such patterns of behaviour can take years to change.

UNDERSTANDING ORGANISATIONS' CULTURES

Charles Handy, the well-known writer on management, has outlined four main categories of organisational cultures in his book Understanding Organisations:

1. ZEUS

The 'club' or 'patriarchy' culture, centred on a powerful figure or a few powerful figures. In this organisation, control radiates from the centre like a spider's web. This means less bureaucracy and decision-making can be fast but things can change too quickly and at the whim of Zeus. Or work can stall because everyone waits on the decision of the Zeus figure and tasks can change as the Zeus figure changes his or her mind.

(Questions: do you need to set up a more structured system with clear lines of reporting, so that not everything depends on one person's decisions? What is the decision-making process in your organisation?)

2. APOLLO

This is the type of organisation where there is reason, order, and a clear hierarchy. People have clearly-defined responsibilities and roles, in a highly-defined structure. There is little scope for personal power in the Apollo structure and a person's authority derives from his or her role in the organisation. The Apollo organisation can be very hierarchical, with no one taking responsibility: if tasks aren't finished, no one will make the effort to make sure that the job gets done. Often, the same pattern of unfinished tasks will repeat from project to project.

(Questions: do you need to give more responsibility and sense of ownership over various projects to various staff? What is the line of reporting? What is the grievance procedure?)

3. ATHENA

The Athena organisation is a meritocracy. A person's power is derived from his or her expertise. Work is often divided under teams comprised of people with selected sets of skills. A person may be in two or more different teams, reporting to different managers. The potential problems that may arise with the Athena organisation centre around conflicting situations and competing responsibilities. For instance, situations might arise where lack of (wo)manpower happens in one project due to the person taking on more responsibility for another manager's project. This situation might keep recurring, as managers may not realise the total workload of each of their staff.

(Questions: do you need to have a better system of giving managers an overview of various projects?).

4. DIONYSUS

This organisation is comprised of individuals, each believing that he or she is superior to the organisation. It is very difficult for this type of organisation to survive. However, it might work for some partnerships, as each partner brings his or her own qualities and clientele with them and the relationship works. But there are lots of potential problems: tasks might get

repeated, as different people might end up doing the same work as everyone does things their own way; there is a lack of motivation to change behaviour as everyone is set in their way of thinking.

(Questions: do people need to recognise the inefficiencies and make the determination to alter behaviour?).

Recognising your own strengths and weaknesses can be the first step towards addressing the lack of (wo)manpower issues in your organisation. The reality is that all organisations tend to have 'excess activity' and 'insufficient (wo)manpower and time'. There are always projects one could do and one wants to do and that one is asked to do but the reality is that we can't do them all. We have to nurture a sense of judgement around when to say 'no'.

Analysing the real needs of a project before making a decision leads to better judgements: what resources do I need? Will I be able to raise the funds? Who will do the publicity? What jobs can I do myself and where do I need to bring in skills?

A revealing exercise is to look back on a project and undertake an analysis: what skills did I lack? Who filled the skills gaps, if they were filled? Did the project look more like a Zeus, an Apollo, an Athena or a Dionysius?

ASSESSING YOURSELF AS A LEADER

Here is an exercise you can carry out, which may help you to analyse your leadership skills:

- Write down your best strengths and worst weaknesses.
- Write down the tasks that you most enjoy doing.
- Write down the tasks that you least enjoy.
- Are any of these skills ones that you feel you ought to have?

Now think of an upcoming project you want to do. What are the tasks involved in organising the project? Draw up a task list and timeline. Which of the tasks do you think you should take on, based on your strengths and weaknesses?

Focusing & Prioritising

Where we lack (wo)manpower and time, it is necessary to focus and prioritise. Look at your task list. Is there anything that can be dropped? What are the most important tasks? These will be the ones that lead towards your goal. For example, if you want to reach as many people as possible but don't have a mailing database, do you spend time developing a database or can you find another way to reach the same people? Perhaps it is more time effective to set this task aside for now and start it after you finish this project and before you start the next?

The Reality!

Now it is time to look at the reality with regard to your leadership and your organisation. Under the following headings, analyse what your role is within your organisation:

- Decision maker?
- Evangelist?
- Logistics person?
- Peacemaker?
- Conflict solver?
- Financial manager?
- Other?

Are you currently performing your main function as defined by you as the most important? How much time do you spend on it?

Revisit the task list.

Who are the people in your organisation that take care of the tasks that you can't do? Do you actually have such people? Who do they report to? Do they have clear roles? Who are the authority figures in charge?

Perhaps it is time to define people's roles more and to make reporting mechanisms and responsibilities clearer.

Having clarified roles and responsibilities, gaps will appear in your organisation's needs with regard to skills and people. Identifying your organisation's priorities with regard to skills' shortages for, say, the next two years and addressing these shortages now will contribute to a less stressful work environment and it will mean you will be fulfilling your leadership role within the organisation by defining and acting upon the list of qualities and skills you need to deliver your organisation's vision.

FINDING PEOPLE

Once you have decided that you need more help within the organisation, you must set about finding the right people to assist you. Having clear job descriptions and clear terms under which people will join the organisation (and this applies to paid and volunteer work equally) is very important in avoiding a mismatch between skills, work, and expectations (which could lead to more work and stress, rather then less). This includes making sure that everyone understands the vision and mission of the organisation and is supportive of the values of the company. When ready to go public on finding people to fill the gaps, here are a few suggested locations to look for the help you need:

PROFESSIONAL NETWORKS

- Corporate or individual volunteering.
- Partnerships (co-presenters, marketing partners, in-kind sponsors).
- Board of advisors/directors.
- Student internships and work experience placements.
- Retired people.
- Relatives and friends.

Why should people help you?

If your organisation is perceived by the community as a good and worthy cause people will help you. Or, people whom you've helped before, your donors, centre users, groups that you have facilitated, artists, former workers, all might be willing to put some time back into the organisation.

Equally, if you do attract people to work within your organisation, motivating them is very important, so that there is mutual benefit. Find out what makes people excited or fulfilled. Young people, for instance, may want work experience and if you give them an enjoyable experience, then this may be the most important thing for them.

It may not be possible to pay people but you can try to give contra deals, whereby people get free tickets to concerts or events, for example.

No matter if people are paid or not, everyone needs to feel appreciated. Thank people for their work and make sure you are complimentary if they do a good job. Make sure you stick to your side of the bargain with regard to the initial contract or, if you do what to change it, make sure this change is understood and agreed. Having clear lines of communication within the organisation is vital. If people get confused, they often get upset.

Finally, there should be a clear grievance procedure for when problems arise. Who do people go to with a problem?

GRIEVANCES NEED TO BE LISTENED TO AND ACTED UPON.

Communications and regular reports

Having regular staff meetings ensures that people are aware of the 'big picture' and that action can be taken if gaps appear. It is also a good way of making sure that tasks are getting done and deadlines are being met. But be clear and precise in these meetings, as there is nothing more frustrating than a 'talking shop': Who does what? By when? What are the tasks and expectations? These meetings should also reassess priorities if situations change. But make sure the meetings are chaired well, with a written agenda distributed before hand, and encouraging a team approach.

CONCLUSION

IN ASSESSING THE EFFECTIVENESS OF YOUR LEADERSHIP LOOK OUT FOR CHRONIC WORK BEHAVIOURAL PATTERNS.

Are there recurring situations where you are neglecting the same tasks due to time? If yes, how can you change your behaviour or that of others? Maybe you are just avoiding certain tasks because you find the particular job troublesome or difficult? Can you delegate such tasks to someone else?

Or, are you just allowing certain situations to repeat themselves? For example, when an event is taking place, say a festival, are you the person that everyone goes to with all kinds of minor questions and complaints? Do you yourself really need to deal with these?

As a leader, you need to give example and organise in a way that helps people to do their jobs. Sleepless nights and twenty-hour working days will only result in exhaustion and stress for everyone. Pace yourself and plan for a healthy and successful working environment for you and everyone else.

6. MONEY

MONEY IS SOMETHING OF A FRAUGHT ISSUE FOR INDEPENDENT CULTURAL CENTRES.

This is probably because of the traditional notion that producing art for money in some way compromises the artist. This is compounded by the 'anti-establishment' origins of many independent cultural initiatives, which set out to greater or lesser degrees to change society and so can not be compromised by 'selling out' or just selling. After the famous Oz magazine trial of 1971 in England, where the three editors of the underground magazine were charged with obscenity and ended up in jail, one of Oz's editors, Felix Dennis, had an insight into the role of money. In later years he recounted 'really what we lacked was money. When I got out (of jail) I swore I would never be short of money again'. A promise he fulfilled by becoming one of the richest men in Britain. What this illustrates is that money is only relevant in the context of its use. Money in itself is an abstract and is only important in the service of something. Mr Dennis found that he was unable to defend his magazine because it was financially vulnerable. Being objective about ways of attracting and employing money as a tool to realise projects leads to a less 'emotional' attachment to money and more successful outcomes.

BECAUSE MONEY IS A TOOL, THE MORE THAT THE MANAGING AND SPENDING OF IT IS UNDERSTOOD OBJECTIVELY AS A WAY OF ACHIEVING SOMETHING, THE BETTER.

There are skills involved and it is well worth any manager's time to learn some of these basic financial management skills because they may save the organisation's fortunes, literally.

While making money is not the main reason why a cultural centre exists, it is necessary to run and develop any organisation. However, it is also worth remembering that money is not the only resource underwriting a project and cash should be seen as part of the wider 'tool kit' of resources and support mechanisms necessary to sustaining and developing an organisation. If truth be told, the most important resource available to an organisation is people. The time, effort, and creativity invested in an organisation by people is much more important than money and should be valued as such.

In addition, there are many non-cash alternatives to supporting a project, such as sponsorship in kind (services and goods), sustainable energy development, new technology options, and so on, that may be considered instead of the pure finance-raising approach.

However, independent arts managers in general tend to be economically dyslexic and seem to have an aversion to money, how to manage and raise it. As Paul Bogen says 'arts organisations are very bad at asking (for money) in the first place'.

MONEY TUTORIAL

PAUL BOGEN

'MONEY IS USUALLY ATTRACTED, NOT PURSUED'

THE QUESTIONS

1. Financial Reporting

What financial information do you need to understand in order to improve your organisation's financial performance and planning?

2. Cash Cow and the Pareto Principle

Should you have a 'cash-cow' using the Pareto Principle?

3. Budgeting

How do you budget and do you know how each of your activities is financially performing?

4. Expanding Your Income Spectrum

Could you identify and secure alternative sources of income and financing other than grants, sponsorship or events income?

THE ANSWERS

1. Financial Reporting

- Cash flow (is king!): Can you pay your bills today and/or tomorrow? Will you need a bank facility?

- Profit and Loss Account: How is the organisation financially performing and comparing to the budgets of this year and last year?

- Balance Sheet: What is the overall health of your organisation? Are you solvent or bankrupt?

2. Cash Cow and the Pareto Principle.

The Pareto Principle, also known as the 80/20 Rule

- 80% of outputs result from 20% inputs.

- 80% of consequences flow from 20% of causes.

- 80% of results come from 20% of effort.

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THE PARETO PRINCIPLE IS AN OBSERVATION, NOT A LAW OF NATURE!

Examples of the Pareto Principle

80% of any project consumes 20% of your time.

20% of your customers will generate 80% of your sales.

80% of your decisions come from 20% of your meeting time.

20% of your advertising will attract 80% of your audience,

80% of your website traffic comes from 20% of your pages.

80% of your income often comes from 20% of your activities.

Using the Pareto Principle

Identify the 20% of things that really matter financially, at any given time.
Then focus 80% of your time and energy on this 20% of your work that is really important.

Should you have a 'cash-cow'?

A 'cash-cow' is something that generates money on an ongoing basis. For instance, this is often the bar, which services events in a cultural centre.

'Cash cows' are great as long as they keep on producing milk.

'Cash cows' are often taken for granted and not nurtured or developed.

Is it better to spread your financial risk by developing a 'herd' of 'cash cows' rather than concentrating on developing one 'cash cow'?

3.	**Budgeting**

Budgeting Terminology

Overheads – costs that remain mainly fixed *(e.g. rent, electricity, heating, salaries).*

Direct activity costs – variable *(e.g. artistis' fees, marketing, hire of equipment, printing, materials).*

Capital and development costs – investment *(buildings, technical equipment, office equipment, consultants).*

Reserves – minimum 3 months of overhead costs.

Direct income – tickets, catering, sales.

Contributed income – grants, sponsorship.

Restricted and Unrestricted income:

Restricted income – Grants given for a specific purpose, programme or project, that can not be spent on anything else.

Unrestricted income – grants and direct income that can be used for any type of costs, programmes and projects.

Profit -Often a 'dirty word' within cultural circles but 'surplus' seems to be more acceptable. But keep in mind that a surplus is something that often happens by accident, while a profit is something that happens by design.

HAVE CLEAR FINANCIAL OBJECTIVES AND GOALS FOR ANY PROJECT OR ACTIVITY YOU DO, AND COMMUNICATE THEM INTERNALLY AND EXTERNALLY TO STAKEHOLDERS.

State at the outset if it is planned to make a profit, a loss or break even and be judged on this criteria. It is always better to be prudent with your predictions and then produce a better result. Don't try to inflate the reality because such predictions can often come back to haunt you.

Budgeting Models:

Method A:	Method B:
The income from your activities	Overheads + Reserves + Capital/ Development costs
Minus	Minus
Direct costs	Known grants or other contributed income
Minus	Equals
Overheads + Reserves + capital costs	Income that needs to be self-generated
Equals	Equals
Grants and/or other contributed income required.	Profit from activities + other income sources

ZERO BASE V INCREMENTAL BUDGETING

Zero Base
At the start of the budgeting process all budget headings have a value of zero.
All activities are reevaluated every time a budget is set.

Incremental
Each year's new budget is based on last year's with an incremental increase in both income
and costs.

Analysing Direct Income
(Project 'Cost' Accounting)

- High levels of income for an area of your activities does not necessarily mean a high profit.
- Know what it is really costing to deliver each activity area/product – this is called the profit margin.
- Include all variable costs including marketing and staff salaries.
- Vary pricing, attendance, activity value and costs to find the optimum 'activity mix'.

Strategic Budgeting

- Identify the level of reserves you need.
- Identify capital costs over 3 years.
- Identify development costs over 3 years.
- Identify the major financial risks and how you will mitigate against them. Have a Plan B.
- Prioritise all of your financial objectives and plans.
- Develop a 3-5 year financial plan with key milestones, responsibilities

BE CONSERVATIVE IN WHAT YOU PROMISE, WHICH LEAVES ROOM TO DELIVER MORE
THAN EXPECTED!

| 4. | Expanding Your Income Spectrum |

a)   Identify alternative Income Streams

You can build in profit centres that generate money for the organisation.
Examples of raising your own money:

- The Red House in Sofia runs a bed and breakfast and a café on its premises.

- Menagerie Theatre in the UK delivers corporate training courses (Liverpool Football Club is one of Menagerie's clients).
- ufaFabrik in Berlin sells electricity from their alternative energy generation to the city grid.

b)   Borrowing v Fundraising

Consider low interest loans, which can be achieved through charity loans and NGO banks.

It may be worth considering taking out a loan, as this may be cost effective and it may save you lots of time and energy that could be better spent developing your project. Here is a possible scenario that explains how this might work:

Capital Building Project Cost	1,000,000.	
Funds raised to date	700,000.	
Funds still required	300,000.	
Time to raise funds = 2 years		
2 years' inflation on building costs	1,000,000. @ 5% per year	
Additional cost	100,000.	
	8%	3%
Borrowing 300,000 over 2 years	50,000.	20,000.
Plus: add		
2 years' net income @ 25,000PA *(because you have the building open earlier)*	50,000.	50,000.
Saving	100,000.	130,000.

c) Try to find investment 'Angels' – venture capital.

d) Look for barter and local exchange.

e) Think about offering training/services for the Private/Public sector.

f) Seek out capital development partnerships.

g) Individual artists might be interested in becoming 'shareholders'.

h) Investigate intellectual property. Selling products, services or copyright.

i) Partnerships with other NGO sectors might be an option.

Income Spectrum: Template
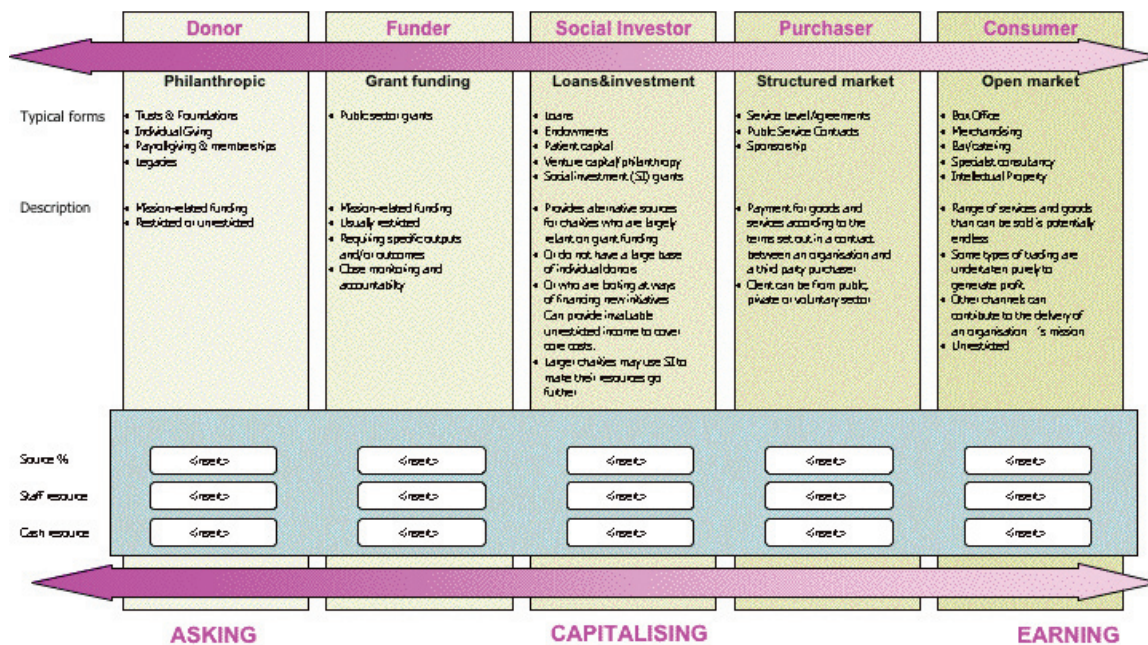
Income Spectrum Template thanks to Margaret Bolton and David Carrington/www.missionmodelsmoney.org.uk

Income Spectrum Checklist

- If any of the five source columns above are empty, have you fully considered the possibility of raising money from that source of income?

- What are the perceived barriers for not entering a particular income type? Human resources, cost, time, lack of skills/knowledge?

- What planning cycles do you use to set income targets?

- What level of discussion about each of the source columns do you have in your organisation?

SUMMARY

- Try to spread your sources of income as widely as possible – 5x2 is better than 1x10.

- Understand the ratio between time, cost, human resources and potential profit/gain.

- Work to long-term financial planning cycles not just year-by-year.

- Ensure you have the financial information you need in the format you need it, when you need it.

- Consider all forms and sources of income/finance.

- Become as creative and as flexible with your finances as you are with your art!

FUNDRAISING

When embarking on fundraising, it is very important to prepare well, with a clear view of what you want, who you want it from and how you are going to go about making an application. This involves research and preparation.

First you must have your vision and mission clear and, from this, what you need support for and how much. Organisations, be they public or private, become a 'stakeholder' in your organisation, once they decide to give money (invest in) to your organisation. This means they have a vested interest in what you deliver for the money they 'invest'. There are three main types of 'stakeholder' categories that may 'invest' in your project:

1.   **The Public Sector:**

   •   State bodies.
   •   Municipal bodies.
   •   Project grant aiding bodies.
   •   Public foundations.

2.   **Audience:**

   •   Ticket sales.
   •   Membership.
   •   Bar and Catering.
   •   Other services.

3.   **Corporate Relations:**

   •   Sale of services.
   •   Sale if Intellectual Property Rights.
   •   Rental income.
   •   Sponsorships.
   •   Partnerships.

This can be represented by a three way triangle, as follows

audience

content provider,
cultural project,
community

company
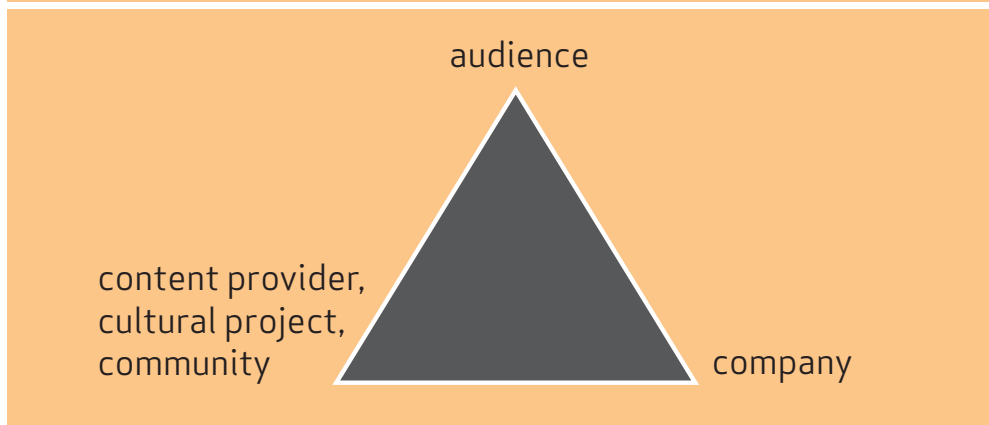
Once you have established your 'stakeholders' then you must research the context in which you will be seeking support. This context is different in different locations but here are some global trends that are worth considering:

- **Increasing competition.**
   More alternatives, commodification of products, commercial messages, competition for attention, leisure time.

- **Decreasing trust in companies and brands.**
   Brand loyalty is declining because of more critical consumers.

- **Corporate social responsibility.**
   Many companies are looking to exceed legal obligations, which they see as a critical factor for success.

- **The importance of experiences.**
   Products and services are not enough as people want to have an experience and more and more brands are joining the experience trend.

- **The creative economy.**
   Creativity and innovation are becoming the leading economic force, providing creative places, creative professionals, creative workplaces and creative lifestyles.

- **Cultural competence.**
   Having the capacity to be creative and innovative.

- **The (re-)appearance of communities.**
   Old models of communities are disappearing but new forms of community are appearing.

These trends lead to understandings and opportunities for partnerships between arts organisations and business and successful sponsorship deals.

WHAT IS SPONSORSHIP?

The development of sponsorship as an idea is relatively new, dating back to the early 1970's. This development can be traced through different definitions:

• Sponsorship is the provision or lending of resources to persons or organisations in order to improve the quality of life (1974).

• Sponsorship is the purchasing and exploitation of the image of a person, group, event or other activity to serve specific marketing communications purposes (1989).

• Sponsorship is investing in an activity to exploit its commercial potential (1991).

• Sponsorship is investing in an activity that is generally considered to be for common good in order to develop this activity and to utilise its commercial value (2008).

Sponsorship is an increasing trend globally and this is tied in with the changing nature of companies and the market, as can be seen from the most recent description above.

However, the percentage of this sponsorship that arts attract is very small when compared to sport, charities and leisure activities.
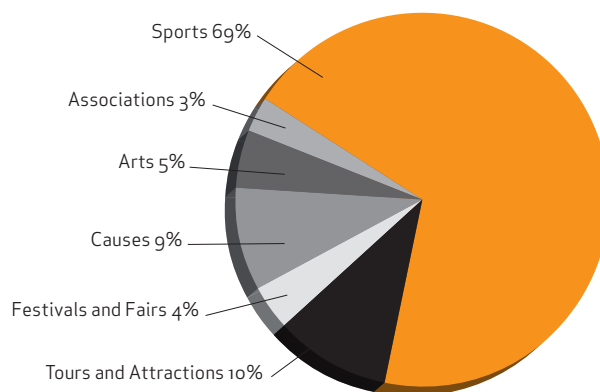
This is because of a number of factors, primaraly to do with profile, marketing, and simply, poorly developed strategies among the arts and culture community when looking for sponsorship.

WHAT ARE THE SPONSORS LOOKING FOR?

A sponsor's return for what they have 'invested' in a project or event will fall under one or more of seven main headings:

- **Image**
  Helping to improve the image of the company or brand through the sponsorship.

- **Media**

  Benefiting from the media coverage the event or project attracts.

- **Sales Promotion**
  Adding value to the sales of the company.

- **Relationships Marketing**

  The sponsorship provides opportunities for hospitality as a way of building relationships between the sponsoring company and the public.

- **Cultural Competence**

  Learning and networking through the sponsorship.

- **Social Goodwill**

  Sponsorship as part of corporate citizenship strategies.

- **Community Networking**

  The understanding and building of community relationships with the brand.

Whether dealing with a public funder or a corporate sponsor it is important to see the relationship as one of partnership and the more you can understand the needs of the other the better the relationship will be. You may not be able to provide all that your partner wants or, indeed, you may not want to, but being able to negotiate a good contract depends on how well you understand what is on offer and what return is expected for the 'investment' you are seeking. Here is a template of the process you can initiate towards securing a sponsorship/funding partnership.

	Internal Strucure	benefit to the cutomer	quality of the relationship
STRATEGY	**PACKAGING**	**NEGOTIATIONS**	**CO-OPERATION**
• mission, vision	• sponsored objects	• mapping	• launch
• basic information	• sponsorship model	• sales material	• forms of co-operation
• previous co-operation	• inventory of assets	• negotiations	• networking
• development plan	• packaging	• customised co-operation	• innovation
• organising	• pricing	• contract	• research

You must then look at the possible tangible and intangible benefits for your prospective partner. For instance:

Tangible Benefits

- The size of your audience and its demographics.
- The size and efficiency of your marketing and communications.
- Will there be much visibility in the broadcast media?
- Will there be visibility in your media advertising for the sponsor?
- Will the sponsor get mentioned in editorial copy on your project or centre?
- Will the sponsor have visibility in you internet applications?
- Do you have much in-house printed material where the sponsor will receive a mention?
- Are there any opportunities for free tickets, private events and VIP-services?
- Do you have a good mailing list and email database?
- Are there ever opportunities for product placement with your organisation?
- Are there ever opportunities for product samples and/or promotions with your organisation?
- Can your organisation offer any sales' rights to the sponsor?

Intangible Benefits

- Size and nature of the market context you are operating in.
- What is your organisation's public image?
- What are your 'cutting edge' and interactive features?
- What are your audience profile, values and attitudes?
- What is the level of your audience's interest and loyalty to you?
- Are there opportunities to build image or functional associations with your organisation?

In conclusion, the most important thing with regard to sponsors and funders is to be well informed before making an approach and to understand that you are entering into a partnership with your funder, be they the municipality, the state, foundations, private companies, or your audience/users. All have different needs but they will all *have* needs and the quality of the relationship you build will depend on you understanding what you want and what your partner wants. Finally, good luck with the applications!

7. COMMUNICATIONS AND NETWORKING

SINCE THE BEGINNING OF THE INDUSTRIAL AGE, SELLING A COMMODITY HAS BECOME SYNONYMOUS WITH MARKETING.

As the 20th century progressed, the importance of marketing has grown to rival and even surpass the manufacturing industry itself. Marketing encompasses everything to do with the selling of a product and, ever increasingly, a service.

Public Relations (PR) can be part of marketing but is more likely to feature in the presentation of individuals or groups wishing to present a point of view to the public, such as politicians, government agencies, celebrities, or business leaders.

In the context of cultural organisations, marketing, advertising, and PR can all feature in the programme of an organisation but communications is a more appropriate term and more important to the idea of cultural development, than the notion of 'selling' a 'product'. Communications is about relationships and describes an activity based on mutual respect and equality, rather than one of exploitation, which marketing suggests. Certainly the work of independent cultural centres is more about finding common and mutually beneficial ground than the simple exchange of money for goods, as is the case in the consumer or commercial sector. Going back to the earlier exploration of vision and mission in this book, having goals and values not based on simple monetary profit means that communicating ideas and forging partnerships that are based on concepts of cultural development and creativity become central to any independent art group.

Importantly, communications is both an internal and an external activity for a cultural organisation and the staff, volunteers, and participants of a centre, combined with the visitors, audience, and wider community, all make up the relationships necessary for a centre to thrive.

SUCCESSFUL COMMUNICATIONS

TUTORIAL

Sigrid Niemer

My approach to communications is based on my personal experiences working in the arts and cultural fields for more than 30 years. During the process of creating, producing, performing and distributing art there are hundreds of sensitive situations where the verbal communication among those involved is the most important factor in the whole project.

COMMUNICATION MAY DECIDE THE SUCCESS OR FAILURE OF A PROJECT AND EVEN AN ARTIST'S OR COMPANY'S CAREER.

While the artists concentrate on their art work, leaders and cultural managers are required to support and facilitate artistic creation.

That is why I started to concern myself with the conditions under which successful communications can happen.

The word 'communicate' comes from the Latin verb 'communicare', which means 'to make a common level'. There are always two sides to every communication and this is the basic act of 'sending and receiving' to try and make some 'common level'. There are always two sides to this process. However, when two people meet they exchange not only verbal communication but also visual signals. There are messages being exchanged continually through all the senses: postures, gestures, words, tone of voice, laughter etc. Several scientific studies in the past have shown that the non-verbal communication is much more significant than the verbal. The non-verbal communication is 55% more likely to influence the messages you are receiving than the words spoken (having just 7% of an affect, leaving a further 38% to how you express yourself). This means getting your message across is not always as easy as you might think.

What makes communication successful? The naïve view would be that a) the sender has sent what he wanted to send b) the receiver has received what was sent c) the sender and receiver have understood what was sent and received. Successful communication means that the message is received, understood and acted on in the desired manner. In order for this to happen, certain conditions must be met and these can be divided into three main areas: a) external conditions b) channels of communication c) communication skills. Let's look at these areas in turn.

External conditions

The environment in which communications take place can have a huge effect on the success of the communication. The environment should be peaceful, with a calm atmosphere; both parties involved in the communication should feel safe; both parties should feel that they are invited to communicate freely. Examples of bad environmental conditions for communications could be: unwelcome noise and disruptions, such as phones; other people coming in; time pressures; lots of activity; uncomfortable surroundings, such as bad lighting or cold. Taking care to create the best environmental conditions possible for communication is important.

Channels of communication

A model developed by the German scientist Friedemann Schulz von Thun shows very clearly why there are so many misunderstandings in our daily life and in our professional behaviour.

The square of communication

According to Dr Schulz von Thun, each verbal message sent has four possible meanings:

- ■ Factual Content
- ■ Self Disclosure
- ■ Relationship
- ■ Appeal

- • **Factual Content** is the factual information that is transmitted.

- • **Self Disclosure** is an involuntary revealing of the self by how the message is transmitted.

- • **Relationship** means the sender gives information about his or her attitude and position towards the receiver.

- • **Appeal** is an attempt to influence the receiver, to get the desired response.

Here is a simple example that contains all of these meanings:

A husband and wife are stopped at a traffic light in their car. The husband, who is the passenger, says to his wife 'the light has turned green'. This statement seems like a simple statement of fact but, if analysed, the way the statement is sent and received could have very different outcomes. If analysed under the four channels of communication above, 'the traffic light is green' could have the following meanings:

Factual Content: The light is green.

Self Disclosure: I am in a hurry.

Relationship: I want to help you.

Appeal: Hurry up!

These four headings also apply to the receiver but with different outcomes:

Factual Ear:	The receiver tries to understand the factual content.
Self Disclosure Ear:	The receiver tries to find out the motivations and emotions of the sender.
Relationship Ear:	The receiver picks up what the sender seems to think about him or her.
Appeal Ear:	The receiver hears a request or an order.

Using the 'green light' example again, let's see what the wife might hear:

Factual Ear:	The light is green.
Self Disclosure Ear:	My husband is nervous.
Relationship Ear:	He thinks I am a bad driver.
Appeal Ear:	Take care!

REMEMBER THAT EVERY SENDER HAS FOUR CHOICES TO PUT MEANING INTO HIS OR HER WORDS AND EVERY RECEIVER HAS FOUR CHOICES TO LISTEN.

And most people are not aware of this! This small example shows if a message is not unambiguously formulated, it could be the start of a vicious circle. No wonder that communication is so complicated!

Just to give some examples during this short tutorial, I would like to explain some more basic principles of communication. To be aware of such basic rules can already make your communication more fluent.

'YOU' AND 'I' MESSAGES.

Using 'you' messages (as in 'you are very lazy') is a very popular way of communicating but they have hidden dangers. With 'you' messages we are telling the other person something about him- or herself and even if our reasons are peaceful and supportive, these messages are very often received as: Blame; Orders; Warnings; Morality; Inquisition; Judgement. No wonder you are likely to get a rough answer!

THE 'I' MESSAGES.

The 'I' message are not so popular but they show something about me, my perception; my questions; my values; my beliefs; my emotions; my needs; my wishes. The 'I' messages leave a choice to the person I am talking to, whether he agrees with what I am saying, or not, and so these messages can lead to a better exchange and understanding. Examples of an 'I' message would be: 'I am glad that you are safe'; 'I need a chance to talk about this idea with you again'; 'Am I right in thinking that you are in a hurry?'; 'Do you want to hear my suggestions?'

THE 'YOU' AND 'I' MESSAGE

Take care! It sounds simple, but it is not. Very tricky are the hidden I-messages like: 'I think you should stop with that!' You might get the same rough reaction as if you used a simple 'you' message! (This would need more explanations and would lead to advanced level! This is just an introduction. And you are invited to try some experiments around all of this on your own).

Empathic understanding

From my point of view, this is the most desirable form of communication. It means an ability to recognise and feel what moves the other, the ability to 'put oneself into another's shoes'. Empathic understanding avoids commentaries; counter-suggestions; downplaying; accusations; advice. It is not undermining the other person but trusting the other person; listening to the other person; supporting the other person; encouraging the other person to talk. This gives the other person a chance to speak and a chance to be heard. It encourages the speaker to formulate thoughts, feelings and ideas, which empowers the other person and leads to resolutions and solutions.

Empathic understanding is an advanced kind of communication and needs a lot of awareness and practice and includes skills such as: compassionate listening; awareness of the four channels of sending and receiving; clarity of one's own expression; openness to other views and opinions. If you are interested in exploring these issues more, you will find useful information around this concept in Marshall Rosenberg's book 'Non-violent Communication'.

Listening

Listening is one of the basic tools of a good communicator. If you want to find out about someone's stories, thoughts, values and emotions, listening is the best idea. There are different types of listening, some more effective than others. Passive listening or simply being silent is not good for communication, as it may be perceived as disinterest, waiting for a chance to speak etc.

Empathic listening is first of all an attitude, that you believe in and respect the speaker's own truth. You are interested in what he or she is saying by close attention, such as: watching the speaker when they are talking; asking questions if you lose concentration or don't understand the content, and by not filling in with your own stories or interpretations, judgments or your own position, unless these are expressly asked for.

'Active' or compassionate listening means using conversational skills by asking relevant questions; avoiding questions that are answered by yes or no; avoiding the 'why' question (which can lead to justifications and excuses); using 'door openers' (can you tell me more? You seem very angry about it?'); repeating what you have heard to make sure you understood it right; and, finally, respect that every story has two elements: the factual content and the emotional side.

SELF-AWARENESS

SELF-AWARENESS IS ANOTHER HELPFUL KEY TO SUCCESSFUL COMMUNICATION.

Get to know yourself better and ask yourself honestly the right questions. One useful mode to better understand the self is the Johari Window (named after its two inventors Joseph Luft and Harry Ingham, a combination of their two first names). This model is based on the idea that there are aspects of our personality that we are open about, and other elements that we keep to ourselves, while at the same time there are things that others see in us that we are not aware of.

In short, the Johari Window can be described as follows:

1. The "open" quadrant represents things that both I know about myself, and that you know about me. For example, I know my name, and so do you. The knowledge that this window represents, can include not only factual information, but my feelings, motives, behaviours, wants, needs and desires… indeed, any open information describing who I am.

2. The "hidden" quadrant represents things that I know about myself that you do not know. So for example, I have not told you that I have a fear of flying.

3. The "blind" quadrant represents things that you know about me, but that I am unaware of. So, for example, I may be unknowingly slurping my food. This information is in my blind quadrant because you can see it, but I do not.

4. The "unknown" quadrant represents things that neither I know about myself, nor you know about me. For example, I may have a talent for playing music but never tried. Being placed in new situations often reveals new information not previously known to self or others.

A purpose of this model could be to enlarge the open quadrant, increasing self-knowledge and improving communication with others.
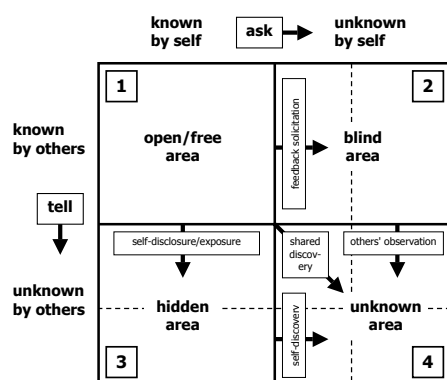
Johari Window Model

SUCCESSFUL COMMUNICATION IS A LIFE-LONG EXPERIENCE AND YOU WILL HAVE LOTS OF SITUATIONS TO TRY YOURSELF OUT!

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2003. Puddle Dancer Press . Encinitas, CA. 2nd Edition. 195 pps. Bibliography. Indexed. ISBN 1 892005-03-4. USD 17.95

COMMUNICATIONS

DISCUSSION BOX

In his book 'Beyond Culture', Edward T.Hall makes the point that many conflicts between people and nations arise because of communication misunderstandings:

> *It is difficult… for mankind to come to grips with the fact that there are deep cultural differences that must be recognised, made explicit, and dealt with before one can arrive at the underlying human nature we all share. Given the advanced state of weaponry, if man is not to destroy himself he must begin to transcend his own culture. First, the overt, obvious culture - which it is possible to bridge with patience and good will-but second and more important, unconscious culture - which is much more difficult to transcend.*

IF CULTURE IS ABOUT ANYTHING IT IS ABOUT COMMUNICATION: WITH THE SELF, WITH OTHERS AND WITH OUR ENVIRONMENT AND THE WIDER WORLD.

Communication leads to understanding and a relationship with the 'other'. And culture is a construct that is changeable, as Fintan O'Toole makes clear in his essay 'Culture, Arts, and Conflict' (CityArts Centre, 1999):

> *… cultural constructs emerge… just as surely as a novel or a play or a photograph does, from the intersection of given historical reality and the imagination, of memories and desires. And precisely because they are invented, they are always open to the possibility of being imagined differently.*

Creativity is a fundamental tool in developing communication skills and, further, participating in arts activity leads to an opening up of our perceptions and sensitivities, often restricted by purely verbal communication. Children intuitively engage with the world using all their senses but this is systematically curtailed by rigid and formalised education systems. What was considered an evolutionary learning process by our ancestors, through play when young and then a real understanding of the natural environment in order to hunt, fish and farm, has become a very oppressive and disconnected experience since the industrial revolution. Creativity has been almost totally eradicated from formal schooling and with it a desensitising of communication.

In our modern world, communication is often the opposite of what it seems or purports to be because it has become a mechanism for selling. As cultural organisations are, in theory, about the symbiotic relationship between creativity and communication, this is why there is often a conflict at the heart of individual creativity and a wider understanding of artistic work. In

amongst all of this the main purpose often gets lost, resulting in compromises and a loss of direction.

Knowing how the market works is important but it is more important to be clear if your communication strategies are compatible with your values because how you go about engaging with people will also influence the resulting relationship you have with these people.

To use another buzzword from marketing, a strong brand is all-important and for an independent cultural centre the 'brand' is the values the centre holds. This may be compromised by the centre's marketing of itself. For instance, launching an expensive advertising campaign may be counterproductive because the public then sees the centre as a business like any other, competing for their attention alongside all the other major brands. If you want to sell tickets, this may be successful. If you want to engage people in your manifesto for change, it may not.

REAL AND APPROPRIATE COMMUNICATION AROUND STRONG CORE VALUES WILL LEAD TO LASTING RELATIONSHIPS AND SUPPORTERS.

This necessitates direct engagement with people and traditional routes such as advertising and expensive poster campaigns should be considered at the lower end of the scale, as direct emailing, social web sites, editorial copy and networking are ultimately more successful for a people-based organisation, such as an independent cultural centre.

TUTORIAL

Howard Chan and Audrey Wong

WHAT DO WE MEAN BY 'NETWORKING'?

IN-BETWEEN 2001, Hong Kong
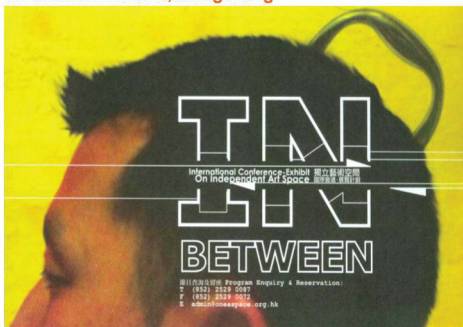
By 'networking' I mean the formal and semi-formal ways by which artists, arts managers, curators, and independent art centres are linked and communicate. This can happen in many different ways (for example, artist residencies, hosting an artist in one's home, artistic collaborations, festivals, conferences etc.) and I want to explore some of these possibilities here, with particular reference to Asia.

I would like to begin with an example: The Intra Asia Network (IAN)

The Intra Asia Network started in Taiwan in July 2005 with the aim of discussing the issues and difficulties concerning Asian artists' mobility and cultural exchange. IAN evolved from IN-BETWEEN Art Space Network, a loose network of independent Asian art spaces started in Hong Kong in 2001.

THIS IS HOW IAN DESCRIBES ITSELF:

"Intra Asia Network is an open source platform and loose consortium for cultural organisations. Its mission is to facilitate the artistic mobility of Asian cultural producers, practitioners, and creative people, through the development, promotion, and empowerment of cultural exchange projects. It wishes to initiate collaborations by mobilising knowledge and resources across Asia, facilitating the greater mobility of Asia's cultural producers, practitioners, and creative people through the development, promotion and empowerment of artist-in-residency and artist-in-community projects.

The premise of IAN is that a 21st century cultural identity in Asia will be understood through movements, projects, and residencies of its own cultural workers and this requires an action group, such as IAN, to allow for the sharing of knowledge, resources, experience and collaborations across Asian borders.

The core values of IAN are that it is an autonomous, flexible and independent entity. Membership is free, and all the members share equally in the rights and responsibilities to further the network's mission. Communications for the members and the general public is driven via a website, e-groups, blogs and other web-based resources. Regional workshops and conferences are planned as supportive opportunities, as funding allows."

Other examples of networking in Asia include:

PETA MEKONG PARTNERSHIP PROJECT

In September 2004, PETA – the Philippine Educational Theater Association - established the Mekong Partnership Project as a response to a challenge posed by the international community for the arts community to actively take part in addressing the issues around gender, sexuality and HIV/AIDS. The Project works towards contributing to larger initiatives in the sub-region (Cambodia. Laos, Vietnam, Thailand, Myanmar, China's Yunnan province) by building a community of committed and progressive artists-advocates of AIDS and sexual health. The Project includes the Mekong Performing Arts Laboratory, which invites applications by artists from the region to participate in a focused training and exchange programme, which builds artists' capacities in pursuing arts and cultural work as an evolutionary tool for social change.

ARTS NETWORK ASIA (ANA)

ANA was founded in 1999, an initiative of the Singapore group, Theatreworks.

ANA describes itself thus: a forum for Asia's diverse cultural expression and its relationship to the rest of the world. ANA recognises the cultural diversity and pluralism in Asia, a diversity that is represented by the eleven different languages ANA uses in the course of its work.

The motivation behind setting up ANA was a desire to initiate meaningful collaboration, distinguished by mutual respect, between Asian artists and artistic groups.

Unusual for a network, ANA is also a grant-giving body, with funding decisions made by a peer panel of artists and arts managers from different Asian countries. The aim of the grants is to encourage challenging and provocative exchanges and collaborations between different cultures within Asia. ANA also emphasises that its grants primarily support processes, as opposed to products, such as interdisciplinary work, critical discourse, technical training and arts management. Examples of organisations which received an ANA grant are: Selapak Neari Art Exchange (a new centre in Phnom Penh which encourages dialogue and artistic exchanges between local and regional women artists); Satu Kali, a festival of 25 regional artists and theorists in Malaysia.

ANA also organises artists' residencies but with cultural exchange and understanding as a priority. These residencies combine engagement with local communities and local issues with studio work. Participants in the residency programme include: BizArt, Shanghai, Red Gate Gallery, Beijing, Lijiang Studio, Yunnan, Vis-aVis Art Lab, Xiamen and Beijing, Bamboo Curtain Studio, Taipei, The AiR Association, Hong Kong.

ANA also supports festivals and events because of their role as networking and exchange platforms.

To finish, I want to say that in Asia networking is vital because it is such a big region with such a huge population. For instance, in China the internet is the main place to express your point of view, not in a trivial way but in a fundamental way. The form is very important to us. In the face of continual and major redevelopment, a very brutal process, we have to see the city as comprising community clusters. The artist and cultural organisations are working within this environment and have to both survive and reflect the situation. Networking is very important to this process, providing support, mobility, and capacity building for artists.

NETWORKING & COOPERATION IN EUROPE

TUTORIAL

Birgitta Persson/Fabien Gourrat

EUCLID lists 96 European cultural networks operating on their website but I understand that a Serbian magazine has recently put the number at 170. Whatever the number there are quite a lot of them and growing.

BUT WHAT IS A NETWORK AND WHY ARE THEY IMPORTANT?

A network is built on relations between human beings and their oganisations and the sharing of common objectives and common values. Networks can only be successful if they are characterised by:

- Trust
- Sharing
- Creating
- Transparency
- Diversity

What are networks good for?

- Exchange of knowledge.
- Partnerships.
- Common reason to exist.
- Sharing experiences and opportunities.
- Learning.
- Deeper understandings.
- Different perspectives.
- Shared values.
- Support.
- New ideas.
- Breaking down of barriers and hierarchies.

Here are some of the cultural networks that operate in Europe:

IETM (International Network of Contemporary Performing Arts)

is the oldest European cultural network. Registered in 1981, IETM now has over 400 members in 45 countries and is linked with networks outside of Europe.

Culture Action Europe (formally EFAH)

Culture Action Europe is the leading advocate for the cultural sector in Europe, and, as of 2008 has 70 members.

Trans Europe Halles (TEH)

TEH has 45 members and is a network of independent cultural centres in Europe. Founded in 1983, the profile of its members is independent, multi-disciplinary, industrial heritage, high-quality artistic programme, awareness of the social and political aspects of cultural actions.

Artfactories

Founded in 1998, Artfactories has developed a networking tool that originated in Trans Europe Halles but grew to be a successful independent organisation. Artfactories is a platform for independent cultural centres and not a network in its proper definition: it has no members and no networking activities and is dedicated to gathering and dispersing information about independent cultural centres around the world.

Objectives

- To create an information tool, mainly aiming at independent cultural centres, but also useful for researchers, public institutions etc.

- To be a resource centre for young teams who are starting a cultural project based on supporting contemporary arts and community activities, and help them to define the early stages of the project e.g. what they want to do with their building, how to write their vision and missions, how to engage sustainable relationships with local governments, etc.

- To organise meetings, training, workshops and seminars in France, in Europe and internationally around relevant themes, such as sustainable development, cultural heritage and social creative practices.

- To give advice and not-for-profit consultancy.

Trans Europe Halles meeting, Metelkova, Ljubljana, Slovenia. Photo: Emma Ernsth.

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NETWORKING EXAMPLE 1

ACTES-IF

Unique in France, Actes-If, created in 1996, is a regional network of multi-disciplined cultural venues located in and around Paris.

Some characteristics of Actes-If members:

The members of Actes-If are all independent cultural organisations, working outside of the established, the institutional and the commercial.

THE STRENGTH OF THE NETWORK, TOGETHER IN DIVERSITY.

Actes-If is a network of solidarity, assisting centres with organisational development and is a platform for exchange and communication.

Objectives of the network

Actes-If aims to :

- develop projects, actions and operating modes for its members.
- support the know-how, experiments, and exchange of information between members.
- contribute to the construction of a collective reflection around the principal issues of the cultural sector, in particular the relationship to other networks.

Mission of the network

- **Professional training:** organising workshops and courses in press, security, funding, management etc.
- **Salary and tax service:** issuing centralised pay slips for members' staff if necessary, and helping with the different tax submissions.
- Ongoing advice and information service: the network's mission is focused on receiving benefit from the sharing of members' resources:
- **Economies of scale:** the network acts as a broker with regard to negotiating with outside services and in a raising of standards and a reduction in costs for contracts, with the likes of insurance companies, printers, distributors of programs, fire safety etc.
- **Exchange of knowledge, experiences, and relevant contacts:** sharing information that can help with finding good, qualified people to deliver services or how to resolve issues already experienced by another centre.

- **Thematic Meetings:** these are organised between venue production teams on procedures, knowledge and experiences. They can be focused on relevant professional issues or can deal with a particular set of themes e.g. financial mutual aid fund. These meetings allow Actes-If members to collaborate on different needs and resources (technical support or artistic advice, for instance), develop internal competences, and help to define actions together.

- **Financial Mutual aid funds:** in order to help with the financial difficulties experienced by many independent cultural centres, Actes-If has created a financial mutual aid fund. This is a fund held in a specific bank account that members pay into (voluntarily). This deposit account then helps when negotiating with lending institutions and gives the network members short-term loans at advantageous rates or with the securing of overdrafts, which can be obtained more easily.

INFORMATION-COMMUNICATION-OBSERVATION CENTRE

- Actes-If helps venues to access knowledge in different ways:

- **Information centre:** Actes-If develops some documentary, bibliographical resources. This service offers members a centralised source of professional publications about cultural activities in the Actes-If office, as well as a referencing of publications specialised in the cultural, tax and economic sectors. These works are intended for the staff of these venues.

  The coordinator of the network can carry out some research on specific subjects for the members.

  Another function of this information centre is to observe the different ways of working in independent cultural centres in the region of Paris - ways of managing venues - that can then be passed onto the membership.

  Observation Centre: This consists of undertaking studies, compiling data on the operation of venues, and informing the professionals and the authorities of the outcomes of these studies.

INTERNAL COMMUNICATION, ACTIONS AND SUPPORTS

- **Website www.actesif.com:** the website is a virtual information centre and a platform of communication between members of the network.

- **Internal Newsletter:** professional news (economic, legal and political press reviews), useful to the members.

- **Work Placements:** interns support the meetings, share experiences, develop internal competences, and work together on specific actions.

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EXTERNAL COMMUNICATIONS, ACTIONS AND SUPPORTS

- **Newsletter Actes-If:** in order to share audiences between places and to promote new artistic work, the network proposes advantages on ticket sales (reduced price, buy one, get one free...), in a monthly newsletter.

- **Inter-Actes-If:** this quarterly magazine introduces professional readers to theatres' news, common aspects (new art, multi-disciplinary, multimedia) and other aspects relative to the studies of the observatory. This magazine is addressed to art professionals and to art institutions.

- **Website:** see above

- **Relationship to other networks:** in cooperation with other networks (U-fisc, RIF, Zone Franche, Artfactories, Autres lieux, Trans Europe Halles), Actes-If supports the construction of a collective reflection around the principal issues of the cultural sector. The relationship to the U-fisc department (Federal Union of Intervention of the Cultural Structures) shows the political engagement of Actes-If in professional negotiations. This trade union made up of federations and national networks, aims to defend the activities and the interests of cultural networks, and works on the question of the statutes, taxation and employment.

- **Professional Meetings:** in order to share experiences and to tackle problems of the cultural "third-sector", Actes-If takes part in institutional meetings and meetings organised by other networks (Zone Franche, Trans Europe Halles, Artfactories).

SUPPORT FOR ARTISTIC COLLABORATIONS

In order to support artistic creation and joint artistic projects undertaken by members of the network, Actes-If co-produces projects created between several places with financial assistance. The project must involve at least three members of the network, including two which are involved with the artistic creation itself. The decision to support projects is taken at the General Assembly of the network.

NETWORKING EXAMPLE 2

MOBILISING ARTS COMMUNITIES IN ASIA

Tay Tong

OVER MY YEARS OF WORKING IN THE ARTS, THE WORD COMMUNITY OFTEN POPS UP BUT THE COMMUNITY THAT IS RARELY SPOKEN ABOUT IS THE 'ARTS COMMUNITY'.

This is why we at Theatreworks set up this initiative Mobilising Arts Communities (MAC) and it is hoped that MAC will complement networking at local, regional and global levels.

This concept primarily comes from the philosophy of the company I work with, Theatreworks. We feel that the work should reach out beyond our localised situation in Singapore. We hope that we are an enabler, a builder of bridges. Theatreworks is a kind of mother-ship, a group that was established in 1985 by people who were trained in other countries. It is a very artist-led company and we do a lot of work, although we are not a large group.

Theatreworks has always seen itself as Asian but hopes to rethink what it is to be Western. This comes from where Singapore is placed in the world. We are a very young nation and a recent survey of youth in our region shows that they want to be blond, blue-eyed, Americans. Asian culture is seen as old-fashioned. We have to ask ourselves what this all means. There is a 'flattening' of the world going on, where Western people see Asia as exotic but a lot of Asian cities are now hip, Westernised, places. Asia is not one. Europe is not one. Asia is so diverse and complex and in our company Theatreworks, we must constantly question and document our projects and ourselves.

This is really important because we have a new space called 72-13, that cost 1.5 million Euros, and we can very easily be drawn into constant programming. And all the stress that comes with that. There is a real danger of having no time to reflect, to research, to look at our strengths and weaknesses.

For instance, we do not use the word 'artist', we use the word 'creator'.

WE WANT TO MOVE BEYOND THE UNDERSTOOD NOTION OF AN ARTIST.

We want to work with pop bands, architects, and designers. We want to have a more inclusive agenda.

Putting all these considerations together we instigated a programme in 1990 called 'The Flying Circus Project' in order to look outwards, to go out into ASIA and to make ASIA more obvious to the Singapore community. Because we had all these Western models to follow in

Image courtesy of Theatreworks (Singapore). Image is from The Flying Circus Project, ArtsNetworkAsia host workshop, 2000.

Singapore and we went looking for Asian models. We gathered artists from around the wider region and had a month-long programme of dialogue and presentations. This has continued and by the year 2000 we had 100 artists coming together for that month to explore creativity. For example we invited 20 Tibetan Lamas to present their rituals and music. We wanted to question the idea of what is traditional and contemporary and the Lamas were doing what they considered contemporary every day. In 2003 and 2004 we felt there was a need to really look into Asia's relationship with Europe and the Arab world. Then we took Indonesia as a focus and concentrated on two cities, Saigon and Singapore, inviting artists who had never performed in Singapore before.

There is always a lot of tension in the collaborations and discussions but we have a number of key considerations informing the projects:

Mutual respect must be observed.

There is always translation, so there are always multiple voices.

Cultural understanding and negotiation is at the heart of the discussions.

Cultural difference is recognised and accepted.

We continue in this way and hope for an ever-expanding dialogue.

8. APPENDICES

PARTICIPANTS IN THE PARIS 'INDEPENDENT CREATIVE ART SPACES LEADERSHIP TRAINING PROGRAMME' /DEC 2007

Anastasis GRIVAS (Greece)
Ektopia Productions
www.ektopia.gr

Kok Yoong LIM (Malaysia)
Rumah Air Panas (R.A.P)
www.rap.twofishy.net

Pierre GONZALES (France)
Collectif ABI/ABO (Art be in / Art be out)
www.abi/abo.free.fr

Corinna VOSSE (Germany)
Kunst-Stoffe
www.kunst-stoffe-berlin.de

Lu Ming ZHU (China)
VIS-À-VIS artlab
www.visavisartlab.com

Rita KÁLMÁN (Austria/Hungary)
IMPEX
www.impex-info.org

Maria Donna MIRANDA (The Philippines)
Green Papaya Arts Project
www.artprojects.tripod.com

Mirwan ANDAN (Indonesia)
Ruangrupa
www.theatreworks.org.sg

Sasiwimon WONGJARIN (Thailand)
The Land Foundation
www.thelandfoundation.org

Fiona O'MAHONY (UK)
Farnham Maltings
www.farnhammaltings.com

Odonchimed ODGEREL (Mongolia)
Arts Council of Mongolia
www.artscouncil.mn

Sithabile MLOTSHWA (The Netherlands)
Thamgidi Studio Foundation
www.thamgidi.org

Hemant SREEKUMAR (India)
Khoj International Artists Association
www.khojworkshop.org

Petar TODOROV (Bulgaria)
Pro Rodopi Art Centre
www.prac.biz

Šárka PAVELKOVÁ (Czech Republic)
Farm in the Cave
www.infarma.info

Jaime HUMPHREYS (UK/Japan)
Youkobo
www.youkobo.co.jp

Maitree SIRIBOON (Thailand)
Whitespace Gallery
www.whitespaceasia.com

Katharina TRABERT (Germany/Italy)
OZU
www.ozu.it

Marko BRUMEN (Slovenia)
Zavod Pekarna magdalenske mre_e
www.pekarna.org

Khairuddin HORI (Singapore)
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www.wunderspaze.tripod.com

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Email: info@asef.org

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CONTRIBUTORS

PAUL BOGEN FRSA (UK)

Manager of an experimental Polish mime group (1985). Manager at The Kings Head Theatre Club in London (1986), producing fringe shows and then transferring many to the 'West-End' stage. In 1990 he became director of The Junction in Cambridge, the first purpose-built arts centre for young people in the UK. During his 17 years at The Junction Paul produced two outdoor festivals, two international festivals, the world's first digital mural and the first drive-in movies in East Anglia. Paul managed the Junction's £7.5 million redevelopment, which opened in 2005. President of Trans Europe Halles1999 to 2007. He now works as a freelance consultant, is a board member of two theatre companies and a Fellow of the Royal Society of Arts.

FAZETTE BORDAGE (FRANCE)

After studying musicology and psychology, and hosting a musical magazine on FR3 television, in 1983 Fazette Bordage was instrumental in refurbishing a warehouse Confort Moderne at Poitiers as a multi-disciplinary art venue with cultural activities for young people and emerging artists. In 1986 Confort Moderne became a member of the Trans Europe Halles cultural network, which she coordinated from 1994 to 2000.
She was then instrumental in the opening of Mains d'Œuvres in January 2001, a 4 000 m2 centre dedicated to citizen and artistic practices and researches, in Saint-Ouen near Paris. In 2001, along with her team, she established a resource and information platform called Artfactories for independent multi-disciplinary art spaces, which are born from citizen and artistic initiatives. She coordinated both projects until March 2008 when she joined the French Institute of Cities to manage the project New Territories of Art, which was created to meet the recommendations of the report 'A new step of cultural action', compiled by Fabrice Lextrait.

HOWARD CHAN (HONG KONG, CHINA)

Howard Chan works as a cultural programmer in Hong Kong. Co-founded (2002) and chairs the Community Museum Project (CMP); co-curated Objects of Demonstration (2002, 2004), (This is Not) Fake Museum (2003), Street as Museum series (2005), Designs By Users (2005) and In Search of Marginalized Wisdom: Sham Shui Po Craftspeople Exhibition (2007). Co-founded the independent art space 1aspace. Co-organised IN-BETWEEN: International Conference-Exhibit Program on Independent Art Space 2001 and 2002. Is a working member of Intra-Asia Network, which unites the artist-in-residence programme organizers in Asia-Pacific.

RAOUL GRUNSTEIN (FINLAND)

Raoul is the Chairman of Korjaamo Group, a group of five companies active in sponsorship, marketing, consulting, productions and culture. Before this Raoul was owner/director of Image Publishing for two decades, establishing and developing a group of quality magazines in popular culture, design, business, travel and wine/food. After selling this publishing house in 2007, he has concentrated in building Korjaamo Culture Factory, a multidisciplinary cultural centre for theatre, music and visual arts, as Chairman and Artistic Director. Raoul is also a keen photographer, already credited with a number of exhibitions.

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GUY-ANDRÉ LAGESSE (MAURITUS)

Guy André is a visual artist of Mauritian nationality, born in South Africa; he has been living in Marseille for 20 years and develops public art projects. He is one of these artists who can combine a great experience in visual arts, music, performance and scenography. His work is characterized by a strong will to share artistic experiments with amateurs, enthusiastic handy(wo)men, inventors...

SIGRID NIEMER (GERMANY)

Sigrid, a founding member of the International Culture Centre ufaFabrik in Berlin, was born in the north of Germany and studied Arts and Education. Since 1979 she has worked for ufaFabrik in different artistic and management positions and today she is a member of the Board of Directors of the "International Culture Centre" at the ufaFabrik and is Head of Communication. She also teaches young professionals in the field of Communication and Mediation ("Freie Universitaet" Berlin, 2006, Akademie fur Kultur und Bildung, 2007). Internationally she played an active role in developing the network "Trans Europe Halles" and delivers lectures, workshops and presentations in Communication, Participation, Sustainable Development and Culture & Art for different organisations, including St. Petersburg (1998) "21st Century Ark", Bangkok (1999) "Public Building. Public Culture. Public City"; Marseille (2001) "New Arenas for the Art"; Dublin (2002) "The Civil Arts Inquiry", and in Mai 2005 in Buenaventura / Italy "Il DNA dei centri culturali indipendenti".

BIRGITTA PERSSON (SWEDEN)

Between 1995 and 2004 Birgitta worked as head of marketing, promoter, project manager and fundraiser at Mejeriet cultural centre, Lund, Sweden. There she organised more than 100 concerts, arts exhibitions and dance events and initiated, organised and fundraised several international artistic projects in all artistic fields. Birgitta Persson is currently Secretary General of the Trans Europe Halles network, a position she has held since 2004, with responsibility for coordination, communications, marketing, fundraising and organising events, such as the twice-yearly conferences/meetings of the network.

TAY TONG (SINGAPORE)

Tay Tong has been with Theatreworks (Singapore) since 1989, appointed General Manager in 1993 and Managing Director in 1999. In 1999, he also received an MA in Arts Management & Cultural Policy from Goldsmiths College, University of London. Tay Tong has worked intensively in brokering greater intra-Asia dialogues and exchanges through the Arts Network Asia or ANA, which was initiated and set up in 1999 by Theatreworks. ANA is a forum for Asia's expression and its relationship to the rest of the world. It recognizes the cultural diversity and pluralisms in Asia and it functions in 11 Asian languages. It networks individuals and groups through residencies and projects, to develop local communities in Asia. Since 2002, Tay Tong has managed and directed Theatreworks' Continuum Asia Project (CAP) and he has been active in Luang Prabang, promoting capacity building, including reviving the Laotian Pharak Phalam, a traditional dance-drama form, with masters and young artists and promoting people-to-people exchanges, especially among the Laotian youth and Asian youth. Tay Tong was awarded the Japanese Chamber of Commerce & Industry's Culture Award in 1996, in recognition for his contribution to the Singapore arts scene and is the first arts manager to be given this award.

ANNETTE WOLFSBERGER (AUSTRIA)

After her studies of political science, cultural policy and African languages in Vienna and Rotterdam, Annette worked for a broad range of performing arts festivals and venues in Austria, before she moved to Amsterdam to work at the Melkweg as production manager. For the past two years, Annette set up and directed Enter_, a regional network in the East of England for artists, businesses and researchers working at the intersection of new technology art, produced Enter_Unknown Territories, a new international conference and festival for new technology art that took place in Cambridge in April 2007. Annette was an executive committee member of the network Trans Europe Halles from 2004-2007 and is a board member of Agentur, an artist-run initiative in Amsterdam which provides space to artists for projects, installations and research.

AUDREY WONG (SINGAPORE)

Audrey graduated from NUS with a Masters in English Literature and in 2000 obtained an MA in arts administration from Goldsmiths College, University of London. She is co-director of The Substation (Singapore), together with Lee Weng Choy. With The Substation she has initiated, curated, and managed arts festivals, independent theatre productions, exhibitions, artists' exchanges and networking. In 2003, Audrey and Co-director Lee Weng Choy launched the Associate Artists programme, which aims to support independent artists' practice and careers. In addition, she is a member of the Programme Advisory Committee (Theatre) of the Singapore Arts Festival; is a founder-member of Magdalena (Singapore and affiliated to The Magdalena Project global network), a society promoting networking and skills-sharing among women in theatre, and has collaborated with four other theatre artists on a performance presentation "Her Space" in 2005 and co-organised the Crossroads 2006 International Festival of Women in Theatre. She currently lectures part-time on the Masters in Arts & Cultural Management programme at Lasalle College of the Arts.

EDITOR

SANDY FITZGERALD (IRELAND)

Sandy Fitzgerald has over thirty years' experience as a manager, artist, and activist in the cultural sector. He was a founder member and later, Executive Director of City Arts Centre, Dublin (1973 to 2001), overseeing the Centre's development from one room (1974) to the opening of the largest centre of its kind in Ireland (1988). The programme of CityArts included all artistic disciplines, with a full public programme of visual art, theatre, music, dance, comedy, conferences, and special events. The Centre also initiated pioneering educational and accredited programmes in community arts, disability arts initiatives and outreach programmes. In addition Sandy was a founder and board member of CAFE (Creative Activity for Everyone - 1984 – 1990) now CREATE, the arts development organisation for Ireland; board member of the Royal Hospital National Cultural Centre (1985 – 1990), later to become the Irish Museum of Modern Art; board member of the Dublin Film Festival (1988 - 1993); board member of the Junior Dublin Film Festival (1990 – 1994); Executive Committee Member of Trans Europe Halles (1997 – 2002). Sandy's published work includes: two books for children – Cale and the Land of Sea (Ailceimic Books, 2004) and Céil Agus An Buachaill Gorm (Coiscéim, 2007); a community arts reader for Ireland titled 'An Outburst of Frankness' (TASC at New Island, 2004); an essay in 'Read This First' (Utrecht School of the Arts, 2006). He is also a lyricist, his most recent compositions appearing on the Unconditional Love album by VIOLETTA (2008).

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This *'Independent Cultural Centers Leadership Training Handbook'* is the fruit of the Independent Creative Art Spaces Leadership Training programme organised in December 2007 by The Asia-Europe Foundation, Artfactories and Trans Europe Halles. It highlights tools for better management and links theory with practice through specific cases and experiences discussed during this training for 21 cultural managers from Asia and Europe.

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