A conceptual toolkit
for arts and culture

An outcome of the
Creative Lenses Project

MODELS TO MANIFESTOS

EDITED BY
SANDY FITZGERALD
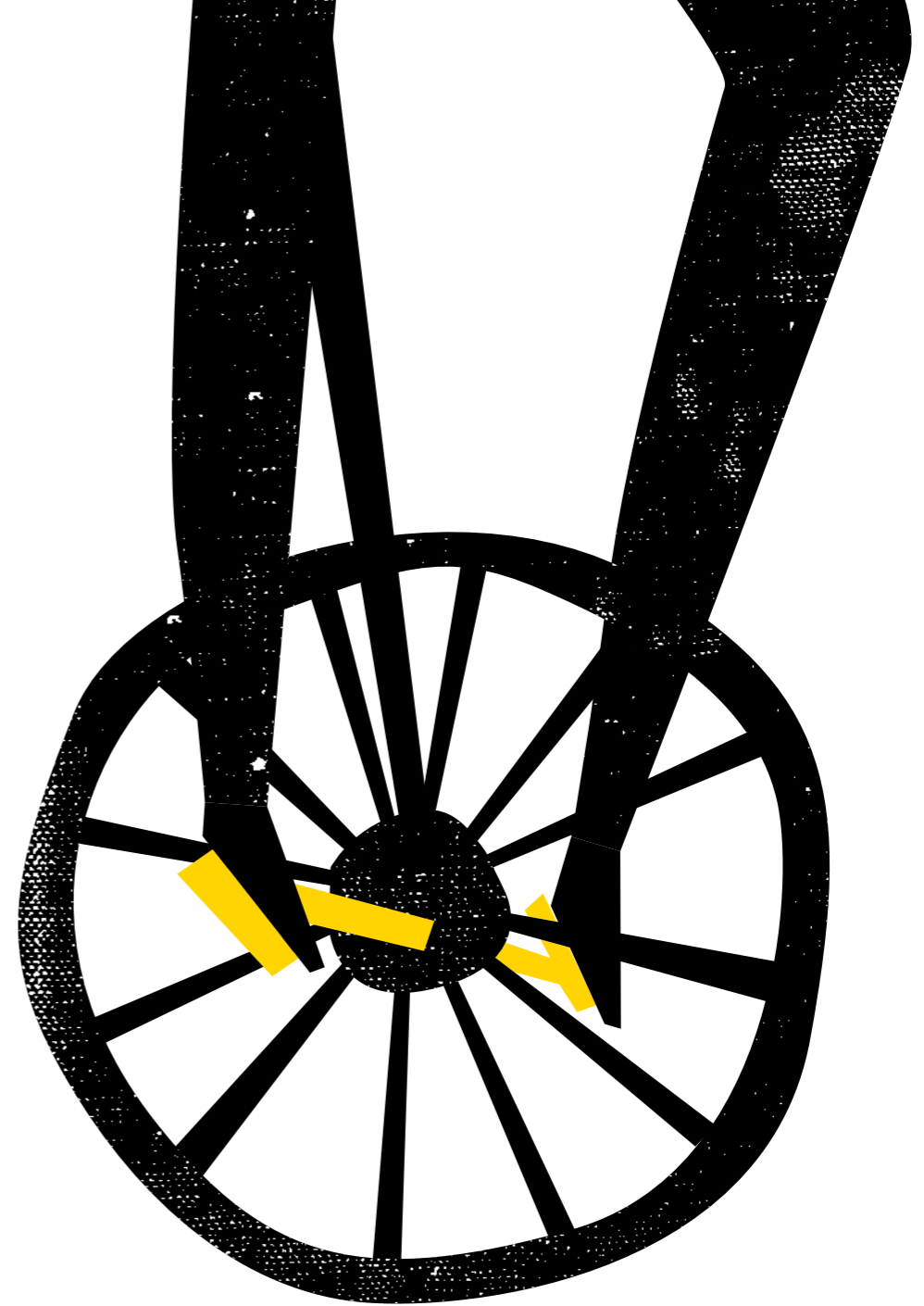
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A CONCEPTUAL TOOLKIT FOR ARTS AND CULTURE

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INTRODUCTION

NOTE

The case studies presented in this book reference a more detailed and in-depth set of case studies undertaken for the Creative Lenses project by University of Arts London and Trans Europe Halles. The UAL studies were a direct result of the Creative Lenses action learning Catalyst programme and are attributed as follows:

Kaapeli Lucy Kimbell
Manifatture Knos Lucy Kimbell & Sarah Rhodes
ODC Ensemble Bethany Rex & Lucy Kimbell
Projecte Ingenu Lucy Kimbell & Sarah Rhodes
Truc Sphérique Bethany Rex & Lucy Kimbell
Village Underground Bethany Rex & Lucy Kimbell
Patricia Pardo Lucy Kimbell & Sarah Rhodes
P60 Bethany Rex & Lucy Kimbell

The TEH studies were commissioned from external researchers as follows:

Aalborg Karneval Ellen O'Hara
Teple Misto Ellen O'Hara
Access All Areas Ellen O'Hara
Ambasada Ellen O'Hara
Le Plus Petit Cirque Du Monde Julie Aldridge
L'Asilo Julie Aldridge
Nadácia Cvernovka Julie Aldridge
Nieuwe Helden (New Heroes) Julie Aldridge.

The UAL and TEH case studies referred to above can be found on the Creative Lenses website **creativelenses.eu** under publications and on the Creative Lenses Knowledge Base **cultureknowledgebase.eu**

The introduction and all section headings are written by the editor.

Creative Lenses was a research project, testing new operating and business models, looking at the future sustainability of a wide range of cultural players throughout Europe. The legacy of the project will be the know-how, tools and support mechanisms required for the European arts and cultural sector to strengthen their capacity for the delivery of their missions and, in particular, cultural work that transcends both art and entertainment to engage with the social, political and human relevancies that are concerning all of us locally, regionally and worldwide.
www.creativelenses.eu

PUBLISHERS - OLIVEARTE CULTURAL AGENCY

Olivearte Cultural Agency is a consultancy and training company providing a wide range of supports to the European arts and culture sector. The company is incorporated in both the UK and Ireland and over the past ten years has worked with many organisations and contributed as a partner to a number of important and large-scale pan-European initiatives, including Engine Room Europe and Creative Lenses. Describing its role as 'working in the space between dreams and action', Olivearte draws on a comprehensive experience, responding to the many different needs and ambitions of clients, including networks, cultural centres, theatre companies and city authorities, in the different regions of Europe. From London to Moscow, Helsinki to Athens or Barcelona to Kosice, Olivearte has been commissioned to assist projects in the delivery of their missions.

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DISTRIBUTORS – TRANS EUROPE HALLES (TEH)

TEH is a Europe-based network of cultural centres initiated by citizens and artists. TEH has been at the forefront of repurposing Europe's industrial buildings for arts, culture and activism since 1983. As of 2018, TEH has brought together 109 multidisciplinary cultural centres and other cultural organisations from across Europe with the mission of strengthening the sustainable development of non-governmental cultural centres and encouraging new initiatives by connecting, supporting and promoting them. This is achieved by facilitating international cooperation, providing opportunities for learning and sharing, and promoting the practice, impact and value of arts and culture. In order to achieve this, TEH organise two international meetings every year, coordinate international projects, run professional development trainings, act as consultants for public and private organisations and actively influence cultural policies.

www.teh.net

INTRODUCTION

After the global economic foundering of 2008 and all that resulted, (not least the shrinking of national budgets for public services, subsidies and grant aid), anecdotal evidence began to emerge that the arts and cultural sector in Europe was in serious trouble. This evidence came from a range of sources: networks, meetings, conferences, the sharing of stories by cultural activists on the ground and from representative organisations. But was the reality really as bad as it sounded and, if so, could anything be done? Rather than wait for the impending collapse that everyone was talking about, a number of key players came together in 2013 and decided to devise a project that would investigate and seek answers to the challenges that seemed evident in the day-to-day activities of the arts and cultural sector, particularly the non-governmental fields of activity. This project became Creative Lenses and involved thirteen partners including universities, city authorities, networks, cultural centres and theatre companies. A successful application to the EU Creative Europe fund resulted in four years (2015-2019) of research, action learning and outcomes that turned out to be as much a journey of discovery as it was a search for solutions to the aforementioned emergency.

This book offers an insight into the conversations, debates and views that emerged from the Creative Lenses journey, building on questions that can't be ignored or brushed aside. What started out as a quest for 'business models' that might 'rescue' struggling arts and culture projects quickly turned into a wider examination of why such projects existed in the first place, what their role is in society and the policies that exert influence on arts and culture development. The central themes and questions that arose from this discourse make up the core content of 'Models to Manifestos'. Themes and questions such as: defining sustainability; how to support and learn from the more radical and peripheral projects; if initiatives that were founded on the ideal of effecting changes in society are compromised by a market economy approach; if the disparate nature of the overall European cultural sector lends itself to common solutions (spanning, as it does, highly subsidised semi-state organisations, the profit-driven creative industries and high, popular and community arts, all contingent on location, cultural difference and social and political realities making for a complex matrix); and what the terms arts and culture mean and represent, in the first place.

The content of 'Models to Manifestos' reflects a wide spectrum of views from experienced and informed commentators, supported by case studies and interviews from every corner of Europe. This also reflects the diversity that exists within Europe and the differences with regard to location, history, practice and approach that is the reality of the continent. What is common and what binds the contributors together are certain values related to empathy, equality, cooperation, sustainability and a passion for building a society based on tolerance and cultural democracy. And whatever the differences between the various regions of Europe, there are also common challenges on the socio-polit-

ical front, not least the rise of neoliberalism, xenophobia, racism, sexism and attacks on freedom of expression. There is also solidarity and opportunity, as alternative initiatives like Black Lives Matter and the MeToo movement show. For the arts and culture sector the question is not only 'how do we survive' but also 'where do *we* fit in this new dynamic and what is our contribution'? Coupling all of this together for examination is the core objective of 'Models to Manifestos' and, in fact, reverses the original question from 'how to be more successful' to 'what does success mean?'. Within this, questioning orthodoxy and disrupting cultural hegemonies and hierarchies should be embraced and protected, not by looking at their commercial potential, but by supporting their value as instruments of real democracy and societal development, of always reimagining the future and trying to create a more sustainable world - in every sense of the word. The title of this of book 'Models to Manifestos' reflects this perspective, shifting the emphasis from functioning to action and to the preeminent question of why an initiative exists in the first place.

The book's structure mirrors the engaged journey of Creative Lenses through four sections. Firstly, in Section 1 *Dispatches From the Front Line*, we are connected to the arts and culture sector itself, not at the institutional level but through citizens' initiatives and introduced to a wide range of inspirational and pioneering case studies and interviews with practitioners from all over Europe. This leads the way to the other sections, giving us a context and a reality to travel deeper into themes and questions that affect and influence the sector. Section 2 *Art & Culture: Definition, Role, Policies and Purpose* looks at how these definitions are assimilated and used and what they mean for practitioners on the ground, related to values, purpose, policy decisions and the roles art and culture play in society. Section 3 *The Business of Sustainability: Ways to Survive and Thrive* then moves onto the practical business of sustainability, as projects face funding cutbacks, the decline of the traditional funding model and the changing ways in which people engage with arts and culture, coupled with the onslaught of the consumer society and shifts to the political right. Finally, Section 4 is about *The Future: New Approaches*. It illustrates how new generations of cultural activists can find inspiration, solidarity and fulfilment to invest in the future development of arts and culture in ways that are relevant and in line with the values highlighted throughout the Creative Lenses process.

Although not strictly linear, the journey through these four sections offers up informed views and knowledge that hopefully will connect and address some of the questions Creative Lenses revealed. There is a rich collection of content here that gives something of a 'zeitgeist' feeling to the publication and, even if answers are not forthcoming for everyone, at the very least we hope the perspectives and experience expressed in 'Models to Manifestos' will help frame the debate for those who want to engage with the next phase of cultural development in Europe.

1

DISPATCHES FROM
THE FRONT LINE

SUSTAINING CULTURE IN CHALLENGING TIMES

OVERVIEW

This first section features voices from the sector itself and this is as it should be. Too often practitioners are used, misrepresented, vilified or ignored by people who have a vested interest in arts or in culture: property developers, politicians, academics, funders and the media. It is rare to see the cultural exponent or activist given due time or recognition related to their work or achievements. These are the dreamers, the innovators, the pioneers, who push the boundaries of possibility and challenge convention. This, in turn, leads to discoveries and developments that enable our society to think progressively and live differently. Throughout the history of humankind, it is the images, stories and music of the imagination that captivates and connects across time and generations. This is how we map our development and harvest our potential. And we must always look to the margins of society, to the periphery, where freethinkers and libertarians are mining the endless possibilities of the inner universe. This is the research and development engine of civilisation and we fail to support it or suppress it at our peril. In the recent past, younger generations have combined cultural necessity with boundless creativity, showing that change has no limits or borders. For instance, in the 1960s the first cultural centres were not called laboratories (labs) for nothing. These places of social and cultural experimentation explored new ways of living and working. In the 1970s, punk extolled the virtues of DIY (do it yourself), spawning a whole generation of young people who took control of their own lives and believed in creative expression and self-determination, as a means of challenging given beliefs and the way we think, act and create. In the 1990s, new technology and the world wide web opened the possibility for new types of democratic culture across frontiers and nationalities. Equally, actions, occupations and protest that might be considered confrontational or disruptive have resulted in unforeseen benefits to do with public space and issues of sustainability, collective living and the use of resources. Many of the outcomes of these revolutions have now entered the mainstream, reaching into all our lives in numerous ways: recycling, complementary medicine, urban gardening, graffiti art, hip hop, interculturalism, veganism, street festivals, ecological sustainability, conflict mediation, and so on. Often these accomplishments are the result of initial marginalised and radical initiatives, responding to oppressive or destructive forces. In the first instance, it is usually young people seeking to have a voice in their future and looking to have ways through arts and culture to do this. This is where freedom of expression, cultural equality and a passion for creative discourse become a focus of and for creativity resulting in platforms, spaces, stages and civic engagements as the means to fashion this new future: cultural centres, performance groups, festivals, learning encounters, blogs and all the resources and tools at the disposal of the creatively free and engaged citizen. In this section, 'Dispatches from the front line', you find an exciting and inspirational sample of these voices operating in Europe today, all have a story to tell and lessons to impart about sustainability in times of great challenge.

With an essay from Elli Papakonstantinou that speaks to history and current fractures that threaten the very stability of the European project related to her experience as a theatre practitioner and concentrating on case studies and interviews, Section 1 draws on the Creative Lenses experience but not exclusively. This first section is a 'window' to the rest of the content, making sure that the emphasis and the starting point is the arts and culture sector and then continues throughout the book in the form of similar references where relevant, supporting the in-depth essays.

A GREEK STORY

"How can we design and implement art structures that align with the big questions raised in the public sphere?"

ELLI PAPAKONSTANTINOU

The Greek antiquity and the neoliberal-driven Greek crisis stand out as two landmarks: two ideas of Greece and of 'Greekness' that recently turned my country of birth into an international brand name and inspired narratives connecting European values to this dual 'Greece'. These two main ideas and respective narratives acknowledge, firstly, that Greek antiquity influenced and shaped the core of contemporary European values and therefore European culture since the 19th century and, secondly, that the recent Greek crisis somehow signalled the downfall of the spiritual and humanistic Europe as we know it. I will not discuss these ideas and narratives, but rather work within the framework of this contention to understand my approach to art in times of crisis during the years 2011-2016 and the collective attempt to rethink art in the Agora (i.e. art as an integral part of the pubic space

and debate). The Greek experience (ancient and recent) points out that all art is political one way or another and that art is best remembered in times of crisis.

That the world is changing ever faster has become a platitude. However, an awareness and acceptance of the fact that future literacy and the ability to think together about possible and preferred futures is important and needs to be fostered and is emerging across the political, cultural, social and business sectors of Europe and beyond. It is with the above strong belief that I am discussing art in the Agora, through my experience as a Greek performance maker and cultural manager.

Let me say from the outset that I chose to return and to live in crisis-struck Greece because I strongly believe crisis is a catalyst for change and that a transition from the private to the public sphere carries along with it multiple positive 'gifts'. Interestingly enough, *crisis* means 'judgment' in Greek, while *catastrophe* means 'turnaround'. In my case, destruction signalled a break with the past and an artistic shift, giving birth to new ways of thinking about art. Destruction proved to be a prerequisite for critique, self-reflection, political thinking and also a reminder of what art really 'means'. When any semblance of certainty vanishes due to historic circumstances, a New Map reveals itself to the individual; a distant horizon, replete with obscure and thus far unheard-of interconnections between humanity and the ecosystem, emotions and weather phenomena, the most vulnerable person and the most powerful leader, poetics and reality. This New Map depicts an expanded, infinite Universe, open to imagination and human potential. It reveals new categories and connections across things, pushing our thinking and therefore art into new, unfamiliar directions.

Before continuing, I feel compelled to stress that our experiences of the contemporary Western world vary significantly, thus making it impossible to share a deeper understanding of what it means to live in times of turmoil. I even find it difficult to step into the Greek crisis reality which is a completely different experience to the Western reality as we know it today: an 'unreal' reality and a rupture in time.

THE ANCIENT GREEKS: ART IN TIMES OF TURMOIL

Theatre has evolved in my country in parallel with the notion of citizenship. Some of the ways in which we produce, understand and think of culture nowadays originate from antiquity. Today, some of these ideas can and have been reappropriated and revisited by artists in the light of today's world. In order to be able to build a common life with respect to values and culture and to ultimately solve the puzzle of collective and individual existence, during the austerity years of crisis we had to search in all possible directions to understand what doesn't work and to derive inspiration and ideas. It is with this intention that I will refer to how ancient Greeks made art and what it meant in those times to design structures in an ethical and inclusive way. Let me point out here the significant fact that the Athenian culture ignored and marginalised slaves and women, rendering them almost invisible. While I concur with that criticism, I believe that the centrality of art in Greek antiquity is an important concept that I will further discuss in relation to contemporary Western art.

Indeed, ancient drama was at the epicentre of the public sphere and the public discourse and life of the Agora, contributing to a collective political reflection and to the formation and education of free

Athenians: citizens who were not only able to exercise their democratic rights, but who were also able to conceive laws and design new ways of governance and of co-existence. In antiquity, culture was seen as a pulsating active field, while grammar, logic, rhetoric and art provided the tools to shape free male citizens who could actively defend their values.

The education and formation of such active citizens through art could be realised thanks to the existence of the *horigoi* or as we would call them today: 'art sponsors'. The etymology of the word is telling: *horigos* means *the one that carries the chorus* (in other words the one that ultimately gives voice to the citizens) as opposed to today's *sponsor* (*the one who spends*). The *horigos* would contribute to the city by disclosing the conflicting dynamics that operate in the field of democracy and that ultimately make up the *polis*; by contrast, today's sponsoring describes spending and artistic production destined for consumption in a capitalist market.

The *horigoi* were rich Athenians, responsible for finding the actors, chorus and musicians and for nursing and accommodating them over a period of 11 months (the time needed for the preparation of the drama). The cost covered by the *horigoi* was considerable. Every year 700-800 chorus members, 30-50 actors and 20-40 musicians in total were employed. The *horigo*i contribution to the community was cherished and considered the most prominent private contribution to the city. Other rich Athenians would contribute to the community by sponsoring (by law) the maintenance of warships or the catering of the army. However, the largest private donations would be granted to art.

What a strategic choice, indeed. Why was art such a central social activity for a nation at war? I think the answer lies in the fact that the Greek dramas opened a direct dialogue with history: art served the Athenians, offering the appropriate locus to look into the contradictions, the challenges and the failures of their society. The Greek dramas addressed an audience of soldiers, who made wars to defend their culture, learned the importance of arguments and of reasoning when defending publicly their views in the Agora and who then drew on theatre to face their worst possible fears, taboos and failures. The Greeks lived in times of turmoil and of radical change and would make use of all possible tools to reflect upon their social transformation and present history. Art was a major central political tool.

MAY 2011: "HOW CAN WE LIVE?"
In recent history, post-war subsidy models were occasionally adopted in Greece. It was in the late 1970s, after the *Metapolitefsi* (the fall of the military junta of 1967-1974) and the democratic period following the dictatorship, that the National Subsidy System was established, marking a long period of state-dependent art production. Such was the inherited reality for artists of my generation up until 2011, when the neoliberal agendas terminated all national subsidies and cultural programmes.

Back in May 2011, the world as I knew it was falling apart. I found myself at a loss before this fact: what kind of polis and theatre can emerge when the system breaks down? Does contemporary theatre speak to the concerns of today's audience? What kind of citizens are called upon to support theatre off and on stage? Eventually, the dominant question shared amongst the majority of Greeks was: "How can we live?" How can we live a fulfilling life in an inclusive society and how can we de-

sign new structures that will align with the new needs and values? Theatre claimed anew a central meaning in Greek society.

2011 was a year of intense social unrest. The various protests and the movement of the Aganaktisme-noi (Indignant) in Athens were part of our everyday life. The political system had reached its limits. Such was also the case for the dull lifestyle of crass materialism that was slowly dying, along with the social class it had long privileged. The crisis brought about radical changes in life and in the cultural sector. Nothing was coherent and consistent anymore. National identity and social cohesion were damaged (this crisis was, in fact, a violent redistribution of wealth and a social class war), self-esteem was lost (also due to the rising unemployment, reaching a phenomenal 70% in the cultural sector), everyday life was shattered (demonstrations, universities shut down, the city of Athens turned into a relic of what used to be my town of birth), infrastructures were destroyed (the education and health system, for example). In the end, our very political system, democracy, failed us, marking the rise of the far-right party (the so-called Golden Dawn) and the violation of the Greek constitution (the Parliament voted overnight for the so-called "Multiple Legislation Law", which consisted of pension laws and pharmaceutical industry regulations.) In the cultural sector, heavy taxation was imposed on art companies and the Hellenic Broadcasting Corporation (ERT) was forced to shut down for the first time in Greek history. And, of course, the aforementioned termination of state funds, leading to the collapse of the National Subsidies System, without warning, in 2011.

Our generation was raised with the certainty that it was the state's duty to support and provide for the arts; but overnight everything we took for granted was gone. In the years to come, the absence of a subsidy system and the reignition of the Agora, thanks to the Athenian demonstrations, shaped many artists of my generation, their passions, ideas and work.

During the recent crisis years in Greece, I made a 'social turn' in my art defined by an urge to create in a state of emergency and by rejecting 'aestheticism' in order to make room for art as a space for activism and education. It is to my understanding that the sudden rupture with the past and the collapse of the subsidy system, actually, contributed to inclusion and shaped a type of strong-voiced art that emerged out of a system of new values; a type of art that was not dictated by the success standards of the industry or by institutional structures, which are always eventually operated by the ones in power.

The shared question 'how can we live?' was fundamental and opened a widespread public dialogue boosting the importance of the public space and the Agora. Art became the common space to phrase relevant questions and to collectively imagine new ways of living in a city that still remained in a paradoxical state of destruction and construction.

VYRSODEPSEIO: HOW CAN WE DESIGN AND IMPLEMENT STRUCTURES THAT ALIGN WITH THE BIG QUESTIONS RAISED IN THE PUBLIC SPHERE?
In seeking a new meaning for art, production models, formats and language, I started thinking how to design new structures that would meet the urgent changes that took place around us. Through an instinctive drive rather than a well-planned idea, I launched a series of meetings at an abandoned

leather factory in Athens, later known by the name *Vyrsodepseio*. There, in the midst of an almost deserted area, a group of people of various backgrounds met for a month, driven by the need to comprehend the shifting reality around them and to imagine (and actively reclaim) a better future. These meetings ultimately culminated in a performance, which saw the contribution of many. *META: A Performance About the Catastrophe of the World* resulted from that unique historic moment, which we felt compelled to jointly shape. Soon, a community of people began to form around the first group. Long abandoned, the industrial remnant of the building began to throb with life again, similar to a sea monster waking from a deep sleep. Over sixty individuals cleaned the building, took care of the wiring and contributed in all possible ways to this project. Thanks to all those people who set up the space and left their mark on the venue and its *modus operandi*, Vyrsodepseio emerged in the midst of an Athenian post-industrial junkyard as a social experiment, teaching each and every one of us that the inner and outer reality, poetry and applied economics, generosity and art, political imperative and aesthetics are inextricably bound.

For all of us, Vyrsodepseio was not just a space but also a cause; a locus of collective expression, a network of artists and citizens, a cradle of contemporary art, but also, ultimately, an open experiment which answered the question: "How can we design and implement art structures that align with the big questions raised in the public sphere? How can we turn social art into the epicentre of our city's transformative force?" Thanks to the dimensions of the space - over 3,000 square metres - it soon became a meeting point for hundreds of artists and activists; a vivid hub for exchanging ideas.

During its active years, the prolific weekly program of Vyrsodepseio encompassed theatre, dance and music performances, as well as festivals and educational workshops featuring a number of co-productions. Over forty new theatrical and dance performances were staged, along with ten music festivals, annual platforms of drama and contemporary performing arts, two international site-specific festivals, and many programmes of international artistic exchanges and residencies. Special emphasis was given to international networking.

Since its founding, Vyrsodepseio ran under the auspices of the Hellenic Ministry of Culture. It should be noted, however, that it has never received any state funding whatsoever but was run successfully thanks to the support of 300 volunteers and of our audiences. Vyrsodepseio existed from 2011 to 2017, at which time it shut down as a space but retained its status as a human network.

I argue that Vyrsodepseio was itself an art project in constant dialogue with the societal transformations taking place all around us, a structure easily described as chaotic or inconsistent but also one noted for its strong values. It emerged as a space that demonstrated power (an important display during the confrontational years of 2011-2016) and provided safe shelter for a network of activists. "One could not have found a better symbolic space to host the ODC project; Vyrsodepseio is perhaps the most apt location in the world, if not for the former gunpowder factory housing Cartoucherie de Vincennes in the outskirts of Paris", says Grigoris Ioannidis, drama theorist and critic.

Strong emphasis was placed on various collective processes, among which were participatory design

processes, co-curations, collaborations of every possible form engaging many stakeholders. Sitting around tables for the purpose of co-designing or at the general assemblies, Vyrsodepseio relied on the wider community (the *polis)* in order to exist and to thrive. This empowering project certainly shaped my political thinking and made me believe that collective Eutopias can actually be achieved.

ODC ENSEMBLE: WHAT ART?

Destruction radically shifted artistic orientation in Greece and in doing so forced many of us to question for whom, by whom and with whom we make art - the answer being for the people, by the people and with the people. As artistic director of the theatre company ODC Ensemble, I experimented with how to create collective art that would be meaningful and outrageous, much like the reality we lived in. To use the words of Grigoris Ioannidis again: "ODC was built on this premise of *opening up*. But the concept alone was not enough. In the years following the founding of ODC, it became clear to everybody that contemporary artists should come up with a new set of tools helping them address two worlds at once: the realm of the one or several texts, and the contemporary world. A performance can bring these two worlds together only through unrest and alertness. This is not just about modernising the classics. This coming together is an encounter between two worlds speaking the same language, comprehending each other, in effect, complementing each other". (Ioannides, Vyrsodepseio: A theatre in crisis, 2018c:22-23)

Real life crossed paths with our secret, imaginary worlds, giving rise to intense and outrageous works of art. Some of the main points of this work can be found in ODC's manifesto:
Real life has bypassed civilised manners long ago: raw aesthetics for neo-medieval times without a God: Unrefined and raw aesthetics clash with the aesthetic imperatives of bourgeois, slick, flawless works of art. Instead, we chose to draw on the raw, fresh reality, on the violence and extremities that were manifest in the public sphere at the time.

Embrace the bewilderment of the audience in the face of persistent dislocation. Displacement of the viewer is a political act. Any site is a stage: turn foyers into rivers, turn real spaces into Utopias, turn Utopias into real spaces. The industrial space of Vyrsodepseio allowed me as a stage director to do things that would normally be prohibited in conventional theatrical venues; I created and performed promenade shows in utopian spaces and large-scale interventions. For instance, flooding the entire foyer of the industrial building to take the audience on a boat trip into the different areas of the building or lighting a whole show exclusively by means of torchlights and real fire.

The *systematic use of the unexpected and the technique of assemblage* were brought together to form the premises of a new non/verbal language, based on the improbable. These were some of the techniques I systematically used in order to introduce my audience into a new political utopia.

Content is at the core of the new rupture with the past: conflicting narratives should be heard: I gradually became more interested in the topography of the public space; the great, corporeal presence of the masses protesting in the streets directed us to works of epic proportions and of polyphonic dramaturgies. Occasionally serving as the librettist and writer of the company meant that I had to voice conflicted

stands in multifaceted narratives mirroring the noisy struggles of the outside world. I have come up with the term *theatre of the polis* to describe this open dramaturgy which is from/with/about the citizens of a politically-polarised world; dynamic entities that I don't want to neutralise or come to terms with.

As part of developing an actor's method, I investigated rehearsal techniques favouring pluralism and confrontation, convinced that it is not enough to tackle 'political' plays if the very process of rehearsal lacks freedom or encourages passive attitudes.

For all of us, the members of the ODC Ensemble and Vyrsodepseio, the years of the crisis were years of hard work; a break with everything we had taken for granted.

HISTORY INSPIRES

I cannot measure the impact of our choices or deeds on our community or on ourselves. I'm afraid that shared secret experiences cannot be measured. Sometimes it is the small changes in the way we see life or in our habits that have a greater impact on ourselves and on our surroundings. It is a qualitative and not a quantitative impact and, as such, it is very difficult to measure. A pat on the shoulder to walk through the dreary night. A funny thought that sticks in the corners of your mind and you can't discard, not without giving up an old piece of your mind the next day. Being aware of one's fragility but also that one is still in the warm care of others. Did we contribute to the greater socio-political changes of our times? Who knows? But even if our molecules smile to this conviction, our lips should stay sealed. Because at the end of the day, what matters is where we positioned ourselves at the time and how wholly we expressed our longing for life.

The collective is a body, too. The figures of 'the city' and of 'Utopia' have long been intertwined. On the whole, this project offered a way forward and enabled people to collectively think about what might happen next, away from the populist and fear-mongering political and cultural saboteurs that were trying to take over the public arena. This conception of the present history in terms of both catastrophic reality and utopian possibility that shaped our art and lives, sprung from a transformation in the mind of our society. In all our paths of thought and art production during these years, there was a strong sense of opening up to a collective 'utopian consciousness'.

The Greek experience points out that all art is political one way or another and that art is best remembered in times of crisis. The centrality of art in Greek antiquity and recent times is a very important concept insofar as it refers to the state policies, the artists and the public. It demonstrates that when state policies collapsed, the void that was created by the absence of such policies on the ground was occupied by the artists and their fellow citizens in the name of social emancipation.

During the last decades the decline of the social utopia in the West suctioned ideology's surrender to the politic of *things* brought about by the laws of profit. Architectural, artistic and urban ideology were left with the utopia of *form* as a way of recovering the human totality through an ideal synthesis, as a way of embracing disorder through order (Tafuri, Architecture and Utopia, 1976c: 47-8). This resulted in the appreciation of art as an aesthetical product empty of content. Utopia of the form

is socially and politically regressive, yet, remains fundamental to the Western cultural avant-garde.

Nowadays, in the light of the European value crisis, the rise of fascism, the refugee 'problem', new forms of poverty, post-truth and neo-conservatism, artists must reclaim a central place in the Agora, daring to be radical in form AND content. Visual artist Jannis Kounellis phrased beautifully his artistic drive: "I am against the condition of paralysation to which the postwar [period] has reduced us: by contrast I search among fragments (emotional and formal) for the scatterings of history. I search dramatically for unity, although it is unattainable, although it is utopian, although it is impossible and, for all these reasons, dramatic."

Europeans are confronted with many questions as to how we would like European values to continue to develop. What do we regard as valuable, what are the elements and factors, the material and immaterial values that affect our quality of life? All these questions are worth an answer but they form part of the greater question: "How shall we live?". As the crisis spilled over from Greece into other European countries, this question becomes even more difficult to answer and a good reason is that we now live in fragmented and polarised societies where unity is unattainable and utopian. It is precisely in this division or even arbitrariness that I see my place as an artist serving as a connector and a mediator in order to engage with the wider community and reshape fracture into public discourse. "There is something that unites us all", whispered a performer in the performance META, while guiding audiences through a fictional, post-apocalyptic museum of human skin processing according to the concept of the performance.

I understand that the spinning world is a fact and that this continuous spinning movement generates confusion and fragmentation. But let's take a moment and some distance to contemplate. What is the ultimate desire, the driving force in culture and art, if not to reunify fragments of the past and the present in search of the element that unites us all? And who are the real actors in culture? We think it's the NGOs or the institutions, but the Greek experience (ancient and recent) sheds light on the fact that the real actors in culture are the individuals that, despite their differences, take the risk to consciously engage in a dynamic relation with humanity.

LE PLUS PETIT CIRQUE DU MONDE (Bagneux)

When community meets circus

THE PURPOSE-BUILT CENTRE SOARS HIGH ABOVE THE SURROUNDING SUBURBAN LANDSCAPE, A SURPRISING ARCHITECTURAL STATEMENT AMONG THE CONVENTIONAL HOUSES AND APARTMENTS OF BAGNEUX. IT COULD BE MISTAKEN FOR A CHURCH, WITH ITS BLUE SPIRE RISING SKYWARDS OVER THE LANDSCAPE AND IT IS A PLACE OF WORSHIP, OF SORTS, AS PEOPLE DEDICATE THEIR TIME TO OVERCOMING GRAVITY, BOTH ACTUAL AND METAPHYSICAL, BY CHALLENGING THEMSELVES AND SOCIETY THROUGH CIRCUS SKILLS.

Founded in 1992, PPCM was created by inhabitants from Bagneux, a suburban town close to Paris, sharing circus arts and urban culture, to transform daily life and the future of their children and neighborhoods. PPCM states their mission as: "developing an economic and social vision of the performing arts, as a force driving individual and community changes and positive social, economic and urban transformation in disadvantaged areas".

PPCM mixes hip hop dance and emerging urban practices with more conventional arts such as music, contemporary dance and theatre and, at the centre of it all, is circus arts. In practice they have three main strands of activity: Social (bringing people together across the community through art to create positive change); Artistic Education (teaching circus through an amateur school, training for pre-professional students, training for disabled people etc.); Artistic Research, Experimentation and Production (hosting artists' residencies, supporting young talent and encouraging artistic innovation, producing local as well as international artistic projects and presenting shows including an annual festival – Hip Cirq).

The project has developed over the years, from those small but visionary beginnings back in the early 1990s. In 1998 Kader Belbachir was appointed the first permanent member of the association and he created holiday centre training for young people in circus arts near their homes. 'Baby Circus' classes were also developed for children under 4 years old.

In 2007 the current director was appointed, Eleftérios Kechagioglou, and he launched an international focus for PPCM working with partners such as the European network CARAVAN, a network of circus schools with a social vocation. In 2011 PPCM expanded its projects for community groups across Bagneux e.g. within prisons, and work started on building a venue to house the company and as a resource for the community. This amazingly designed space was inaugurated in 2015. The centre is now a substantial local employer, with 80 employees, representing 32 full-time equivalents. Putting aside artistic contracts, PPCM now have 15 part-time and 25 full-time people employed in the centre, along with volunteers. Financially the centre also has an exceptional record of raising and making money, with a yearly turnover approaching €2 million.

This success was hard won and required a lot of commitment from the local community. Looking at PPCM more closely, there were three core drivers for the growth and development of it:

Change designed to enhance their social vision: 40,000 people live in Bagneux, an area that is underprivileged with 75% of people living in social housing. There is an ongoing need to evolve and grow, to produce new services to support the socio-economic development of the area.

Change designed to retain artistic quality: a few years ago, productions would have had 9-10-week runs. The cost of producing has escalated, and it is now only feasible to have 4-5-week runs; PPCM needed to find alternative ways to finance high-quality artistic productions.

Change designed to drive financial sustainability: PPCM realised that it was no longer viable to assume that public funding alone will always continue to subsidise this kind of work. There was a need to diversify income streams to future-proof the organisation.

At the core of change solutions at PPCM is the fact that no gap between the artistic work and communities exists. Work is not produced *for* the community, work is developed *with* the community: showing work in progress, developing young creatives, building relationships over time. Art is the tool that brings people together. This has built trust and support. It is enabling PPCM to identify and develop relevance, not waiting for the public to come to the venue, but facilitating change and making genuine links across the community.

In turn, this has made the centre a highly desirable partner for a range of other organisations and funders. PPCM has also become a highly networked organisation. It works with partners across many industries and sectors to broaden its reach and enhance its impact. This includes work with schools (including special needs schools), universities, prisons, other arts and cultural organisations, corporate companies etc.

Building a home for PPCM that was central to the community has been an essential part of the company's development. This provided visual evidence that change was occurring. They can now 'host people at our place'. There is an open-door policy and anyone can come in, any time, to use the foyer, to meet for coffee and connect with others. This took 7 years to realise, including attracting funding.

A great part of this success was and is developing the correct organisational culture. PPCM see their role as facilitators and enablers. This requires a certain type of personality and skillset. Recruitment and training practices were adapted to identify the right mix of people, including looking outside the arts, for example, to people who had previously worked in areas such as social businesses. This brought in essential skills such as financial management, as well as different perspectives, broadening the horizons of the team and inspiring new ways of thinking and working.

An interesting outcome of this cross-sectoral and cross-skill approach is that PPCM has increased its ambition. Originally when they set a target of 50% growth, it felt like the limit of their ambition until they realised that this was a tiny aim in comparison to start-up companies in the commercial sector. An international focus has also enabled them to think big - they are currently developing activities with partners in the Caribbean asking how their model of incubating and facilitating artistic experiences might enable socio-economic benefits for people there.

The vision is now to work on new growth, to be an activator of socio-economic change, creating an ecosystem that helps pay the investment back in the community. PPCM are considering alternative forms of finance to make this happen including social investment funding for a project establishing a circus school within a local high school, developing a social start-up incubator, and more.

'See the reality. Don't wait for funding cuts, search for inspiration now - try things, test things, work out what works and what doesn't, adapt your business model before any cuts happen.'

AMBASADA (Timisoara)

"You can only be relevant for a limited time – make things happen"

AMBASADA'S AIM IS TO BRING TOGETHER BOTH THE NON-PROFIT AND CREATIVE COMMUNITIES TO GENERATE NEW PROJECTS AND IMPACTFUL SOLUTIONS (WHILE DRINKING A FAIR-TRADE COFFEE!). THEIR CENTRE IN TIMISOARA HAS BECOME A CROSS-SECTORAL SPACE FOR BOTH ARTS AND NON-ARTS NGOS AND THEY FIND THAT IT IS EQUALLY INTERESTING FOR THE CORPORATE SECTOR, AS AN ALTERNATIVE SPACE FOR LEARNING AND INSPIRING EMPLOYEES, ALL THE WHILE CONNECTING TO THE LOCAL COMMUNITY AND SOLVING ISSUES IMPORTANT TO THEM.

Ambasada's roots are in a world music festival established in 2006 by Andreea Iager-Tako and Norbert Tako. From 2010 onwards, the team began to produce other events and developed from concerts and workshops to promoting active citizenship, diversity and more. This led to formally establishing Ambasada as an independent cultural centre in 2015, under the NGO Asociația CASA PLAI.

The team behind PLAI is a community of volunteers dedicated to positive civic action and social change. The original group saw an opportunity to increase the impact of their three-day festival by creating a space that encourages collaboration between organizations and people from the local creative and non-profit community. They stepped in to deliver free access to space, support and guidance and created a platform to develop ideas and businesses in the absence of government provision.

Ambasada is now a meeting place for NGOs, freelancers, artists, musicians and social and creative entrepreneurs. It consists of a bistro, co-working space, meeting rooms, performance and rehearsal spaces and an event hall accommodating between 100 and 300 people. It offers free facilities and services, supported by income from the bistro and related commercial activities (bistro and related services 70%, corporate sponsorships 30%). The number of full-time employees is around nine but such employment is also part of Ambasada's developmental approach. For example, bistro employees are people with disabilities and young people from the foster care system. This not only provides employment opportunities, but also a framework that is safe and structured, enabling employees to develop confidence, life skills and a much-needed support network. From the outset, Ambasada was a partner in a European-funded project, the objectives of which were to create job opportunities for people from disadvantaged backgrounds. This drive to secure and sustain jobs meant that the project started with a social enterprise outlook, rather than a volunteering mindset.

A related concern is the importance for Ambasada of recognising and preserving the industrial heritage of the town. Indeed, Ambasada chose the initial location for housing their centre because of its local historical significance. It was a famous hat factory, Fabrica de pălării din Timişoara (PALTIM). At a time when many industrial buildings were being demolished, the team were driven by the need to prove that creative and social business models can preserve industrial buildings and keep them alive, providing a post-industrial use and resource.

Securing tenure and long-term financial sustainability is a key in Ambasada's plan and their biggest cost is rent. On realising that in order to become sustainable they would need to purchase a building, they embarked on the journey to raise investment and secure a permanent home. This drive has been successful and enabled them to buy an old paint factory, which also has local historical significance, and they will move in in 2019 following refurbishments.

All of this has led to Ambasada establishing itself as a significant partner in the city, taking lead roles in the bid for European Capital of Culture for 2021 and being part of developing a cultural strategy for Timisoara.

Through learning by doing, Ambasada continues to gain knowledge, which it then applies to developing their plans and strategy. They are keen to share their lessons with others and when asked what would be top tips, they have eight:

- Validate your ideas at an early stage with the community you serve.

- A personal and informal approach reaps honest answers and feedback.

- Always review where you make the most impact.

- Look for opportunities to pass over ownership to your community and don't feel as though you have to do everything. (For example, Ambasada are exploring how they might hand their flagship festival to a younger team of colleagues to ensure it stays relevant.)

- Have a process for evaluating ideas.

- Learn to say no. (In order to maintain a balance between staying true to the core mission and being sustainable in the long term, Ambasada assesses impact and relevance against income-generating potential. If the income potential is too low, then work is turned down to minimise the opportunity cost to the organisation.).

- Diversity by design: Ambasada cite 'being outsiders' as a distinct advantage and that complex networking and diversity has been a key strength in enabling an integrative approach.

- Treat money as a resource, not as a means to an end. A sound financial plan is, of course, essential but money comes and goes. Ambasada have developed their capacity to calculate financial risk and treat money as the resource needed to realise their social mission.

"You can only be relevant for a limited time – make things happen, share the ownership and be willing to pass things over".

TEPLE MISTO
(Ivano-Frankivsk)

"The challenging environment that exists in Ukraine gave rise to Teple Misto"

TEPLE MISTO AIMS TO BE AN INNOVATIVE PLATFORM THAT CREATES NEW POSSIBILITIES AND DRIVES SOCIAL TRANSFORMATION, INSPIRING AND ENCOURAGING CHANGES FOR THE BETTER IN IVANO-FRANKIVSK AND WIDER UKRAINE.

Established by entrepreneur Yuriy Fylyuk in 2014, Teple Misto is a platform connecting a variety of initiatives arising from the city administration, local businesses and the community with the aim of supporting the sustainable development of Ivano-Frankivsk. This is achieved through a range of projects that build a dialogue between different stakeholders in the city. The organisation has a number of full-time and part-time employees and volunteers. The main activities include:

- Online platform management

- Project initiation and management

- Grant making for social and creative projects

- Management of Urban Space 100

- Development and management of an innovation centre

All of this combines contemporary art, new educational approaches, urbanism, 'new' economics and collaborations with international partners that opens up Ukraine to progressive and innovative development.

The challenging environment that exists in Ukraine with regard to citizens' low level of trust in their state and the lack of support for the development of civil society organisations in the country gave rise to Teple Misto. The aim behind the project is to help bridge the gap between civil society and the public administration. The vision was to create a platform that links the city administration, local businesses and community, with Teple Misto acting as catalyst and coordinator between different stakeholders. The idea is to be a research and development engine for the city, concentrating on innovation projects. As the state has no mechanism to support such a venture, the primary funding is provided by local businesses who share Teple Misto's values and vision for the sustainable development of Ivano-Frankivsk.

Teple Misto have been so successful in the delivery of high-impact projects, they will receive funding from the city in 2019. In addition, they have established national and international cooperations, which has generated grants and donations for specific projects.

Also, Teple Misto have yet a wider vision, which is to replicate their model and this ambition is built into every project from the outset. Two such projects are the Urban Space 100 and the City Grants program.

Urban Space 100 is a restaurant, radio studio, shop and meeting place for urbanists to socialise, discuss and develop ideas. It was established by 100 founders, all local, accomplished, impact-oriented people, each donating $1,000. Eighty percent of the restaurant's profits support city development projects. Urban Space 100 was set up as an independent NGO led by Teple Misto. While the founding donors cannot influence day-to-day operations, they can vote to change the management company, if it is deemed to be underperforming. Quarterly meetings between the founding donors is the mechanism for both governance and decision-making on which projects are funded – a 'direct democracy' model. Since opening, Urban Space 100 has already financed 72 projects. The restaurant has hosted 838 events serving 316,322 guests in just 3.5 years.

The City Grants program was launched in 2015 to support young activists to start and grow their own projects, acting as a stimulator and an impetus for change. The City Grants program is designed to activate and implement practical projects that improve quality of life in the city and engage the community to actively participate in the development of Ivano-Frankivsk. It is funded by 65 local businesses who believe that together they can change the city for the better. A percentage of this funding goes towards the core management costs of Teple Misto.

The primary impact of Teple Misto's work is transforming social behaviour and building trust among the different stakeholders. They have national and international ambitions to scale the impact they make in a sustainable way. Teple Misto wants to do this by operating an 'open- coded platform', which means that they openly transfer their experience to anyone. For example, The Urban 100 model will be replicated in a number of cities, beginning with Urban Space 500 in Kyiv, which will generate income for Teple Misto through a franchise fee.

Teple Misto's next project is the launch of "Promprylad. Renovation" – an ambitious innovation centre and creative hub at the intersection of informal education, contemporary art, new economy and urbanism, based at the former Promprylad Plant.

Teple Misto are creating successful case studies and success stories with the aim of changing the vector of development in the city and beyond, always honouring their core principles of openness, proactivity, dignity and warmth, which underpin all of their work.

KAAPELITEHDAS (Helsinki)

"A melting pot of creative thinking and working"

KAAPELI MANAGES TWO MONUMENTAL SITES, THE ORIGINAL PROJECT, BASED IN WHAT WAS ONCE NOKIA'S FACTORY FOR THE MANUFACTURE OF ITS DEEP-SEA TELECOMMUNICATIONS CABLES AND A MORE RECENT ACQUISITION, THE FORMER GAS WORKS SUVILAHTI. NOT HAPPY TO REST ON THEIR LAURELS, THE ORGANISATION HAS NOW INITIATED THE BUILDING OF A MAJOR DANCE CENTRE FOR THE CITY OF HELSINKI. HOUSING HUNDREDS OF ORGANISATIONS AND ARTISTS, KAAPELI IS AN IMPORTANT RESOURCE FOR CULTURE IN FINLAND.

In the late 1980s, a group of arts activists and urban conservationists mounted a campaign to save the former Nokia cable factory from demolition, with the aim of providing a home for the arts and artists in Helsinki. In 1991, after a long struggle, these activists were successful and the city agreed to save and develop the site for culture. This resulted in the 57,000 square meter space housing many ateliers (over 130) and a wide variety of public activities, including a bar, 12 galleries, 3 museums, a restaurant and a huge venue, called the Sea Cable Hall (which can accommodate 3,000 people). In 2018, it was estimated that over 900 people work at Kaapeli on a daily basis and a further 500,000 people attend events each year.

The venture has been so successful for the city that when a large gasworks known as Suvilahti was decommissioned, Kaapeli was invited to develop this site, in addition to their original centre, and it now accommodates photographic studios, artists, production companies and advertising agencies. In addition, the large outdoor space is used for concerts and festivals, including the internationally renowned Flow Festival.

With the construction of a new Dance House for Helsinki, due to open in 2021, Kaapeli is one of the largest cultural organisations in Europe but its mission is quite simple and its organisational structure small. The centre is true to its founding principles in that it preserves 'unique and historical buildings while also serving diverse creative initiatives' and does this primarily as a not-for-profit property company. Besides the technical staff, the team only has ten members overseeing the running of the properties and their management and maintenance. The governing board of trustees has representatives from the tenants, city officials, elected politicians and an independent chair.

However, Kaapeli is more than just a landlord in that it cares about facilitating cultural development and tries to preserve cultural freedom, openness, tolerance and cross-border and cross-sectoral op-

portunity. This has led Kaapeli to expand its role in recent years, becoming more proactive in seeing possibilities for its function and its users.

An interesting aspect of Kaapeli, as a cultural organisation, is that it receives no public funding (in fact, it pays €1 million in rent to the city for the land its buildings stand on). All of its overheads are met by the income it receives from tenants and renters of the spaces (approximately €6 million a year). But it does get involved in cultural policy, advocating for decisions that support their users and national arts organisations and smaller-scale or local arts activities. For instance, the Finnish government is changing the criteria for arts funding and there is a concern that this will impact on the quality of the Finnish arts and cultural offer, which may become less experimental and risky. Kaapeli, as a major player for arts and culture in both Finland and Helsinki, can have a role in such policy changes, at the formal and informal levels.

Kaapeli is researching and piloting different ways to support culture (examples are the Kaapeli Walks, giving the public an opportunity to see arts and culture at work and organising conferences that investigate relevant cultural issues and initiate debates) and to enable its tenants and users to become more effective in their various enterprises, be they public art or experimental performance.

The SULA conference, initiated in 2017 (as part of the Creative Lenses programme) continued in 2018 under the name LIFT Helsinki (planned to take place again in 2019), is a good indication of the future direction of Kaapeli. The theme of the conference was 'melt' (*sula* in Finnish). This was chosen to describe the melting pot of creative thinking and working that the conference aimed to provide for professional art practitioners, creative entrepreneurs, intermediaries and business support networks but it also reflects Kaapeli itself: a true melting pot of creativity, ideas, exchange and connections that looks to sustain and develop culture through providing an amazing resource, while affecting change in the cultural landscape of the city and the region. In addition to developing new capacities and experimenting with new initiatives, Kaapeli is also expanding its vision to explore and articulate a more expansive future for the organisation, which, in turn could be influential on policy making in Finland and the Baltic region and maybe for Europe itself.

VILLAGE UNDERGROUND
(London)

"Freedom and creativity to reinvent the world"
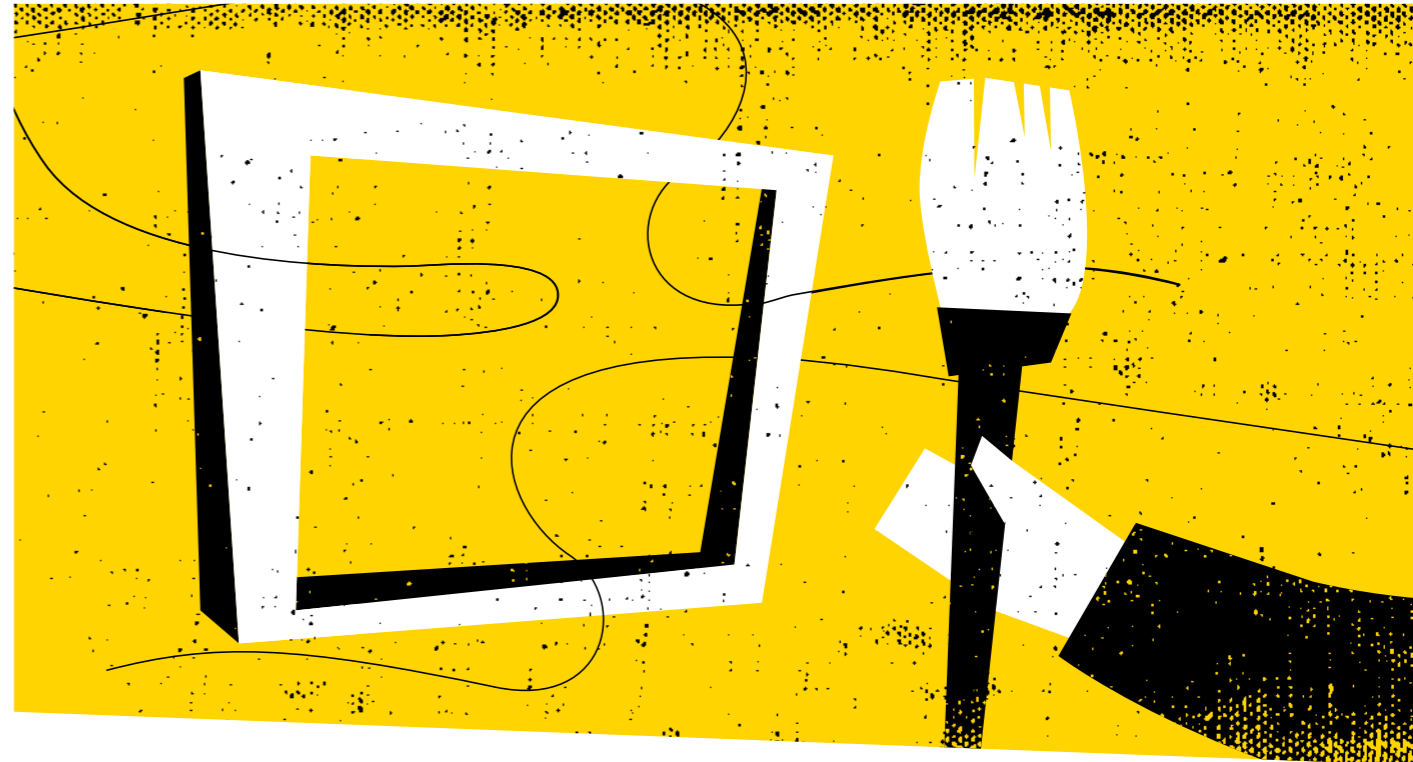
VILLAGE UNDERGROUND (VU) IS AN INDEPENDENT PERFORMING ARTS VENUE AND CO-WORKING SPACE IN SHOREDITCH, EAST LONDON, PROGRAMMING LIVE MUSIC AND CLUB NIGHTS AND SUPPORTING CREATIVE PRACTITIONERS. IN 2018, VU OPENED A SECOND VENUE IN HACKNEY CALLED EartH AND HAS A SISTER PROJECT IN LISBON.

In the early 2000s, owner and founder of Village Underground, Auro Foxcroft, had a mission to try and open up the arts scene in London for young innovative and talented practitioners. What he saw as a major barrier to creative advancement was simply the lack of space for anyone to practice or develop their art form, particularly in the centre of London where rents were high and space was at a premium. In 2006 he discovered an old railway viaduct in the middle of Shoreditch, then a run-down

and mostly avoided area of the city. He was able to lease this space at a very low rent and what he did next was a stroke of genius. Four recycled Jubilee line train carriages and two shipping containers were hoisted onto the top of the viaduct, making up the creative "platforms" of Village Underground. These spaces almost immediately attracted artists, playwrights, filmmakers, architects, photographers, producers and startups. Practically overnight he had created an affordable working space for artists but also an iconic visual statement on the skyline of London that instantly became a talking point around the city. Village Underground was on the map and has had a substantial impact on the London music scene (breaking and hosting many influential artists), London street art with its mural programme, design and urban fashion supporting studio and showcases, film and multimedia ever since.

A second innovation was not long to follow. Underneath the viaduct was an old Victorian warehouse, which had been a coal store for the railway but had fallen into disrepair. It seemed logical that VU should renovate this as a venue and it opened to the public in April 2007. The proximity of workshops, studios and venue created a communal spirit fostering collaboration and the exchange of ideas, whilst the affordable rent made it easier for tenants to focus on what they really wanted to do. The whole complex, although not very big in size, became symbolic of wider potential and represented what was possible for a new generation of artists. VU was also very successful in attracting both performers and audiences to its venue, which, in turn, led a sort of 'cool' revival of Shoreditch, as a London destination and other clubs and venues began to open in the area. This then sparked corporate interest in hiring VU for their events or promotions, providing much needed income. But this success also led to a now familiar urban regeneration story.

Pre-gentrification, Shoreditch had many unused and derelict buildings in the area, and few shops or places to go out. As this profile changed to 'cool' Shoreditch, which VU unwittingly had led, high-end hotels, luxury flats, boutique shops and trendy offices began to spring up. Having been a pioneer in bringing people to Shoreditch, the wider effect resulting from this achievement was massive private investment and, ironically but common in such cases, this now presents a threat to VU's long-term future, because of large increases in its rent (following a rent review by owners of the property, Hackney Council, in 2017 the annual rent increased from £40,000 a year to over £200,000 a year) and changes to the mix of nearby businesses and venues and the visitors they attract. This is a story that has been replicated in Berlin, Dublin, Cambridge, New York and many more cities across the globe. Initiatives that were originally based on available and cheap working and sometimes living spaces, allowing them to pursue their values related to cultural development, found that they were not social innovators anymore but loss-leaders for profit-driven gentrification.

However, VU is determined to continue its work and deliver on its vision of the arts as transformative, believing the power of culture lies in its capacity to change perceptions, people and societies. As positive proof of this commitment, the organisation opened a second space in Hackney called EartH, with the aim of creating a venue and a resource in this part of London, rooted in the local community.

Village Underground is an example of a visionary organisation that found creative ways to overcome seemingly insurmountable barriers. It took unorthodox routes to achieve its goals and was always open to change. It did this by forming a for-profit company at the outset, with a view to making the business support the vision of the organisation. Then, establishing a not-for-profit company for its cultural development activities, it funded development through its profit-making enterprises (corporate hires, box office and bar takings). This approach is the reverse of traditional arts organisations who rely on core funding from a city, region or state authority. The reasons for VU deciding to adopt their approach were: independence, flexibility of decision-making and the decline of arts funding. Although very successful, the self-funded model has thrown up its own challenges: this success is seen as commercial and hence, the rent hike; it is difficult to apply for arts funding (project or otherwise) because funders see profits; there is a tension between the profit and non-profit sides of the operation and it is not always easy to get the balance right.

But VU is now using all of the knowledge and resources it has accumulated in Shoreditch to open its second space in Stoke Newington. This will give VU even more scope to develop its vision because of its size and the living community around this former cinema, which they opened in 2018 and renamed EartH. VU is being recognised for its mission that culture is for everyone (they have received a silver accreditation from Attitude is Everything, who lead the way in improving deaf and disabled people's access to live music) and were early advocates of Hollaback's campaign to tackle harassment in bars and clubs. They are committed to the London Living Wage campaign and run creative apprenticeship schemes in partnership with Big Creative Education. In addition to being a cultural centre, Village Underground is now an ecological project. From repurposed trains and shipping containers, to reclaimed sleepers, staircases, furniture and flooring, with Ecotricity providing 100% green energy and they are also an active member of the local zero emissions network.

Passionate about London's culture and nightlife (nearly half of London's music venues closed in recent years) VU has been working hard, not only on their own projects but as advocates and collaborators on helping to fix underlying problems. They were part of the Mayor of London's Music Venue Taskforce, which wrote a Rescue Plan, and are now active members of the London Music Board and the London Night Time Commission, which made recommendations to the Rescue Plan, along with other initiatives including Agent of Change and the appointment of a Night Czar for London.

Further afield, the Village Underground concept has been taken up (with VU London's approval and help) by a group in Lisbon and a VU centre is now open in that city, again using shipping containers and recycled materials. And again they are a co-working space for artists, a venue and more. There is also a group working in Barcelona looking to set up a VU in that city.

Village Underground is very much part of a new type of cultural initiative that is commerce-led in the service of cultural change and initiated by a younger generation of ethical entrepreneurs. Perhaps unlike their forerunners, they see money as a tool and have no problem with making a profit to reinvest in their passions and dreams and in having the 'freedom and creativity to reinvent the world'.

TRUC SPHÉRIQUE - STANICA
(Zilina)

"We believe that the potential for new visions is more important than any commercial or political motivations"

TRUC SPHÉRIQUE (KNOWN AS STANICA, WHICH MEANS STATION IN SLOVAK) IS AN OPEN 'PLATFORM' LINKING CONTEMPORARY ARTS WITH EVERYDAY LIFE AND SOCIAL DEVELOPMENT. THE CENTRE'S ACTIVITIES AND PROJECTS DEVELOP CREATIVITY, PERCEPTION AND OPENNESS TO NEW FORMS OF EXPRESSION IN THE BELIEF THAT CONTEMPORARY ART AND CULTURE ARE MORE THAN LEISURE TIME ACTIVITIES. STANICA PRESENTS A PULSING SPACE FOR EXPERIMENTING AND ALTERNATIVE INTERACTION WITH EXPERIENCED REALITY, AS A MEANS OF PERSONAL DEVELOPMENT AND THE EXPLORATION OF NEW WAYS OF COMMUNICATION. "WE BRING CULTURE FROM THE MARGINS INTO THE CENTRE OF INTEREST.

Stanica is a cultural centre in the Slovakian city of Zilina. Founded in 1998, the organisation acquired the use of the still operating Zariecie train station and this has become its permanent home since 2003. Over time, Stanica has expanded its facilities and now operates a straw bale-built venue, stacked shipping containers and a public park for children and adults on its Zariecie site. In addition, 2017 saw the launch of an ambitious new project in the centre of Zilina with the opening of a refurbished synagogue where visual arts and live performances dominate.

Stanica's operation could best be described as 'agile'. This means the organisation's method of managing and producing its programme is flexible, adaptable, responsive and fluid. While this makes understanding the way the organisation works and survives somewhat complex and not immediately adaptable to classical models of doing business, at its core this is the point of Stanica's existence: to create a different way of working that is based on people and the trust, commitment, responsibility and respect among the team, in the pursuit of common values and practices. So, how does this work? And what are the lessons learnt and possible insights that other organisations could use?

Stanica does not operate as a structured organisation and maintains a fluidity of thinking and operating that was very much part of its original founding concept. In the wider sector this is not unusual in that most independent cultural organisations start their lives in this way (spontaneous, energetic, anti-establishment, dynamic, unstructured) and, in many cases, such organisations could not have begun in any other way because no plan or business model could support such risk. However, if these organisations survive the initial phase (3-5 years), a more structured approach usually emerges, as the organisation receives funding, increases its earned income and manages ever-expanding programmes and facilities. It is also usually the case that the original founders, as they become older, have to respond to more personal responsibilities, such as families, mortgages and future planning.

In Stanica's case, what is unusual is that they have managed to preserve their original values and work practices, while growing and developing in both size and scope. How have they achieved this? By maintaining their principles in tandem with their overall expansion, which have the following qualities:

- The purpose of the organisation is to support art and artists, whose own work and practices are ever-changing.

- Stanica never actively recruits staff but welcomes people who want to work in Stanica, offering an opportunity to learn, develop and create, in exchange for help with keeping the centre operating and running. If this arrangement becomes incompatible, then it is usually the person who makes the decision to leave but it can be the case that he or she is asked to leave. In short, the system is predominantly one of self- management.

- Because all team members have an investment in the centre and what they do in the centre is partly their initiative, they also fundraise for their particular activity, so grant applications and funding is not done by one person but by many people.

- All team members receive a fee for their work but no one is employed by the company directly (except where there is specific project funding). Everyone is on freelance contracts or self-employed.

- The fees that team members receive for their work are comparable but older members or members with more responsibility receive a bit more.

- All of the team share common values and the operation works on trust between the members (there is no 'boss' or major oversight).

- Each area of operation has a large amount of autonomy and the whole organisation works on a 'cellular' basis. However, there is interaction between the cells and people help each other out when needed.

- Financial control is also 'cellular' with the different areas responsible for managing their own money. If an area doesn't have enough money for a particular activity then they simply cut back.

- Cash flow is managed through the bank accounts (there is a main bank account and then a number of auxiliary bank accounts. This differs from year to year, depending on the projects. It is also the case that different funders require separate bank accounts. There is also an account for donations. All in all there could be around 5 or more accounts at any one time).

- Because the system is dynamic and unpredictable, there is little future planning. Ideas are implemented without any real hard data or business plan and the 'testing' of the ideas leads to how income might be generated.

- Communication to the outside world is a key part of Stanica's operation, with a view to involving more and more people.

A major change for the organization was the opening of the refurbished synagogue that Truc Sphérique had been working on for quite a number of years. This was a great achievement but also threw up unforeseen challenges for the organization and its operations. The pressures of having responsibility for what is probably one of the most iconic buildings in Slovakia (designed by renowned German architect Peter Behrens) has different demands than the original alternative and 'on the margins' station site, putting pressure on the resources and the team. This has resulted in tensions within the team and questions around the ethos and values of the organization. What this indicates is that managing a large public space is very different to collectively sharing an 'agile' project, with people cooperating and creating together in a free and open environment. How this will pan out remains to be seen but Truc Sphérique is working on how to solve this phase of change for the organization and, not only that, but hopefully will come up with an innovative and alternative way of managing public cultural institutions in the process.

2

ART AND CULTURE:
DEFINITION, ROLE,
POLICIES AND
PURPOSE

SUSTAINING CULTURE IN CHALLENGING TIMES

OVERVIEW

The idea here is to examine what we mean when we use the terms art and culture and to look at how these terms have become interchangeable for many people, not least policy makers and funders. The question is who defines these terms and for whom? And what role does and should art and culture play in our lives and what purpose the actions taken in the name of art and culture fulfil (or could/should fulfil) in society. These terms are bandied about and interchanged continuously, without reflection or understanding. Yet, in both theory and practice, art and culture have different and powerful roles to play in recognising and developing who we are and what we can be. In short, culture is our most important and shared experience as human beings and art is one of the many outcomes of culture. How they are understood is vital to empowered ownership of the future and to freedom of expression for the creation and understanding of that future. The desired outcomes of this understanding are equality, empathy, progressive change and nothing less than the shift from creating a future that is devastating to one of hope. The first step towards this horizon is one of understanding the issues and then to debate the challenges and finally to act and work for change. This section gives different perspectives on what is a wide and complex topic but the underlying objective is to at least raise some important perspectives and to state clearly that culture is not the preserve of the arts world and, indeed, that art is in the service of culture; that arts and culture are not separate from the rest of society and that the way arts and culture are currently managed and developed represents a failure to recognize their importance, as both can be and are areas of both liberation and of oppression. And it is at the borders of this struggle for cultural equality and liberation that the future is decided. I (the editor) contribute an essay myself in this section, endeavouring to clarify the terms 'art and culture' and calling for a re-evaluation of how we value, approach and work with art and with culture. Patrycja Kaszynska shines a spotlight on arts and culture as values-driven and what she finds is a complex and multi-layered issue but suggests an approach called 'assembling' that could help liberate the useful from this complexity. Goran Tomka and Višnja Kisić challenge the notion of 'independent culture' and point to interdependence as the way forward. Then, l'Asilo is a living and working example of an organisation who see culture as the fundamental aspect of society that it is.

Fanni Nánay goes deeply into the current situation experienced by Eastern and Central European countries. Using Poland and Hungary as examples, she shows how ideology plays a big part in nationalism. How the emotional vs the rational and the enemy becomes any activity that is not the government. Of how culture is manipulated to create symbolic identification against a manufactured threat. Tunde Adefioye highlights the European colonial legacy and how this is very much still part of both conscious and subconscious thinking when it comes to power relations and their outcomes. Bethany Rex explores the search for a European culture and the vexed question of shared identities and how cultural policy around funding and business models reflect this. Milena Dragićević Šešić highlights how civil society development has been pushed towards the alternative strategies of business models, using the southeast of Europe as an example.

THE ART AND CULTURE DICHOTOMY

"It is at the austerity barricades and refugee frontiers that cultural equality vs cultural imperialism is in contest"

SANDY FITZGERALD

The word 'art' is a noun, an adjective and a verb, all at the same time (for instance 'art song or art film' or to 'art something up'). It comes from the Latin 'artem', the Middle English 'art' and the Old French 'art'. The first known record of the word appears in 13th century manuscripts, but it is believed to have been in use much earlier, at least from the founding of Rome. It was used to describe human workmanship, that of a skill or practice, basically a craft.

The word culture also has many uses and can be a noun and a verb and also has a Latin antecedent in the word 'cultura', originally meaning 'cultivating' in Latin only to later, in mid-15th century Middle English, signify 'the tilling of land and preparing the earth for crops'. From the 19th century onwards, this has evolved over time to mean 'grow, nurture and cultivate' human development and to encapsulate all human activity and output derived from its creativity and ingenuity.

These two words are obviously different in meaning and usage, but by the middle of the 1990s they had become interchangeable as descriptions of the tag used to define both a practice, a process and a product. How this came about can be traced to a struggle for European influence between the United Kingdom and France (Brexit anyone?), from the time the UK joined the Common Market (EEC) in 1973. Originally the language, institutions and direction of the EEC were dominated by France and this included describing artistic and creative activity as cultural. For instance, 'cultural centre' instead of 'arts centre' and 'cultural department' instead of 'arts council' (see the Art Council of England establishment in 1946 and the French Ministry of Cultural Affairs established in 1959). This came to a head in the 1980s when French Minister for Culture Jack Lang squared off to the US and England, who were both pursuing a neoliberal agenda under Ronald Reagan and Margaret Thatcher respectively (if not respectfully). This art and culture war was represented by Reagan and Thatcher on one side championing successful art product produced by their countries, with Lang on the other side advocating for cultural democracy. Then people started to use both terms (not least the European Union, in that institution's great tradition of trying to keep everyone on board), so as to include different perspectives or just to be inclusive, and they became interchangeable.

This has led to confusion, a diffusion of the potential of both art and culture and, worse, support for the notion of 'price' over 'value', to paraphrase Oscar Wilde, when it comes to the cultural and creative industries. If this was only a matter of commodifying the art world, then it would be no more or less than another market economy triumph, but the importance of culture and the central role it plays in human development makes its marginalisation and obfuscation a matter of grave concern.

As is intimated in its original definition, culture is everything that we create as human beings. It is what we manifest in the world outside of nature. In short, it is the construction of what we call 'life' and this creating of culture is the part of our existence that we potentially have control over, as opposed to nature. This leads us to the very important question of how we want to live our lives and develop our futures. Art, for its part, is one of the many outcomes of culture and, at the same time, a tool for constructing culture along with science, politics, religion, economics and all of the other cultural manifestations created by us humans. The fundamental question is one of cultural empowerment and how much of an investment and ownership we have in creating the future and this is where the battle lines are drawn in the cultural wars, not in the marginalized struggles about arts funding. It is at the austerity barricades and refugee frontiers that cultural equality vs cultural imperialism is in contest and it is at such critical interfaces that the future will be created. And the word 'created' must be emphasised here because, like an artwork, we do create the future, from abstract into reality. It is a blank canvas and like a canvas you can create anything you wish in and on that space. Everything can change, if you decide to change it, by making ideas manifest in the real world. And this is what conservative politicians and those who want power for its own sake are afraid of. If people are empowered by the thought of creating their future, then you can begin to see why self-empowerment and creativity might be threatening to a controlling cabal.

The replacement for cultural empowerment is the dominant philosophy of our time, consumerism, a pursuit that is so all-persuasive that it now informs *and* represents culture for most people. Which leaves the development of culture, defined as art, to a small elite, neutralising any possibility of a shared culture and making creative expression exclusive and a hierarchy of the anointed. That art has been defined as culture, and then both are marginalized, means that the humanizing and empowerment roles of creativity and culture as developmental tools have not been removed by accident. It has been policy for a very long time, indeed since the introduction of democracy, as one way of mitigating the threat of democracy to those who want to dominate and profit from resources, people and the sources of power.

There is a famous quote attributed to various Nazis, which says 'whenever I hear the word culture, I reach for my revolver'. In reality, this is a line from a play by Hanns Johst, an officially-approved writer of the Third Reich. This short attribution holds a wealth of revelations when trying to understand the definition, role and purpose of art and culture. Firstly, it signals the central importance of culture in politics and how, over many generations, the very idea of culture was seen as a threat and has been suppressed. Secondly, artists have a major role to play in defining culture and influencing major social change, for good or ill. The arts deal in emotions. It is through song and story that societies find their purpose and strength: the powerful images of Leni Riefenstahl; the murals of Belfast; the

music of Bob Dylan. The election of Donald Trump and the Brexit outcome, plus the rise of nationalism, xenophobia and racism, is not rational. None of this is based on facts or reality. It is the result of feelings, of emotions, of fear, or anger or even love. Which means artists should have a major role in society and, consequently, have major responsibilities. But only if there are clear cultural development policies, framed in a future that takes account of all the aspects of a just and healthy society.

If you still think cultural equality is not an issue and that funding does not play a role in maintaining certain values and hierarchies, take a look at how radical actions for cultural change are responded to by funders, be they town halls, regional and national governments or private foundations or sponsors. The private donors we can dismiss because, in a way, they are the most transparent and usually have a clear agenda, be that promoting a product or a particular point of view. But the governmental agencies are opaque and policy papers and decisions are often vague and open-ended, though there are a number of constants: the 'signature' artist should be at the centre of the activity; no political content; a sensitivity to prevailing morality; an emphasis on the product and not the process; recognition by a range of 'experts' in the worth of the venture (critics, artistic peers, other funding agencies, revered institutions), increasing the status or profile of a country and its leaders. Take all of this together and what you have is a maintaining of the establishment, and the more extreme the establishment, the more 'maintenance' it carries out. Any perceived threat to that establishment will not get funding or support. Radicalism is controlled and drained away through funding. If this doesn't work, the next step is suppression, imprisonment or worse.

There are many examples of the results of this censorship, some through funding mechanisms, others through more robust state intervention: the predominance of the white male artist; the separation of activities into hierarchical categories, e.g. education; popular; amateur; disability; community (with fine art at the top of the hierarchy); segregation into 'types' (why does some work go into an ethnological museum, while 'real' art is shown in a national gallery?); awards and prizes. A cursory look at history will illustrate this point: Augusto Boal, founder of Theatre of the Oppressed, arrested and tortured during the Brazilian dictatorship; Ken Saro-Wiwa, Nigerian writer falsely accused, tried and executed; radical arts movements, such as Dadaism and Surrealism, neutralised by the establishment not by exclusion but by inclusion (money elevated their artistic activism to the status of 'masterpieces', completely destroying their message for change). It is true that radical ideas and egalitarian principles can and do penetrate the system but this is usually despite the policies, not because of them.

Creativity has empowered me and shaped my life. I have witnessed its power at every level in my work in the arts and culture sector of many years. I can attest to the revelation of individuals and communities finding their own voice, empowerment and possibilities through creativity. This is quite often different from the individual artist and their career path, as so much arts funding supports. The problem is not subsidies for artists but the lack of funding for culture and the conscious and unconscious repression of cultural equality. I also find the lack of responsibility of the majority of artists to engage, support and contribute to society and its development perturbing. Joseph Beuys said artists should be the 'sculptors of society' because they are people who have the freedom to change things. And this change must be about participation in culture, 'sculpting' the future, citizens

as activists and creators and not just the passive audience. Augusto Boal said that theatre as we know it today was conceived by ancient rulers as a way of controlling the populace: the passive observers and the actors, the audience and the protagonist. Today this is evident in the overwhelming domination of entertainment and the all-invasive presence of the virtual world. Remember that nothing in this virtual world is real and that this is not only a battle for our hearts and minds but it is, more importantly, a distraction for our consciousness to allow others to operate in the real world. This is cultural domination that we invite into our lives with Orwellian vicissitude.

The problem with the discourse around the economic crash, the terrorist threat and rise of the extreme right, is that the wider cultural context from which they arise is not discussed or understood. The idea that these and other critical problems can be 'fixed' and everything returns to 'normal' is delusion on a grand and dangerous scale. These problems have been a long time coming and are the result of policies and operating systems that date back to the beginning of globalization and the industrial revolution, built on the back of imperialism and slavery, and culture is at the centre of both the calamitous times we live in and a possible solution. In his excellent book 'Beyond Culture', Edward T. Hall says:

"The answer (to the disastrous situation the world finds itself in) lies not in restricting human endeavors, but in evolving new alternatives, new possibilities, new dimensions, new options, and new avenues for creative uses of human beings based on the recognition of the multiple and unusual talents so manifest in the diversity of the human race"

In other words, the systematic exclusion and repression of people's input to cultural development (through inequality, consumerism, racism and all the other reductionist approaches), the denial of pluralistic cultural voices in society and the blocking of people's natural creativity, all led by the marginalization of culture, as both a term and an action, and the removal of culture from strategies about

our future, have led us to this cliff-edge moment for our species. We must place culture and not the economy at the centre of finding solutions by coupling funding to outcomes and not having the sustainability (in all senses of the word) debate in isolation from the wider cultural debate. Culture is a collective endeavour for personal and for humanity's enrichment. Its original meaning to till, grow and cultivate is apt as a description of how we might go about nurturing our lives and our world. It is time to change our focus from art to culture and to discuss art in the context of culture.

If we look back at these designations - art and culture - their usage and what has been done in their name, the time seems right not only to redefine and re-appropriate these terms but to also separate both words and their practices. To then reset policies and engage with the holistic possibility for future development that culture offers, supported by not only art but all other disciplines. Social, political and economic approaches need the context of culture to re-examine their role and purpose, culture being nothing less than the creation of the future. A future in which everyone contributes and no one is left behind in the great artwork called life. This is not a utopian view but becomes more and more vital with every day that passes. People must be convinced to use their creativity to build and progress society, rather than their anger, frustration and rage to destroy. If leaders just capitalize on this latter dystopian view, then we are closing down the possibilities of collectively dreaming into reality the promise that our species is obviously capable of. Culture must be democratized and art refocused as creative expression, both essential and both inherent in all human evolution. This is not a new idea but sits in a long tradition of progressive thought that needs continual revisiting and updating, lest it be trampled into dust by the ever-present and primitive need to dominate and subjugate, in favour of the few over the many.

'The idea of culture rests on a metaphor: the tending of natural growth. And indeed it is on growth, as a metaphor and as a fact, that the ultimate emphasis must be placed.' *Culture and Society - Raymond Williams, 1958*
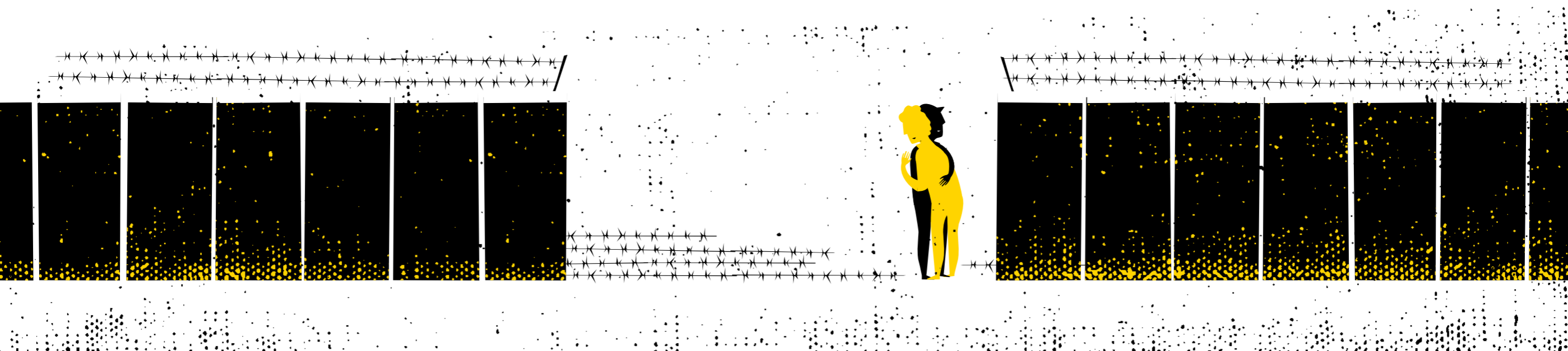
LA COMPAÑÍA PATRÍCIA PARDO (Valencia)

"Socialism should have replaced self-help books but it has not"

THE PATRÍCIA PARDO THEATRE COMPANY IS A SMALL ENSEMBLE BASED IN VALENCIA, SPAIN, ORGANISED AROUND THE CREATIVE PRACTICES OF PERFORMER, WRITER AND DIRECTOR PATRÍCIA PARDO. CHANNELLING A POLITICAL VISION ABOUT HOW THE ARTS CAN CONTRIBUTE TO SOCIAL CHANGE, THE COMPANY CREATES INNOVATIVE, EXPERIMENTAL AND OFTEN CHALLENGING PERFORMANCES.

Patrícia Pardo formed her company in 2007, with a view to producing original, innovative and experimental work combining circus, clowning and physical theatre techniques, without and outside of formal theatre constraints. Her work is politically-driven, aiming to challenge heteropatriarchy and social inequality through the arts. As she puts it, 'Socialism should have replaced self-help books but it has not'. It is this political motivation that underpins and drives the work of the company and its response to its context and to public funding.

The mission of the company is to 'create performances with aesthetic and political commitment' and to share these plays with heterogeneous audiences (economically, socially, culturally and geographically speaking). Alongside the development and performance of shows, the company also has a mission to teach theatrical writing, clowning and physical theatre to professionals and amateurs and to promote performing arts as a project of personal and cultural development by raising critical awareness of the reality in which the artistic practice takes place.

The company has two part-time employees working on administration and international touring. Depending on the productions that are in development and the performance schedule, the company variously employs up to eight actors and performers. On average, the company produces one production a year, which shows at various venues in Valencia and tours both nationally and internationally (including Mexico, Honduras, Nicaragua and Iceland).

One key partnership is with Espacio Inestable, a theatre venue in Valencia, with which they have residencies and co-produce productions. Also, with over ten years' experience, the company has an established network within the television and education sectors and a strong reputation within their community.

As a small company, it is not easy to sustain, particularly with competing demands on local, regional and national funds. About half the company's budget is sourced from public finances and the other half from private resources. The majority of its public money comes from the city council of Valencia, which is more inclined to see merit in the company's active citizenship and community approach than the national government. It must be remembered that Spain is very centralised and does not have the history of arts and culture funding that Northern or Western Europe has and culture is a very live political issue (note Catalunya and the Basque Country). In this context, Compañía Patrícia Pardo's statement that they want to provide people with a moment of beauty, reflection and thought and that access to culture is a right that every citizen should have, takes on new meaning and has loaded political resonance. As a result, the company also sees itself as having a role in challenging the notion and funding of culture at government level and feels that the type of work they are engaged in is a public service, which should be state-supported, or at least receive benefits from the state, for example, in the way it is taxed. A long-term goal for the company is to work towards shaping cultural policy, changing the Spanish government's current approach to culture to one that is more supportive, providing resources and capacity beyond strict business parameters. Compañía Patrícia Pardo is not alone in this view and there is a growing community of artists and activists who are looking for governmental policies to change and the company is networked with this movement.

An example of this solidarity is the establishment of the cooperative L'Estiba Cultura, a distribution cooperative to promote and market performance work. This cooperative is made up of four Valencia-based performance companies: Fil d'Arena (dance theatre), La Família Política (theatre), A Tiro Hecho (physical theatre) and Patrícia Pardo. L'Estiba Cultura is structured as a cultural association. Its aim is to act as a bridge between the companies and commissioning platforms such as festivals. Each company works with a slightly different art form, although they all share similar socio-political views. There are two functions of this new co-operative. On the one hand, working as a collective drives down the cost of marketing. On the other hand, it realises a shared approach to promotion, as opposed to a competitive stance.

In order to help its members distribute their productions, L'Estiba Cultura established a website and employed a part-time manager, whose salary is paid from a percentage of income from their performances. Together the four organisations can capitalise and build on each organisation's networks. As a group, it is easier for them to work more effectively together, promoting a varied offer to cultural programmers. For the Company, L'Estiba Cultura reduces the administration team's workload. The Company anticipates this distribution channel will open up access to new venues and festivals in Spain and internationally, as well as increasing the Company's visibility with the media and raising incomes. In the first few months, participating in the cooperative resulted in invitations to at least four international festivals that the Company had not previously attended.

The Company is also working with a charity to adapt an existing performance for hearing-impaired audiences. This initiative came from a realisation that there is a group of people that is hardly ever taken into consideration within the context of theatre in Valencia and as a result, has opened up cross-sectoral possibilities. Following a successful premier and positive feedback, they took the show

to an inclusive arts festival in Barcelona and now plan to tour this version in small festivals, both nationally and internationally.

Adapting its work for a different audience has been a learning experience for the organisation. It allowed them to understand the value of starting a dialogue with their target audience at the beginning of the creative process. The resulting production has opened up their work to new audiences, festivals and venues. It has also given them access to new types of grants and increased visibility. For the Company, this experiment has reinforced its artistic voice and shown that new audiences, other languages and other formats can be part of the Company's work.

ASSEMBLING: VALUE IN ARTS ORGANISATIONS

"The notion of value is important for arts organisations"

PATRYCJA KASZYNSKA

This chapter looks at value in arts organisations as a space of agitation, negotiation, and contestation. Arts organisations are in turn presented as sites where different values – and what is known as 'valuation regimes' or 'orders of worth' (Boltanski & Thevenot, 2006) – are constantly played out. The argument is that, rather than a weakness, this 'assembling' might be a key to sustainability in arts organisations and a source of social relevance. Indeed, the suggestion is that the conflict, coexistence and negotiation of different valuing orders in individual organisations is productive in a number of ways: it allows arts and cultural organisations to reflect on their sense of organisational identity; it aids organisational sustainability; it may also be conducive to driving innovation. However, the benefits of 'assembling' do not stop at the organisational level. This essay argues that, looking from a broader perspective, the balancing of different kinds of value and ways of valuing is socially valuable and, indeed, it is yet another reason why the arts and culture matter from the point of view of society at large.

ARTS ORGANISATIONS AND VALUE(S)

The notion of value is important for arts organisations. Arts and cultural organisations produce value. Their outcomes – be they aesthetic, artistic, social, economic, environmental, etc - are valued. Another way of putting this point is to say that these organisations make a difference from the point of view of their audiences, employees, stakeholders, funders, investors, and society at large[1]. Furthermore, arts and cultural organisations are also underpinned by value. People who work for and with these organisations have specific value orientations, principles and beliefs[2]. These are often, but not always, expressed in those organisations' mission and vision statements; sometimes directly - sometimes with a twist – they are reflected in their organisational cultures. Lastly, arts and cultural organisations react and shape external value relations. Individual notions of value and organisational conceptions are juxtaposed with broader ideas of what is valuable, for instance, the value of the cultural sector at

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1   It is worth noting here that we speak of multiple stakeholders and, thus, different valuing relations.

2   There is a tendency to assume uniformity with respect to the motivational values in arts organisations but, something we have observed in the context of Creative Lenses is that, practitioners, managers and fundraisers working in the arts can think of value differently. In other words, depending on the job people do, they may have different views and perceptions of values within individual organisations.
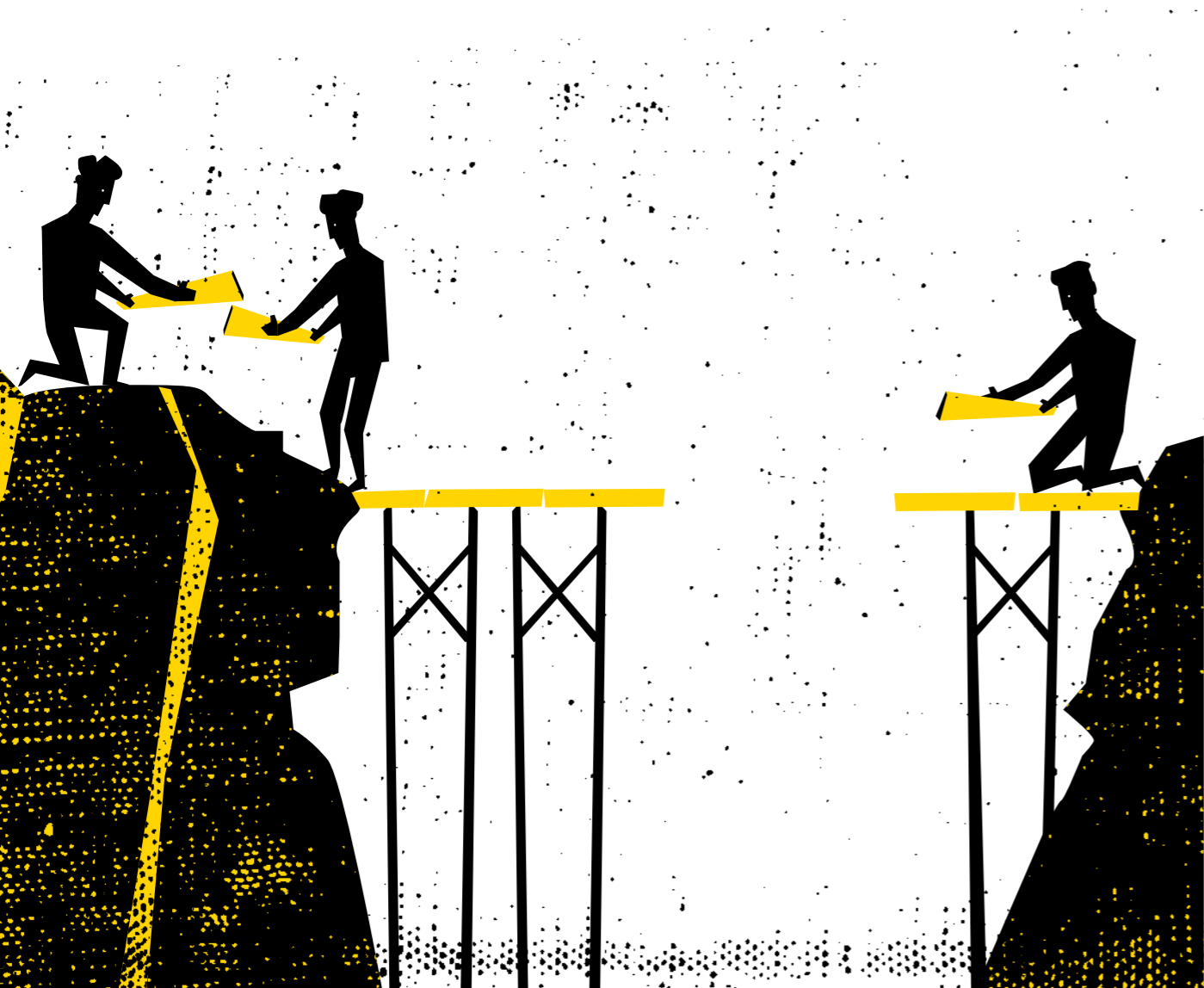
large as it is conceived and articulated in the macro-social terms at the level of cultural policy.[3]

Dealing with the complexities of different kinds of value and devising process and narratives to keep them together without ripping organisations apart, is the bread and butter of working in the arts. As we will see in what follows, these values have to be balanced as they are not easily mutually translatable, nor can they be reduced unproblematically into more simple denominators. What all this means in practical terms is that, in order to survive, arts organisations have to perform multiple balancing acts. They have to weigh their audience's perceptions of value against what their employees consider valuable and to reconcile the expectations of the funders and policymakers with their organisational values. At the same time, they have to negotiate the values of artistic autonomy versus those of populism and to manage the demand to be financially sustainable versus the desire to critique certain economic structures and create social change. On top of this, they have to work within the constraints dictated by the funders, policymakers, and the public at large and to assimilate whatever norms and ways of behaving make the organisation more legitimate, both externally and internally. In short, the totality of value in any arts organisation is not a seamless whole, but rather it is a stitched up assembled construct, one could say.

VALUES, BUSINESS MODELS AND ORGANISATIONAL NORMS

Value in organisations is a topic fraught with complexity, even if we look outside the arts and culture sector. The discussion of value has taken many forms in the tradition of management and organisational studies. People have variously spoken of value chains (Porter, 1985); value logic (Fielt, 2014); value architecture (Li, 2018); value proposition (Xiang & Yin, 2013) or indeed, business models which have been defined in terms of how an organisation *creates*, *delivers* and *captures* value (e.g. Osterwalder and Pigneur, 2010). It is interesting to observe in this context the appeal to structuring devices such as 'logic', 'architecture' and 'models'. Could this be suggestive of an anxiety to stabilise and control the flow of value in organisational structures? This suspicion is in some way supported by what we know about how organisations behave in relation to value. For instance, one 'strange' phenomenon registered is the 'decoupling' of the values encoded in the organisational systems and structures from those manifested in the informal organisational culture, which can give rise to 'symbolic' (Meyer & Rowan, 1977) and 'shadow' (Stacey, 1993) organisational structures. Effectively, organisations are able to play a game of deception and self-deception because of 'double-value' standards. Indeed, the emergent field of critical management studies abounds in examples of how organisations become arenas where stated organisational values, managerial goals and personal aspirations coexist and clash, calling for different coping strategies - be it cynicism (Fleming & Spicer, 2003) or criticism (Messner et al, 2008). What the traditions of critical management studies and neo-institutional analysis tell us is that values, value relations, organisational norms and practices come to interact and compete in any single organisation, and this has profound effects on how this organisation behaves.

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3   In the policy context we often hear about the contribution that arts and culture make to economic growth, regional tourism, local regeneration, etc. These value registers may or may not correspond to the ideas of those working in arts and cultural organisations who have their own conceptions of what makes their work worthwhile.

These complexities are particularly pronounced in relation to arts and cultural organisations which, in a phrase of Chris Bilton, are subject to 'management by values', more so than 'management by objectives'. This underscores the importance of core values in relation to organisational strategies and highlights the mission-driven orientation in the sector. Indeed, while we should be cautious about over-generalising with respect to the shared denominators and commonalities across the cultural sector (e.g. Garnham, 2005) – it is generally true that work in the arts is typified by strong value orientation. In particular, arts and cultural sector organisations and workers have 'non-economic commitments to aesthetics, artistic autonomy and self-actualisation, personal and social well-being, family, kinship and community and radical politics' (Banks, 2015:41). This holds across different types of organisations: new media (Kennedy, 2012), television (Hesmondhalgh and Baker, 2011), arts and craft (Luckman, 2012) and film (Vail and Hollands, 2012), to name just some.

Of course, the arts and cultural organisations are not free from the problems of double standards identified in the opening paragraph of this section. Indeed, some commentators have drawn attention to the importance of an internalised 'mythic' identity for creative enterprises and cultural organisations. For instance, Poettschacher shows that even if arts organisations are managed just like any other commercial business, the romantic values attached to being an artist/craftsman can still be shown as performatively important from the point of view of the organisational identity (Poettschacher, 2005). While any simple binary opposition between economic and artistic values is difficult to substantiate, (Eikhof & Haunschild, 2007) arts and cultural organisations are sites where these tensions are pronounced. The assembled character of value is apparent in arts organisations.

WHAT IS ASSEMBLAGE?

A concept originating in the writings of Deleuze and Guttari (Deleuze & Guattari, 1984, 1988), assemblage is simply a gathering of different elements in 'an identifiable terrain of action and debate'(Li, 2007: 266). It is an arrangement where entities – human subject and non-human actors (e.g., materials and buildings, technologies and techniques, procedures and processes) - come to be configured together for some time, in a specific space. Through this spatial and temporary confinement, they come to define each other through mutual relations. In this case, the terrain is delineated in terms of specific arts organisations; the elements that come together as part of this assemblage are: those making decisions in arts organisations (artists, employees, etc); and those making decisions about arts organisations (governments, funders, audiences, etc); and the context where both of these groups are embedded (institutions and actual buildings, technologies and materials, history and tradition, etc).

To say that arts organisations are settings where multiple orders of worth coexist highlights a different aspect of what it means for value, as framed by those organisations, to be assembled. Once again, originating in French theory, orders of worth are simply different ways people justify their accounts of what is valuable in any given situation. In an organisational setting, this could, for instance, amount to appealing to the need to pursue managerial targets, rather than, say, to focus exclusively on artistic goals. Orders of worth are thus different ways of coordinating action and offer us frames to understand behaviours. Orders of worth could perhaps be thought of in terms of principles explain-

ing our commitment to certain values.[4]

WHAT'S GOOD ABOUT ASSEMBLING?

Why think of value in arts organisations in terms of assemblages and orders of worth? To start, this brings to light the complexity and the complicated nature of the value proposition delivered by arts organisations. Why is this a good thing? It advances our understanding of cultural value (Crossick and Kaszynska, 2016). Cultural value is used here to mean the value of the outcomes of art organisations, the effects and impacts of the arts and culture. This allows us to talk about a range of valuable effects, be they social, artistic or economic. Moreover, by not treating value as a static assertion and something fixed, the assemblage framework sheds light on the relationships that give rise to values in the first place. This shift - moving the emphasis towards the processes and practices of valuation - offers a way of rethinking 'the relations between power, politics and space' from a more processual, socio-material perspective (McFarlane, 2011:376). It offers a way of understanding how values become valued in the first place (Dewey, 1939; Muniesa, 2012) and what actors – human and non-human – are at play.

A related point to this one is that taking the assemblage approach effectively eradicates the illusion that cultural value is just 'in the head'. Rather than being determined exclusively by what people think, conceptions of cultural value are shaped as much by the material environment in which the valuation processes are embedded. This allows us to understand how policy frameworks, individual choices and organisational structures all come to interact to collectively shape the notion of value. Indeed, what the assemblage approach alerts us to is that value negotiations do not happen in a vacuum. Arts organisations are embedded in specific times and places, as are their employees, audiences and 'paymasters'. Value decisions have explicit motivations and covert drivers; agency in arts organisations is shaped by an array of social institutions and norms, technologies and material circumstances, structures with global influence and infrastructures with national scope. Arts organisations conform to and contest the 'macro' articulations of cultural value. As the next section demonstrates, assembling is also significant from the point of view of the 'practitioners of cultural value' and can be harnessed to the advantage of arts organisations.

HARNESSING ASSEMBLAGE TO ONE'S ADVANTAGE?

We know from organisational ecologists that diversity is conducive from the point of adaptability and sustainability. But what happens when diversity occurs within one organisational frame - 'when different organisational principles coexist in an active rivalry within the firm'? (Girard & Stark, 2002). In other words, are there any benefits from cultivating diverse orders of worth within individual organisations and is there a point to promoting dynamic interactions rather than just parallel coexistence between them?

There are some studies pointing to an affirmative answer. For instance, Patriotta, Gond and Schultz (2011) show how a company responsible for a nuclear accident used the strategy of simultaneously appealing to multiple orders of worth in order to manage the situation of reputational crisis. Admittedly, this is a case of a company trading in unusual goods. From a more mundane perspective, Chantal Mailhot and Ann Langley show how business schools can successfully use potentially competing systems of valuation when commercialising knowledge and how this might provide an answer to the challenges of transferring knowledge from academia to practice more broadly. Specifically, they show how sustainable solutions can be achieved by creating frameworks where opposing value registers are kept in a state of precarious balance (Mailhot & Langley, 2017). Perhaps a most sustained reflection on the benefits of assembling within organisations comes from David Stark's reflection on 'heterarchy' in organisations (Stark, 2009; Girard & Stark, 2002). Heterarchy is a term to describe an organisational form which – rather than diffusing possible conflicts and dissolving the complexities of valuation orders – actively encourages coexistence and interaction between different valuation regimes. It is a form of management where the relations of power between different organisational structures remain fluid, and thus, no fixed hierarchies can be set. Stark's work is underpinned by the recognition that routine engagement with multiple value registers is the bread and butter for most organisations. His key question is how this might be turned into a source of strength and specifically, how this might be used to deal with situations of radical uncertainty which are characteristic of many contemporary markets. In his case studies of different organisations coping with rapid change - a Wall Street investment bank whose premises where destroyed on 9/11, a new-media startup in New York dealing with the Internet bubble and a machine-tool company in Hungary after the fall of communism – Stark looks ethnographically at how these companies managed to sustain themselves (Stark, 2009). He finds in each case that embracing the structural heterarchy and thus harnessing the potential of balancing different valuation orders - made these organisations more self-reflexive (aware of their assumptions and attentive to the way they operate). This in turn not only made it possible for them to deal with market uncertainty but was also a major driver of innovation. Admittedly, these are trailblazing studies rather than accepted dogmas in management and yet, it might be worth asking whether these could be pointing to what innovation in the business models in the arts sector may look like.

CONCLUDING THOUGHTS, OR WHY ASSEMBLING MATTERS

This is just a sketch and yet, what it hopefully reveals is the potential of using the assemblage framework in relation to cultural value in arts organisations. Indeed, the next step might be to work closely with arts and cultural organisations to understand better how the different orders of worth are played out in this context. No doubt, this would be a fascinating undertaking. As already hinted, value is in the DNA of the sector and because some genuinely multi-vocal articulations of cultural value do actually occur[5] - cultural organisations seem an ideal site to observe, and possibly, harvest the benefits of 'assembling'.

As sketched above, some claim that assembling is beneficial to individual organisations, in terms of

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4   Understanding the assumptions behind the orders of worth is useful to make sense of the recent developments in management studies in relation to the so-called 'compromise-bearing objects' such as CSR reports and triple bottom lines (which integrate social, environmental and economical values) in many corporate organisations. Significantly, unlike the orders of worth, these compromise devices are designed to pre-empt possible conflict situations.

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5   The conflict of valuing registers is allowed to resurface in arts organisations, rather than being suppressed and managed, as is the case in the corporate sector replying on the compromise-bearing devices such as CSR and triple-bottom-line approaches.

an improved ability to deal with risk, and thus, better sustainability. There are some intimations that nurturing different regimes of value across heterarchical structures may pay off in terms of enhanced creativity and innovation outputs. Admittedly, more research is needed to verify or disconfirm this. There are other incentives to pursue this agenda. As briefly noted, empirical investigation into how the complexities of value are played out in specific organisations will improve our theories and methodologies in relation to cultural value, thereby leaving us better equipped to understand and capture the value produced by the sector. This is as important to academics as it is to practitioners - for the latter, the inherited conceptions of cultural value shape their everyday reality.[6] It is also possible to appreciate the benefit of assembling if we look at the level of society at large. It might be that, in virtue of allowing different orders of worth to coexist and interact, arts and cultural organisations create opportunities to reimagine the social. What does it mean? In a nutshell, even though the geopolitical situation has changed dramatically over the last 5 years[7], we are still living in the world where the encroachment of market principles upon most of the domains of human activity is the norm (Sandel, 2012) and where competition and competitiveness are the organising principle of the market as well as society (Davies, 2014). It could be that by allowing artistic, spiritual, social, environmental and economic values side by side without insisting on reducing them to one single register – arts organisations are subverting the current status quo where nearly everything boils down to financial returns. In this sense, by taking the stitched-up and assembled value to the heart of their operations – arts and cultural organisations are showing that alternative arrangements are possible and are delivering social value. Paradoxically, it might be that by 'living' with the multiplicity of values and orders of worth – while foregrounding the realities of the current situation - arts and cultural organisations are 'envisioning real utopias' (Wright, 2010), and thus, delivering on the romantic promise to make society better.

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6   For instance, the specific way that the policy discourse narrates cultural value through the prism of innovation and business models was something that impacted the participants of the Creative Lenses project.

7   The outcome of the last US election and the 2016 referendum in the UK can be taken to show that people no longer make decisions based on economic considerations alone – rather, they are driven by cultural identity and tribal motivations, even though this leaves them more economically disadvantaged.

BROKEN DREAMS OF DEMOCRATIC CIVILISING AND THE PROMISE OF (INTER) DEPENDENCE

"What if civil society as a concept is wrong?"

GORAN TOMKA AND VIŠNJA KISIĆ

INTRODUCTION

Both in the very first and the very dominant and more recent writings on civil society, democracy and the public sphere, it is civil society organisations, citizen associations and other similar forms of organised public expressions that are seen as guaranteeing democracy. Counterbalancing the stereotypical images of selfish, profit-seeking companies and massive, patronising, controlling states, these small, self-organised and grassroots forms of public participation have earned the halo of freedom, equality and justice. In arts and culture, these formal ways of organising one's public presence in society merged, to a certain extent, with the idea of a more individualist, yet nevertheless equally freedom-loving artist in pursuit of artistic excellence and social change. The 'independent arts scene', as a common name for such a hybrid across Europe, connotes a creative collective founded by the voluntary action of citizens which is able to produce and exhibit artistic works and cultural expressions that are autonomous and free from censorship, dogma and ideology by the state or by big corporate actors.

However, such a scene is far from homogeneous and unified, to a point that the very definition of independent can be far from accurate. While some of them are orbiting around state-run cultural institutions, others are pleasing the likes of the corporate elites or international funders. In most cases, they are not self-funding amateur citizen associations, but rather professional service providers and their shape and substance ranges from an enthusiastic team of three volunteers in Transilvania, who organise local choir concerts, to enormous and influential networks with back-door access to the European Commission such as IETM or Europa Nostra to professional artistic collectives who produce high-end exhibitions and performances across the globe.

Despite that, in their (self)representation, the independents have maintained the image of neutrality and distance from the self-interested and possibly corrupt institutions of power. Such a position

grants them various privileges - such as special funds or award schemes - as well as expectations from the wider society. What is problematic is that even though these organisations occupy similar positions, their practices differ, sometimes dramatically. Anyone who has invested time in joint platforms and associations of such organisations knows how desperate any attempt at formulating a common position or vision might become. "So many voices speak about it, name it, give it a shape and an aura of certainty".[1] This is particularly bothersome once a coherent and targeted action is to be designed. In such cases, questions of representation and tokenism arise.

In this text, we first look at a particular empirical case of independent arts organisations. This precise focus gives us the opportunity to recognise and understand differences and issues within this category. Based on this case study, we go on to claim that independence is not a good attribute either for categorising or governing such organisations. Instead, we offer interdependence and liaising as possibly much better ways to understand as well as to navigate arts and cultural organisations.

THE CASE OF THE POST-YUGOSLAV INDEPENDENT ART SCENE

During socialist Yugoslavia, civil society had an important role in social and political mobilisation in the field of leisure activities (sports clubs), ecology (scouts and ecology clubs - so-called Gorani), traditional culture (cultural societies, so-called KUDs) and professional associations. They all cherished self-governance civic participation and social cohesion and operated at arm's length from the state. Within the post-socialist transition of ex-Yugoslav countries that began in the nineties, a new understanding of civil society was introduced, mainly through education and funding mechanisms coming from Western Europe and the USA, all of which required the formation of new CSOs. While in Serbia this process overlapped, as well, with the overthrowing of the ultra-nationalist regime of Slobodan Milošević, in most ex-Yugoslav countries civil society formation was an ideological move away from socialism and closer to liberal democracy. This move is a well-known liberal diplomatic manoeuvre, also supporting the creation of Western liberal-style civil society that has been part of the wider "civilising missions" across the world for centuries.[2] Seen from this perspective, supporting civil society becomes a much broader intervention in (neo)liberalisation and ideological seizure of the country. It is notable that at the same time, the same funders supported oppositional parties who, once they took power, returned the favour to their funders by adopting neoliberal policies like trade liberalisation and privatisation.

In the fields of arts and culture, over the years, several grassroots initiatives and collectives grew into respectable civil institutions in Belgrade, Kotor, Zagreb, Sarajevo and Ljubljana. One could say that they revolve around the idea of art as a field of research, critique and reflection of power relations and ideologies. They have often been the ones to initiate sensitive debates like LGBTQ rights; patriarchal

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1   Wickramasinghe, Nira (2005). The Idea of Civil Society in the South: Imaginings, Transplants, Designs. Science & Society, 69 (3): 458–486.

2   Baiocchi, Gianpaolo (2017). Cultural Sociology and Civil Society in a World of Flows: Recapturing Ambiguity, Hybridity, and the Political. J.C. Alexander, R.N. Jacobs, P. Smith (Eds). The Oxford Handbook of Cultural Sociology.

treatment of women; rising nationalist and populist discourses; treatment of asylum seekers or new forms of neoliberal capitalist exploitation through dubious privatisations, liaising of government and big business and similar. Notorious examples include CZKD from Belgrade, Pogon from Zagreb, Expeditio from Kotor, and others. Similarly, they have established collaborations and partnerships in the region which often go against the grain of the dominant foreign and domestic policies. Examples include collaboration between Serbian and Kosovar or Serbian and Croat organisations and individuals - the former has provoked open violence from ultra-right groups in Belgrade, as well as governmental sanctions and prohibitions.

In part because of their dissent practices, as well as decreased interest of the EU for the region of the so-called Western Balkans, many of these organisations have faced (and increasingly face) hard times in terms of their financial sustainability as professional organisations who have full time employment requirements. One of the coping strategies was to form local, national and transnational associations, as well as dedicated spaces for the production and exhibition of their work (e.g. Pogon from Zagreb or Magacin from Belgrade). With mixed success, today we have the Association Independent Arts Scene of Serbia (NKSS), Jadro from Macedonia, Clubture from Croatia, Culture 2020 from Bosnia, Asocijacija from Slovenia, as well as a regional platform Kooperativa.

The Croatian struggle for the legitimacy and the autonomy of the independent art scene went furthest with a dedicated budget, space and participation in national cultural policymaking. Apart from KulturaNova (Zagreb), other initiatives, associations and organisations from this pool have had a troublesome relationship with local and national governments. Although ignorance is the most common reaction to their critique, in some cases confrontations went much further - in the form of media accusations, social media wars etc. - as in the case of Novi Sad, Belgrade and Zagreb.

Finally, some of these initiatives have stepped into the realm of parliamentary politics. In Zagreb, a local political movement "Zagreb Is Ours", incorporating many practices, members and experiences of the independent art scene, managed to enter local parliament. In Belgrade, a large group of activists formed a movement called "Ne da(vi)mo Beograd" (which overlapped to a large extent with the membership of the independent art scene and their spaces) and decided to participate in local elections in 2017. Despite marginal results, they managed not only to politicise the cultural scene, but also to create tensions within the association with those organisations and individuals who wanted to clearly separate arts from politics.

In understanding the wider position of these organisations, it is important to go beyond their troublesome relation with the state and financial struggles. These organisations face deeper problems related to their position in the society and politics. First is the problem of the erosion of the legitimacy and meaning of civil society as such. In parallel to the formation of the new civil society, many groups, institutions and individuals wanted to capitalise on the symbolic value of NGOs and went on to register one (even though culture has been a popular field to do so, NGOs have grown in all areas of public life). As a result, a whole range of very different formations occurred while maintaining the same facade of independency and civil rights. Some of them have a radically different understanding of arts, culture and politics.

A range of entrepreneurial CSOs, that we call *supermarket organisations,* understood that new international funds of the 2000s can be consumed if one follows international political tides. Even though their competences are sometimes respectable, they pursued the "everything goes" logic, dealing one day with arts, tomorrow with environmentalism, then with gender issues only to delve into intercultural dialogue and reconciliation when funders require it. Although they keep their distance from the local and national government, their direct or indirect relation with foreign governments is far from critical and distant.

Then, there are the new right traditional, patriarchal, nationalist and religious organisations that were formed in the wake of progressive liberal and/or emancipatory tides. In a quest to regain their traditional powers, much undermined by both socialism and new democratic appeals, they saw CSOs as a way to move their agendas. In some cases, upon the return of the nationalist parties to power across the region, they became favourites and started receiving very substantial funds from the state. Moreover, there emerged a breed of *phantom, parastate CSOs* in culture and arts, which were founded by the parties in power in order to grab the money and resources allocated to the civil sector. It is common that they are registered just before the calls for projects and that they close their operations soon after the project ends. Several independent evaluations of distributed money on public calls have noticed these organisations.[3] Unlike other types who are also consonant with dominant power positions - albeit somewhat vaguely and indirectly - these organisations present a clear mockery of civil society and are used as an efficient mechanism for direct top-down control of civil society as a possible arena of dissent. In sum, civil society in the arts and culture today is inhabited by a confusing range of organisations who are often very far from democratic, egalitarian values. And to have a sense of perspective, independent art scene associations gather dozens of organisations, whereas there are thousands of CSOs dealing with culture and arts in the wide sense in the region.

As a result, the progressive authority of the sector has been undermined and their image corrupted. For the progressive independent art scene, this means that it is very hard to claim any kind of authority just on the fact that one comes from civil society. As key actors in the formation and development of the sphere as well as beneficiaries of the privileged position, this undermining is very haunting. Consequently, this is calling for CSOs to define and distinguish themselves on grounds that are not sectorial or formal.

One possible solution is the more explicit ideological self-formulation. However, this is where another problem occurs. There is a big ideological difference, even within the narrowest circle of the independent art scene. As one of the prominent members of the Serbian independent scene confessed: "if we were to open the question of ideology, we would fall apart tomorrow".[4] However, it is not the diversity that is an issue here. It is rather an obscureness of these positions. Since "civil society" was

3   See: NKSS (2018). *Analiza konkursa Ministarstva kulture 2018.* Beograd: Nezavisna kulturna scena Srbije. Tomka, G., Volić, I., Cvetičanin, P. (2016). *Novosadsko polje kulture.* Novi Sad: Tims.

4   Ristić, Irena; Đeković, Virdžinija (2017). *Čišćenje dvorišta: Dijalozi o kulturi.* Beograd: Asocijacija Nezavisna kulturna scena Srbije, p. 13.

a vague and welcoming sphere, there was no pressing need to define the position for entering. Whoever wanted to become part of it, could. People joined because of beliefs, because of money, because of necessity… and quite rarely were these reasons conscious or explicit.

Despite all these issues, there is still an ideal of a live, powerful and vibrant civil society that can stand strong against the whims of corporate and/or state machinations. This ideal operates not only in the public, but also in a very intimate sphere of self-expectations, motivation and sense of meaning. Failure to achieve this ideal is not only felt across the region (and wider), but is also contributing to shameful, depressive, burn-out modes of working and feeling.

These problems - external pressures from the market and the state, symbolic corruption and appropriation of the sector by partisan powers, internal vagueness and intimate feelings of failure and isolation - hindered these organisations in forming wider and stronger coalitions of similarly oriented organisations and individuals who act for a shared goal. And that is the very definition of liberal social society. As a result, civil society organisations are today stretched between the ideals of how a civil society should look and act and the harsh reality of their everyday existence and affiliation.

We argue that a possible way out of this impasse could be a new articulation of a politically- engaged, emancipatory organisation in culture and arts that departs from the imaginary of civil society. Whereas building a strong independent scene is a noble dream to have and pursue, we suggest that it might actually be part of the problem. What if civil society as a concept is wrong? What if it were a false dream? Or if it were never really suited for progressive struggles of our days and our geographies?

EXPLORING (INTER)DEPENDENCE
While sketching an alternative to the idea of "civil society" and the "independent scene", we will be guided by the limitations of these categories, which fall within the problems of formality, universality and exclusivity.

The most obvious one is the problem of the formality of "civil society". As any kind of legal form, civil society organisations can also be tricked, misused and appropriated. Hence, if we want to create some kind of category, but also a form of belonging and collective ground for action, we need to step away from the formal categorisation of arts and cultural entities. Being civil, private or public is secondary to the ways and goals the organisation devotes its time and resources to.

Another deeper and broader problem is the universality of the notion of civil society. Just as the Enlightenment view created an image of the universal human condition or democracy, civil society is another fruit of such an imposing view. Together with Napoleonic armies, British military ships or US deadly drones, democracy and civil society have been transplanted in a quest for ideological hegemony. This does not mean that other countries or parts of the world are not capable of rational thinking, democratic governance or egalitarian struggles. It is rather that different contexts can dream and create different democracies and different kinds of freedoms and equalities.

Freeing oneself from the universality of the civil society, means getting rid of its oppressive political potentials. It also means taking a better look at the "actually existing democracies"[5] and finding more suitable ways of organising dissent and democratic movements. However, producing alternative views on democracy or civil society is hard work over a long time. It starts with reflecting and proceeds with endless process of (re)defining one's own ideological position. This inevitably means re-politicisation of arts and culture - two fields which often build their legitimacy on the very idea of being apolitical, that is distant from the main powers upon which they desperately depend. However, any dream of an apolitical position sclerotises social practice over time and delivers it to a deadly grip of power or to the self-imposed margin of society.

Finally, both notions of "independency" and "civil society" are infested with the virus of exclusivity and differentiation. Being independent means not only being distant, but also (implies) a privilege of being distant. Similarly, "civil" has a family resemblance to civilising as an oppressive, exclusive practice. As Alexander notices while discussing the problem of civil society, "civility of the self always articulates itself in the language of the incivility of the other".[6] Hence, for politically-engaged (rather than distant) practices and organisations, being close, intertwined and related, rather than distant and sovereign, might provide a healthier foundation for emancipatory work.

Writing after the September 11th attacks, Judith Butler criticised the US administration for employing violent, revengeful, paranoid actions to guarantee the impossible - independence from the world around it. However, despite these measures, "the fundamental dependency on anonymous others is not something that can be willed away". According to her, grieving in times of trouble is not only a way to regaining one's own stability. It is also an opportunity to recognise and cherish others and rebuild lost connections. Instead of employing massive surveillance programs at home and deploying troops around the world to spread terror, what they could have done is reconsidered the US position in the global world. What they missed is the opportunity to grieve together with millions of people around the world whose grieving for the loss of life is not an accident, but an everyday reality (in part due to US military operations worldwide). Precisely this relation to and with others could have been a starting point for reshaping the world in a brighter way. As Butler suggested, "the inevitable interdependency" can become "a basis for a global political community" that can be crucial for rebuilding global trust and peace.[7]

Taking this logic to a much less radical and existential yet still troubling issue of resource scarcity, burn-out, disillusion and precarity in the field of arts and culture, the quest for independence can be understood equally as impossible and harmful. *Impossible* because no community or artwork happens in isolation, nor in carefully carved out networks of good and desirable partners. Independence is a myth: as Social Network Analysis (SNA) has shown us in the case of art and culture, the world

5   Fraser, Nancy (2008). Unruly Practices: Power, Discourse, and Gender in Contemporary Social Theory. Univ Of Minnesota Press.

6   Alexander, Jeffrey (2006). The Civil Sphere. Oxford, UK: Oxford University Press. p.50.

7   Butler, J. (2004). Precarious life The powers of mourning and violence. London: Verso.

of arts is a much more complex, puzzling and messy place than we usually think. *Harmful* because it celebrates distance. Instead, what we should focus on is (inter)dependency. The crucial question is not whether we are independent, but on whom we are depending, as well as who is depending on us. It is a move from the freedom *from* others to the freedom *with* others.

Moving away from formality, universality and independence introduces a whole different set of questions. Rather than thinking about resilience, security, distance and sustainability, this path makes us wonder about collaboration, sharing of resources and dialogue. Who are our collaborators? Who are our audiences? Who are our funders? What kind of issues, worries and hopes do we share? How could we learn from each other? What are the crucial issues on which our positions differ? How could we work together? In what ways do we depend on them? What would the world look like to them if we were to vanish tomorrow? Are we granting them the same freedoms, duties and expectations we have of ourselves? Why?

It is important to note that rapprochement to others does not necessarily mean agreement. Being close does not necessarily mean similar nor consonant. There is much to learn from difference and learning and sensing cannot happen in isolation. It also does not mean ignoring existing structural and conscious boundaries and barriers in the naive "equals in dignity" fashion - social boundaries and inequalities are easily reproduced precisely because of their tacitness and obscureness. It is rather a question of what we want to look at and celebrate. Where independency celebrates distance and insulation, (inter)dependency celebrates proximity and exposure; no matter how troubling or soothing it might be. And that precisely could be a birthplace of new alliances, commonalities and waking disagreements, which go beyond the broken dreams of democratic civilising.

L'ASILO (Naples)

"Culture is a common and cannot be privatised"

THE COMMUNITY OF L'ASILO BELIEVES THAT CULTURE IS A FUNDAMENTAL RIGHT FOR THE PERSONAL DEVELOPMENT OF HUMAN BEINGS. THE GROUP SEEKS TO LIBERATE ART AND CULTURE FROM THE CONTROL OF THE MARKET AND PROFIT. CRITICISING THE LANGUAGE AND FORMATS OF BUSINESS RELATED TO THE ARTS, L'ASILO VALUES INCLUSION, FREEDOM AND CREATIVITY AND IS AGAINST EVERY FORM OF FASCISM, RACISM, HOMOPHOBIA, SEXISM AND ANY OTHER TYPE OF DISCRIMINATION AND INEQUALITY. IT IS A SELF-GOVERNED ORGANIZATION AND HAS ADOPTED A PROCESS OF CONSENSUAL DECISION-MAKING TO ENSURE IT IS OPERATING FOR THE COMMON GOOD IN AN INCLUSIVE, NON-AUTHORITARIAN, MANNER.

Following the global economic crisis that really took hold in Italy in 2009, privatisation and funding cuts in culture and public spending in general became widespread. This meant that many national and local cultural spaces were being eroded or were under threat of closure. From this sprang a movement of occupied cultural spaces. In 2012 a group of artistic activists and researchers occupied a 16th century convent in Naples that had been virtually destroyed by an earthquake and then renovated with EU funds. The refurbished buildings had remained heavily underutilised for years. After three months of occupation, this action was accepted by the city administration as an experiment on commons and civic use. The occupying artists did not want to claim the space for themselves, but for the city. This left them in a grey area legally. The rules for what they were doing had not yet been written and they were in a position that had not yet been thought of or covered by law and so they realised that they had to work *with* the administration (not against it) to develop recognition for the concept of a cultural commons and started writing their own rules. This resulted in the Declaration of Urban Civic and Collective Use. Four years later, this declaration was formally recognised by the city, thus giving birth to a new form of institution called "Emerging Urban Commons ruled by Civic Use". In 2015, following two and a half years of continuous work with stakeholders (the local community, activists, local authorities), L'Asilo was formally recognised as this new type of institution operating under the Declaration of Urban Civic and Collective Use. This gave official recognition to:

• an informal community

• its self-regulatory powers

• and its self-managing and self-governing structure

As a result, L'Asilo is now an independent production centre, providing rehearsal spaces, residencies and a venue for performances, open to all. The spaces are equipped for making art and include a

theatre, library and cinema space with facilities for video artists, darkroom, tailors / costume space, ceramic workshop, screen-printing facilities, stage craft lab, studios for artists, sculptors and musicians, with other supporting amenities and resources.

Renouncing traditional artistic direction, the originators asked themselves how they might produce art in a different way. The answer was to plan events through consensual meetings and public assemblies and out of this came a range of activities including performances, festivals, outreach, education, social activities, an urban garden, political activism and direct democracy workshops.

As can be seen from the range of activities, there is an interdisciplinary approach covering a broad spectrum including dance, theatre, music, visual arts, experimental arts, traditional dance and music and more.

When it comes to finances, L'Asilo does not measure its value in economic terms but refers to the idea of "civic revenue" and supports the need for the development of a new indicator capable of making visible the "invisible" revenue not calculated in terms of money or income and expenditure. The artists within L'Asilo believed that it was time for a paradigm shift. They saw cultural organisations across all disciplines suffering by using the language of business. How, for example, do you communicate to funders in advance of a project what the result will be when art is a process?

In order to achieve their vision, centre costs are kept very low and this is achievable because:

- The space has been secured for the common good of the city (the administration provides the building but no operating money). The administration covers heating, electric, water, major cleaning and security and is responsible for renovation (in conjunction with the community) to preserve the building for artistic and cultural production.
- L'Asilo adopts an operating model of exchange where skills, resources and competencies are all shared for the common good within the idea of solidarity and mutualism.
- Donations in the form of equipment (see 'main activities' above) have been given by empathic supporters. Other facilities (e.g. the theatre) have been self-built using recycled materials.
- Crowdfunding campaigns are activated to equip spaces (e.g. the cinema). All money is invested in equipment.
- Private financial support to equip spaces is sometimes accepted. The Community applied and was granted a €50,000 fund from Fondazione Unipolis for the equipping of the dance hall. In this case, a formal committee was created to manage the fund.

The Declaration of Urban Civic and Collective Use has given L'Asilo the right to develop income streams to provide earnings for artists, e.g., from events, festivals, workshops, etc., often in a 'Pay What You Like' or 'Donate What You Can' format.

Income for specific projects and initiatives is also possible via crowdfunding. There has been offers of grants and corporate donations but as L'Asilo is not a legal entity and the organisation can't invoice for this income, direct sponsorship is not possible. But they have resolved this problem by asking

support organisations to buy what they need and provide it as a donated resource.

With regard to people, L'Asilo has 50 stable volunteers and over 500 artists involved in transitory projects.

What L'Asilo has successfully demonstrated to authorities is that underutilised spaces are a treasure that can generate value and revenue for the whole of society.

Looking at other sectors, they found similar precedents had been set. For example, water in Naples being treated as a common good and not privatised. They used these examples to demonstrate their vision of culture as a fundamental human right and to demonstrate what they meant about the space being held for the common good of the city.

Each time they got a 'no' during the process of seeking recognition as a commons, they worked with the administration to explore why, listening to the other side and proposing a creative use of the law to remove such obstacles. Such an approach, over time, led to mutual trust. They adopted a mature, intellectual approach, keeping the dialogue at a very high level (some of the initiators were academics).

That the space and the facilities are amazing has also united people, inspiring them to continue to work together towards their goal, where art and culture are seen neither as public nor private, but common.

Securing formal recognition of their institution as a commons and gaining full autonomy over their practice enabled L'Asilo to become a civic space where decisions about access to resources are decided based upon the needs of the people through a radical, democratic approach. By focusing on art for the common, there are no fixed roles and competencies are shared and passed on, so people can be involved in creative activities, as well as organisational ones and all commit to the daily care of the building and of the common process. Anyone who wants to can contribute and create. Each project brings its own audience and participants, e.g., punk rock, 70s poetry, experimental and high contemporary art, theatre, dance etc. All are equal and L'Asilo grants equal-access opportunities to the inexperienced, as well as established artists and companies, allowing contact between artists, both young and acknowledged. Holding this breadth of activity alongside one another brings people into contact with different experiences and different perspectives. This means that the artists within L'Asilo are no longer creating an artistic 'product' and then finding a market to sell it; it is the other way around with artistic experiences created with and between people. The goal is not the market even if numerous creations at L'Asilo, for their quality, enter into national programming in festivals and theatres.

L'Asilo adopts a perspective of solidarity and networking. Those who are empathetic to the values and approach of the organisation, lighting designers for example, add competencies and resources. International networks, such as Trans Europe Halles, provide wider opportunities to share ideas and competencies, always ensuring that there is a clear idea of what working as a commons means. They

experiment with different ways of working and it is never about one identity or ideology but is open to all – all artistic disciplines and approaches, all ages, economic backgrounds and profiles. Facilitators are in place to dilute conflict by calling it out and by highlighting any potential move towards power. Equally, mutual support ensures that honest disagreements can be aired and resolved.

L'Asilo's commons approach recognises the value of creating. Those involved have reported this leading to innovation, artistic growth and an improved quality of life.

INDEPENDENT SURVIVAL / SURVIVING INDEPENDENCE

"…financial independence is strongly connected to the idea of independence as an attitude"

FANNI NÁNAY

In the present essay, I intend to examine the situation of independent cultural organisations in two Central Eastern European countries whose recent political trends have made them far from supportive of the civil sector: Hungary and Poland[1]. The trends which I attempt to describe through local examples and insights are not limited to these two countries: they are also present in other European countries, though the scale and the intensity of the often threatening phenomena are definitely greater in these two cases. I aim to explore different strategies Hungarian and Polish CSOs are following and try to find some pointers for, hopefully, sustainability even under unfavourable political and economic circumstances.

In the past couple of years, the political trends in the two examined countries have moved somewhat in parallel (which also entails a certain threat for European politics as a whole). In Hungary, the authoritarian regime of the governing right-wing party Fidesz and its leader, Viktor Orbán, has been getting stronger since the government was elected in 2010. In Poland, on the other hand, the anti-democratic shift started in 2015, when the party Prawo i Sprawiedliwość (PiS), led by Jarosław Kaczyński, won the national elections.

There is a strong common feature of the dictatorial regimes in the two countries compared to other anti-democratic political systems such as the one in Turkey, for example. While in the latter case, the dictatorial regime is based around the economy, the authoritarian systems in Hungary and Poland focus on a strong ideology[2]. The ideology in question draws its inspiration from the idea or illusion of the "uniqueness" of the Hungarian/Polish nation and history, its constant fight against enemies throughout its history and the "martyrdom" it suffered while protecting Europe and Christianity. Historical traumas (in the case of Hungary, the Treaty of Trianon, which allocated vast areas to the neighbouring countries at the end of World War I; in the case of Poland, the complete partitioning of its territory among the Kingdom of Prussia, the Russian Empire and Austria in the late 18th century) can be considered such cornerstones that retain their power even today – and both Orbán

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1   *Special thanks to Alicja Borkowska for her help with the Polish context.*

2   *Thanks to Philip Dietachmair for this dichotomy of dictatorial regimes.*

and Kaczyński rely on these national traumas in their main political discourses and ideology building. On the other hand, ideologies also need new "munitions" – new enemies and new conspiracies that the nation can fight against. In Poland, the plane crash in Russia in which Lech Kaczyński, the PiS-president's twin brother, lost his life served as a myth for a new martyrology. In Hungary, Prime Minister Orbán launched an absurd crusade against George Soros, a Hungarian-born American investor and philanthropist who is also engaged as an activist fighting for democracy, human rights, free speech and knowledge. These "martyrologist" ideologies nurture nationalism and xenophobia in both countries, with enemies found primarily among refugees (Hungarian political discourse eschews the word "refugee", using the term "illegal immigrant" instead), who are for all intents and purposes absent from these countries, and minority groups, especially the Roma population. More generally, in the political discourse of both governments, the attitude of "whoever isn't with us is against us" takes on a central role.

In the process of creating enemies, which goes hand in hand with the corruption of democratic values, civil society is also under serious attack. This seems even more contradictory if we take into consideration the fact that civil organisations often take over tasks (e.g. protecting the rights of minority and/or disadvantaged groups, caring for children, women, elderly people, etc.) from the state or local authorities, as these tasks are often "tossed away" and ignored by the "governments of power".

The basic form of oppressing CSOs is the withdrawal of public support from these organisations, but occasionally they have to face certain forms of retaliation (like in the cases of Auróra in Hungary and Malta Festival Poznań in Poland, as will be discussed below).

The work, and even the existence, of CSOs is made even more difficult through judicial and tax regulations. In 2018 the government of Hungary introduced the "Stop Soros" law (again referring to George Soros as the ultimate enemy of the country) with a new category of crime called "promoting and supporting illegal migration". The law practically bans individuals and organizations from providing any help to undocumented immigrants and, furthermore, places a 25% tax on donations arriving from abroad, which is primarily aimed at organisations "supporting illegal migration", although the law makes it possible to target any NGOs or CSOs, even ones with a completely different focus.

Another threat that the independent organisations have to face is the instrumentalisation of their work by the governments. For example, it is more efficient to apply to the Polish Asylum, Migration and Integration Foundation (FAMI) if the applicant organization is collaborating with a state office operating under the Ministry of Internal Affairs, thus many organizations that previously survived off of FAMI grants are now no longer willing to apply for fear of being instrumentalised by the official political discourse.

My aim is to examine the situation of independent organisations (especially in the arts and cultural sectors) in these countries and the "survival tactics" they use under the anti-democratic conditions described above. These tactics – quite understandably – focus on economic survival and trying to explore alternative means of financing, but these intentions are inseparably connected to the exploration of wider contexts in which art and culture can play an important role. I will mention examples of the examined tactics – although, naturally, space limitations prevent me from presenting a wider panorama of independent organisations in the two countries.

Before attempting to describe the different ways of operating by these organisations, there is one more aspect which is worth mentioning. The conviction that the state should give full (financial) support for art and culture (which is partly the legacy of the communist era) is one that is still strongly held by many artists and cultural workers – thus a significant number of organisations (mostly in Hungary) simply do not try to find alternative ways of financing: instead, they keep complaining of insufficient funds, gradually limit their activities and, very often, eventually cease to exist. Public support for art and culture obviously exists, but the governments (both in Hungary and Poland) practically starve those organisations that are not in line with their cultural politics (which is also the case in many other countries, although it is fair to state that the scale of this exclusion is larger and the decision-making on support is more politicised in the two countries in question). In Poland – in spite of the fact that, since the last elections, public grants have been more focused on patriotic and historical issues, including the promotion of Polish Christianity on a national level – the political palette is still more diversified on a local level, thus NGOs have opportunities to receive funding from local municipalities.

There is also another dangerous trend that appears in relation to public support: applicants start self-censoring themselves in order to receive the grants – and not just in the applications, but also while realising their cultural-artistic projects, which leads to a deeper compromise with the system (again, this is not a phenomenon unique to Hungary and Poland, but the regimes in these two countries, with which these independent organisations have to reach compromises, are less acceptable to many of these organisations than those in other countries would be).

I will present different case studies of NGOs in Hungary and Poland in which the aim of "financial survival" and the social/political engagement are strongly and inseparably interconnected. Based on their main focus, I would define the following "tactics" (no organisation, obviously, ever relies on any one single tactic; instead, they combine them in their activities):

1. complementing non-profit profile with for-profit activities,
2. placemaking, emphasising local identity and targeting local businesses,
3. empowering (local) communities and/or disadvantaged groups,
4. political activism, new "agoras" for engaged discussions,
5. political resistance as a means of community building and fundraising,
6. relying on international and/or local networks.

1. One might say that it is quite common for a cultural organisation to complement its non-profit (or not-for-profit) activities with some kind of business model that is connected to its "main" activity (the most prevalent examples are running a café or bar in the cultural venue or offering training programmes or team-building workshops based on the artistic experience and knowledge of the cultural organisation), thus I would like to mention some examples where the for-profit activity intends to achieve a deeper impact than "merely" providing a certain solution to the fundraising problems of an organisation.

   Valyo Association (HU), a collective of (mostly) urban activists, aims to bring the Danube closer to the inhabitants of the city of Budapest, which it flows through, and make the riverside more accessible (in the inner districts of Budapest there are two-lane motorways with heavy traffic on both sides of the Danube). To achieve this goal, they organise playful and entertaining free events – the most visible and well-known of them is called "Szabihíd" and involves closing one of the city's bridges for four consecutive weekends during the summer and hosting different kinds of social, sports and cultural activities over the river. They started this initiative in 2017, and it took place for the second time in 2018, with the authorisation of the city council, but without any support from them or any public grant – and yet the entire program is free for the public. On the other hand, Valyo also runs different for-profit activities, like a mobile sauna which pops up at different locations close to the Danube and draws attention to the inaccessibility of the riverside while generating income for the association at the same time. At one point, they were also running open-air pubs and community spaces at two different spots at the river where – beside concerts, film screening, children's programs etc. – they organised lectures, talks and interactive projects focusing on local problems and issues.

   Another example of "alternative for-profit activities" worth mentioning is the publishing and distributing of books, as a way for the editors to efficiently promote and support their cultural, political or activist work, while generating a certain amount of income. I would note two organisations from Poland, both founded in 2002 in Warsaw and partly funded by public support and different grants, but also relying on revenues from their publishing activities and bookshops. Krytyka Polityczna (Political Critique) is one of the most important liberal left-wing organisations and networks in Central Eastern Europe. Their original aim has been to function in three areas – culture, science, politics – and to eliminate the boundaries between them. They edit an online daily and a quarterly magazine and also run cultural centres, activist clubs and a research centre. All these non-profit activities are supplemented by their for-profit publishing work. In turn, Fundacja Bęc Zmiana, operating across areas as diverse as architecture, visual arts, design and urban cultures, regularly initiates interdisciplinary activities in public space, organizes exhibitions, conferences, etc. and researches the social impact of culture, art and architecture. Furthermore, it publishes and distributes books, mostly focusing on the topics mentioned above.

2. Another way of trying to mobilise local resources can lead to placemaking initiatives that often relate to local identity and pride (or aim to sustain and strengthen them).

MindSpace (HU) started their activities in one of the market halls of Budapest (market halls used to serve as important centres of the economic and social life of the local district, but the recently built shopping malls and supermarkets are threatening their existence), which is situated on the border of one of the poorer and ambivalent districts of the capital, mostly inhabited by Roma. After thorough research and mapping of the local small businesses and the needs of the local people, MindSpace and invited artists started working with the tenants in the market hall, and are opening pop-up stores and workshops as well in the area in order to strengthen the commercial attraction of the market hall compared to that of the shopping mall located just one tram stop from there. MindSpace is also the initiator of a wider collaboration or platform of civil and public nonprofit and for-profit organisations working in the 8th district, once a disadvantaged district. But now with development and gentrification underway there in recent years, such a platform is meant to help communications with local inhabitants through this process.

For its part, Placcc (HU), originally and primarily an arts festival, works intensively in a post-industrial district of the Hungarian capital, where the centre of the inhabitants' lives and the backbone of their identity used to be the local industry, which flourished from the late 19th century until the fall of communism in Hungary. After 1991, the "pumped-up" communist steel industry ended, and what remained here were empty or partly used factory buildings, a huge residential area of socialist block houses and an ambivalent reputation of the district that didn't prove to be attractive for new investors. The organisers of Placcc started a new kind of cultural-social activity in the area in which they don't aim to involve local people as an audience, but rather on a curatorial level: they have designed, planned and organised two mini-festivals together with a group of local civilians, through anti-hierarchical and horizontal conversation among artists, local inhabitants and organisers. The presupposition of the initiators was that if they strengthen the feeling of ownership of art and culture in the local community, it will correlate with a sense of pride and ownership of the district. The artistic projects were strongly inspired from the local context, and while realising the program, the organisers tried to involve small local businesses to support the events (which they did mostly with in-kind contributions).

3. When we talk about placemaking and strengthening the sense of ownership, we are already touching upon the question of empowering a group or community – which is something that can actually be the main aim of certain civil organisations.

   Another activity of the aforementioned Valyo Association is also based on the inclusion of local people, involving them in a specific local issue and empowering them through a capacity-building process. The "Fák a Rómain" ("Trees on Római riverbank") movement aimed to mobilise (mostly local) people against the planned construction of a dam (helping new real estate investments, but destroying the natural environment in the area). The project was launched with the help of an international grant, but the organisers also used crowdfunding to supplement the grant. After a year and half of joint activity with a group of local civilians, Valyo has withdrawn from the project and handed it over to its former partners.

While Fák a Rómain is an example of empowering a local group engaged in a local cause, we can also mention different examples of independent organisations that work with and for disadvantaged groups or communities, using art as a means of empowerment.

Strefa WolnoSłowa (PL) states that its aims are to "organize theatre, artistic, cultural and educational activities aimed at intercultural and intergenerational dialogue", yet still their main focus is to work with refugees and immigrants living in Poland. Being a multidisciplinary group, Strefa WolnoSłowa's activities are not limited to organising artistic events and theatre pieces with the participation of excluded social groups (though these are at the heart of their work), as they also facilitate conferences, educational programs, social campaigns and research – always collaborating closely with their target group. The collective has found its seat in Teatr Powszechny (discussed below) and funds their activities mostly from international grants and donations, but it has also received public support from the Ministry of Culture.

4.   Auróra (HU) runs a creative and social hub in the 8th district of Budapest, where they provide space for civil organisations to have their seats or organise programmes. Recently, Auróra had to face retaliation from the local authorities, who wanted to close the place down, backing up their decision with false (or at least unjustified) claims. The real reason for this was that a significant mass of active citizens reclaiming democratic values were gathering around Auróra. The place is still open and working, though in a legally uncertain situation. The association behind Auróra, Marom, also runs a festival (Bánkitó) at a lake 60 kilometres from Budapest, which is basically a music festival with a very strong civil, social and political "side programme". The event receives minor public support, but its main financial basis is actually its ticket revenues; furthermore, the organisation relies almost exclusively on volunteer work.

Ogród Powszechny (PL), "Common Garden" in English, is an initiative of Strefa WolnoSłowa, Teatr Powszechny and the Goethe Institut, realised in front of Teatr Powszechny (which is probably one of the most interesting and important theatres in Poland today). The building is situated in a district of Warsaw called Praga, which used to have a questionable reputation, and the garden is a way to attract local people to the theatre, if not to performances, then at least to join in for some work or a common meal in the garden. Furthermore, the garden is meant to be a space and forum, a "new agora" for free and critical political and social discourse – just like Auróra in Budapest.

5.   There are organisations that go even further with their political message and basically "use" (in a good sense) political resistance in art to build a community and raise funds for their activities. OFF-Biennale (HU) is a month-long series of events, organised without any support from the Hungarian government, outside official state arts institutions. The Biennale can be considered one of the most important and powerful arts initiatives of recent years in Hungary. So far, it has been organised two times (in 2015 and 2017), both financed from international grants and by private foundations, using the concept of independence effectively in their fundraising. In their curatorial program, the organisers use the starting point that art is a laboratory for social

change, thus independent contemporary art plays an essential role in a democratic society. The curators consider financial and institutional independence to be the basis for artistic and ideological independence: they don't even accept proposals that are realised with the help of state funds into the program. However, even if the actual projects presented as part of OFF-Biennale are not supported by public funds, most of the artists and collectives participating in the event series apply for and receive support from the government for their activities. Thus, there is a threat that, without any public support involved, the Biennale would lose a major number of its participating artists.

Malta Festival Poznań (PL) was founded in 1991 and has always tackled social and political issues in their program selection. It was able to do this with the help of significant state and municipality support until 2017, when an unprecedented development occurred: the Ministry of Culture and National Heritage cut back its support for the festival by 300,000 PLN (approx. €70,000), after having approved it earlier pursuant to a three-year agreement made in 2016. The reason for this decision was the fact that the festival had invited the Croatian theatre director, Oliver Frljić, to be one of the curators of the 2017 edition. Frljić's performance was based on a very important Polish romantic drama, Stanisław Wyspiański's *Klątwa* (*The Curse*), and was presented at the Teatr Powszechny. It stirred up a scandal by breaking certain national and religious taboos (more precisely, Frljić had been commissioned by the festival prior the scandal and his invitation wasn't withdrawn afterwards). The festival filed a lawsuit for the approved funding, launched a crowdfunding campaign (never used by the festival before) and organised an ongoing auction for which Polish and international artists offered their works. The donations came from both private individuals and companies, thanks to the fact that the festival managed to mobilise its social bases, built up over the course of its 26 years of work in the city. In addition, they effectively cited the breach of contract by the Ministry of Culture and the real jeopardy that threatened the artistic integrity of the festival as well as other cultural institutions and organisations, since the case could create a precedent.

6.   Last but not least, we have to add that all of the above-mentioned organisations, no matter what kind of tactics they choose, strongly rely on their international and local networks.

In the present cultural political atmosphere both in Hungary and Poland, where the official discourse claims that culture is supposed to protect national and Christian values against "foreign influences" as well as trends of "aping other cultures" (as Viktor Orbán put it in one of his recent speeches), and donations arriving from abroad are heavily taxed (as detailed above), having international connections is almost becoming a form of resistance. However, the reason for independent cultural organisations to join international networks is not primarily political, but rather professional and also financial. The most important aspect of being a member of a network is the possibility of joining a wider professional and artistic discussion, to find inspiration and to exchange knowledge and experiences – to remain open for new information and influences, even in a country where these intentions are repressed. Obviously, the membership can also have financial aspects, when the network is supported, most often through different

EU grants. Additionally, we have to mention the sense of solidarity an organisation in an oppressed situation can get from its partners in the network, which can count for almost as much as actual financial support.

On the other hand, as a consequence of the series of political decisions that have put the independent organisations in a disadvantaged situation, these organisations feel the necessity of "sticking together", to collaborate on a national level (or on a city level). In both countries, national networks (still) work in an informal way, but there are more and more attempts and initiatives to establish a coalition or platform to gather the "like-minded" organisations, committed to free, critical thinking and democratic values.

As we can conclude from the above detailed examples, the two main "tactics" civil (art and cultural) organisations choose to survive in Hungary and Poland are to be engaged on a local level, to collaborate with local inhabitants, and to get involved in a more general civil political resistance. In both cases, it is crucial that CSOs rely on a community – be it a local or a wider one – and try to find solutions to the present situation, in which financial independence is strongly connected to the idea of independence as an attitude.

It would be difficult to close this essay with a positive conclusion. If we accept that a catastrophe can open ways to new opportunities, and out of the collapse of a certain system a new one can emerge, we might be able to hope that if the publicly-funded independent art scene has to disappear, a new structure, based on (international and national) collaborative networks of civil organisations as well as on intersectoral activities and cooperation might have the chance to arise.

NEOCOLONIALISM AND CULTURAL POLICY

"We need to stop the misappropriation/ commodification of certain cultures and cultural practices"

TUNDE ADEFIOYE

Racism, or to call it by another name, white supremacy, in the funding structures of the Flemish, Belgian, Dutch and wider-European arts and cultural sector has caused what some of us experience as nightmares. One could also say it is the neocolonial approaches of, for example, the Flemish cultural landscape where I live and work.

What can Flanders and other regions of Western Europe do to decrease this type of animosity? Stop using archaic standards to attract new talents and cultures. Do your homework, relax your fears, because the next non-white Vlaming that you hire might be the one that pushes your organisation to a new innovative and cosmopolitan horizon. Breathe...this is maybe not a nightmare... it's going to be ok...we might get through this together. The structures and history that have created this system and its disadvantages, as well as criminalising people of colour, are the real horror.

Is this a nightmare or like the legendary Langston Hughes asks "what happens to a dream deferred...does it dry up like a raisin in the sun? Or fester like a sore ---And then run. Does it stink like rotten meat? Or crust and sugar over---like a syrupy sweet? Maybe it just sags like a heavy load. Or does it EXPLODE?" There are other solutions to this bad dream, which include things like apprenticeships and training projects that last at least a year for non-white individuals interested in leadership functions within the cultural world. Institutions and publicly-funded organisations need to move away from superficial "diversity" work. As Sara Ahmed puts it in her book *On Being Included,* "To be seen as 'being diverse' can be a way of 'not doing diversity,' because the organisation says it 'is it,' or that it already 'does it,' which means that it sees there is nothing left to do."[1] As we all know, there is so much left to do. The situation in some institutions is dire and they have no real strategy to make their organisations more equitable. They may have a strategy to recruit more people of colour in their halls as audience members and may even achieve this on stage in terms of the productions that they support. Many, though not all, are not concerned with

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1   Ahmed, Sara. On Being Included: Racism and Diversity in Institutional Life. p. 76. Duke University Press. Durham and London. 2012

developing attainable goals of handing over more of their consolidated power to groups that have not generally had it on the work floor of many organisations. Even if we look at the situation of white womxn in Belgium – no single major institution that is the size of a Bozar, KVS, NT Gent, De Singel and so on, has a womxn as an artistic director whereas almost all of these institutions receive sometimes 2 million euros or more from public funding. When it comes to inclusion and equality, the situation is even worse. This is also true of institutions in Germany and other countries across Western Europe. What can be observed is that many well-meaning, left-leaning people in the cultural sector are against a US-style affirmative action or quota system. A system that in essence rewards and punishes publicly-funded institutions, based on what side of the diversity line they stand on. Quotas might not be for everyone, but we need to conceive strategies that encourage, in some situations, equity to be established. It was discouraging to learn that the Flemish government does not allow data to be collected on who works where, based on ethnicity. One can imagine it is for good reason but at the same time it is a certain level of woeful ignorance because without knowing what type of people occupy what work space, how does one start to effectively tackle the lack of diversity and equity on the work floor? We talk about equity because one can achieve diversity by hiring a womxn of colour to do the invisible work of cleaning our workspaces and proudly display those individuals as representing an aspired diversity, while simply reasserting colonial relationships. Or even more common, hiring a person of colour to do the work of diversity, such as an audience developer or a community manager. These individuals are then tasked to bring more colour to the institution. Nothing wrong with these positions but a problem arises when we start to observe just how many institutions still operate hierarchically. Meaning those individuals hired to do the diversity work do not have the same power as an artistic director or even a dramaturg, nor do they have much of a decision-making stake in the institution, so equity is not attained. In her seminal paper *Mapping the Margins*, Kimberlé Crenshaw explains: "The failure of feminism to interrogate race means that the resistance strategies of feminism will often replicate and reinforce the subordination of people of colour, and the failure of anti-racism to interrogate patriarchy means that anti-racism will frequently reproduce the subordination of women."[2] In the vain of Crenshaw's intersectionality, we need to know ethnicity, gender, dis-/ability and in some cases religion and sexual orientation, in order to know if we are truly being as diverse and more importantly, equitable, as we say we are. Without these data sets and without directed approaches and strategies to tackle the lack of diversity and equity, we are in essence, fumbling in the darkness of our own ignorance. This will insure that structures are being challenged and concrete steps are being taken to move away from long-standing practices. Examples of the above-mentioned apprenticeships are taking place in England at theatres such as Contact in Manchester or the Up Next program that takes place at Battersea and Bush theatres in London.

Furthermore, we could observe how the "urban" arts (hip-hop, slam-poetry, breakdance, etc) and the culture scene in Flanders has been co-opted by bigger players and misappropriated by governmental institutions, as a way of doing their social works.

A few years after Urban Woorden started in Leuven, we got to sit around the table with a well-respected cultural organisation. This was thanks to a friend who worked for an organisation that was based in the same building. In 2012, together with one of the young dancers we were working with, we presented the idea of our multidisciplinary dance project. About two weeks later, we got the news that our project was not selected for their festival that gave support to young amateur artists which, till that point, did not have many individuals of colour as participants. The aforementioned friend then decided he would convince his colleagues from his organisation to host our project as one of their festival selections. Thanks to this, three young Flemish womxn of colour got to stand on a bigger stage and present their work for a wider audience. They presented a story using urban dance and slam, which until that point, had never before been presented on stage in the Flemish context. Due to the empathetic coaching we received from a Dutch artist, the piece was well received as an artistically strong product, though not without its critics. Together with the dancers we were encouraged to make a second piece - this time focusing on a more "universal" theme - feminism. Through JINT (a Flemish organisation supporting organisations that want to apply for EU funding for youth-focused projects), we were able to garner financial support from the EU commission. This allowed time and space for research and ample resources to make a more quality piece. The piece opened to a sold-out audience. As a result of the success and message, we wanted to tour it so we applied for a provincial grant in 2014. We were not awarded the grant but who did get a grant from the province was the same organisation that turned their nose up to our first urban dance creation. They were given money to work out a dance project that eventually invited and worked with urban dancers in Leuven. Such all too common decisions makes me think of one of the points in the ten-point plan I wrote to address such issues. Point number 7 reads:

> Cultural institutions, like governments, too often practise a type of appropriation that is endemic to parasites in the human gut. One of the most insidious cases of this is when the US government in 1975 under Gerald Ford appropriated the breakfast program from the Black Panthers and made it their own. In many ways this type of non-symbiotic relationship happens within the cultural landscape, for example, by working with smaller organisations without giving them credit for the work they have done. This is especially prevalent through the stealing of intellectual property. More specifically, larger organisations organise a meeting with a smaller one under the premise of a potential collaboration. And by the end of the meeting, the smaller organisation has divulged all their network names and some of their methods. The smaller organisation asks for a follow-up meeting but in return they only get the sounds of crickets in the night. When, in fact, they should either get a solid cooperation and acknowledgement or at least a consultation fee for the information they have divulged. Or even worse, a small organisation creates a concept, let's call it an "urban bib" and a library in a city, let's say Antwerp, hijacks the idea without the appropriate acknowledgement. Furthermore, the bigger organisation can use that information to fatten up their subsidy appli-

2   Crenshaw, Kimberlé. Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color. Stanford Law Review. Vol. 43, No 6. July 1991, p. 1241-1299.

cation for their next round of provincial or federal subsidies.[3]

Apart from this point, I was also aware of the fact that I was being mined like coltan in the Congo only to never have any direct benefit from the refined product. I was conscious of these realities but more important than holding out, is that young folks that normally would not get a platform with this type of organisation, would finally get one. Far from an altruist, I do feel the need that youth living at the margins of society be served by a diverse array of organisations. What I hope for the future is that these organisations themselves become more diverse and that means less white men calling the shots and running the "cultural plantation".

Where is the neocolonialism in all of this anyways? To some this might just seem like a collection of sob stories. Some Flemish left-wing individuals might even call it navelstaren (navel gazing). For those individuals, here is a break down.

Leuven is actually a microcosm for what is happening in many parts of Flanders. Pardon, make that rest of Western "Errorpe". Though these realities play themselves out in very different ways in the different cities, not to mention different countries, one thing is for sure: whether we are talking Athens, Greece, Leicester, England or Leuven, Belgium some individuals feel the need to hold on to certain ways of being with a death grip. The idea of change for the better is hard for these individuals to fathom because for them the way they grew up shapes the way they know history, thus making it the most appropriate manner to conduct society. So that even when it comes down to culture and who gets to determine what is culture, many individuals that have traditionally held the reins of what culture is and isn't, want to continue to run the show even though their cultural practices or ideas might not be innovative or relevant to the changing demographics around them. Let us venture to the absurd and agree with some commentators within the Flemish context who argue that colonialism actually brought civilisation to countries like Congo or Mexico. What history has shown us is that, due to the changing ideologies of the colonised in those countries, there were violent revolts to push out or at least attempts to restructure the power dynamics in these colonised lands. Furthermore, what one sees is that in places like Congo these revolts "failed". But what the attempts ensured during the different time periods is that it made colonial powers reassess how they were holding power and doing business. In places like Ghana, where those in power actually were able to form relatively stable governments after bloody revolution, it meant that the country folk could feel proud again and assert a pride in their own cultural heritage. To extend that absurdity to the Leuven context one could argue that since Leuven is growing increasingly diverse, it might be time for violent revolution. Hopefully without blood but one that shakes up and topples those who hold both political and cultural power.

In a speech entitled "Decolonizing Enlightenment: Transnational Justice in a Postcolonial World",

Nikita Dhawan mentions, "[Michel] Foucault would argue, 'where there is power, there is resistance' Dhawan then adds, "where there is resistance there is power"[4]. What power structures are our cultural practices harboring? And what individuals and initiatives are mounting a resistance to the status quo of our practices? And how can we ensure that we create enough space and facilitate their own use of power to help us all drastically change the way we conduct our cultural sector(s)? An important question that Dhawan later asks is "What do we do with our will to empower the disenfranchised and the vulnerable? How do we deal with those who refuse to be interpolated as appropriate objects of our will to do justice?" This is when we have to learn to move out of the way. Or at least create the right conditions for others to do the job with approaches that might be more appealing to "those who refuse". Co-founder of Black Lives Matter and queer activist Alicia Garza puts it differently: "For me, power is the ability to determine your own circumstances. This is bigger than personal power or individual agency… The ability to shape the narrative--to create and maintain the story of who we are, the ability to define who is the 'we.'"[5]

In a city that boasts the third most diverse population in Flanders and currently has its first mayor of Moroccan descent, it is a scandal that the individuals in Leuven that determine both the cultural policy and programming are overwhelmingly white. It is similar to the days of colonization when the ruling class in cities like Brazzaville or Port Au Prince were the white Europeans who were a minority in those cities. From the director of culture on down to the individuals who run most of the cultural organisations in Leuven, most are white and more specifically, male. In fact, not until the formation of certain urban initiatives was there an organisation that was able to challenge who created culture and who got to receive and participate in culture. This meant that many individuals especially individuals with an immigrant background were overwhelmingly being left out of consideration of how their parents' tax money was being used for culture. In simpler terms, the colonial masters ask for the working class to mine the resources but when the grants are distributed they end up in the hands of mostly cis-white able-bodied men who are charged with creating interesting cultural programming for an increasingly diversifying population. It is no wonder then that many individuals on the margins of Leuven society decide to stay home instead of going to the theatre halls of the Leuven cultural institutions. They simply do not feel like their needs are being addressed and how can they be when individuals that resemble them culturally or otherwise are not part of the decision-making process when it comes to policy or programming? In short, it is long past due and time to divide more of the cultural cake. No 1884 Berlin Conference-type divisions. More fitting is a division that would increase the diversity not only in the audience but more importantly in terms of those who make the policy and programming decisions. In other words, the hierarchical structures and "minorities" that have long determined culture for the majority need to widen their ranks. Maybe like some past colonial rulers did, white men

3   Adefioye, Tunde. A Critical Ten Point Plan to Creating Professional Sectors that Reflect Society. IETM Porto. 22.05.2018. https://www.ietm.org/en/themes/ietm-porto-plenary-meeting-2018-keynote-speech-by-tunde-adefioye

4   Dhawan, Nikita. Decolonizing Enlightenment: Transnational Justice in a Postcolonial World. Dictionary of Now #11. Haus der Kulturen der Welt. 19.04.2018. https://www.hkw.de/en/app/mediathek/video/63347

5   Garza, Alicia. Alicia Garza Speaks on Building Power to the AMC2017 Opening Ceremony. Allied Media Conference. 5.09.2017. https://www.alliedmedia.org/news/2017/09/05/alicia-garza-speaks-building-power-amc2017-opening-ceremony

need to peacefully step down from their reign. Even more, in these times when federal funding for culture is being diverted to maintaining a heavily militarised state, we need to come up with new innovative ways to envision how we practise culture. If names like Ish Ait Hamou, Rachida Lamrabet, Junior Mthombeni, Aminata Demba, Moya Michael and Sachli Gholamalizad among others, do not already encourage one to see the wealth of culture and innovations that individuals with an immigrant background bring to the fore, then maybe we need to look way across the pond. Where people like George and Ira Gershwin, Oscar de la Renta, Mira Nair, Chimamanda Ngozi Adichie and many more immigrants have not only broadened the scope of cultural understanding in the US, but have also added significantly to the economic good of society. This is not including what African Americans, descendants of slaves that were forcibly migrated/shipped to the US (with hundreds of thousands murdered along the way), have brought to the world of culture. Rock 'n' Roll anyone?!

In Flanders, there are already many examples of good practices such as Gen2020, Mestizo Arts Festival, CityLab/Pianofabriek and Gentse Lente where artists are given space to create their own productions and folks of colour call the shots sometimes in a collective non-hierarchical manner. These examples serve us all better, instead of what generally happens, taking artists from marginalised groups, instrumentalising them to create projects or theatre pieces that big institutions want to make, an often damaging top-down approach.

We need to stop the misappropriation/commodification of certain cultures and cultural practices; be it those called urban, Black, queer and so on, in order to only serve the "diversity" goals of major institutions.

This model of neocolonialism has been the type that China has used in recent times as it lays claim to the African continent. With all its issues, including the dehumanising afrophobia that exists with some Chinese, this type of colonisation at least tries to build infrastructure. Even when the resources have been stripped and taken back to mainland China, the people have schools, railroads and other infrastructures. This, though, cannot be a desired option. There are other more sustainable alternatives we could look at. For example, how Wangari Maathai in Kenya worked in the past to observe the local needs and used that as a starting point to replace the tree plantations that fed into the colonial tea demands of the English, with a harvest that was more appropriate for the local Kenyan context. Or, you have Vandana Shiva at the foothills of the Himalayas in Dehradun, who conceived a program to help meet the needs of women farmers that created a sustainable agriculture while preserving the local seed bank. Not only was this approach more ecological, but it also challenged the behemoth, Monsanto, from having a capital on the seed strains in that region of India. More contemporaneous, Garza reminds us in her AMC speech, "…How we transform power so that power never harms another person, but instead power ensures that everyone has what they need and nothing they don't…We are here to create new stories of who we are, how we got here, and what is possible on the other side. We are here to examine how we can bring about the world we desire while dismantling the one we don't. We are here not to create smaller and smaller groups of people who tell the same story, but instead to expand the nuance of

our stories so that we can learn more about who we are and who we can be".

The Flemish should make like the Wangari, Vandana and Garzas of our world and invest more in training the future cultural programmers and decision makers that will be best able to cater to the needs of the growing diverse population as well as create a healthy cultural ecosystem. In the ten-point plan delivered at IETM, it was put this way:

Funding bodies need to make sure that resources are better redistributed. Not only large institutions should be getting funding for new projects. Institutions like the Flemish Royal Theater in Brussels, Kammerspiele in Munich, Royal Court Theater in London and De Singel in Antwerp need to find new backdoor ways to give some of their budgets to smaller organisations…In other words, smaller organisations that are doing cultural work that better serve those at the margins of our society also need to be better funded. Speaking of subsidies, whose idea was it to streamline and encourage fusion anyways? There is a hole in the logic, because one needs to see the cultural landscape as an ecosystem…This type of insistence on the "bigger is better" organisation is a counter-intuitive process. In a speech given in 1968 at Bard College on power and violence, Hannah Arendt proclaimed "…As things stand today, we see how the superpowers are bogged down under the monstrous weight of their own bigness. It looks as though the new example will have a chance to rise…in a small well-defined sector in a mass society of the large powers…bigness itself is afflicted with vulnerability. While no one can say with any assurance, where and when the breaking point will be reached. We can observe, almost to the point of measuring it, how strength and resiliency are insidiously seeping from our institutions, drop by drop…"[3]

Often the people suffering from discrimination in the cultural sector are the same ones facing ecological discrimination. In the US context you have, for example, the water crisis in Flint, Michigan that largely impacted poor and/or people of colour. In Cape Town the impact of global warming and bad political management has also caused a water crisis there and it is the overwhelmingly large Black population living in the rundown townships of that city who must bear the brunt of that catastrophe. As we develop new cultural and innovative landscapes and policies that shape them, we need to make sure we also think more about the ecological impact of our work. How do we get around to the different cities we go to for tours, conferences and theatre performances? What do we do with our old computers? Are we able to reuse old stage sets instead of just dumping them and having them end up in some landfill? The more we think about these and other questions, the more we can truly push and create a cultural landscape that will make all of our futures much more inclusive while engaging various communities.

To conclude, when we think about our present colonial/neocolonial realities we have to spend as much time, if not more, thinking about these futures I refer to above. In a speech delivered during the first Black feminist retreat, Audre Lorde reminds us:

If we restrict ourselves only to the use of those dominant power games which we have been

taught to fear…then we risk defining our work simply as shifting our own roles within the same oppressive power relationships, rather than as seeking to alter and redefine the nature of those relationships. This will result only in the rise of yet another oppressed group, this time with us as overseer…it is our visions which sustain us. They point the way toward a future made possible by our belief in them…There is a world in which we all wish to live. That world is not attained lightly… If as Black Feminists, we do not begin talking, thinking, feeling ourselves for its shape, we will condemn ourselves and our children to a repetition of corruption and error.[6]

What these futures can look like concretely are organisations like BLM, Contact, Battersea, Urban Woorden and CityLab, which are providing us with possible frameworks for that future.

6   Byrd, Rudolph P; Betsch Cole, Johnnetta; Guy-Sheftall, Beverly. "I Am Your Sister: Collected and Unpublished Writings of Audre Lorde". Difference and Survival. The First Black Feminist Retreat. 06.07.1977. Oxford University Press. New York, New York. 2009

NEW BUSINESS MODELS IN EU CULTURAL POLICY

The History of a (Dangerous?) Idea[1]

BETHANY REX

Culture has long formed part of the justification for the very idea of Europe. A language of shared identity remains prevalent in policy statements and programme documents and through various cultural initiatives the EU ventures to foster notions of shared 'European' culture, memory and values. Now more than ever, with popular consent for the idea of Europe dwindling and the gains made by far right and nationalist political parties who use notions of 'culture' and 'values' to justify their positions, the EU is increasingly looking to cultural policy and projects as one means of producing what is known as European heritage or culture.[2] Recent developments, however, mean cultural organisations increasingly depend on the EU, a lesser acknowledged dynamic. This is particularly pronounced where cultural organisations operate within countries marked by deep austerity measures or where state spending on culture is limited or reserved for elite cultural forms such as opera, ballet and museums. For organisations outside the conventionally subsidised arts, the support of the EU may be crucial to their financial sustainability in the coming years.

In contrast to diminishing national government support for culture, the EU is expanding its efforts, as evidenced by the proposed 27% increase to the budget for the EC's Creative Europe programme, supporting cultural and creative sectors (including the audiovisual industry) in the next long-term budget (2021-2027). While questions remain over how these funds will be allocated, organisations looking for public support can take some comfort in these developments. Given the hope invested in culture by the EU as a catalyst for economic growth, social integration and fostering the shared sense of identity essential to the legitimacy of the European project, it could be argued that the EU's involvement and continued support for cultural programmes is unlikely to waver in the near future.

This does not remove the possibility of a change in emphasis in cultural policy, however. Many would argue that a shift within the language used by the Directorate-General for Education and Culture (DG-EAC) from an identity-based justification for EU cultural action to an economic one has al-

1   This title is inspired by Mark Blyth, Austerity: the history of a dangerous idea. (Oxford: Oxford University Press, 2013).

2   Though, as Chiara De Cesari argues, ideas of a shared or common past can be used for inclusive or exclusionary ends for 'shared culture' implies cultural difference and cultural otherness.

ready taken place. There is no implication of replacement here, rather contrasting policy pronouncements about the role of culture which imply different norms of desirable organisational behaviour and purpose coexist. This is significant because cultural policy influences practitioner identities and the working practices of arts and cultural organisations in explicit and implicit ways. As national governments reduce their support for culture, arts and cultural organisations may start to increase their interaction with other levels of cultural policy, and the values it embodies. Against this backdrop, the shifting emphases in EU cultural policy become a pertinent issue.

This essay deals with the introduction of a language of 'business models' into EU cultural policy discourse over the past decade. What follows does not proclaim to be a comprehensive account of the inner workings of EU cultural policy over this period. What it is, however, is an argument that it is useful to contextualise these developments. It might be that for practitioners, unsure why they are being asked to think about their business models recognition that this language may not be directed to them specifically creates a conscious space for rejection, appropriation or endorsement of specific elements of the discourse of business models in step with their own goals.

After clarifying why the contents of policy documents matter in the first place, this essay will contend that there are a number of possible explanations for the appearance of this terminology. Each are explored in turn, namely: higher level changes to the arguments used to justify EU cultural action; the introduction of the concept of the Cultural and Creative Industries (CCIs) into policy discourse; and the legal status of EU cultural policy along with the nature of its policymaking processes. The conclusion offers a view on how these developments might be interpreted.

WHY DOES POLICY MATTER?

An assumption of this essay is that cultural policy does more than respond to social change or 'problems' which already exist in the world, independent of policy. The point is that policy establishes a common language for thinking about the world and presents its own arguments about what 'problems' exist that it, as policy, attempts to solve.[3] For example, one way of analysing recent EU policy statements wherein 'new' business models are proposed as a solution to both the changing funding landscape for the arts and the digital age is to question the way policy texts represent the problem in the first place. Such texts imply it is the business models of individual organisations that require intervention and suggest that people working in arts and cultural organisations lack the financial and managerial skills necessary to adapt their models, hence this is why they have struggled to adapt to changes in technology and funding systems. Current policy does not, at least in documents, consider that these are changes beyond their control nor that it could take more than capacity building and skills for an organisation to make up for public funding they have lost. Nor does it acknowledge the possibility that some practitioners may not want to adapt if it entails making significant changes to their business model given that this may clash with organisational values and priorities.

Policy framings have effects on identities, practices and lives. Policy texts and the norms they reflect

shape how individuals and organizations think, act, operate and conceive of possibilities for action. This is why it matters that a language of 'new business models', likely introduced with the needs and cultures of different industries in mind, is being endorsed as a solution to the challenges facing arts and cultural organisations.[4] Importantly, there is no implication that policymakers intend for their policies to have these impacts. Yet, documents can have consequences beyond authorial intentions, indicating that we should attend to the real effects of policy, as well as to the problematic nature of the thinking underpinning policy in some instances. With these identified issues in mind, this essay's aim is to offer an analytically-rich explanation that helps to make sense of policy change rather than claim the 'truth' of its perspective, starting with changes in the language used to justify EU cultural action.

JUSTIFYING EU CULTURAL ACTION

In a series of gradual steps between 2006 and 2007, the DG-EAC (Directorate-General for Education and Culture) argued that cultural policy made an important contribution to the economic objectives of the EU. This was a classic case of policy attachment, where 'a policy sector with relatively low levels of political support' consciously argues that it is capable of contributing to other policy aims which are deemed more important at the time.[5] The strategic efforts of policy actors within the DG-EAC resulted in the endorsement of the contribution of the Creative and Cultural Industries (CCIs) to the Lisbon Strategy (now Europe 2010-2020) by the European Council in 2008, thus further justifying EU cultural activity in general as well as leading to greater resources for the European Commission's particular brand of cultural intervention. Data on the economic contribution of the CCIs to economic objectives formed part of the evidence base the DG-EAC drew on to make their arguments. However, we should not underestimate the role of this language in making it possible for certain pieces of data to be claimed as evidence that 'culture' contributes to economic growth.[6]

The DG-EAC was only able to make these claims because the category of the CCIs was already commonly accepted as a way of talking about a broad range of potentially disparate industries under the same label. Because of this, the economic achievements of industries that would not be understood as 'cultural' in the conventional sense were used as evidence for the ability of culture to solve economic problems. Notably, it is the commercial achievements of very specific parts of the digital economy and IT services industries that provided the evidence to substantiate claims of the CCIs' potential

4   These observations, and others throughout the essay are based on Foucault's ideas of discourse. The basis of this idea is that there are multiple and competing ways of knowing the world and everything in it. Only certain constructions or interpretations of the world are deemed valid and legitimate, and the ability to make 'truth claims' has to do with power relations. Different meanings circulate and are considered 'true' at different historical moments and across geographies. Discourse informs how we understand and know the world and thus shapes how we act, and how we conceive of what forms of action might be legitimate and possible. This perspective is useful for our discussion as it brings into focus the cultural meanings attached to cultural organisations, and encourages us to think about how certain ideas about their role have changed over time. See, Michel Foucault, The History of Sexuality: Volume 1. New York: Pantheon, 1976 and Power/Knowledge. Selected Interviews and Other Writings 1972-1977. New York: Pantheon, 1980.

5   Clive Gray, 'Local Government and the Arts', Local Government Studies 28 (1) (2002): 77-90.

6   Annabelle Littoz-Monnet, 'Agenda-Setting Dynamics at the EU Level: The Case of the EU Cultural Policy', Journal of European Integration 34 (5) (2012), pp. 505-522

3   Carol Bacchi, Analysing Policy. Frenchs Forest: Pearson, 2009.

to reinforce the economic competitiveness of the EU and to provide jobs and growth.[7] Emphasising shared concerns between the 'cultural' and 'creative' sectors, such as issues of intellectual property rights, served to substantiate the rationale for the CCIs grouping amongst practitioner audiences, as did efforts to convince resistant stakeholders that framing culture within a narrative of economic productivity was the only way for the DG-EAC to ensure the importance of the cultural sector was recognised across the EU institutions and to obtain greater financial support in the future.[8]

At this point it is useful to note that the Creative and Cultural Industries (CCIs) is a policy construct. It is a term used by policymakers to group organisations 'which have their origin in individual creativity, skill and talent and which have potential for wealth and job creation through the generation and exploitation of intellectual property' together.[9] Although the malleability of several of these terms makes it difficult to see this definition as anything other than an expedient feat of political rhetoric, the invention of this terminology has had reverberations beyond its origins in the UK New Labour government (1997-2010). The idea of grouping such a range of activity together entered policy lexicon in the late 1990s in the UK, and then found its way into EU circles later into the 2000s. CCIs is defined in EU policy statements as comprising 'inter alia architecture, archives, libraries and museums, artistic crafts, audiovisual (including film, television, video games and multimedia), tangible and intangible cultural heritage, design, festivals, music, literature, performing arts, publishing, radio and visual arts'.[10] It is easy to take issue with the CCIs as a term of reference but regardless of whether this is an appropriate way of talking or thinking about the multiple stakeholders working in the arts and the other industries referenced in these definitions, this label has taken hold within policy circles and continues to influence the shape of policy, both in terms of the norms it contains and the nature of the problems and solutions it proposes.

Now that the CCIs are seen as part of the answer to the problem of differing rates of economic growth and employment patterns between member states and the global competitiveness of the EU itself, this could be regarded as opening a space where all types of creative *and* cultural organisations in receipt of EU funds are expected to play their part in achieving these outcomes. Hence, the emphasis within cultural policy on themes such as 'new business models' could be explained as part of an effort to encourage business-like practices and commercial mentalities in the sector so as to promote a particular form of success.[11] Whilst there may be a grain of truth in this argument, it assumes there was

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7   See, Peter Campbell, Dave O'Brien and Mark Taylor, 'Cultural Engagement and the Economic Performance of the Cultural and Creative Industries: An Occupational Critique', 2018. Retrieved: https://journals.sagepub.com/doi/full/10.1177/0038038518772737

8   Annabelle Littoz-Monnet, 'Agenda-Setting Dynamics at the EU Level: The Case of the EU Cultural Policy', pp. 505-522

9   *Department for Culture, Media and Sport, 'Creative Industries Mapping Document', 2001. Retrieved: https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/183544/2001part1-foreword2001.pdf*

10 *Regulation (EU) No 1295/2013 of the European Parliament and of the Council of 11 December 2013 establishing the Creative Europe Programme (2014 to 2020). Retrieved: https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:32013R1295&from=EN*

11 *Cornelia Bruell, 'Creative Europe 2014-2020: A New Programme – A New Cultural Policy As Well?', 2013. Retrieved: https://nbn-resolving.org/urn:nbn:de:0168-ssoar-54757-2.*

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a straightforward intention behind the inclusion of this language that can be identified after the fact. This is not necessarily the case and perhaps it is also useful to think through the range of conditions that made it possible for this to occur in the first place. One of those conditions was the strategic use of the CCIs discourse by EU policy actors. Not only did this mean policy referred to the achievements of a multitude of 'industries', it also followed that the target audience of policy expanded.

THE EXCESSIVELY INCLUSIVE NATURE OF EU CULTURAL POLICY

Academic and professional commentary has critiqued the CCIs label on various grounds.[12] The insight most relevant for understanding the introduction of 'new business models' into policy is the way invented terminology, which claims to describe reality, in fact goes on to influence that reality, shaping what forms of action are considered justifiable. The take-up of the term within EU policy circles has meant its policies now address the CCIs rather than the 'cultural sector' or 'arts and cultural organisations'. This results in the implication within policy that the same problems and solutions apply to the diverse range of sectors grouped under this term.[13]

There is a history here as, to a certain extent, EU cultural policy was directed at a broad audience before the CCIs concept took hold. The 1992 Maastricht Treaty makes reference to the audiovisual sector and cultural heritage preservation as a target for EU cultural intervention.[14] However, contemporary definitional developments, combined with changes to how cultural programmes such as Creative Europe are structured, have resulted in further expansion to the target audience of the EU's policy interventions, providing a rationale for inclusion of 'new business models' as one in a long list of policy priorities.

The most important formal arrangement to note in this regard is the introduction of Creative Europe in 2014 and the developments surrounding it. Prior to this, the EC's cultural and audiovisual programmes were split into separate programmes: Culture, MEDIA and MEDIA Mundus. Creative Europe still comprises separate strands: Culture, Media and a cross-sectoral strand, but all under the same policy framework, drawing on a discourse of the CCIs. Additionally, and perhaps more significantly, digital technology has become part of the remit of audiovisual policy, joining former mainstays of television and cinema. What this has meant is that the needs of industries as diverse as software development, video gaming, music and performing arts are addressed under one policy framework. Introducing a language of business models does not seem incongruous when we consider the diversity of stakeholder needs EU cultural policy is now attempting to address.

Indeed, there is an adaption imperative for those industries which have felt the impact of technological

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12 *See Peter Campbell, Dave O'Brien and Mark Taylor, 'Cultural Engagement and the Economic Performance of the Cultural and Creative Industries: An Occupational Critique', Sociology, May 2018. Retrieved: https://doi.org/10.1177/0038038518772737*

13 *An alternative term, the Cultural and Creative Sectors (CCS), is also found in documents produced by the EC. More recent documents also use cultural and creative businesses, yet the omission of an acronym indicates this is not a policy motif.*

14 CEC, Treaty on European Union, 1992. Retrieved: https://europa.eu/european-union/sites/europaeu/files/docs/body/treaty_on_european_union_en.pdf

change and digitalisation. These issues cannot be ignored by industries such as the music business.[15] From declining customer valuation, changing listening and ownership models (e.g. the difference between buying a song and buying the rights to listen for a limited timespan) to revenue-generation models based on the gamut of activities an artist engages in beyond making records, industries outside the domain of the subsidised arts rely on individuals entering into a financial exchange with them in order to generate revenue to survive. There is some debate as to whether strategies to address these developments have resulted in change to existing business models, mainly because different understandings of what a business model actually is means there is often disagreement as to when adjustments to operating practices can be identified as resulting in a new business model. Nevertheless, the music industry may need to explore new business models to protect revenues following several decades of rapid technological change, while such concerns may be of less importance to a small-scale performing arts company unconcerned with increasing their revenues beyond what they need to survive.

This is not to deny the opportunities and challenges new technologies and the digital age present to arts and cultural organisations, and a pragmatic reading of policy could interpret this shift in language as a well-intended attempt to speak to the concerns of its broad audiences through the use of vague terminology. However, when policymakers use a discourse of 'new business models' or 'business model change' in policy texts as a solution to these issues, they also create the conditions for the norms associated with business models to filter into the day-to-day practices of cultural organisations, though of course the influence of any discourse needs to be empirically studied rather than assumed. One way of reading business models is as part of a neoliberal agenda interested in high levels of economic growth and capital accumulation by reproducing unequal social relations (Barnett 2009). In this critical reading, presenting business models as a solution to the problems supposedly facing arts and cultural organisations, forms part of a move to inculcate in them a drive towards objectives consistent with a neoliberal project. Another explanation for the introduction of this terminology is that 'new business models' is deliberately vague. Rather than being linked to a particular set of imagined stakeholder needs or an ideological project, the term acts as a placeholder to represent a host of other concerns that policymakers would prefer to hint at rather than clearly state.

STRATEGICALLY VAGUE?

A closer look at the policy in which this theme is presented suggests it is helpful to view the introduction of 'new business models' as a vague headline under which a diverse range of themes loosely associated with 'business' rather than business models can then be introduced. Business models are about more than how an organisation makes money and business model research in management literature explores broader questions to do with an organisation's core logic for creating value. Its policy usage seems to ignore this understanding. The following extract taken from the guidelines accompanying the call for proposals to commence in 2019 illustrates the reductive emphasis on financial matters:

'The opportunities offered by the new technologies make it necessary to develop and test new models of revenue, management and marketing for the cultural sectors. At the same time, the cultural and creative operators should enhance their financial and business skills, to allow them to better perform at the market and to take full advantage of the funding opportunities that are changing along with the financial context'.[16]

New business models, then, appear to function as a container for a whole host of other areas policymakers have identified as issues practitioners ought to address. As the extract quoted above makes clear, nestled under the umbrella of 'new business models' are several priorities which are liable to be claimed as part of the extension of economic and managerialist principles into the largely publicly-funded cultural realm.

The ubiquity of vague language can be partly explained by a brief look at how policy texts are developed within the EC. Both legislation and policy are initiated by the EC and subsequently evaluated by the Council of Ministers and the European Parliament. No political party has control over either institution, meaning consensus must be reached in order for progress to be made.[17] Relatedly, EU cultural policy is not a homogenous entity with a single robust agenda. Rather, different priorities and beliefs are discernible across each of the main institutions and each of the member countries are home to distinctive cultural sectors facing challenges specific to the social, political and economic circumstances they operate within.

What this means is that EU cultural policies often contain diverse and sometimes conflicting visions of what policy relating to culture ought to consist of and what its aims should be. Similarly, it means policy often contains broad generalisations so as to ensure the needs of its diverse target groups are acknowledged. In part, the loose and broad language of policy can be read as a means of coordinating and reaching compromise between the competing interests and political circumstances of the member countries and other stakeholder interests with a voice at the table. The use of lists in policy documents serves the function of addressing a range of interests simultaneously and can also be seen as part of an assumption that potentially disparate objectives can occur at the same time.

This loose and seemingly inclusive narrative coheres with the legal status of EU cultural policy as a supplement to member state action, meaning its policies cannot appear as overly prescriptive. As consensus between member states must be reached, this encourages policymakers to avoid constructing an aggressive or impassioned narrative relating to the role of culture, meaning a broad-church approach is favourable. These factors are part of the reason why development of 'new business models' is not singled out, but forms part of an inclusive policy agenda intended to speak across multiple groups and diverse geographies. As well as needing to be accepted by a diverse range of political actors, EU cultural policy ad-

15   Nicola Searle, 'Business Models, Intellectual Property and the Creative Industries: A Metanalysis', CRE-ATe Working Paper 2017/9. Retrieved: http://www.create.ac.uk/publications

16   Creative Europe, 'Call for Proposals', 2019, pp. 6-7. Retrieved: https://eacea.ec.europa.eu/sites/eacea-site/files/2._guidelines_coop2019_eacea_34_2018_en_0.pdf

17   Kate Mattocks, 'Uniting the nations of Europe? Exploring the European Union's cultural policy agenda', in The Routledge Handbook of Global Cultural Policy, ed. by Victoria Durrer, Toby Miller and Dave O'Brien. London: Routledge, 2016, pp. 397-414.

dresses a vast range of industries, some of whom would cite 'new business models' as a relevant concern.

This discussion suggests there are a number of explanations for where business models came from. By exploring a range of potential influences with a bearing on these developments, rather than over-emphasizing the influence of one, we see that policy is made within a specific political and institutional setting and cannot be divorced from these wider conditions as they shape the content and ambitions of policy. Yet, as indicated throughout, policy can produce unintended outcomes and clearly more research is needed to understand the way particular ideas such as 'business models' are received at the level of practice. It is only through empirical study of these dynamics that we can gain insight into whether or not this really is, as indicated in the essay's title, a dangerous idea.

CONCLUDING THOUGHTS

This discussion leaves us not with answers but with new questions, namely: how open is the space for negotiation between policy prompts and organisational reality? Although the vagueness of EU cultural policies opens the possibility for tactical allegiance with policy objectives to unlock important financial support, the impact of national political decisions on the independent cultural sector means there may be little choice than for these funds to be spent responding to immediate needs or on projects that lead to revenues. Each of the member countries has distinctive traditions and infrastructures of financing cultural activity, and the political, social and economic circumstances faced by those operating in these contexts are as diverse as the organisations themselves. However, although the meaning of 'new business models' and what constitutes 'newness' in this area remains unsettled, the persistent issue of financial insecurity might serve to limit the possible projects that might be pursued under this heading. Resistance or appropriation may be possible but that does not mean the conditions exist for this to occur.

In a spirit of pragmatism, 'new business models' could be read as a helpful attempt at a policy solution from EU policymakers based on an awareness that government funds available to non-national cultural organisations prioritising cultural rather than economic ends are scarce. However, it would be dangerous to disregard the potential for policy ideas which reflect particular norms and world views to mould organisational practices and professional identities into a shape they may not have assumed, had a different lexicon been used.

It is easy to talk about the need for new business models, but it is much harder to outline what these developments entail for organisational practices, values and outcomes. It is harder still to assess their implications for how cultural practitioners understand themselves and the work they do. There is some recognition of the dangers of a purely financial framing for culture in recent reports published by policy coordination groups within the EU, yet more detailed policy work is necessary to ensure language used with different audiences in mind does not have unwelcome effects on those it was not intended for.[18]

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18   OMC Report, 'The Role of Public Policies in Developing the Entrepreneurial and Innovation Potential of the Cultural and Creative Sectors', 2018. Retrieved: https://publications.europa.eu/en/publication-de-tail/-/publication/5d33c8a7-2e56-11e8-b5fe-01aa75ed71a1/language-en. The OMC is part of the EU's policy coordination efforts and is a form of 'soft law' aimed towards encouraging coordination between member countries on topics of shared interest.

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THE GAZE FROM
THE SEMI-PERIPHERY

Alternatives for civil society development in Southeast Europe

MILENA DRAGIĆEVIĆ ŠEŠIĆ

By the end of the 20th century different international organisations, from UNESCO and the Council of Europe to the European Union, were fostering civil society development in the cultural sector seeing in those independent organisations new agents of change, new vectors of socio-cultural development in local communities and within the European nation-states. However, since the beginning of the 21st century, new demands and new policy frameworks imposed entrepreneurial logic on NGO development (Dragićević Šešić 2012). Political changes and economic crisis brought austerity measures, reducing public funds in many domains (for example, higher education and arts and culture). Thus, European cultural researchers and activists (regrouped in networks and platforms such as IETM, TEH, Culture Action Europe, etc.) were forced to discuss new "alternative" strategies for civil society development, proposing mostly entrepreneurial and business models for their survival and development.

These approaches became very visible in policy recommendations and strategies of collaboration within the European semi-periphery - EU-accession countries in the Western Balkans and in Eastern neighbouring countries (Moldova, Ukraine, Belarus, Armenia, Georgia and Azerbaijan). All those states entered into the processes of transition later than Central European countries due to numerous conflicts (from the Balkan wars to the Nagorno Karabakh). This had many consequences for the cultural sector as "transitioning" became a durational process while the vocabulary went further, trying to follow European policy recommendations often far removed from their reality.

The aim of this paper is to discuss possible strategies and tactics (de Certeau 1990) for the further development of civil society organisations in Southeast Europe without compromising their ethics and values.

CIVIL SOCIETY IN TRANSITION

Most of the NGOs in the first transition phase have been created to fulfil important social and cultural missions: fighting against nationalism, for social inclusion and human rights, innovative contemporary art forms, public dialogue, etc. NGOs offered new values to society. They worked in the public interest, in the areas not demanded by the market but against the market. It was clear why and for whom they were making programs. They belonged to the culture of dissent, to cultural counter-pub-

lics, strongly collaborating mutually, crossing sectoral barriers[1], trying in solidarity to overcome the precarity of their position.

The dominant policy discourse from the beginning of the transition period suggested that NGOs should become partners in policymaking and in implementation. A key book of that period *In from the Margins* reflected well the ethos of cultural work that should be community-based, responsible for cultural policy development and the status of the artist. The policy dialogue (participative policymaking) was seen as the indicator of the level of non-achieved democratic development. In the second phase, civil society NGOs developed common independent platforms, identifying the most appropriate methods and frameworks to survive: relating to each other, creating a networked corpus of individual organisations that were sharing the same values of art and culture practices (social responsibility, justice, empathy, solidarity, and trust).

The EU, the European Cultural Foundation and many European national agencies (Kulturkontakt, Goethe Institut, British Council, etc.) had offered training programmes raising the capacities of NGOs for strategic thinking and strategic planning, raising their impact and enabling them to achieve more with scarce resources. But, those capacity building programs that dominated in the first 15 years of transition (1990-2005) were then replaced by entrepreneurial and business education. The concept of creative industries came from the UK to the European continent and was offered as a panacea for diminished public funds.

Thus today, artists and NGOs are stimulated to learn strategic risk management, business management and entrepreneurism, to become self-sustainable and therefore reduce all demands related to finances, spaces, continuous professional development and other forms of support directed at the state. This policy shift made the whole cultural area (public and civil) insecure and uncertain regarding their future role. Neoliberal "New Public Management" became a mantra for politicians to denounce the incapacities of the cultural sector to take responsibility and to offer products and services for the market. This was the first attempt of the instrumentalisation of culture in the southeast of Europe.

Many NGOs have followed these lines, creating services that brought extra revenues and they applied for European funds (more available on the basis of meritocracy than local public funds). Sometimes this reduced their capacities to fulfil their mission as they had always to adapt to the call's demands. At the same time, the EU's programmes (Culture 2007-2013; Creative Europe 2014-2020) have fostered big players – small NGOs from the Western Balkans couldn't even imagine applying (not having matching funds to offer). Those who succeeded spent a lot of time and energy in the processes of extra fundraising for matching funds, moving away from their core activities while still staying in the situation of precarity.

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1   The Centre for Cultural Decontamination hosted numerous artistic collectives and human rights NGOs (Group Skart, Belgrade Circle, Igman Initiative, the Ignorant Master and its Committees, etc.); DAH Theatre collaborated with Women in Black and numerous theatre collectives creating the ANET network; Radio B92 offered a platform for independent artists, art collectives and NGOs (Dragicevic Sesic 2018).

This situation worsened in the last few years when politics went further right and became oriented towards populist demands. This meant supporting shows, festivals, entertainment industries and products of the creative industries that are important for nation-branding. Further, the private sector avoids financing NGOs, as their success depends on local politics that sees NGOs as an enemy. Thus, all available funds from the public and private sectors are shrinking. Philanthropy turned toward major social issues and disasters (recent wars, migrations, natural disasters, etc.). Therefore, part of the NGO non-profit sector turned itself to creative hubs, to entrepreneurial activities (start-ups) and other initiatives that might look appealing for a new generation of politicians. The other part (artivists) became even more engaged and galvanized around non-profit artistic and cultural activities offering to society "public goods".

THE CONFLICT BETWEEN NATIONALISATION AND EUROPEANISATION

The national (ethnic-based) dimension in Southeastern European cultural policies is still predominant[2], in spite of the fact that the majority of countries have signed the 2003 Declaration on Cultural Diversity and the 2005 UN Convention about diversity of cultural expressions and are often participating in regional programs of "intercultural dialogue". In the process of European integration, the cultural chapter is not taken very seriously. It is one among the first to be opened and quickly closed. The EU never discusses national cultural policy narratives, priorities and forms of actions, assuming that countries will follow paths opened by the Creative Europe program (use of culture for economy, social integration, etc.).

Thus, Southeastern European cultural policies are Janus-faced policies – tuned to national identity and European cultural values at the same time. To differ from the cultural policy of socialism which had, besides its ideological, explicit ethical and aesthetic platforms[3], the cultural policy of contemporary liberal societies tries to distance itself from any kind of explicit aesthetic platform, hoping to prove that freedom of creative expression is a fundamental principle and value while support for diversity should be a starting point and a policy result. In reality, upon reviewing states' grant recipients, it is obvious that rhetoric and practices do not coincide. Most states finance NGOs that practice traditional arts while contemporary art production receives minimal support. Thus, NGOs that are dealing with contemporary arts are forced to address foreign donors (more than 80% of the budget of DAH Theatre, Centre for Cultural Decontamination, Rex, etc. is coming from outside of the country), risking to be accused of anti-patriotism, especially if they are working on critical, controversial social issues. It was obvious that multiple obstacles to the development of civil society exist – the corruption of political elites, their will to control the civil sector and to impose their values within the cultural realm.

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2   Romanian ministry for culture is called the Ministry for Culture and National Identity; the draft Strategy of cultural development in Serbia starts with national identity; and the conflict between Greece and Macedonia is about control over the Macedonian national narrative: "control over the narrative means above all control over its own history, geography and notion of itself" (Dragouni 2018: 24).

3   In Yugoslavia the aesthetic platform was not socialist realism but socialist modernism. It enabled abstract and conceptual art, symbolical memorial monuments, atonal music, physical theatre, brutalist architecture (MoMa's exhibition in New York 2018).

This process of transition from the administrative cultural leadership of the nineties to the superficial introduction of new patterns of public management, such as calls for projects, juries for projects assessments, deadlines for implementation, reports and "evaluations", strategic plans, etc., was led under the influence of political and entrepreneurial elites (through legislation, new norms and standards and also through media deregulation) and that "market fundamentalism" (markets and market criteria) is becoming a true measure of value (Hall, 2003). The reluctance of cultural workers to join new political circles is even bigger now as most of the political apparatus does not belong (by education and practices) to the cultural sphere. Thus, old anxieties about "working with the bureaucracy" arise, although working on policy issues is not "less likely to be perceived as a 'sell-out'"[4] (Bennett 1998: 5). New political elites are adopting market and managerial values to be proactive and efficient, so they rush to create major decisions (grand projects) without prior consultations and research (the decision to create new "antiquity" buildings and monuments in Skopje, or the decision to remove the University of Arts campus in Belgrade for example).

Inspired by transitional and community problems, most of the NGO-artistic endeavours develop different perspectives regarding the future. These grass-roots projects bring a lot of challenges for policymakers, especially those addressing a "negative past", the commons and the use of public spaces that embed so-called socialist values.

The double peripheral nature of grass-roots projects is reflected in their position within the cultural realm of the country and within their decision to implement artistic ideas in spatial peripheries, be it urban "occupied" empty spaces or remote country areas. These peripheral spaces are becoming more difficult to conquer and inhabit as there are less donors and less willingness by public authorities to support the usage of public spaces that can be commercialised.

So, the only possibility for the existence and strengthening of the NGO cultural sector lies in mutual solidarity and the maintaining and sharing of values even when they are forced, from time to time, to implement projects that otherwise wouldn't be their priority. Squeezed between the practices that would fit creative industries and those promoting cultural development, they find and use different tactics and solutions. It is more difficult for them as the EU, whose values they embrace a priori, has promoted the idea of creative industries which doesn't really work for artists and cultural activists in pursuit of social improvement, cultural equality and diversity, neither for those that are exploring artistic and aesthetic approaches.

It is especially difficult for civil society groups and artistic collectives that are challenging the limits of freedom: those imposed from above (politically) and those imposed from bottom-up (related to national and religious emotions and sometimes towards questions of sex and morality). New types of governance (politically-controlled "managerial policies") are "framing" art practices by putting

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4   However, recently the office of the prime minister had created a council for creative industries that has integrated representatives of several NGOs that provoked a lot of negative commentaries within civil society.

them through a bureaucratic procedure limiting, in reality, freedom of expression (juries know the values of the present government and adapt decisions to them). Thus, queer festivals, pride parades, festivals such as Mirdita Dobar dan! or Sarajevo Days in Belgrade cannot obtain funds from local, politically-controlled, sources[5].

Even the ethnicity of an artist can be an "offense" for the population and the representation of its work (the organisers of a Cetinje exhibition in 2004 removed the conceptual art project of the Kosovar artist Albert Heta - an Albanian flag on the old Serbian embassy in Cetinje; in 2008, street riots prevented the opening of an exhibition of Albanian Kosovar artists – "Exception", Context gallery Belgrade; popular music concerts are often questioned as Istrian programmers do not organise concerts of "nationalist-musicians", cultural circles in Sarajevo usually protest against concerts of musicians, former refugees from Bosnia, while in Croatia Serbian pop-singers are not welcomed).

In all of these cases the reactions of cultural operators and artists were different. The debate underlined that the groups of artists valued ethnicity more than human rights[6], or are preoccupied with the country's image more than with art mediation. The main issue was defined: would the presence of an artist of another ethnicity be an offense for those who lost their families within a civil war? How to accept a musician who used to perform for paramilitaries? How to accept a singer who escaped and defected "to the aggressor?" These questions show that there are no policies of reconciliation yet.

CONCLUSIONS

The independent art and culture scene has an important role in bringing a culture of peace, tolerance, ideas of an open and inclusive society, a society of debate and intercultural, intergenerational, interreligious dialogue in the region of Southeast Europe, a region still preoccupied with nation-building processes. The culture of dissent, which had developed during the 90s, created its own organisations, institutions, media, formal and informal channels of art distribution and idea debates. This culture emphasised the right to independent and critical thinking in the moments when "national unity" was demanded, and patriotism was a norm. It was the link between free individuals and groups, of the present to the past (with a "forgotten", "revolutionary", or "dissonant" past), the link between divided ethnic groups and to Europe and European values that although part of official discourse, are not implemented in mainstream culture.

This culture of dissent, the radical arts and critical intellectual platforms, hardly found its space and media to bring the art works toward larger audiences. Artistic movements had to create their own physical spaces and new media platforms, to contribute to discussions in societies destroyed by war, media war, nationalistic manipulations, economic transition…

All of those processes went through several phases. At the beginning, within the culture of dissent, artists, groups and movements opposing nationalism and war had to create projects in open spaces, on new art territories. The second phase brought independent platforms and centres for mutual action, strengthening civil society groups and their social importance, enabling artistic experiments, audience gatherings and open social debate. They entered into dialogue and collaborative projects, creating wide networks of clubs, creative individuals and projects throughout the region. The third phase (from 2000), as the context changed, brought neoliberal policies, demanding new knowledge and skills (entrepreneurialism, management, strategic planning, etc.). Civil society had to devote more time to management and marketing to endorse its own sustainability. These fights helped civil society to enter the fourth present phase by raising capacities for cultural policymaking, advocacy and lobbying. Some of them (Akcija Sarajevo, Mama Zagreb, Remont and Stanica service for contemporary dance Belgrade, Multimedia and Lokomotiva Skopje[7], Expeditio Kotor) became key organisations which connect, disseminate, collaborate, advocate and create lobby actions to achieve more democracy within the cultural realm. As key players in the region they are introducing new ideas, concepts, but also bringing new formats, genres (public or site-specific art experiments). These voices of dissent, which are at the same time the voices of reason and voices of dialogue, openness and challenges, are shaping the cultural values of today.

One of the best examples of this process could be seen in the development of the Balkan Dance Network that was initiated during a Balkan Express meeting within the frame of an IETM conference in Belgrade, in March 2005, that included several of the aforementioned organisations. Lokomotiva and Stanica, together with other NGOs from the network, developed a capacity building program called Nomad Dance Academy and, in 2012, had as a main focus advocacy for regional contemporary performing arts and for more support for regional cooperation. These advocacy activities have been continued by its members, and most recently realised in Belgrade by Stanica[8] under the slogan *Make room for dance!* On the other side, Mama in Zagreb participated in larger advocacy actions linked to the right to the city (Operation City, Right to the City, etc.)[9], serving as a model for developing partnership with civil society organisations outside of the cultural sector.

Precarity of civil society organisations and their activists can be overpassed by strengthening their new capacities for:

• internationalisation of work (crossing borders),

• transdisciplinarity of approaches,

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5   Thus, artist Živko Grozdanić, dealing with the Serbian Orthodox church, cannot count on public or on private support, as galleries are afraid of right-wing groups; performances of the Dah Theater about the Srebrenica genocide staged on a public square always had to be protected by police and the solidarity of civil society peace movements, etc.

6   http://www.balcanicaucaso.org/eng/Regions-and-countries/Serbia/The-Exception-Belgrade-didn-t-see, accessed September 30th 2018

7   Raising its own capacities during the third phase of civil society development, Lokomotiva became the real motor of cultural innovation both in its theoretical interpretation and in practice. Thus, they organised the international conference Modelling Public Spaces in Culture (Tanurovska et al. 2018) and contributed to the creation of Kino Kultura project space for contemporary performing arts in Skopje (public-civil partnership, op. cit. 16).

8   The Nomad Dance Advocates in Belgrade was organised by Station Service for contemporary dance in September 2017. It took place in Magacin, the independent culture centre (opened in 2007) as the first and so far the only space in Belgrade open to different NGOs in culture.

9   https://www.mi2.hr/en/suradnje/ visited on 04 11 2018.

- networking within and outside the cultural sector,
- digitalisation and participation in the digital world (both memory and artivist practices),
- raising entrepreneurial capacities[10]
- inter-sectoriality and partnership (using/offering partner's resources) – partnering with other organisations such as eco, feminist, human rights, etc.
- merging (with similar or complementary organisations to reinforce the strength and widen the scope of activities),
- acting in coalitions, consortia, alliances, etc.

These strategies might look contradictory, opposite to civil society organisations' need to act as artivist organisations, to embed their work in community and the context, but in reality, all these strategies should be intertwined. Ethics of the commons and solidarity should be embedded in all of the mentioned strategies.

Lastly, in this list of strengthening capacities for the NGO arts and culture sector, if there is one action that should be highlighted, it is that NGOs include archiving in their work, as a lot of their achievements have already been forgotten. Thus, artivism might be transferred from the real to the digital world, creating a vital resource, opening larger possibilities for acting from the semi-periphery.

The semi-periphery of Europe succeeded in developing innovative and creative projects and actions but it never had capacities (time, equipment and human resources) to keep its own memory, to organise transmission to new generations and to make "archives" as living resources used in daily practices for inspiration but also for research and presentation. That sent to oblivion numerous achievements and contributed to the disappearance of many NGOs, while new ones had always to start from zero.

Digital technologies open new possibilities for the development of audiovisual collections and archives that might easily be used within the NGO sector. Often websites of cultural organisations (CZKD[11], Rex[12]) are keeping archives within the web menu announcing events but rarely adding post-festum complete material, heritage of a project, from its research period till performance in front of the audience. Raising digital competencies is one of the key tasks for fostering the future sustainability of the NGO sector. Here heritage might be trifold: 1. own archive (digitalization of doc-
uments); 2. archiving of outcomes of their work (artworks that might be digital already: music, film, photography, video, PDF and other formats of book presentation) or recordings of performative art events and exhibitions and their translation in digital formats; 3. testimonies and oral history documentation, workshop and conference documentation, tools produced, etc. Without its own memory, the NGO sector is vulnerable and easy to disappear in times of crisis.

For instance, only a few institutions keep the memory, heritage and legacy of socialist Yugoslavia (the Museum of Yugoslavia and a few city museums linked to specific revolutionary events). Thus, not only dissidence but also side alternative movements have no place in such institutions. At the same time, museums such as the Museum of Theatre History memorise only the heritage of public institutions; thus, the existence of independent civil society organisations in the fifties and sixties disappeared unless published in a form of memory books or interviews (Dietachmair & Gielen 2017).

To conclude, focusing on processes that engage a variety of actors, including de-privileged ones, and a reflection on needs (expressed or latent) related to archiving should be the core of future strategies. This is especially important in time of reduced autonomy of the cultural sector and the huge political pressures on those who think differently.

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10 Entrepreneurial logic not linked to moneymaking but to the development of the new models of organisations, based on adhocracy and organisational memory, individual members' contributions and co-shared ethics.

11 CZKD digital web archive consists of programs, photos, videos, documents and bulletins. Programs are archived by date (month and year) and each is followed by photo documents (on average 10 photos per event)

12 Rex archive comprises major programs that happened during one or several years. Every project is presented by a short description and link that corresponds to a site created during the project implementation.

3

THE BUSINESS
OF SUSTAINABILITY:
WAYS TO SURVIVE
AND THRIVE

SUSTAINING CULTURE IN CHALLENGING TIMES

OVERVIEW

In the face of funding cutbacks, the decline of the 'social welfare' grant-aid model, changing ways in which people engage with arts and culture and express themselves creatively and the onslaught of the consumer society, this section looks at how citizens' arts and culture initiatives can sustain and fund themselves. While exploring this question of sustainability over the four years of the Creative Lenses project, a much-used term in present-day discourse kept coming up: resilience. Being resilient is not something new to the world of cultural initiatives. Without money, resources, or support, many projects survive on pure tenacity, passion and commitment. Creativity is not only evident in what they produce but also in every aspect of their operations. There are very few other sectors who have the same profile, except perhaps human rights groups, political activists or community development organisations. Anyone looking objectively at independent arts initiatives, particularly in their initial years, would conclude that they are irrational and have no hope of survival. But survive they do, against all the odds. But what happens next is the important question (and by next we are talking about 3-5 years after the founding of a project). In the business sector, a successful enterprise reinvests some of its profit into research and development and this investment grows with the growth of the business. In the arts and culture sector, success is often failure because as the demands and expectations on the organization increase, there is no commensurate capacity building. On a basic level, this is the question that Creative Lenses set out to address, collapsing the issue into the term 'business models'. As we know now, just looking at business models is not sufficient when it comes to the sustainability of arts and culture but income and expenditure and ways of finding financial support is a key part of capacity building. As a result, this section addresses the topic of business models and also offers some direction on the resources issue itself, from both a theory and practice perspective. Paul Bogen draws on his long experience in working within arts and culture to raise the question of whether adopting the concept of business models for the sector could actually be detrimental. But he also challenges the sector itself (funders and practitioners) to justify support in a system that is moribund and complacent. Lucy Kimbell delivers insights and reflections on the topic of business models, their use and value for arts and culture organisations. An interview with the Dresden centre Zentralwerk reveals a successful, multi-million euro project built by volunteers through an alternative cooperative model. Katarina Scott draws on her considerable experience as an advisor and coach to name ways of improving the chances of survival for arts and culture projects. The case study of Nadácia Cvernovka comes at the idea of a business model from the social and represents business as a tool for social development. José Rodríguez presents ten innovations that can help organisations deliver on their missions. And finally another case study, this time from an organisation called P60 in the Netherlands, outlines how an organisation copes with funding cuts and moves through such a process of change.

ABRACADABRA!

"Creating and presenting art is not the same as making and selling soap"

PAUL BOGEN

In my thirty five years of working in the arts/cultural sector across Europe, the most interesting and exciting organisations I have come across or worked with have been anti-establishment, risk-takers, run by a maverick or eccentric director, were slightly (and sometimes very) crazy, had little core public funding, a clear vision, and often existed close to the edge but were an awful lot of fun! In contrast, those that played by the rules, had high levels of core public funding or were run more like a commercial business and had many paid staff, were risk-averse, institutionalised, had little idea of what they were, why they existed or where they were going and were pretty boring. This may seem rather harsh, but it goes to the heart of why I believe that adopting and promoting many of the concepts of and behind business models could actually be detrimental to the sector.

But the good news is, there are ways to improve, change and develop that can be adapted for every type of organisation in any set of circumstances. But the challenge is to understand your real purpose, situation and needs. Please let me explain…

SUSTAINABILITY

When the original idea for what became the Creative Lenses project was first discussed and developed, my primary interest and motivation was to try to explore and understand if arts/cultural organisations could be sustainable while at the same time staying true to their vision, values and purpose and to why they had started up in the first place. When I use the term sustainable, which has so many different meanings for different people, I use and prefer this definition by Adrian Ellis:

"Sustainable arts organisations are those which are artistically outstanding, serve their diverse communities with imagination and verve and are, at the end of the day, financially solvent".

I would add that sustainable organisations are also able to think and plan long term. I know that the latest terminology to describe sustainability is now 'resilience', but as with many other bland or fashionable terms used in the sector such as innovative, experiential, digital art and the all-encompassing cultural and creative industries, they can mean nothing and everything depending on whom you are talking to or with. So call me old-fashioned, but I am going to stick here with sustainable.

QUESTIONS, QUESTIONS, QUESTIONS.....

The impetus for my interest in Creative Lenses was also influenced by a long-standing list of dichotomies and questions. These included:

- Can original, excellent and exciting art be created while also seeking to earn a lot of money from it as a principal aim and purpose?

- Can an organisation successfully and without conflicts, run commercially-based business activities to earn income alongside the creation, production and presentation of art that is of high quality and true to the organisation's vision and values?

- Are there some areas of the arts, certain art forms and activities that for different social, economic, educational or artistic reasons can only exist if they are fully subsidised, and if so, should they be?

- What should be the purpose of public funding of the arts and is funding currently given to support art, artists, audiences, to educate, for the preservation of local or national heritage, to maintain the status quo or to decide upon what is art and what is not?

- Has a funding-dependent culture been created for some artists and organisations that can result in poor quality art, complacency, stagnation and no need to consider the needs of or engage with audiences (which are then often very, very low in number)?

BUSINESS MANAGEMENT THEORIES AND CONCEPTS

The danger with overly using and embracing management theories, concepts and methodologies is that they may look great on paper, in a classroom, at a conference or on a PowerPoint presentation but often have little or no relevance and applicability to the real world and day-to-day realities of working in the sector. They can also be given more importance than they deserve, becoming too fashionable with policymakers and funders, often seen as similar to the "miracle cure" elixirs of nineteenth-century America - as the solution to almost everything. Some try formulaically to study and understand the models of successful organisations and then replicate what it is that makes them different or special hoping that this will work for them. But creating and presenting art is not the same as making and selling soap. Attempting to reproduce other organisations' models by a simple "copy and paste" does not work when it comes to the arts. Locality, cultural traditions, history, environment, culture policies, legislation, economics, demographics, climate and national, regional and local politics are all particular and unique to each organisation and artist, affecting, shaping and influencing how it or they work and operate. And originality, expression, creativity, values and views cannot be taught or learnt through studying management theories or models. They are what make each successful work of art, artist and arts organisation unique and particular. There are no simple recipes or models for this, which is just as well, because if there were, how bloody boring it would all be!

Many business management concepts originate in the USA. They are then first exported to the English-speaking countries such as the UK and eventually make their way to mainland Europe and the rest of the world. In Europe it is often only the French who attempt to resist this Anglo-Saxon,

management invasion, fighting from the commune barricades until the last man or woman is left standing. The first use of the term 'business model' can be traced back to the USA in 1957[1], although its current usage and form mainly developed in the 1990s during the dot.com boom. It was established as a concept and tool for the for-profit, corporate business world and as the financial journalist and author, Michael Lewis said, "all it really meant was how you planned to make money".[2] So why are we embracing, exploring and attempting to adapt the concept of business models in and for the not-for-profit arts/cultural sector where for the majority of us, the very reason we chose to work in it was because we were not interested in merely making money and thought that other objectives, values and purposes were more important?

NEOLIBERALISM AND THE ARTS

Neoliberalism has been developed into the dominant global economic and social ideology that believes in the total power and wisdom of the market, advocates that competition should be the governing principle of all human activity and has created a consumer society where success is measured by what you have rather than what you do, and failure is purely the fault of the individual, regardless of education, social background, location, religion or race. "So pervasive has neoliberalism become that we seldom even recognise it as an ideology. We appear to accept the proposition that this utopian, millenarian faith describes a neutral force; a kind of biological law, like Darwin's theory of evolution."[3] Developed in its current form in the USA from the 1970s onwards[4], neoliberalism and its globalised free-market, low-tax, anti-trade union, privatisation and flexible labour-markets doctrine has been, "adopted by states, including the remaining few that claim to have superseded capitalism, of which China is incomparably the most important".[5] And since the 1980s, the arts/cultural sector has not been immune from the effects and omnipresent influences of neoliberal ideology and economics. From 2008, funding for the arts has been decreasing in most parts of Europe in real terms with organisations and artists told by policymakers and funders in many countries that they should become more business-like, earn more of their income and place audiences first - embracing neoliberalism's mantra of 'the wisdom of the market'. The arts/cultural sector has for some time now been placed in the same 'box' as the creative and cultural industries (CCI's) by policymakers and politicians, nonsensically placing not-for-profit arts practices and organisations alongside the film, fashion and advertising industries.

A DYSFUNCTIONAL FUNDING SYSTEM AND FUNDING DEPENDENCY

What is currently called funding for culture in many European countries is in fact, funding for art projects, organisations and artists to create, produce, present or distribute arts activities and primarily, for the running costs of arts organisations and their buildings. It is not funding for culture, which if it really were, would be and look very different. And funding policies and systems across much of Europe are mostly out of date with funding decisions nearly always political and usually not transparent.

Far too many arts/cultural organisations in Europe have what I call a funding-dependent culture. They receive too much subsidy, which in some cases can be up to 80% of their total income. This is particularly the case for governmental institutions in many countries and non-governmental organisations in some of the richer countries. Funding is, more often than not, given to these organisations not because they are

necessarily doing exciting, essential or high-quality work, but because they have always had funding, are good at lobbying and know how to schmooze with the right people. With too much funding, earned income becomes unimportant, so audiences also can become unimportant, as it makes no real difference to the bottom line if 50 or 500 people attend an event. Audiences are often ignored, patronised or blamed for low attendances, and some organisations' artistic directors have even told me that their low audiences are because "they are stupid and do not understand art". These funding-dependent organisations financially rely on grant income for their very existence and, more often than not, only plan as far ahead as they have funding for. Far too many arts/cultural organisations in Europe do not invest in themselves. If they receive a grant or have any excess income, they usually spend it all on activities with no revenue being kept to invest in their people, infrastructure, physical resources, R&D or to maintain as a reserve.

Another definition of sustainability in the not-for-profit sector is that an organisation is only financially sustainable if its core work will not collapse, even if its external funding is withdrawn. If this were applied to the subsidised arts/cultural sector in Europe, practically all organisations would have to be considered to be unsustainable. And while there was a quantitative increase in public funds for the arts in Europe up to the crash of 2008, there was not a proportionate quantitative increase in funding sources. Over the past thirty years, the number of funding sources has not increased at the same rate as the needs, or as the ever-growing number of organisations. Perhaps there are just now too many artists and arts/cultural organisations across Europe trying to obtain a slice of an ever-smaller cake, operating in many countries where the population is actually declining? And perhaps a society only really needs and can sustain a finite amount and level of artists, art production, events and activity? As John Knell said in his 2005 paper 'The Art of Dying' for Missions, Models and Money[6], "(If) it is determined that a vibrant cultural community is more likely if we have fewer better-funded organisations – so be it…the sector urgently requires transformation – not the snail-paced professionalisation of a dysfunctional system that we are currently witnessing." It is now far too easy to call yourself an artist even if you have no training, no exciting ideas and no audience. This is the result of neoliberal ideology and policies that have created the gig economy and heralded the cultural and creative industries as the panacea for everything from youth unemployment to urban deindustrialisation.

I am not against all funding for the arts, but it needs to be clear and transparent to all why and how it is being given, for whom, for how long, to what purpose and based on what criteria. It also needs to be not too much and not too little, but enough to encourage, support and develop rather than to cause stagnation, inertia, demotivation or paucity. There also needs to be a level playing field across all of the art forms.

So, if having too much funding or embracing neoliberal-inspired management concepts designed for corporations are not the solution to being sustainable, successful and authentic to your vision, what is? What anyone might tell you, there are no magic wands out there that will answer all of your questions or solve all of your issues. It is hard because if it were easy, everyone would be able to do it. It is supposed to be hard and to take a lot longer than many would wish. But this is what makes it exciting, challenging, motivating and satisfying if and when you have accomplished whatever it is you set out to achieve. However, it is not all doom and gloom and based on past experience of what has and has not worked for others as well as lessons learned from many, many of my own failures,

what follows are some ideas, proposals, tools, tips and tricks to consider. As with all advice, accept or reject them based on your experience, values, situation and circumstances.

CHARACTERISTICS OF A SUSTAINABLE AND SUCCESSFUL ORGANISATION

Working with and for many different types, sizes and forms of arts/cultural organisations, I am continually attempting to analyse and assess what the characteristics of those that I consider successful and the most sustainable are. This is not in any way an exact science or based on any form of academic research, but for what it is worth, here they are:

- It knows its purpose, why and for whom it exists and what it believes in
- It strives to be artistically outstanding, producing and presenting work of high quality
- It knows where it is going, why and how it will get there
- It has the right people who share the same values, who are skilled and self-motivated
- It loves audiences!
- It is not just creative in art, but in everything it does
- It has a diverse revenue model and is not overly funding-dependent
- It has strong management & financial skills, tools, resources & knowledge
- It embraces and knows how to take, assess and manage risk
- It invests in itself, its art, artists, audiences, users, its own people and its future
- It embraces change, learning, partnership and collaboration
- It knows how to communicate and especially how to listen
- It is dynamic, challenging, energetic, exciting and most importantly, FUN!
- It has more income than costs!

FIND AND WORK WITH THE RIGHT PEOPLE

If you want to start up a project or organisation, then start with who you want to do it with and for, why you want to do it and then what you want to do - rather than where, how or when. And find people who share your values to do it with. Most internal conflicts in organisations are caused by people having opposing values, so this why it is best to always start with the people! Get that right, and then you can achieve almost anything! For existing organisations, when bringing new people into it, try to ensure that they share and embrace its and your values. And if you are having problems, first make sure it is not a people problem rather than due to other reasons. How do you find the right people? Ideally go on a camping holiday with them somewhere where it is constantly raining and cold for a week, but if this is not possible then ensure that the recruitment process includes a lot more than a CV and a thirty-minute interview.

HAVE A CLEAR VISION, VALUES AND PURPOSE

Apart from not having the right people with shared values, the most common reasons that organisations fail or are dysfunctional is because they do not have a clear vision, values or purpose. This is the case for start-ups as well as those that have been in existence for many years and it continues to surprise me how many organisations I come across that cannot tell me why they exist. Although it may seem obvious, you need to know what your purpose is and for whom, what it is you want to achieve and how you are going to do this. And your vision, values and purpose must be shared and understood by everyone in the organisation at all levels as well as by your key stakeholders. One tool that I can recommend to assist in creating or reviewing your vision, values and purpose, is the Vision Framework from Jim Collins, which can be found on his website at jimcollins.com.

DEFINE WHAT YOU MEAN BY SUSTAINABILITY AND SUCCESS

If you want to be sustainable, you first need to define what this means for you. You should also determine what success means and would look like if and when you achieve it. As with vision, values and purpose this should be done organisation-wide with as many of its people involved as is possible. When defining sustainability, do not just include finances, funding and income, but look at all areas of your work and operation such as activities, audiences, artists, buildings and people.

EVALUATE AND REVIEW

Take the time to review, evaluate and develop your organisation. This is essential to do at regular intervals, if you are about to embark on a large-scale project or if you are in some form of crisis. See this as a 360-degree health check of your organisation where every area is evaluated and examined. It is best if you do this with external assistance that can facilitate and mentor the process. My work colleagues and I call this exercise a Stock Take and a wide range of tools can be used in its methodologies such as mind mapping, open space, future workshops, design thinking as well as SWOT, PEST and TOWS. Making the time to do this review is essential even if it means having to reduce your activities temporarily.

PLANNING

Have some form of a plan such as a long-term strategy. Some of the best plans I have seen are only one-page long. Quality and clarity are not defined by length or volume. Strategic planning is the process of identifying what you want to achieve and then making decisions on allocating the required resources, time and people to do this. Plans should support and deliver the implementation of your vision and long-term strategy, which ideally would cover 3-5 year periods. One way of looking at a plan is that it is a route map of where you want to go, why you want to go there, whom you will go with and how you will make the journey. Don't try to reinvent the wheel when planning, but use the experience and knowledge of others who have been on similar journeys. And if it is possible and feasible, acquire external assistance to assist in the process. This could be a peer-group friend working in another organisation just as well as a consultant. When planning, be realistic rather than overly optimistic and always under promise and over deliver. Don't rush, don't overcomplicate, keep it simple, keep it clear and remember that less is more!

FINANCES AND INCOME

Have more than one main income source and try to spread them as widely as possible. Ideally, no single revenue source should represent more than 40% of your total income. Having two primary sources of income is not enough - five income sources each providing 20% of your total revenue would significantly reduce and spread financial risk, although this is difficult to achieve. Use the income spectrum tool[7] to evaluate your current income types and sources. And if you are not good at and hate doing finances, find someone who is! They do exist.

BE FEARLESS, TAKE RISKS AND EMBRACE LEARNING AND FAILURE

Take risks, embrace failure and be a learning organisation. Don't be afraid to fail as the best learning comes from making mistakes. The reason most people do not have the jobs that they really want is that they are afraid to apply for them.

MAKE SURE IT IS FUN AND DON'T SETTLE

Finally and most importantly, If you are not enjoying what you are doing, stop it and do something else. Life is too short to be miserable, and if you wake up most mornings not wanting to get out of bed and go to work, it's probably time to make a change or even close down your organisation.

"Your work is going to fill a large part of your life, and the only way to be truly satisfied is to do what you believe is great work. And the only way to do great work is to love what you do. If you haven't found it yet, keep looking. Don't settle. As with all matters of the heart, you'll know when you find it."
Steve Jobs Speech at Stanford University 2005[8]

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1   On the Construction of a Multi-Stage, Multi-Person Business Game by Bellman, Clark, Craft, Malcolm, Ricciardi. The Rand Corporation 1957.

2   Michael Monroe Lewis is an American financial journalist and bestselling non-fiction author. He has also been a contributing editor to Vanity Fair since 2009.

3   George Monbiot, How Did We Get into This Mess, Verso. From Guardian article 15.04.2018.

4   Neoliberalism as a 20th century economic philosophy was developed by two Austrians, Friedrich Hayek and Ludwig von Mises in the 1930's as a response to the Great Depression, the rise of Nazism and the failure of Stalin's socialist planning. In the 1970's, economists including the Americans, Milton Friedman and James M. Buchanan modified and extended Hayek's and von Mises's theories into what we know today as neoliberalism. It was first fully adopted on a national scale by Chile under the military dictatorship of General Pinochet. In the 1980's the right-wing governments of Margaret Thatcher in the UK and Ronald Regan in the US aggressively championed, developed and delivered neoliberal policies.

5   D. Harvey, 'A Brief History of Neoliberalism', Oxford: Oxford University Press (2005), p. 84.

6   http://www.culturehive.co.uk/wp-content/uploads/2013/10/23974643-Art-of-Dying-John-Knell-2005_0.pdf

7   https://knowhow.ncvo.org.uk/governance/getting-started-in-governance/nonprofit-income-spectrum.jpg/view

8   https://youtu.be/D1R-jKKp3NA

ACCESS ALL AREAS (London)

Challenging perceptions about theatre made with and for people with disabilities

ACCESS ALL AREAS MAKES URBAN, DISRUPTIVE PERFORMANCE BY LEARNING DISABLED AND AUTISTIC ARTISTS. THE COMPANY BELIEVES PASSIONATELY IN THE IMPORTANCE OF INCLUDING LEARNING DISABLED ARTISTIC VOICES AT ALL LEVELS OF SOCIETY, TO HELP CREATE AN ARTS COMMUNITY THAT IS MADE MORE VIBRANT, MORE VARIED AND MORE RELEVANT BY INCLUDING A FULL RANGE OF DIVERSITY WITHIN THE CULTURE.

Formed in 1976 by Elsie Pilbeamas, the company was originally called 'The Rainbow Theatre Group', a project of Hoxton Hall (a community centre and performance space in east London). Between 1976 and 2007, 63 shows were devised and performed by the group.

When in 2007 Hoxton Hall lost its arts funding, Rainbow was rebranded as Access All Areas, with Nick Llewellyn becoming its first artistic director. For four years the new company operated on a project funding basis, with little infrastructure, serving a group of 20 members through a weekly workshop but then in 2011, with support from a Big Lottery's Reaching Communities grant, a 5-year business plan was devised and the company embarked on a process of strategic development. This resulted in the professionalisation of services, building and developing capacity and infrastructure. In 2018 Access All Areas was recognised by the Arts Council England and received funding under the National Portfolio. This work also led to other funding and grants, resulting in a full programme of award-winning immersive theatre, participatory projects, the devising and delivering of the Performance Making Diploma at the Central School of Speech and Drama and to the company becoming a casting agency for people with disabilities (in partnership with leading casting agency Simon & How) and to the establishment of a consultancy and training agency working with people with learning disabilities and autism.

Crucially, all of this work is co-created by people with learning disabilities, which means their voice is authentically heard.

The different strands of the Access All Areas model are symbiotic. The Performance Making Diploma produces a pool of talented actors who go on to form the performance company and create epic shows. This in turn creates a talent pool for the casting agency as well as engages audiences, and most importantly challenges perceptions about theatre made with and for people with disabilities. By

demonstrating both sector leadership and producing great art, Access All Areas has built significant brand equity, which enables it to deliver quality training and consultancy services that adds unique value. The artistic vision going forward is to create one immersive, large-scale theatre show, with a big wrap-around outreach programme, once every two years.

Alongside the artistic programme, Access All Areas advocate for their constituency. For instance, only 4% of project grant applications to Arts Council England are made by disabled artists. To help address this, Access All Areas will support artists during three research and development projects with partner The London Theatre Consortium in the creation of their own independent work and in making applications.

Access All Areas are now both experts in their field and sector change-makers, demonstrating leadership in their chosen area. Nick Llewellyn:

First and foremost, your company needs to be making really great art, and you must have a really clear methodology for all of your activity. Access All Areas has a clear rationale for each strand of activity and how we contribute to the overall mission of including learning disabled artistic voices at all levels of society. Follow your gut instincts. Trust your knowledge and intuition as an expert and test your assumptions through action rather than standard desk or market research alone.

Know your business plan inside out. Although you take a strategic role as a leader, attention to detail is key. Hone good storytelling skills and be prepared to defend every aspect of your decision-making with evidence and data.

It's not just about earning money, it's about becoming leaders in best practice.

TOWARDS 360-DEGREE BUSINESS MODELS

"There are 360 degrees, so why stick to one?" – Zaha Hadid

LUCY KIMBELL

Bringing up the topic of "business models" with people in the arts may lead to a range of reactions – from resistance (objecting to terminology from commerce being used in the arts) to eagerness (hoping for solutions to address the challenge of funding for the arts) to curiosity (learning from other domains) to compliance (adopting the latest funder or policy framing). In what follows, I take seriously the idea that arts organisations have business models, even if they may not (want to) think of things in this way. I aim to connect the emphasis on pluralist values, experiences and experimentalism common in the arts with perspectives on business models in studies of managing and organising which describe how organisations create, realise and capture value.

To do this, I take as a point of departure the architecture of Zaha Hadid[1]. Her practice is known for being inspiring, provocative and materially advanced – opening up new definitions of buildings and of architecture itself. Many of the buildings she designed erupt from the spaces and contexts they are part of with sinuous and dynamic forms, inviting new ways of being in relation to one's environment. Seen as pushing her clients, her staff, their projects and the discipline of architecture to the limits, Hadid is remembered for testing boundaries[2]. Interviews reveal a driven individual, whose journey to becoming a leading international architect required novel thinking and doing, looking at things in the round or, as she put it, "There are 360 degrees, so why stick to one?"[3]

Borrowing Hadid's insight that there are multiple perspectives on things, I want to propose that "360-degree business models" can help arts organisations understand and articulate the value they co-create and realise with others through their multiple interconnections with artists, audiences, places, partners, funders and policymakers. Through arts-based experimental practices, new kinds

of experience and connection can be realised which result in reconfiguring our understanding of what counts as valuable and valued and how value is created and captured.

FROM STRATEGIES TO MODELS

The idea of the business model is increasingly visible in public policy, research and practice. There are several reasons for this. Technological developments, new consumption practices, changes to the ways industries are organized, public policy issues such as environmental sustainability and social justice, reconfigured supply chains, as well as the encroachment of business logics into everyday life, intersect with discussions about business models and the processes of business modelling[4]. It has become common to talk about the business models of technology-based businesses that have disrupted industries (e.g. Uber in urban travel or Airbnb in hospitality) or created entirely new sectors and consumer practices (e.g. Apple iTunes and Facebook). Business models make or break firms and can reconfigure sectors. Without the right model, firms familiar now may not exist in 10 years.

Thinking about business models has opened up how organisations explore and model their current and future activities and the logics through which they construct offerings and create, deliver and capture value as they combine assets and engage with players within a wider system. But having a business model is not the same as having a strategy. As management researchers Ramon Casadesus-Masanell and Joan Ricart put it, "*Business model* refers to the logic of the firm, the way it operates and how it creates value for its stakeholders; and *strategy* refers to the choice of business model through which the firm will compete in the marketplace; while *tactics* refers to the residual choices open to a firm by virtue of the business model it chooses to employ."[5]

One visible manifestation of interest in business models is the best-selling book *Business Model Generation* and its associated Business Model Canvas framework which has been widely disseminated[6]. The canvas has also been adapted for other contexts including social enterprise and environmental change as well as the arts[7]. As a visual framework, the Business Model Canvas has made the business model concept accessible to practitioners, although there are now many others appearing in practice and research. Further, in the arts and cultural sectors a range of reports and project outputs from national and international players has drawn attention to business models[8]. Here, "business model" sometimes is a catch-all term referring to strategy, entrepreneurship, organisational change and economic growth for anyone trying to describe or propose how cultural and arts organisations can be sustained.

An early definition of business models in cultural organisations appeared in John Falk and Beverly Sheppard's (2006) discussion of how the information economy is changing the purposes of institu-

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1   Iraqi-born British architect Zaha Hadid (1950-2016) was an architect whose firm continues to practice. See http://www.zaha-hadid.com

2   See Moore, R. 2013. Zaha Hadid: Queen of the Curve. The Guardian. https://www.theguardian.com/artanddesign/2013/sep/08/zaha-hadid-serpentine-sackler-profile, accessed 10 December 2018.

3   Hattenstone, S. 2003. Master Builder. The Guardian. https://www.theguardian.com/artanddesign/2003/feb/03/architecture.artsfeatures, accessed 10 December 2018.

4   For example Amit and Zott 2001; Teece 2010; Velu et al 2015.

5   Casadesus-Masanell and Ricart 2010: 196. Italics in original.

6   Osterwalder and Pigneur 2010.

7   See Growing Social Ventures n.d.; Bisgaard et al 2012; Rodriguez 2016.

8   For example Bolton et al 2010; Kossen et al 2010; Royce 2011; Dümcke 2015; European Commission 2016; Langley and Royce 2016; Nesta n.d.

tions such as museums, which draws on a definition in a business encyclopedia. This used terms such as "customers" and "market" and made a distinction between revenues and public good, although this was not further elaborated. A report by Sarah Royce (2011) offered a discussion on business models in UK visual arts organisations including a framework to discuss business models; an analysis of organisational balance sheets; and guidance for organisations to make the most of their existing resources, diversify income and adapt. This emphasised the different kinds of *assets* that are part of a visual arts organisation and the ways they are combined through *engagement* with individuals and communities, resulting in a typology of four types of business model. While this produced a useful framework, it suggested that each type of organisation has *one* business model, whereas it might have more than one running concurrently. Elsewhere, a substantial discussion of the sustainability of cultural organisations in a UK project called Missions Models Money also used an asset-based approach, recognising that arts organisations may be cash poor, but *asset rich*[9]. A discussion of business models in the creative industries reviewed roles and collaboration between different actors within a cultural domain and identified two major types of business model: *creators* and *brokers*.[10]

Behind these lie a range of perspectives which can benefit from studies of managing and organising. They offer concepts and insights that can help arts organisations and their stakeholders and funders understand the value they create and realise.

INSIGHTS FROM MANAGEMENT RESEARCH

In academic research into business and management, the business model has come relatively recently into view as a distinct unit of analysis for researchers and as something managers can and should think about, design and manipulate.[11] The amount of research and number of articles, book chapters, journal special issues and conference sessions on business models has been growing rapidly since the 1990s.[12]

One area of research is the core concepts or definitions of business models. For example, a business model is seen as a description of how an organisation interacts with suppliers, customers and partners.[13] A business model defines how an organisation plans to compete in a particular market or territory, and the practical means through which this is to be achieved. Others argue a business model describes the *content*, *structure* and *governance* of an organisation.[14]

As a framework, the business model provides a holistic overview of how a firm operates to create and capture value. Researchers classify the core activities and assets in a business model in different ways. One study distinguished between *value proposition* (an offering, market and revenue model), *value*

architecture (how an organisation senses, creates, distributes and captures value) and the *functional architecture* to enable these (innovation and commercialisation; infrastructure; and customer relationship management).[15] The co-creation of value extends beyond the boundaries of the organisation. For example some researchers have drawn attention to the intersections between organisations and their customers, partners, suppliers and other stakeholders within a complex "activity system".[16]

Researchers agree that some business models are more viable than others and can provide an explanation of superior performance, even in very established or mature industries.[17] Some researchers examine the links with new technologies, arguing that for new technologies to have impact, they must have an associated business model through which value is created and captured using the technologies.[18] But other researchers emphasise that business model innovation can take place *without* new technologies, and that technological innovation does not necessarily imply a new business model.[19] There are ongoing debates about whether "business model innovation" is a kind of innovation that is different from other forms, such as innovation driven by products or processes.[20] An interesting finding is that new business models, based on unprecedented ideas, may be rare.[21] Instead of emphasising the "newness" of business models, business model innovation can be seen as an activity or process through which a business model is changed and new organisational practices emerge.[22] Business model innovation can therefore be seen as a kind of modelling through which an organisation explores alternative value logics and ways of working in relation to its wider networks, which may be new to it, but not unprecedented.

Often management studies of business models focus on large firms. But researchers have also discussed entrepreneurs, including those within social enterprise. More rarely, academic researchers have looked at the business models in non-profits and firms serving low-income communities. One growing area is looking at sustainable business models, understood as ways of creating financial value in environmentally and socially-sustainable ways. These developments have opened up important questions about underlying concepts such as "value" and how it is defined. For example, research in services management proposes systemic understandings of value resulting from "co-creation"[23] within *constellations*, rather than value *chains*.[24] This has challenged the dominance of conventional economic thinking and linear approaches to understanding value. For example, one study of the

9   Bolton et al 2010: 6.

10 Kossen et al 2010.

11 Magretta 2002; Baden-Fuller and Morgan 2010; Teece 2010.

12 George and Bock 2011; Li 2017.

13 Zott and Amit 2007.

14 Amit and Zott 2001.

15 Li 2017.

16 Zott and Amit 2010.

17 Teece 2010; Amit and Zott 2012.

18 Chesbrough 2010.

19 Baden-Fuller and Haefliger 2013.

20 Baden-Fuller and Haefliger 2013; Massa and Tucci 2014.

21 Li 2017.

22 Velu et al 2015.

23 Leclercq et al 2016.

24 Normann and Ramirez 1993.

business models of organisations with environmental and social missions emphasised their governance arrangements, such as giving control to people outside the organisation and choosing partners and suppliers with similar values.[25]

There is limited discussion in academic management literature of business models and business modelling in arts and cultural organisations. While there are studies of the creative industries, there are fewer studies to date about the business models of cultural organisations such as museums, exhibitions and theatres.[26] For example, one study suggests that in the creative industries, the business model can act as a balancing mechanism that can absorb tensions between internal, external, market and civic pressures.[27]

COMBINING PERSPECTIVES

These ongoing debates can open up new ways of thinking about value creation and capture in arts and cultural organisations. To advance this, I identify themes in academic research that offer useful perspectives on business models and business modelling in arts and cultural organisations, shown in Table 1.

THEME	PERSPECTIVE ON BUSINESS MODELS AND BUSINESS MODELLING IN ARTS AND CULTURAL ORGANISATIONS
Value logics	Emphasising the combination of assets and activities in the co-creation and realisation of shared value for and with diverse actors including individuals, groups and society as a whole
Outcomes	Recognising diverse kinds of value including artistic, social, cultural, economic and environmental outcomes rather than a narrow focus on financial monetisation
Systems of actors	Identifying systems in which diverse actors such as artists, audiences, arts organisations, partners, funders and mediators as well as institutional and policy agendas shape organisational missions, cultural practices and access to assets
Perspective on innovation	Acknowledging that business model innovation may be incremental and continuous, not necessarily disruptive, and may not involve technology or result in unprecedented new models
Doing business modelling	Recognising that reviewing current or potential business models can surface and enable exploration of tensions between actors within an organisation and its system and their different missions, priorities and interpretations of value

Table 1   Perspectives from academic literature on business models and business modelling in arts and cultural organisations

Together these perspectives add depth and nuance to discussions about business models in arts organisations. But how can such perspectives be made productive? Why bother doing business model thinking?

MAKING THE BUSINESS MODEL CONCEPT WORK

One strand of management research has emphasised the potential for using the concept in practice. Reviewing the idea of *models*, Charles Baden-Fuller and Mary Morgan suggest the business model concept is helpful in three ways: (1) enabling researchers to classify organisations; (2) providing a way to understand changes made in organisations; and (3) as "recipes" for action.[28] Borrowing this framework and combining it with findings from the literatures discussed above leads to three ways that this thinking can be productive in arts and cultural organisations.

1. HELPING PEOPLE CLASSIFY ORGANISATIONS

Some researchers have offered competing ways to classify business models. Some emphasise access to assets; other researchers have identified a few core business model types. One way to distinguish between the different models of arts organisations is shown in Table 2. This builds on research by Charles Baden-Fuller and colleagues that argues there are four key underlying models: product; service; matchmaking; and multi-sided platform.[29] Others note organisations may have several business models running at once. For example, a study of organisations in the creative industries found a growing trend of organisations with a portfolio of models.[30] Thinking of the arts and cultural sectors, it may be that models that are unprecedented are rare.

2. HELPING PEOPLE UNDERSTAND HOW ORGANISATIONS RESPOND TO THEIR ENVIRONMENTS

Growing interest in the work of business modelling emphasises the process dimensions of developing business models and highlights the practical and conceptual work required.[31] Some researchers have shown how firms create "virtuous circles" in which managerial choices result in consequences, which reinforce earlier decisions.[32] A business model is not necessarily easy to change, even when there are new opportunities or new technologies available for organisations to exploit.[33]

25   Brehmer et al 2018.

26   On creative industries see Searle 2017 and Li 2017; on museums, see Falk and Sheppard 2006; Coblence and Sabatier 2014; Coblence et al 2014; on exhibitions see Amsellem 2013 and on theatres see Poisson-de Haro and Montpetit 2012.

27   van Andel (forthcoming)

28   Baden-Fuller and Morgan 2010.

29   See Baden-Fuller et al 2017.

30   Li 2017.

31   Baden-Fuller and Mangematin 2015

32   Casadesus-Masanell and Ricart 2011.

33   Baden-Fuller et al 2017.

BUSINESS MODEL VARIANT	EXAMPLE ACTIVITIES AND ASSETS	UNDERLYING BUSINESS MODEL
Performer model	Activities include creating a show or performing in a show. Assets include creative and production expertise. Revenues might come from ticket sales or artist fees.	A solutions model in which creator and audience are present during the performance.
Product model	Activities include writing music or creating a physical artwork. Assets include creative and production expertise. Revenues might be from artist fees, licensing intellectual property or sales.	A product model in which a creator generates an artwork but is not directly involved in the audience experience.
Commissioner model	Activities include commissioning a show, cultural programming, connecting with audiences. Assets include expertise, relationships and data. The commissioner typically pays a fee and receives income from funders and/or ticket sales.	A match-making model – the cultural organisation is a mediator putting on a programme/show by creators and engages/finds audiences and other partners.
Landlord model	Activities include renting out studio, office or co-working space. Assets include access to a venue and expertise in facilities management. Revenues come from rental income and/or non-financial income.	A solutions model in which venue and tenants and other users of the space are involved.
Hub model	This involves running a venue, platform or festival with multiple intersecting activities. Assets include expertise in cultural programming, audience development, staff expertise and data. The hub receives income from funders and/or ticket sales but also provides access to others without payment.	A multi-sided model which convenes more than two participants in generating value, although not all of them pay.
Service model	Activities include delivering an event for a customer; running workshops or courses; running a café or bar; providing services to tenants. Assets include expertise in teaching, training or providing catering or bar services. Revenues include income from delivering services.	A solutions model – provider and customer are present during the service.

Table 2   Common business model types in arts and cultural organisations drawing on four ideal types by Baden-Fuller et al (2017)

3. PROVIDING RECIPES AND TOOLS FOR THINKING

By offering a holistic lens on an organisation and the systems it is part of, the business model helps managers analyse organisational activities and assets and how they combine to create and capture value for the organisation. The business model concept links activities and assets *inside* the organisation, with activities and assets *beyond* its boundaries. This helps managers see how an organisation takes

up a particular role in a wider system of actors and describes its distinctive contributions and what they are interdependent on. The business model lens can help surface discussion about how it creates and realises value and identify opportunities for action including different rationales for prioritisation.

These uses of business models suggest that there is value for arts organisations in doing business modelling. Far from surfacing one ideal or transformatively "new" business model, such modelling can help an organisation understand and articulate its relations with other players in its landscape. The work of doing modelling can help open up new conversations, articulate tensions about values and priorities, and reveal to what extent the co-creation and realisation of shared value is built into operations and future plans.

TRACING 360-DEGREE BUSINESS MODELS

Looking closely at cultural venues and performing arts organisations – the two groups in the Creative Lenses project – to analyse their business models emphasises the main *actors* and *assets* and the exchanges through which offerings are developed, value is co-created and captured.

First let's imagine a venue-based arts organisation (shown with a darker box marked "cultural venue" in Figure 1). This organisation has several models running concurrently: *commissioner*, *landlord* and *service* models and a *hub* model which brings them together and mutually reinforces a network for the co-creation and realisation of value. The graphic shows the organisation's important role in giving other actors access to its main assets (the venue, reputation and production expertise), co-creating and realising value across a network of organisations and individuals with other assets. These include a performance group (whom it commissions to access their asset of creative expertise in exchange for an artist fee); creative practitioners renting out a co-working space (for whom it is a landlord, giving access to the space in exchange for money and other services); customers (for whom it provides services such as a café in exchange for money); audiences (who it engages and sells tickets to in exchange for money); and funders (who it helps realise policy priorities in exchange for funding). Without these interactions with other models, the venue's business model is not viable.

Let's now look at the business models of a performing arts group that does not have a venue other than an office (shown with a hard line surrounding the box marked "performance group" in Figure 2). This organisation has one main model based on the *performer* model based on its asset of creative expertise. It also has a *landlord* model, renting out desk space in its office to other creative practitioners (in exchange for rent). But it relies on a network of other exchanges around it, through which value is co-created and realised by combining assets in the wider cultural system. Therefore its own business models are interdependent on other business models: the venue organisation which operates as a *hub* (engaging with a funder) and which has a *commissioner* model (commissioning creative artists and engaging and selling tickets to audiences), and also has a *service* model with another arts organisation/venue, which provides funds in exchange for co-commissioning services, and which also engages and gives access to audiences. Without connecting with these other organisations and their business models, then the performance group's own business models are not viable.

Both of these (highly simplified) visualisations show how the business models of individual organ-
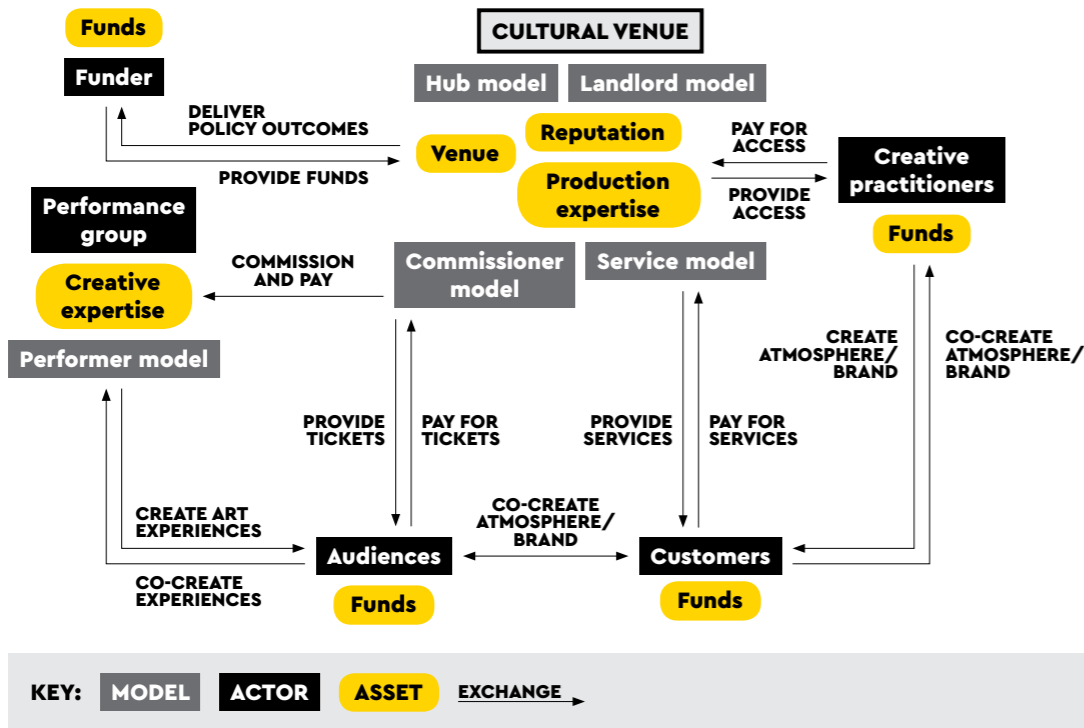
Figure 1 Business models for a venue-based cultural organisation

isations are interconnected with and interdependent on the models of other individuals and organisations within wider networks. It is through such exchanges and interactions that an organisation's value is realised. In this, any business model is part of a network involved in the co-creation and realisation of value in a cultural sector[34] which together produce a range of outcomes, at organisational, individual and collective levels. Second, an individual organisation may have several models running concurrently, which mutually reinforce one another. For example, surpluses from one model (such as being a landlord or running a café) cross-subsidise other models (such as commissioning performances). Third, the potential for creating new models will require possibly forming multiple kinds of exchange with existing or new partners – which may not be an easy task. The likelihood of creating unprecedented models is low as these might require relationships with new actors, new kinds of activity, changes in governance and new resources such as skills and data.

CONCLUSION

This discussion has suggested that academic research into business models can be useful when understanding the value-creating and capturing activities of arts organisations. New insights are opened up by thinking of value constellations or networks, rather than value chains; understanding
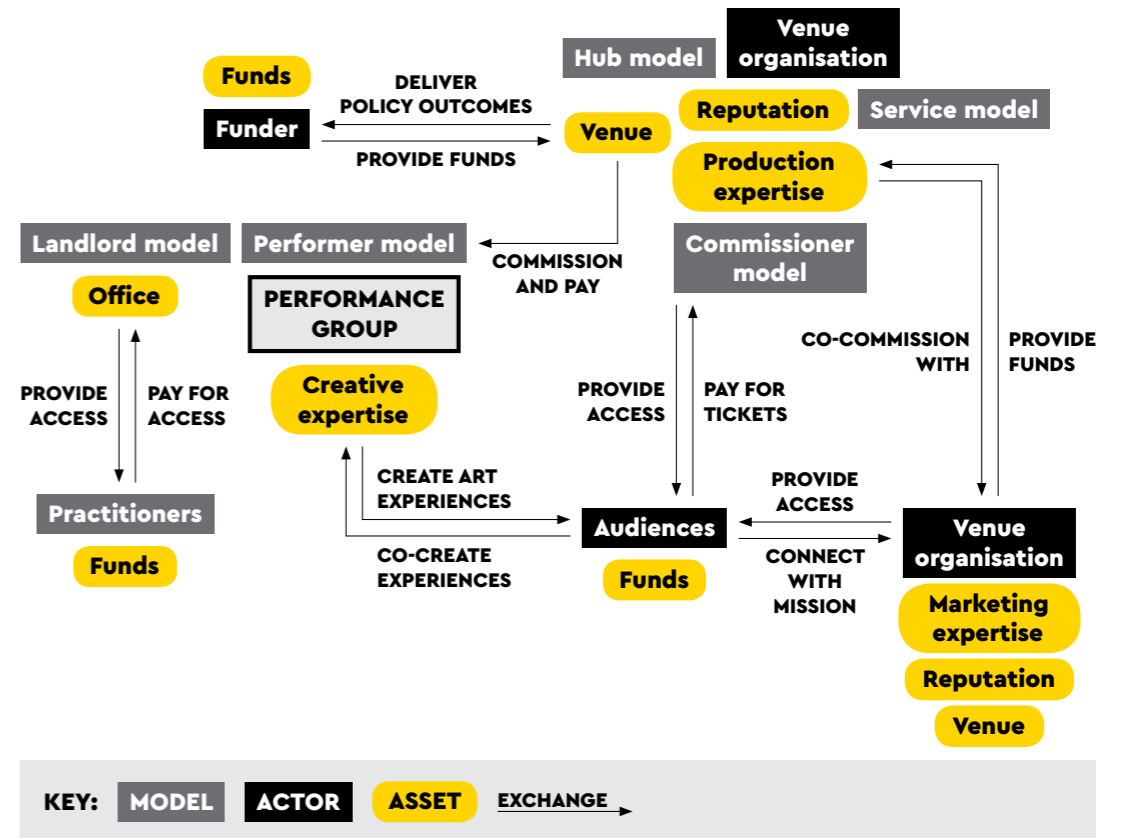
Figure 2 Business model for a performing arts organisation without own venue

the co-creation and sharing of value holistically in and across organisations; and emphasising the value of modelling work to aid discussion. However, the issue of importing ways of understanding the world based on management and economics into arts and cultural organisations should not be underestimated. As studies of using accountancy language and practices in arts organisations have shown, there is no such thing as a neutral concept.[35]

Invoking Zaha Hadid's challenge to think in 360 degrees, rather than solely through segments or frames, brings into view the value co-created within and across organisations and the variety of participants involved. Holistic and pluralistic accounts of value point to a version of business model thinking that recognises the generativity of creative practice, the claims of diverse stakeholders and ongoing experimentalism in the arts. Working towards 360-degree business-model thinking highlights how individual organisations are connected in multiple ways to other organisations and their

34   European Commission. 2016.

35   See Oakes, H. and Oakes, S. 2016. Accounting colonisation and austerity in arts organisations. Critical Perspectives on Accounting. 38, 34-53.

varying missions and concerns. It foregrounds mechanisms enabling access to assets through which value is created and captured and through which inequalities may be produced. In this, asking what value is created for who, on what terms, through which mechanisms and with what consequences will help reduce the danger of business-model thinking becoming neoliberal business-as-usual.

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AALBORG KARNEVAL

Passion, crisis and prosperity and an evidence-based response
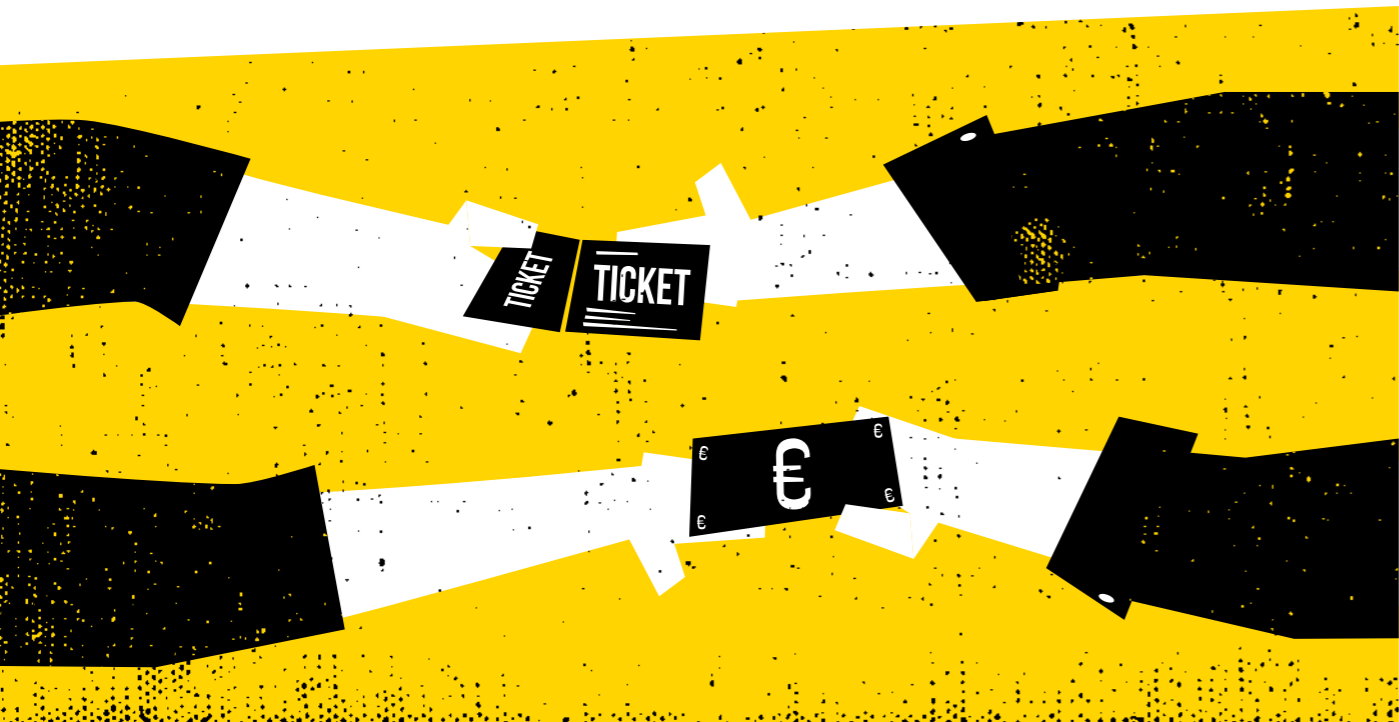
Initiated in 1983 by a small group of volunteers, the inaugural Aalborg Karneval attracted around 5,000 participants. Since then, it has seen dramatic growth and is now Northern Europe's largest public carnival parade with around 70,000 "carnevalists" and 50,000 spectators. The event is truly a community initiative and critical to the carnival's success are 2,000 volunteers, supported by a full-time staff of only three people and a small number of interns. But the story of Aalborg was not always smooth and indeed in 2013 it looked like the carnival had reached a point of crisis where it was not going to survive. How the event pulled through and what happened next is not only inspirational but contains some insights on overcoming seemingly insurmountable challenges.

Despite attracting 40,000 people per year by 2013, the carnival hadn't developed a sustainable business model and was dying. The old model relied on revenue from ticket sales, often confirmed just 7 or 8 hours before the event itself, and deeply dependent on external factors, such as the weather. Coupled with a 20% reduction in public funding over four years, the carnival was in crisis and need-

ed a radical shift to continue. That same year, independent consultants were brought in to undertake a wholesale review of the organisation and to devise a new strategic plan. The consultancy team included Kresten Tomsen, who went on to become CEO and leader of the change at the Aalborg Karneval. The plan was underpinned by in-depth research to understand what impact the carnival had in cultural, social and financial terms both on citizens and on the city itself.

The key message was that people were very loyal to the carnival but did not realise how critical their financial support was. For instance, 90% of respondents thought that the carnival was funded by the municipality and did not know they were not-for-profit or that 10% of the revenue was distributed to local organisations annually, creating added value locally.

The staff and board underwent a full review and restructure to ensure that they had the right competencies to execute a new vision. Activities that were not core to the organisation were outsourced and better use was made of paid interns, who now tend to work for the carnival for up to 18 months, mainly delivering research. €250,000 in expenses were cut in year one of the new plan and all contracts were cancelled and reviewed in 2017.

The team trialled a series of new ideas from new events and partnerships, to new approaches to pricing and marketing, some of which failed and some of which worked. Each project was assessed on whether it responded to customer needs; reached the intended target audience; deployed the correct channels and partners; could be executed within budget; and what people were willing to pay was tested.

Importantly, the robust data and evidence-based research enabled the carnival to make calculated and intelligent decisions and to navigate change more effectively. By being transparent, sharing their accounts with the public for the first time and communicating their value with the public with a targeted marketing and communications campaign, they were able to overcome resistance and criticism and secure buy-in from the community for the proposed changes. The organisation has now embedded a culture of data-driven decision-making and analyse everything they do, using a combination of audience feedback, booking data, sales data, and on-going evaluation of all aspects of delivery.

Artistic vision is balanced with financial goals by having two executive roles - Artistic Director and CEO - both reporting to the board, who in turn ensure that the business strategy is in the service of the artistic vision and spirit of the carnival.

The drivers for change were both the challenge of near bankruptcy but also the obvious opportunity that the event presented to the city. Aalborg Karneval creates value for participants and audiences by delivering on its promise of a completely unique experience, and for the municipality by successfully reaching younger audiences. Furthermore, the annual event generates €10 million in revenue in the city and 10% of revenue is distributed to local clubs, creating further impact locally.

The major change was to shift from selling tickets for entrance to the park (the Star Parade, International Carnival Parade, and Children's Carnival all gather in the central park of Aalborg around three stages, accessible to those that have purchased the Aalborg Karneval loyalty bracelet, where the final carnival event takes place) and to begin selling loyalty bracelets for 6 months of the year before the Karneval. Initially, loans bridged the deficit gap and close partners were asked to pay upfront. Long-term collaborations (3-5-year contracts) were established to secure key partners and to reduce the time spent on annual negotiations.

The carnival has continued to achieve the organic growth of participants and repeat attenders and a recent study revealed that Aalborg Karneval has developed a recognised brand nationally. Importantly, loyalty bracelet sales have increased year on year and are set to break records again in 2018, despite annual price increases.

Improved cash flow has enabled better forward planning and by continually refining the planning and execution process, Aalborg Karneval has been able to reallocate resources to test new approaches and keep innovating.

The vision for 2022 is to become 100% self-sufficient, generating €3 million in revenue, reaching an audience of 100,000 and increasing the percentage of audience members that purchase loyalty bracelets and enter the park from 55% to 65% of attendees. 40% of the new growth is set to come from producing other events of 10,000 or more, as well as delivering consultancy services to other large events (in 2017 the breakdown of revenue income was: sales of loyalty bracelet 60%, bars and stalls 20%, sponsorships 10%, public funding 5%).

Tomsen invites cultural leaders to "*continually question how they might create cultural value and grow revenues, by interrogating which aspects of your project have the potential to generate income and which do not. In this case, the Children's Carnival and International Parade can never be profitable and so must be cross-subsidised through other revenue-generating activities. The loyalty bracelet embodies the spirit of carnival - friendship, harmony and love (Tomsen highlights the importance of telling their supporters how much they love them to reward loyalty and grow support). The process of innovation takes time and requires investment, so they had to agree to use their own reserves to drive this forward but, although your vision may be big, start with several small ideas. What people say in surveys is what they do in real life: experiment with small pilots and learn by doing. Moving from gut feeling to evidence is a huge cultural shift, but an essential one. Understand the value that your organisation creates and what motivates your audiences, customers and stakeholders. Once we had the data we could begin taking calculated and intelligent decisions*"

ZENTRALWERK (Dresden)

"Funding is attracted (the punk way), not raised"

IT MAY BE HARD TO COMPREHEND HOW A GROUP OF PUNKS IN CONSERVATIVE AND TRADITIONAL DRESDEN IN THE EARLY DAYS OF THIS CENTURY COULD CONCEIVE AND SUCCESSFULLY IMPLEMENT A DARING PLAN TO TAKE CONTROL OF A LARGE FACTORY COMPLEX AND TURN IT INTO THEIR LIVING AND WORKING SPACE AT A COST OF €6 MILLION AND COUNTING. BUT THEY DID JUST THIS, PROVING THAT THE STRENGTH OF AN IDEA, MATCHED WITH DETERMINED AND VISIONARY PEOPLE, CAN ACHIEVE THE SEEMINGLY IMPOSSIBLE.

Zentralwerk can be found in a complex of old factory buildings to the north of Dresden's city centre, at Riesaer Strasse. The factory dates back to the 1920s, when it produced sewing machines and typewriters under the name Clemens Müller. During the national-socialist era in 1939, the Zeiss Ikon company acquired the facility and added more buildings, including a ballroom for worker's entertainment and social events. During the Second World War, the factory was taken over to produce weaponry. This, of course, is a dark history, including forced labour from the Flossenbürg, Auschwitz and Ravensbück camps. At this time, more structures were added, including an extensive system of underground tunnels and rooms (1,000 square meters), as well as a field hospital. In the February 1945 Allied bombing of Dresden, which all but flattened the city, the Zeiss Ikon factory was one of the few buildings to escape and, as a result, the ballroom became one of the most important public spaces in Dresden for years after the war. This made the hall a recognisable social heart of the city, a profile that has remained in the public consciousness to the present day. During the GDR years, the factory became an important printing works and the entire range of socialist printed material was produced here for East Germany and also, in part, for other countries. The site was abandoned in 1996 until Zentralwerk found it and determined it would be their new home.

Zentralwerk dates from 2005 and is, first and foremost, a values-inspired concept that promotes an alternative way of living and working - alternative that is, to the speculative, competition-based, profit-driven model that dominates society today. This philosophical approach was formulated in the earlier lives of the core group - artists, musicians, performers, architects, technicians and human scientists on the Dresden nonconformist scene - where they met and began to plan for a project that could encapsulate their dreams and ideas. This all came together when they found the old Müller factory space in early 2012 and a process was initiated to secure, develop and inhabit the former industrial site.

Starting out with no capital, what attracted partners and investors to the project was Zentralwerk's

strong vision. The point here is that funding is attracted, not raised. The key to Zentralwerk's success was not their expertise (they were not property developers), their profitability (they had no money) or their potential for investment (no one was going to get rich). What they did have was a set of beliefs so strong that they attracted a range of supporters who were inspired and captivated by this determined group of young people.

Finally, it must also be noted that Zentralwerk is not only an interesting and unusual project that is realising a vision for its members, but it is also a very important and inspirational project within the context of Dresden and the region of Saxony. Zentralwerk represents more than just a cultural space. It is a dynamic and working concept that offers alternatives to conservative trends and predatory market attacks on civic and communal life. This is why it is important and will become even more significant, as its profile develops. Sustainability is crucial, not only for its members but also for Dresden, the region and further afield. In this regard, its independence was and is central to its vision and how Zentralwerk has managed to secure and fund its long-term future makes it uniquely situated to represent self-deter-mined and self-sustaining thinking.

INTERVIEW:
Elisabeth Wulff-Werthner (EW) - board member of the association, project manager and member of the cooperative - by Sandy Fitzgerald (SF).

SF: Cutting to the chase, how did a punk collective raise €6 million and more to acquire and develop a very large piece of real estate?

EW: Very good question. First of all, we raised this over three and a half years, starting in the middle of 2011. We began with the idea that we would have to raise €1 million and then it gradually went to over €6 million. Our first big breakthrough was finding the Stiftung Trias foundation, who bought the ground and leased it back to us for 99 years. Then the legal structure was very important because we are both a cooperative and an association. The cooperative members invested another €600,000 all together and by doing this, we were able to get other matching funding. Of course, there were fun-ny coincidences, like when the mayor of Dresden jumped in and offered a city development grant, which turned out to be the first of its kind and part of a pilot scheme, amounting to €1.35 million. Once all this was in place, we got a bank loan of €2.6 million. And then we found a €1 million ecolog-ical grant for some of the refurbishment. Then we got private loans of €200,000 each from two private supporters and a Swiss foundation came in with €300,000. And then the bank that gave us the loan also put in another €200,000 from its trust fund.

SF: Wow, not bad for a bunch of punks.

EW: Well we had existed before this in another part of the city for six and a half years as under-ground artists, doing experimental performances and music. But we were about to be thrown out of the building we had so we decided we wanted to fight for what we believed in and it didn't cross our minds to ask for help because this is a very conservative region. But once the Trias foundation came

on board and we had the land secured, then we felt confident. We formed the co-op and each mem-ber invested (borrowed, drew on savings etc) between €3,000 and up to €80,000 in shares, which was a big commitment. Then the authorities obviously liked our initiative because the mayor came to us and that development grant from the city was a big step.

SF: Now that you have secured the site and have 22 apartments occupied by co-op members and a further 70 tenants in the studios you converted (artists, designers, campaigners etc) and you are refurbishing the amazing and historic ballroom to be used as a venue, what is your vision for the future?

EW: To create an arts centre that is affordable and accessible. A place that is independent and fair. We want to look at the long term, say 30 years, when we are rid of all the loans and then we can be really independent and have money to reinvest in ourselves and in other like-minded people. The impact of all this is different for everyone, but this is a place for experimenting with art forms and the possibility, as a human being, to have your own life in your own hands. To be self-independent.

SF: Tell me a bit more about the foundation Stiftung Trias because it sounds really interesting. As I understand it, their mission is to safeguard land from speculation?

EW: Actually, they took their inspiration from the Edith Maryon Foundation. The basic idea is to get land out of speculation, as part of an ecological approach to living together. They buy the ground and then give the buildings on top to compatible organisations. Their starting point is not cultural but social. They only operate in Germany, at the moment. Once they buy the land then they raise money on these assets. We have to pay a rent of €38,000 each year, so it's not that cheap but we feel our money is going back into projects that we agree with. Plus, they helped us with all the legal stuff and how to form a co-op etc. And they also helped with the private loans I spoke of and these loans are at a very low interest rate. We feel that they have our back. Also, to mention that there is now a network of such projects in Germany called IMMOVIELIEN, connecting and supporting communes, relevant foundations etc., all with the aim of real estate going back into the hands of the many and not the few.

SF: Everyone is dealing with the shift to the right at the moment – nationalism and ex-tremism. In Dresden and Saxony this is particularly relevant. Does this affect Zentral-werk and are you conscious of your role on the other side – internationalism, freedom of expression, diversity etc?

EW: It affects us and we realise we need to speed up and strengthen our capacity. At the moment there is a possibility the region will be dominated by the extreme right but not the city, although no one really knows. However, this topic of becoming independent financially should be stressed because if there is a change of government, funding for our sort of project will be removed. We feel Zentralwerk is important as a symbol of an alternative. In this light, we are always thinking about programming more in the direction of diversity. We have tenants in the house who are very active in this area, running multi-cultural events and manifestations etc.

SF: With regard to organisational structure, you are also unusual in that the umbrella organisation is a cooperative, which is a for-profit, but then you have an association, which is not-for-profit. How does this work? How are decisions made?

EW: With our concept of Zentralwerk it was very hard to be a not-for-profit cooperative *(under German law)*. So, we have the association as the not-for-profit arm. It does make it more complicated. There is a separation. The association is made up entirely of artists and there are also artists in the co-op but not only. The association is the historic entity and predates the co-op. It is the one that holds the punk spirit. New structures are definitely needed to make the two entities work better together and make things clearer and we are working on this at the moment.

SF: You have no paid staff, so how do you divide the work and who does what?

EW: We don't have a system. People volunteer for tasks depending on their expertise. For example, we have architects and builders who have developed the buildings. Volunteers are drawn from the co-op and association and it is their choice to become involved. If there is a task and no one steps up, then relevant people are asked if they will do it. To some extent it is anarchic but people somehow find their place.

SF: On the general development of the organisation, you have just decided to describe yourselves as a 'learning organisation'. Why? And what will this mean in reality?

EW: We found out about this through working with Olivearte *(Zentralwerk contracted in cultural consultancy firm Olivearte to help with developing a strategic plan)* and it made sense. This is actually what we are doing but we didn't name it. If you take on an initiative like this you learn a lot. Now we are becoming experts. But now we are going to formally build this into the structure for everyone to benefit.

SF: Who controls the finances? Do you have budgets, for instance? And how do you make financial decisions?

EW: In Zentralwerk each legal entity has its own budget, so we have one for the cooperative and one for the association. There is a working group of 6 to 7 people and they define where the money should be invested or where money is needed. The yearly budget goes to a general cooperative meeting for discussion and decisions. In the association, I control the finances, which is really based on the grants we get, the rents we charge for the spaces and the memberships. I am also the fundraiser. The board members of the association decide on the money but it is discussed by everyone in the association. Overall in the centre we have a 3-member group to oversee all the finances. The budgets of the co-op and the association are not interlinked but there is a move now to link these.

SF: The public programme is about to become more important with the opening

of the venue in 2019, with a plan to develop the large hall as a multi-purpose space (capacity about 600), the second space in size as a 'black box'-type venue and the smaller space as a gallery. This, I understand, will not be a venue in the traditional sense but will be a 'production centre'. What does this mean?

EW: Our vision is that we will have a number of cooperative partners who will prepare and produce shows. Remember that our original mission is all about working, living and art production by the members. But now we are opening this out to people from outside the centre, so this idea of a production centre will also apply to artists in general. And internationally, as well, because we can use the artist in residence apartment.

SF: You are attracting a lot of attention right now because you are seen as successful. On the one hand, other independent initiatives in the city are looking to you for support and leadership and on the other hand, the city and regional authorities want to showcase you as their alternative and trendy creatives. Furthermore, there is the extreme right who try to influence cultural policy more and more. How do you deal with all of this?

EW: The strategy right now is to be part of the wider discussions. To try to be more and more transparent in how we work and what we do. To be clear in how we communicate with the outside. We have already reached this high level of independence but we don't have the resources to be part of everything. We are trying not to get involved in single-issue problems but to look at the larger question of resources and policy. It is about trying to motivate dialogue to solve these issues. We are not activists in the traditional sense. We are artists who have created our own possibilities.

8 SUGGESTIONS FOR IMPROVING YOUR CHANCES OF SURVIVAL

From the experience of supporting cultural and creative startups

KATARINA SCOTT

In late 2009, the City of Lund was in the running for European Capital for Culture 2014. Part of the bid focused on the innovative and entrepreneurial nature of the city, in particular within the cultural and creative sectors (CCS). Even though Lund did not succeed in its bid, the plans for how the city would invest in the development of its CCS remained. A pot of money was put aside to initiate an incubator, a place where cultural and creative organisations and companies could receive the training, coaching and connections necessary to grow their ideas into sustainable, thriving businesses. At the same time, it was a place for traditionally non-profit arts organisations to find ways of diversifying their financial models and develop their resilience in view of fluctuating financial support and a changing world. This was the start of The Creative Plot (TCP), not only an oddity in the business innovation world, it was also new to the culture sector. Since then TCP has supported hundreds of ideas, projects, people and organisations using entrepreneurial methods with the aim of closing the gap between sectors and making creative people and organisations more sustainable and able to live on their dreams, ambitions and talent.

Along the way, we found that the similarities within the area of value-driven businesses are very big and sometimes not even separable. TCP has therefore expanded into supporting social entrepreneurship and sustainable and green areas. TCP has used the values of individuals, teams and organisations to create methods through which one creates rules, decisions and priorities, including how relations are nurtured - be it public, private or civil organisations. The thesis is simple: values are the driving force of people.

For TCP profit and gain is not a problem. It's a way to be able to invest according to your own values and purpose. One can choose to be an entrepreneur or not, but in order to be one, one has to accept that you will have to compromise and learn to speak a lot of "languages", cultural, social, entrepreneurial, business, policy, investment. It also changes another thing. You now have to expand from project time to "infinity", going from project to always building on the outcomes of your work: refine, adapt, add on, enhance and reinvest.

HERE IS SOME OF WHAT WE HAVE LEARNED TO INCREASE THE CHANCES OF SURVIVAL. WHY ARE YOU AND THE TEAM DOING THIS?

To be able to define your goals and use entrepreneurial methods to become more sustainable, you have to be able to define why you are doing what you are doing. And if you have a team, is this the same for everyone? What are your values? Are you in agreement about the 'why' question and can you find common ground? What will be the outcome, how do we handle risk, divide responsibility, share incomes and make decisions? It is also needed to be constantly revising and renegotiating since we change together with our circumstances.

Example. The sound technicians want the best sound and buy more speakers, musicians want to play interesting music, bartenders want to sell beer, producers want to have a sold-out concert, the grant giver wants inclusion and gender equality, the artistic leader wants a branding high standard and competitive artistic program. The visitor wants a good time with friends, beer and feeling safe. Find the commons!

SUSTAINABILITY IS LINKED TO DREAMS, DIVERSE SOURCES OF INCOME AND A LONGER TIMESPAN.

The difference between projects and sustainability is time. Your dream and vision need to be more than a string of pearls of projects ending at zero. To live longer, you need to do more than *start – do – stop and restart*. Especially within culture, we often work in projects ending at balancing at zero. To do the next project, we need to raise new money and resources. To be sustainable, you need a surplus that can be invested back into what you do. To solve this, you need to have a "business" with more than one source of income and think in longer cycles. So, what is your part of the local, regional, national or perhaps even international ecosystem? How can you get many different "legs" to support you. If you want to know how others do it, have a look at the statistics from Creative Lenses and the previous study of statistics from Trans Europe Halles (Creative Business Models report). There is a lot to learn from this and similar research (see end of chapter).

Example: We had a theatre company doing performances for children often on topics around bullying, immigration, gender and the social area. The focus, when this started, was to have a better uptake of the tours selling to schools. The key to selling more shows, developing better relationships with the schools and having a "product in-between" shows was educational material. Perhaps not a revolutionary idea, but when focused on, there had to be a lot of work and also, new skills were needed to create educational material at a professional level. Moving from just handing extra paper over at shows to access by the schools to accredited educational material, made the performances more sought after. And the educational material can be sold and have another life cycle other than the performance.

WHY SHOULD ANYONE BOTHER?

You need resources, time, funding and/or investment. It can be time that other people have to give to your idea, or materials that are needed, or a space to host the work, then funding and/or investments to make it happen. All money, people and resources come with a "tag". Why should they bother? Accept that everyone wants something back, be that a change in society, money, fame, inclusion or just fun. You need to understand who wants what and if it works for you, your values and goals. If you do

not know, then you need to find out. Stop guessing and ask. Make it clear and understandable. This is not marketing, it is customer relations, research, analysis of competitors, and being interested in your audience, partners and surroundings. All relations have a cost, even volunteers, so what resources are you spending to make this happen? As in, organising a thank-you party, training programmes for staff, free tickets, hiring/having someone to manage all of this and more.

If it's only you that thinks what you do is important or you are doing it for yourself, it's ok but it might be hard to find external resources. So perhaps making money on something else, "business", gives the freedom of doing what you want without anyone interfering. A perfect case for making your own investment ☺.

CASH IS EVERYTHING.

Most organisations, companies and NGOs that get into hard times do this because of running out of cash. Do not confuse this with costs. Cash is about being able to pay people and invoices. We often have to invest or spend money before it comes back. Like creating a theatre performance (rehearsals, building sets, rents etc.) and then selling tickets. Be creative in handling this. Renting, leasing, partial payments, long payment time, selling in advance. Never underestimate cash flow and be very pragmatic. The true point of monitoring this is not when you pay or make your accounting. It's when you make the plan, take a decision or put in an order.

Example: By including cash flow in planning for the upcoming new performance and with the knowledge of audience patterns, a company changed the number and days of their performances, together with the venue. Instead of playing the six planned performances in a row they changed to sets of two making it possible to get word of mouth going. This got more audience, made the planning of salaries easier and got other complementary things going in the venue making sure not to run out of cash.

RESOURCES AND SPENDING CUTS IS JUST AS IMPORTANT AS INCOMES.

Another way to take care of your business is to reduce costs and so reduce the level of income. So, if I can get marketing done by volunteers or by sponsoring, this counts just as much as finding more income. How can you make this happen? Combine that thinking with why anyone should bother and you might find a new partner or angle for your needs. Compare incomes with spending and your different sources of income. Ask yourself why do I need this money? Can I do it in another way? Why do we do this - tradition, lack of skills, demand from who? Can we replace or combine? Trading?

Example: A design company within a social entrepreneurship and sustainability focus adopted a theatre organisation's way of building and including audiences. The values were aligned with sharing and joining the movement. In this swap from customer to involved participant, storytelling was in focus, relations and the costs for advertising reduced to almost zero together with a faithful customer group who were now followers. The business model was changed.

BE AGILE AND PUT THE RIGHT PEOPLE IN THE RIGHT PLACE.

Find your way to being agile. This includes handling staff, cash, planning and partnerships. Creating

an agile way of working makes it possible to act fast to catch new possibilities or meet fast upcoming challenges. *Think – plan- do – analyze* in shorter cycles.

Look actively for when it works and find out why. It's in "when it works" you find solutions for challenges that also is motivation and gives energy. In this you also avoid shame and blame.

Use people wisely according to their skills, values and drives. To become sustainable you need to handle all parts of the organisation with the same consideration as you do with the creative content, art, idea and so on. Even tasks considered boring need to be handled professionally, like economy, accounting, staff, laws, planning, marketing, safety and more. To get a professional bar service, you need to handle it professionally.

Example: By seeing the bar as an important piece of the customers' experience instead of a need, professional people with education and experience were hired. This lead to new ways of working, better negotiations for prices and less money spent on wrong products, together with increased sales. This could just as well be economy, marketing, web, or filming. Another example is not using professionals in filming material. Setting a camera at the back of the venue, documenting and then using this as material for sales is not a good idea. Always try to be as accurate with non-art matters, as you are with your art.

EVERYTHING TAKES TIME AND CHANGE IS NEEDED.

Accept that everything takes time. Building trust, strong relationships and networks is key to developing value-driven, sustainable businesses. Take the time to set values which include personal, team and organisational values. Set goals and create accepted rules, build a pragmatic structure for handling your organisational needs. The better foundations you invest in building, especially with your team, the faster and more agile you can become. Revitalize the foundations regularly. Repeatedly question processes, forms and "must haves" and remove, if necessary. Kill your darlings.

Almost every time someone joined the Creative Plot with an idea, project or business, they left with an altered one. Make time in your schedules also for reflections, examining of data and outcomes, creating and revising of goals and drivers for you and the team. Find your way to keep an eye on trends, new technologies and best practices etc. The key to success is to be able to adapt to the surroundings, needs and possibilities that occur. To be agile in thought, pragmatic but still with clear values and vision (why) to keep on track.

Ask for help when needed. Most people like to help if you know what you want and why.

CLOSING AND STOPPING CAN ALSO BE A SUCCESS.

It has also happened that someone in The Plot came back apologizing for not wanting to continue or for wanting to close down. We always consider this a success. To close something opens the possibility for something else. Although all ideas are worth examining, there are key elements that need to be there for the idea to grow and the entrepreneur along with it. One cannot survive without the other. Sometimes one reaches a dead end, the idea is not taking off, the cost of holding on to it is greater than the benefits:

the idea can be too closed, difficult or impossible to share with others for whatever reason; keeping what you don't like, is not aligned with your values, or have no energy for, is not in sync and lacks or drains resources, people and possibilities. If it is the wrong timing for you in life or in time, come back to it at a later date when it is right. It's not a defeat to close/discontinue something; it's an opener for new things to enter.

IF YOU KNOW WHAT YOU NEED, YOU CAN ASK FOR IT – IF I KNOW WHAT YOU NEED, I CAN GIVE IT!

FOR FURTHER INVESTIGATION
The Creative Plot
https://research.cbs.dk/en/publications/dont-sit-on-it-a-study-of-what-no-longer-can-be-called-incubation

Cultural Entrepreneurship with social impact remote interactive experience Mexico – Sweden
https://library.iated.org/view/CORTESVASQUEZ2018CUL

https://creativelenses.eu/ for references and tools arising from the Creative Lenses project.

http://value.se/en/ for tools to identify, investigate and develop individual and group values.

http://teh.net/projects/creative-business-models-for-creative-organisations/ Trans Europe Halls network for knowledge and tools.

Upcoming studies of entrepreneurial learning, Lund University, Sten K Johnson Center for Entrepreneurship will be published on futurebylund.se

NADÁCIA CVERNOVKA (Bratislava)

"The social enables the financial"

NADÁCIA CVERNOVKA IS A CENTRE PROVIDING SOCIAL, CULTURAL AND ECONOMIC SUPPORT TO ARTISTS AND THE PUBLIC IN A FORMER POST-INDUSTRIAL AREA OF BRATISLAVA. THE CVERNOVKA COMMUNITY WANTS TO IMPROVE THE PROSPECTS AND QUALITY OF LIFE FOR PEOPLE LIVING IN THE CITY AND THE AIM IS TO CONTINUE TO ENHANCE UNUSED URBAN AREAS, REVITALISING EMPTY SPACES THROUGH NEW CULTURAL USE.

In 1998 a number of artists began to rent cheap studio space in a former thread factory. From this the idea for Nadácia Cvernovka grew and in 2016 the founders, having established a foundation, gained support from the regional government. A 25-year contract was secured on a new building – an old school of chemistry – in the same industrial area as their first space, which, after a fundraising campaign, was renovated and is now fully occupied. From its humble beginnings, Nadácia Cvernovka has become a significant cultural and social point on the map of Bratislava.

Nadácia Cvernovka has a public space on the ground floor, with a library, a venue (250 seats), bakery and a shop for artisans. There is also a co-working space (25 companies and 15 freelancers), equipped with a café, Wi-Fi and crèche enabling those with children to become an active part of the community. The co-working space is also used to run events and workshops. In addition, Cvernovka manages artist-in-residence programmes and the rest of the centre is given over to artist studios. The community involved in Cvernovka is broad and includes people focusing on music production, painting, history, urban architecture, graphic design, photography, film, craft, science, philosophy, and more. The public programme continues to expand and evolve, but already includes three festivals a year (focusing on history, sustainability, and art).

It is worth dwelling a little on how Nadácia Cvernovka succeeded in realizing its vision because no one believed they could achieve their ambition, especially as they started out with nothing. When the new location was found in the disused school, early estimations from finance experts indicated that it would take approximately €2.5 million to renovate the space. Following six months of extensive fundraising and business planning, the founders secured €350,000 from an EU Social Investment Fund (TISE.pl) and €200,000 from a Slovak private bank. Another €250,000 was invested by a private company in the reconstruction of a new heating plant. The rest was provided through the commitment of volunteer work, discounts on materials and tenant investments. The overall investment at this point was €957,000. The next step in the story is a measure of the commitment the founders of Nadácia Cvernovka possessed.

Securing a loan was the key to finalising the plan but the bank saw the project as high risk – how could such a collection of artists manage the renovation when it was estimated at €2.5 million?! While they had secured a 25-year lease for the building, the law in Slovakia meant that it was not possible to use the building as security on this loan but, fully aware of the risk, two of the founders put up their own apartments as security. A huge amount of hard work, shared skills, resources and time from across the community and the obvious commitment of the people involved generated trust with external partners and funders, all important factors in demonstrating potential and in the release of further funding.

Nadácia Cvernovka takes care of its financial sustainability by ensuring that it has a varied mix of income sources: renting studio and co-working space (80%); fundraising – from trusts and foundations, individuals, businesses, EU funding, etc. (20%). Additional earned income is raised through the public programme, e.g., via 'pay-what-you-can' entry to events, from a small shop, a bar and a café.

The management and governance of the centre has developed from the early days but it also ensures that the ecosystem of artists is maintained and continues to grow, seeking to provide a sustainable creative, cultural and social centre. This includes an advisory board meeting twice a year to provide a strategic focus for the future of the organisation.

When asked what is the core of Nadácia Cvernovka's success so far, they will say it has been the co-working culture, that the spirit of collaboration, openness and freedom is driving everything and has impacted on five primary areas:

1. Establishing external support: the founders sought to work with key influencers, such as politicians and local government, to understand how they might mutually support one another. This was essential to securing vital backing.

2. Providing resources, skills and time to firstly enable the renovation and secondly provide innovation for future growth. For example:

    • The founders had to look for alternative labour to make the renovation work. Amongst others, they appointed several refugees and homeless people, discovering a breadth of talent and skill. For instance, they found a man who was living on the streets who had previously studied as a carpenter. This person now runs some of their workshops. Cvernovka wants to continue this work and is pursuing social investment funding from the EU to develop a social company with a view to paying people properly and to help with personal financial management.

    • Members of the community have brought skill and knowledge to the renovation, enabling it to happen on a fraction of the predicted cost. For example, architects and inventors from within the community formed an eco-board to develop ecological ideas, e.g., inventing a new approach to enable air conditioning within the building. These innovations are now helping unlock new sources of funding.

    • There is a community garden that people are contributing voluntary time to, enhancing the area that they live in, trying to save old trees, bringing in bees and supporting local wildlife. This

has led to ideas to try to establish links with local schools to train children in ecology.

3. Fundraising via the network and connected community: sharing resources and contacts to ensure cash flow stayed just high enough each week to meet short-term liabilities, crowdfunding, e.g., for sound equipment, and seeking donations – the school of chemistry used to be prominent in the area and many politicians, academics and scientists are alumni of the school. These graduates have mostly moved away but are enthusiastic about the work of the foundation and fundraising taps into this extended network, a valuable source of support.

4. Public engagement: the collaborative culture has also influenced the way the foundation relates to the public. Part of the ambition of the new space and of formalising the group as a foundation, was to open the space to the public. This is happening in a collaborative, participatory way. For example:

    • inviting people in for BBQs, and for monthly community breakfasts, where they present plans, discuss challenges, and hear people's thoughts about the future of the centre. This generates new ideas and helps overcome any concerns people might have about the impact of the conversion.

The ambition of the foundation continues to grow. The founders want to continue to make an impact on the city and the lives of people living in Bratislava and beyond. Further development of the centre and surrounding park will include:

•   a summer terrace to enable artists and the public to hang out, with DJs, concerts etc.

•   a community garden with a swimming pool

•   a gallery space for artists (currently they create pop-up galleries on an ad hoc basis)

•   a performing arts space for theatre etc.

The centre has many social, cultural, environmental and economic impacts for the city, such as:

•   employing many people, providing opportunities that they would never have previously had to develop and use their skills, talents and creativity.

•   attracting people from across the country to visit, e.g., for festivals and events, giving it life and sparking a new future for the area.

•   the area is becoming a more desirable place to live and work.

"The social enables the financial. People bring skills and enhance lives, leading to entrepreneurial ideas for new business models and income streams. And then you have to work with the city. Gaining support from local government was a crucial step in establishing the foundation and securing the new venue. Understanding how you can support the values of the city, or of major partners or stakeholders, provides mutual return and can enable vital support."
Šymon Kliman, Co-Founder of Nadácia Cvernovka

FROM MONEY TO VALUE

"10 Ways Cultural Organisations are Innovating Nowadays"

JOSÉ RODRÍGUEZ

A ROADMAP TO RESILIENCE

At Trans Europe Halles[1] we are committed to strengthening the sustainable development of non-governmental cultural centres across Europe. In the last few years, we have invested intensively in making a simple message clear: business models are not about money, business models are about creating value. Through projects such as Creative Business Models (2014-2015) and Creative Lenses (2015-2019), we have supported cultural centres to become more resilient so they can have a more significant impact on society.

MY PERSONAL JOURNEY

Personally, I have been fortunate to take part in this exciting journey together with my colleagues at Trans Europe Halles and many other partner organisations and consultants. It hasn't been easy, I must say. But, in retrospect, the gains have exceeded the pains. Throughout the last years, I have been part of heated conversations and debates. I have researched, lectured, written, consulted and trained cultural managers. I have facilitated innovation processes. I have had the opportunity to experiment with real organisations. And I have learnt a lot.

THE VALUE OF ARTS FOR INDIVIDUALS

Every day, professionals in the arts and culture sectors are questioned about the value of what they do. They are questioned by policymakers, by their funders, by the audiences which don't show up… and sometimes, they are even questioned by themselves. There is a straightforward explanation for this. The arts act, primarily, at a micro-level. They impact the individual experience at a level which is almost invisible. The arts, whether it is music, theatre, literature or any of the dazzling array of art forms have a direct impact on those who are exposed to them.

The arts change the way we think, the way we understand the world and ourselves. They contribute to making us more sensitive to other people's feelings and viewpoints, making us more empathic. They push us to engage in social gatherings and activities. They stimulate our senses and our creativity and help us become more self-reflective. The arts open up possibilities to see the world differently. They defy the status quo and encourage us to change the world. They help us live healthier and more meaningful lives.

THE VALUE OF ARTS FOR COMMUNITIES

Beyond the individual impact of the arts, we find that they also have an effect on the economy. Their effect can be direct-employment, revenues and expenditures, public investment and spending, intellectual property and royalties, private donations, cultural tourism, etc.—or indirect through externalities. Socially and politically-engaged arts can influence and transform communities. And through communities, arts and culture have a considerable impact on the development of cities and regions.

We know that arts and culture create value. But we must understand that value is not inherent. Value is determined by the importance that individuals place on products, services, experiences, relationships, etc. Value is subjective. And we are forced to understand what all our stakeholders value to provide something that is relevant and wanted by them.

FROM BUSINESS MODELS TO VALUE CREATION MODELS

When talking about business model innovation, it is widespread to refer to the business model canvas. This simple tool was developed by Alexander Osterwalder and dozens of his collaborators around the globe. This canvas allows organisations to depict their business models following a structure of nine components. When I started facilitating strategy workshops for arts and cultural organisations, I realised that many of the participants were not familiar with the business terms utilised by the business model canvas. So I started adapting the canvas to meet the needs and language of cultural organisations. After several interactions and tests, I ended up creating what I call the Value Creation Model Canvas. A canvas that focuses on visualising how and for whom cultural organisations create value, as a first step to transform their business model.

VISUALISING VALUE TO STIMULATE CONVERSATIONS

The Value Creation Model Canvas starts with the purpose of the organisation, the reason why it exists. After this, it requires the user to answer how the organisation is measuring how successful its actions are. Since most cultural organisations don't only measure success in economic terms, it is essential to understand what they measure instead: social engagement, inspiration, participation, impact in their community, happiness, etc.

The central components of the canvas relate to the products, services and experiences that the organisation delivers and what is unusual, different or unique about them. As there is no offering without a target audience, the next components of the canvas refer to the various stakeholders of the organisation. These range from paying users to non-paying users, passing by funders and partners. And finally, the canvas requires the user to address how the products, services or experiences produced are creating value for the organisation's stakeholders.

The last two components of the canvas refer to the financial model. The approach here was to make it easy for the user to separate different types of income: earned income and contributed income. Additionally, the canvas includes a block for non-monetary contributions such as voluntary work, bartering, etc. which are quite common in the sector.

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1   Trans Europe Halles is a European network of independent cultural centres

I have used this tool in participatory workshops for introducing arts and cultural managers to business model change processes. It helps participants to start thinking about their business model regarding value creation for their stakeholders, visualise their models and share them with the rest of participants in a structured way.

SOME CHALLENGES FOR THE CULTURAL SECTOR

Here are some of the issues that many artists and cultural organisations are struggling with:

- Generating sufficient income from ticket sales only.

- Producing high-quality artistic products and services in a short time.

- Fundraising for their overhead costs, programs and activities, as a result of less public funding available and an increasingly competitive environment.

- Achieving long-term sustainability beyond public funding.

- Identifying new opportunities for financing their activities beyond the public funding schemes of the sector.

- Investing in assets contributing to their long-term sustainability, such as equipment, buildings, training, etc.

- Developing the knowledge and skills for innovating their business models.

Even more importantly, many arts and cultural organisations are not adequately researching and understanding their audiences. They don't know well enough who specifically they are producing or could produce value for.

But we know for sure, thanks to a survey conducted in the frame of Creative Lenses, that arts and cultural organisations are trying hard to tackle these issues and transform their business models. Actually, an average of 79% of the organisations we surveyed admitted that they have pursued a business model change in the last five years. And the percentage is even higher—90%—in the south of Europe.

THINKING OUTSIDE THE BOX IS... BULLSHIT!

Think out of the box! You have heard it one thousand times. At work, in school, in academic lectures, at TED talks… But let me tell you one thing: that's the stupidest idea I have ever heard. And still, it's one of the most repeated clichés when we require creativity and innovation, especially in business.

If you have some experience with creative work, you probably know that inspiration, creativity and innovation don't come out of the blue. They are based on previous knowledge. They happen by interrelation and recombination of pre-existent ideas. Innovation occurs when you take things to the extreme. And therefore, it flourishes at the edges of the box, not outside of it. Outside of the box there is absolutely nothing! *Niente, rien, NADA*! That's why you feel so frustrated in front of a blank piece of paper or when your boss tells you to think differently, or when your funders ask you to innovate your business model to adapt to the new economic context.

TEN STRATEGIES TO CREATE MORE VALUE

So if you wish to make your business model more sustainable, you must start by rethinking how you are creating value for your stakeholders: staff, volunteers, funders, audiences, partners, neighbours, etc. Here below, I have compiled ten strategies that some arts and cultural organisations have implemented successfully to leverage the value they are creating.

The way that these organisations are innovating their business models might work or not for you. But I am sure that at least five of the following ten ideas will inspire you to start doing things differently in your organisation.

1. **Flatten down your organisation chart.** An increasing number of cultural organisations are adopting non-hierarchical or decentralised decision-making models. Flatter organisations allow everyone to be heard and involved. This will increase their motivation and unleash the innovative potential of your team. The principles of self-management are second nature for many cultural centres across Europe: Die Bäckerei (Austria), Izolyatsia (Ukraine), Vooruit (Belgium), Institute for X (Denmark), Village Underground (United Kingdom), etc. Among others, Belgian author Frederic Laloux and his book Reinventing Organizations are inspiring organisations all over the world to adopt new management principles and practices.

2. **Develop a strong culture of innovation.** Organisational culture is crucial for the development of organisations. Culture is founded on a strong purpose, core values which are shared by team members, and a set of shared beliefs and principles. Culture defines how staff members interact and cooperate to achieve common goals. Make innovation part of your organisation's culture. Set processes and incentives encouraging innovative practices and creative solutions. If you don't invest in doing things differently, nothing new will ever come about.

3. **Invest in training your team.** People are the core of every organisation. And training is essential for both individuals and the organisation as a whole. Individual learning is important because it boosts employees' motivation, it increases their engagement and improves their performance. Moreover, training contributes to addressing the internal weaknesses of the organisation. The accumulation of individual learning leads to team learning, which enhances the resilience and problem-solving capacity of the organisation. For Italian cultural organisation PromoCultura, employing 74 professionals in 2015, one of the recipes that allowed them to adapt their business model was continuous staff training, together with listening to the needs of their audiences.

4. **Bring external knowledge and expertise in.** In critical or situations of change, external knowledge might be beneficial. Professional consultants and facilitators can help you design and implement the right processes when you lack specialised knowledge. They can also be used to train your staff in areas that you would like to develop in the future. Additionally, inviting other stakeholders and unaffiliated people to your brainstorming sessions might be a very effective way to help you consider new approaches and ways to address your organisation's challenges. In this sense, diversity is precious.

5. **Search for specialised talent beyond the arts sector.** Traditionally, many positions in arts and

cultural organisations were held by artists who, besides their artistic role, doubled as managers, accountants, marketers, fundraisers, etc. Nowadays, we are witnessing an increasing specialisation of these roles. This is freeing artists from those tasks so they can concentrate on what they are good at. Moreover, cultural organisations—such as Le plus petit cirque du monde (France)—are employing professionals from different sectors (social, innovation, marketing, etc.), who are refreshing and enriching the way the organisation is addressing its challenges.

6. **Don't be afraid of for-profit legal structures or advocating for new legal forms.** The non-profit association legal structure is not necessarily the first or sole option when establishing a cultural organisation. For instance, Trans Europe Halles member centres usually combine several legal structures to accommodate the diverse nature of their activities. Common alternative legal structures are limited companies, cooperatives, foundations, etc. Some of our members even advocate for new types of legal structures. Such is the case of the Community of L'Asilo (Italy), which, after several years of negotiation with the municipality of Naples, was finally recognised as a cultural commons. They wrote their own rules: The Declaration of Urban Civic and Collective Use. And this document gave birth to a new form of institution "Emerging Urban Commons ruled by Civic Use". And... have you ever heard of Benefit Corporations? Just check them out!

7. **Communicate with your audiences to monetise the intangible.** Much of the work that we do in the cultural sector is intangible and therefore difficult to measure and monetise. Again, this was the case of the Aalborg Karneval (Denmark). In 2013, this outdoor festival taking place in the streets of Aalborg was attracting 40,000 visitors. But they were unable to generate enough income to sustain the event. Facing the end of the festival after 30 years of existence due to financial problems, the management team took some radical measures. They started communicating explicitly the value of the festival, as well as its social and economic impact in the city. They made it clear that participants had to support it economically to ensure its continuity. The aim, therefore, was to build loyalty among the audiences. The tickets that the festival was selling to access some small areas of the city a few days before the event were replaced by loyalty bracelets that could be purchased anytime over a six-month period. Additionally, the festival partnered up with some food brands and local supermarkets to receive a percentage from the sales of drinks during the days of the festival.

8. **Involve your audiences in research, learning and production.** The development of digital marketing has allowed organisations to gather information about their audiences that was not so easily accessible before. Beyond demographics, new technologies enable collecting psychographic and behavioural data from our audiences. Although this is not enough. Interacting directly with our audiences and communities is vital for the success of many cultural organisations. Le plus petit cirque du monde (France) has closed the gap between artistic work and community work. They don't produce art for the community but with the community. Aalborg Karneval went a bit beyond this, by setting a sort of innovation playground where, every year, they test prototypes of future services with a selected group of participants, whose feedback is carefully listened to, to improve the festival.

9. **Partner up with businesses and your own audience.** Who said that arts and cultural organisations can only be financed by the public administration? Businesses and our own audiences can become investors and recurrent financial supporters of our projects. In Ukraine, where the public administration is not very supportive of civil society organisations, the cultural organisation Teple Misto is financed by more than 50 local businesses. These contribute a monthly fee representing around 25% of the total yearly turnover of the organisation. Additionally, in 2014, Teple Misto started the creative space Urban Space 100 thanks to the engagement of 100 local individuals willing to support city development initiatives. Each one of them contributed USD 1,000 to renovate the premises and start up the space.

10. **Cooperate across sectors.** The lines between industries are becoming increasingly blurry. Cultural organisations are expanding their program portfolios to include other types of activities, such as social activities and supporting entrepreneurship in the artistic and creative sectors, etc. For instance, Le plus petit cirque du monde works with partners across many industries and areas such as schools, universities, prisons, corporate companies, etc. This has allowed them to broaden their reach and have a more significant impact in their community. Similarly, cultural centre AMBASADA in Romania has a portfolio of services targeting corporations. The income generated through these services contributes to providing activities and services for free to the cultural, creative and social operators in their city.[2]
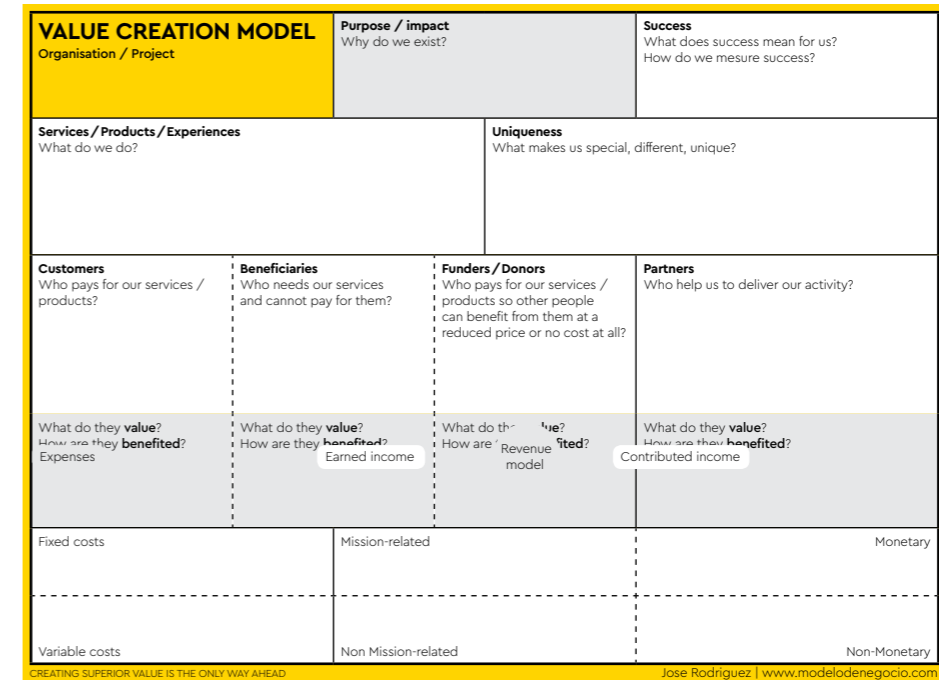
2   Read more about many of the organisations mentioned here in Section 1 of this book.

P60 (Amstelveen)

"We can't rely on the gift of funding every year anymore"

CULTURAL CENTRE P60 IS DEEPLY ROOTED IN THE LOCAL COMMUNITY OF AMSTELVEEN, A SATELLITE TOWN OF AMSTERDAM. KNOWN FOR ITS YOUTH FOCUS, THE CENTRE HAS A CAFÉ-BAR, CONCERT HALL, WORKSHOP SPACES AND BAND REHEARSAL ROOMS. THE CENTRE ALSO PROMOTES VISUAL ART, IN PARTICULAR DIGITAL ART, WHICH IT DISPLAYS ON THE FAÇADE OF ITS BUILDING. A FEATURE OF THE CENTRE IS ITS SMALL FULL-TIME TEAM, AUGMENTED BY 70 LOCAL AND A NUMBER OF INTERNATIONAL VOLUNTEERS THAT PROVIDES TRAINING, TRAVEL, WORK EXPERIENCE AND CREATIVE OPPORTUNITIES TO YOUNG PEOPLE.

The original impetus for P60 can be found in the fact that little or no provision existed in the city for young people, who had to travel into the centre of Amsterdam in order to find relevant activities. This led to activists lobbying for facilities and in the newly designed city centre of Amstelveen, a designated, purpose-built 'pop podium' was opened in 2001, called P60 (named after the original title of the city square where the centre is located, Plein 1960). To a large extent, P60 is run by and for young people, with music taking centre stage. It coordinates the annual City Festival and the venue's activities draw around 45,000 people per year.

While there is strong municipal support for P60, public funding is being reduced by the cultural department, resulting in cuts of €18,000 in 2017 and €36,000 in 2018. However, with an annual turnover of €1.74 the aim is to adjust income from other sources to address the shortfall (income break down: 45% from the municipality, 20% from food and drink sales, 17% from ticket sales, 12% from sponsors and project funding and 6% from renting out space for rehearsals). Nonetheless, public funding cuts are worrying and part of a trend, not only in the Netherlands but all across Europe, and pose a challenge for P60 in how to stay true to its organisational mission by increasing self-generated income without creating barriers to the participation of young people in the cultural programme.

How to become financially independent has become an increasing focus for P60, which has motivated the organisation to seek solutions and change their operating model. This has resulted in a number of innovative directions worthy of attention. For example, the potential for P60 to attract further funding by moving outside of culture into areas of economic, social or employment development. Traditionally, arts and culture have not been seen by politicians and government departments as important compared to other sectors (like enterprise or job creation), which often have larger budgets and are less likely to experience cuts. In this, P60 has the potential to benefit from increasing recognition among decision makers of the contribution of culture to wider development goals. Cross-sectoral reach can have benefits for all concerned if such initiatives do not alter the form and function of the organisation away from its original vision and mission.

If public subsidy continues to fall, then it will threaten the organisation's long-term organisational sustainability and P60 has already developed several initiatives to increase and diversify income. Keenly aware that P60 has to be careful to make sure its approach is one of considered adjustment so that the impact of change on organisational values is minimized, these changes are in three areas: events and activities aimed at young people; cultural programming; and using the space in different ways. But these adaptations have thrown up some dilemmas.

P60 is able to provide events and activities aimed at young people because its public subsidy directly supports loss-making activity. Without this subsidy, certain age groups could be neglected as they are considered 'expensive' because they do not purchase drinks, meaning bar income from such events is low, and additional security staff are required to ensure their safety, meaning costs are higher. P60 receives funding from the culture department of the municipality for the express purpose of providing a specified number of events per year. Then, P60 is required to account for the number of people attending each event. While there is no requirement to programme events with appeal across all age, ethnicity and social groups, delivering a specific number of events per year for the 12-18 age range is a condition of its funding. As a direct result of cuts in public funding, events for this age group have decreased by 40%.

There have also been reductions in the number of niche events in the programme, illustrating the necessary rise of the commercial or market mindset at P60. What this amounts to is a situation where programming decisions are the result of considerations of demand and willingness and ability of audiences to pay. Risk aversion is also a significant consequence of public subsidy cuts, as activities that might make a loss become increasingly difficult to justify.

Under-used space in the building is currently being converted into a separate small events venue. This way, concerts attracting smaller audiences can be staged at the same time as commercial or private hire events in the larger concert hall. This greater focus on commercial lettings has also led to P60 making substantial changes in the scheduling of its programme. To free up the concert hall for commercial hires to external companies, cultural programmes have been moved to weekday or Sunday evenings, based on the view that audiences are more flexible and do not consider day of the week as a significant factor in their decision about whether to attend an event or not.

In order to maximize the income generated from commercial (surplus-generating) events, these are hosted in the quieter months when there is less competition from elsewhere. For example, P60 found that their audiences were less likely to attend events with a high ticket price in summer as this was a period during which they were likely to be spending money attending festivals. By spending time

thinking about the habits and preferences of audiences, P60 has increased its income-generating activities, both in terms of commercial hires to external companies and by scheduling popular events at times when a large audience is guaranteed.

The case of P60 highlights how the type of audience development undertaken by specific organisations is conditioned by external forces. However, any audience development strategy cannot proceed if an organisation does not know who their audience is. With the funding provided through Creative Lenses, P60 employed a part-time member of staff to work in collaboration with an external research agency to produce detailed information on their current audiences and their preferences. The initial aim of this research was 'getting to know our audience' as prior to this P60 knew how many people came to each event but nothing about their motivations or perceptions of P60.

Using the audience research, P60 was able to craft specific initiatives to increase return visits. Through its research, P60 found that 78% of visitors to concerts and club nights only come once. A decision was made to focus on encouraging existing audiences to visit and spend more, rather than broadening the audience. Mechanisms to do this included buying a coffee machine for the concert hall, and cross-selling, whereby additional products and services are sold to existing customers. P60 has several opportunities to cross-sell as they have a café/restaurant in the same building where events are held. As such, one strategy P60 have adopted is to offer discounts for the café/restaurant to people attending events. Other activities including holding open days for visitors to get to know the broader offer available at P60 including workshops, rehearsal rooms, dinning, jam sessions and open mic nights.

Another mechanism was setting up a loyalty scheme, Club 60. Club 60 members are granted access to special music events, masterclasses and opportunities to meet artists at a cost of €1500 per year. Given that maintaining good relationships with these donors is time-consuming, and the value of membership comes from its exclusivity, as well as the intimate nature of the special events, a small membership with a high cost was preferred over a broad membership paying more affordable fees. Club 60 is based on developing closer relationships with people based on their ability to pay for a personalized experience. The financial rewards of this approach are significant (60 members each paying €1500 amounts to €90,000). A maximum of 25% of income from Club 60 is reinvested in 'talent development activities', demonstrating how cross-subsidy is used as an attempt to ensure loyalty schemes contribute to the organisational mission. An important caveat to this initiative is the prioritization of staff attention on this small group of people, and the intentional restriction of access based on an individual's ability to pay, which could represent a move away from wanting to provide cultural experiences for target audiences based on their age or musical preferences towards a model where access is structured according to personal incomes. Getting the balance right for such an initiative is important.

Another action was investing in the digital infrastructure, in particular the website and a planning and ticketing system. In developing their cross-selling further, P60 was restricted by the lack of data it had about their visitors. Since many visitors bought tickets on an outsourced digital platform,

P60 did not have a direct means to contact them. Changing to a planned new ticketing system with enhanced customer relationship management software will be a step forward in improving this situation. It will give P60 opportunities to communicate directly with audiences, cross-sell events and report.

In these activities, there was a clear prioritization of activities that generate good returns for minimal investment. Decisions about which audiences to target are based on their ability to pay. However, staff saw cross-subsidy and using the building more effectively to be ways to ensure P60's cultural programme, as long as other activities were not compromised. As one member of P60's team put it:

"It is kind of frowned upon to use commercial strategies in cultural institutions…it feels as though I am cheating or something…at this point we need to think about the financial part and we see it clearly in the books that the hospitality part gives us the most income and the most profit. We can't rely on the gift of funding every year anymore."

4

THE FUTURE:
NEW APPROACHES

SUSTAINING CULTURE IN CHALLENGING TIMES

OVERVIEW

How can new generations of cultural activists find inspiration, solidarity and fulfilment to invest in the future development of arts and culture? Throughout this book, ideas, proposals and imaginative recommendations emerge in almost all of the texts that have resonances for the future. In addition to these references, which can be discovered and noted as the reader engages with each author, case study or interview, this section highlights some exciting and important directions that might indicate directions worth investigating or pursuing, as important to their practice. Within the context of the Italian cultural centre Manifatture Knos, Michele Bee interviews the French gardener and philosopher Gilles Clément, developing on the theory and practice of Third Space; Maureen Salmon suggests taking the concept of Jazz and applying it to diversity, as a way of embracing what is a certainty in a world of increasing interculturalism; Ian King looks at what decreases in public funding might mean and how looking beyond European borders could give examples of other approaches and an interview with members of the ufaFabrik cultural centre in Berlin sheds insight into the most important challenge of our time, namely global warming and how they have combined culture, creativity and sustainability into daily life. But at the end of the day, if there is one overriding feature and recommendation arising from 'Models to Manifestos' it is that culture, in the holistic and all-embracing meaning of the word, should take centre stage with regard to the future policies, support and development of our society. In this light, it is not about adopting 'business models' but is about changing the very concept of 'business models' to serve and be part of a different approach to how we create our futures. A conclusion might be that 'business models' are a problem, not just for the arts and culture sector but for the wider world who place profit before culture, appraise art as important when valued as a commodity and denigrate creativity as worthless. This then leaves us with a hugely poorer civilization and a future of ever-diminishing returns.

MANIFATTURE KNOS (Lecce)

"Spaces of indecision"

HOW DOES A CULTURAL PROJECT ON THE FAR TIP OF ITALY, IN A REGION THAT IS BESET BY PROBLEMS, SURVIVE WITH LITTLE OR NO STATE FUNDING, AUDIENCES AND PARTICIPANTS WHO HAVE VERY LITTLE MONEY, A REGIME THAT IS LARGELY DISINTERESTED IN CONTEMPORARY ART AND A POLITICAL AND SOCIAL ENVIRONMENT THAT CAN BE DISMISSIVE OR ACTIVELY AGAINST NEW INITIATIVES? ONE WAY IS TO USE ALL OF THIS AS A LABORATORY FOR THE DEVELOPMENT OF A RADICAL NEW CONCEPT THAT THRIVES ON THE VERY NOTION OF INSTABILITY AND THE PERIPHERY - WHAT MANIFATTURE KNOS CALLS 'SPACES OF INDECISION'.

A citizen's initiative, Manifatture Knos is a sociocultural project founded in 2006 with a very strong philosophical concept that informs all of its work. This concept, known as Third Place, is inspired by the concept of Third Landscape, which looks to nature as an organic way of living and organising. It is about not dictating or forcing, but facilitating and allowing things to grow naturally. In this way Manifatture Knos could be seen as opening up a safe and unrestricted space for citizens to enter and to feel free to explore and develop their dreams and ideas. This concept of Third Place also extends to the way the space is managed and developed, resisting conventional models and formal systems. This is not easy in a world that demands formality and bureaucratic responses but Manifatture Knos tries to navigate this reality and, at the same time, protect its core principles and enable uses/partners.

The organisation acquired the use of a former engineering training school in 2006 from the owner, the Provincial Council of Lecce. The space is a very large complex of industrial-type buildings, with an equally large surrounding outdoor vacant lot. Receiving no direct state subsidy, the organisation is supported by project funding and, in particular, by its users, comprising individuals, groups and associations, who benefit from the space for workshops, developing creative work, communal and social activities and as a venue for music, performance, festivals and the like.

Third Place as a concept was developed by Gilles Clément's Third Landscape, a French gardener, garden designer, botanist, entomologist and writer. He has gained attention all over the world for his design of public parks and his writings. Manifatture Knos' development has been inspired by Clément, who, in turn, has worked with Knos in their evolving process. Here he is in conversation with co-founder of Manifatture Knos, Michele Bee.

MB: You said that every intervention generates a neglect. What does this mean?

GC: We consider interventions, alterations, constructions, in relation to a surface of the land but without taking into account the whole landscape. We receive the authorisation to make an object in a space and then we do what we want in that space. But, what happens at the limit of the space, in the periphery – where we can do nothing, since it is not convenient, because geometry or whatever does not allow it. We do not care about this space. We forget about it and it becomes a third landscape, it becomes abandoned land. There are other reasons for abandonment, but that is a systematic, unconscious and mechanical reason and it goes with the growth of a city and its wider fabric. If the fabric was dense, we would not have it. And in the old city this never happens because the houses are stuck together, because the roads run along the houses. But in the construction of the modern city, we put a building here and another there, sometimes we put a road and we put the house a little behind. So, there are spaces that are not exploitable at all. When they are not exploitable and nobody cares, it becomes an abandoned space.

MB: Is it good that there are abandoned spaces?

GC: It is always good that there are abandoned spaces to accommodate a diversity that is driven out of everywhere else. That's always good. But when this landscape - the third landscape - is, say, staged in a way that is not very happy, not very pleasant, then the population will say "but what is that, it's not beautiful, it is just weeds". In short, there is an ignorance about the real content, the wealth, that it represents. This is where you have to do pedagogy. It makes it necessary to change the cultural model and to teach everyone the wealth that exists there, for it to be accepted.

MB: Can we generalise this concept? By saying that, then perhaps every action, even administrative, even power, produces these abandoned spaces, these spaces of freedom?

GC: We cannot totally generalise a principle like this because there are cases where the construction, the fabrications of a development, do not produce neglect. It is quite rare, but it does exist. But actually, this is a concern for the city, which is re-densifying today. Today, there are more and more theories of re-densification of the city, to avoid sprawl. The issue of biological wealth is important and it needs to be integrated into the space. That we make an intervention development that is sufficiently proportioned to the terrain, so that all of the land itself becomes interesting. Here at Knos, for instance, there is a huge esplanade, which is amazing in proportion. It is land that is abandoned, except maybe for parking. But, in reality, it is a space big enough to do something. So, it may not be a neglected, in the mechanical historical sense but it should be a space recovered for something interesting.

MB: Can we imagine a policy that consciously leaves something in its action that escapes it? And would that be a good thing?

GC: To convince the politicians that they organise the city and manage citizens leaving spaces of

indecision is very difficult. Because politicians always have the feeling of power. They want to control, always. And it's unbearable to the politician to do otherwise. But, we can give the policy tool "third landscape", which creates the possibility of deciding that at this or that place we do nothing, then the politician gets the opportunity to decide to do nothing. It's not indecision, it's a decision on the politician's part that there will be a space of indecision, a space where we do not know what will happen. But it's still very important for the politician to live the illusion that something has been decided.

MB: Why would it be important that there be spaces where we do nothing? And what difference is there between doing nothing and a space of indecision?

GC: It's important to do nothing, in most situations, in the city, in the countryside, because when you do nothing, you have a series of animal and plant species that find a home there and could not settle elsewhere. They cannot settle in the places where people work, where mankind turns the ground, where there are industries, there are roads, there are sterilised surfaces: it is not possible. But what we are talking about makes it possible. But these spaces are not very big, there are not many. And we need diversity. We are dependent on this diversity because we are constantly exploiting it. But we do not know what the future will bring. And perhaps we will need to draw from this treasure the possibility of finding something that is our future: a food, an energy, a textile, a material. But, it is surely not a necessity to exploit everything. It is also necessary - and this is another reason - for a territory of indecision to bring to these places, what we call the gardener's auxiliaries. That is to say, the insects, the animals, which help us in the territory that we exploit. For example, a small vegetable garden is more ecologically balanced if there is space around it, so much better if it has this third landscape, that is to say, indecision. Finally, the third reason, very important, is that there is the genetic pool, the genetic wealth, from which something will happen in the future: it is the territory of the invention of life. The more different species there are, the more likely it is that something special happens. It is better to have a basic genetic wealth to move forward in the future than a genetic narrowness.

MB: Is this 'indecision' approach only fundamental for plants and animals or is it for human beings also?

GC: This 'indecision' approach to the third landscape, to space, where we pay attention to doing nothing, is important for everyone. We are beings belonging to this diversity of which I speak. So we too, as human beings, need a mental space of indecision, a mental space of hope, in which something can happen that we have not foreseen. What we do not expect can always happen in an organised territory but it is more likely in a territory that is not organised. So, we need this, we need to welcome plants and animals that have no place elsewhere, but also humans who do not find their structure in an organised space, from which they feel excluded, hunted. That's important too. So, we can use the metaphor of the third landscape, saying that it is also a model for society. But, even outside of that, I think it is a necessity - besides being very difficult for everyone to specify – to have a particular poetic dimension. And this dimension, it is felt by absolutely everyone. There are no poor, no rich, there are no classes, there is nothing of this there. We are really in the "undecided" margin of the mental territory of the human.

MB: We talked about plants, animals, human beings in general. Could this approach also make sense when talking about children, about education? What is pedagogy for Gilles Clément?

GC: There is an extraordinary force in a neglected territory, a pedagogical force through play. It is a fun territory par excellence. The children know it very well. In the past, there was a word in French: "terrain vague". A vacant lot is an abandoned lot, where there have been activities, there are traces, materials, sometimes pieces of wood, pieces of iron. And children, they come here, they come to do something, which is a kind of construction, which is a game, but which is also the expression of their creativity. That's exactly what's happening in Knos, except it is more organised, it is no longer just with very small kids, it is bigger kids doing something that is an expression of their creativity. They can do that with bike wheels, they can do that with pieces of wood or salvage. It is a beautiful wasteland. So, this is the third place, in Knos we are in the third place, more than in the third landscape, the original meaning, because the third landscape in the original sense was rather non-human biodiversity. But here we are in a space of freedom that directly interests the adults and especially the children. I would say, the opposite of that, the opposite that is imposed, the opposite really wanted by the market, is the manufacture of toys. We make toys, plastic, all colors, automatic, which flash and do I know not what, but then it is finished. There, the child is the consumer of something that has been imagined by someone else and forced to consume. It is not at all the same. And in the end it is dead, it is over. It will take a lot of time to wake the child up after this. Whereas, when the child is immersed in a space of freedom, a third place - as you define it - at that moment children are obliged to think about what they will do with what is at hand. It becomes a creative experience. The child becomes autonomous in their thought, obliged to think for themselves, and is not the consumer of someone else's thought, and that is very important.

It seems to me that places like this can provide answers to questions that everyone is asking today. In Knos there is something that I see happening. The space of freedom that Knos transmits, in a certain way, the spirit, giving them an access to freedom to which they themselves did not expect. And we have feedback from this, from people who are quiet, that are not here to make a revolution. And they do it. Despite everything. Because they want to make a hole in the asphalt.

MB: We talked about spaces of indecision for plants, animals, human beings, children. What could it mean to be a gardener of oneself?

GC: We can transpose between taking care of a garden and taking care of ourselves. And besides, one of the ways to take care of oneself is to make a garden. Because by doing a garden we put ourselves in a position of balance, physical and mental, and we put ourselves in a position, rather particular, to wait for something that is happy. When we put a seed in the field, it is for tomorrow. We are drawn to the future, we don't dwell on nostalgia, and so we hope. This is what I call a mental territory of hope: the garden. This is my definition of the garden. Among others. I do not have many, but that one I prefer. To be a gardener is to put yourself in equilibrium. It means to share the shadow and the light, recognising there is both shadow and light. But, it is necessary to know what is the shadow at home,

what is the light at home. Otherwise, we will apply a cultural model of society, which will belong to others and try to apply it to oneself. It does not always work and even, I would say, it never works. It works for a community, it does not work for an individual. We need rules for society, for the individual we need the rules that we discover ourselves. That is to say, we will search in ourselves what suits us. To do that, you have to get rid of everything we've been taught. That's more difficult. Sometimes it's impossible. But, there is something that can help us get rid of our certainties: it's the journey. When we travel we will see other ways of thinking, other cultures, other models. And at that moment, one says oneself "but, then, where I lived, it is good, but the others also are good, the others are also interesting". At that moment we relativize and we finally abandon all the certainties. It is the abandonment of certainties that makes it possible to develop. When we have certainties, we are blocked.

MB: Is there a relationship between inner balance, ecosystem balance, and economic equilibrium?

GC: There is a relationship between an ecosystem balance, an economic equilibrium and an internal equilibrium from the moment the economic equilibrium is a balance that takes into account the other two. The economic equilibrium in our societies is a constructed equilibrium; it is a balance which is the object of reflections, of theories, of particular thoughts. The biological equilibrium of an ecosystem is a spontaneous equilibrium, where there is no consciousness, no obligatory reflection. The internal balance is an equilibrium, one can call, spontaneous: one is not obliged to make a psychological analysis for oneself, one can arrive intuitively to balance oneself. The economic equilibrium is the balance of an organized society. Today, in the current state of things, this economic equilibrium is absolutely not adjusted, neither to the biological equilibrium nor to the human equilibrium, at any time. It works for itself and for the benefit of a few people and at the expense of a very large number of people. So, if this system is to be completely eliminated, it is necessary to invent another one.

MB: We talked about inner balance and gardening ourselves. I'm still taking a metaphor, but to try to look at something. Is there a third landscape in ourselves, in our lives, something that escapes us?

GC: The question of the third landscape within oneself is a question that can be mentioned, I think, at any moment because it is the work of the unconscious. The unconscious is a fund, a biological fund that is almost intangible, immaterial, which is extraordinarily rich and very surprising. As far as I am concerned - I do not know my unconscious very well, since it is the characteristic of the unconscious, finally, not to be enlightened by consciousness - I was able to experience its power through drawing. Drawing is what allows us to show the invisible. Otherwise, for what is visible, we take a picture. But when we draw, we draw something particular that we chose and that is extracted from reality and put in another context. Sometimes we draw without knowing that we draw. Because we're phoning, because we're in a meeting and we're really bored, so we do something. And all of a sudden we see we did something. That's the third landscape we have at home. And we say, "That exists? It's monstrous! It's horrible!". Or we may say "Ah, it's very beautiful!", and so on. But, it does not matter, it is interesting. It was something we had not planned, that we did not know that existed in itself.

MB: I wonder if love has to do with freedom, of oneself, of others, or if it is the desire to have, to control. So, I wonder, I ask you: what is love for Gilles Clément?

GC: I think it's something we share, it's moments we're in absolute agreement with, and it's superior to any interested system. It is something that is above materiality too. There are things that are material and that we can also share, but, finally, in the sharing of the immaterial there is a pledge of love to the extent that we are without calculations and we do something because we think it's the best we can do for each other at that time.

MB: Is the miracle of talking to birds possible?

GC: Yes, I think it's possible to speak to birds, but it's harder to talk to humans.

FUTURE FACING WITH TOMORROW'S JAZZ WARRIORS

MAUREEN SALMON

"WHITE PEOPLE'S CULTURE APPEARS TO DOMINATE THE WORLD'S INTERNATIONAL CULTURE AT PRESENT, EVEN THOUGH WHITE PEOPLE ACCOUNT FOR ONLY 16% OF THE WORLD'S POPULATION... IT SEEMS INEVITABLE THAT SOME SERIOUS CHANGES ARE GOING TO HAPPEN OVER THE NEXT 20 YEARS OR SO" (MOSSLING 2010).

At the start of the new millennium, I, like many cultural activists of my generation, envisioned and invested in a future where cultural diversity would be a twenty first century reality, part of the new world order (Salmon 2003).

We should now be living in a Europe where everyone should be feeling valued, empowered and have access to opportunities to contribute in ways that benefit their communities. Despite the proliferation of research, government policy directives, initiatives and funding incentives, progress within the arts and cultural sector has been slow. There is a significant leadership challenge in the sector, evidenced by the under-representation of black and minority people in key leadership roles expected to be influential in promoting cultural diversity (Arts Council England 2019). The lack of cultural diversity in leadership is stifling the culture change necessary for creativity, innovation and sustainability in the arts and cultural sector.
Using jazz as a metaphor for social change, this essay is a call for action motivated by social, cultural and economic value of cultural diversity in leadership in the arts and cultural sector in UK and wider European context.

Change is a certainty and it is everywhere. Europe is changing, the world is changing. The global trends that are driving change are many: political and economic uncertainty, globalization, urbanisation, digitalisation, environmental sustainability, migration and demographics (Bakhshi and Schneider 2017). While we have little control over our external environments, we can however, tune into our emotional and cultural intelligence to engage and respond to opportunities for greater cultural equality and equity. The outcome of the 2016 referendum signifying Brexit has magnified the complexity of cultural diversity and created uncertainty for the future of the arts and cultural sector. However, a likely and unforeseen positive outcome of Brexit is the UK's ambition to reconnect with its past, the non-Western countries and regions it disconnected from decades ago. These are places of cultural change, cultural diversity, creativity, innovation, rapidly emerging creative industries and economies.

ARTISTIC AND CULTURAL ACTIVISM

Given the enormity of the cultural diversity problem in Europe, I believe that artistic and cultural activism, as a practice for social change, can provide solutions. Cultural activism can be difficult to define, it means different things to different people, cultures and situations. The activity of challenging the status quo, changing power relationships to bring about political, economic and social change might not often be in the interest of some artists. Also, cultural activists might have their own ways of thinking and acting to cultivate relationships between intellectual and political practices that may not be accessible to some artists. Some artists might just want the freedom to make art. However, artists who do engage with activism can create art that is quite powerful. This has led to the exploration of the concept of artistic and cultural activism (The Center for Artistic Activism 2018). A practice combining arts that move us emotionally with the strategic thinking and action of activism necessary to bring about social change.

I am energised by the new generations of artists and cultural activists. They have a strong sense of purpose, shared values of collaboration, equality, inclusion, diversity and freedom of expression. The Tomorrow's Warriors; Akala, hip-hop artist, writer and social entrepreneur, co-founder of The Hip-Hop Shakespeare Company; Farzana Khan artist and activist leading the Stuart Hall Foundation's Black Intergenerational Cultural Activism Map and the Black Lives Matter movement, to mention just a few. They are seeking nothing less than the future sustainability of their art and communities – a legacy. And, by doing so, illustrate why today it is not enough to be just a great artist!

JAZZ: ART, CULTURAL ACTIVISM AND BUSINESS MODEL INNOVATION

From its early beginnings in New Orleans, the history of jazz has been one of artistic experimentation, social change, interculturalism and international expansion (Jones 1963; Gioia 1998; Ake 2010). Technology and globalisation enabled jazz to quickly gain a following outside the United States, connecting with different cultures and musics. Jazz increasingly has become a global phenomenon. Today, every major city in the world boasts home-grown jazz talent, local performance venues, festivals and has a wealth of knowledgeable fans.

In the 1970s, I discovered the practice of jazz as an artform and business model innovation concept through the work of Duke Ellington, composer, cultural ambassador, business entrepreneur and civil rights activist. In the early 1960s, Duke became more hardline in the fight for civil rights, particularly in a sit-in, enforcing anti-discrimination clauses in his performance contracts, when writing and producing the show My People. In analysing My People, I became interested in how African American jazz musicians historically collaborated with cultural and political activists, combining the arts and campaigns for social change to provide critical perspectives on the world, as it is and imagine the world as it could be.

However, it was not until 2012, through Wynton Marsalis, jazz musician and a panelist of a Harvard Innovation Lab talk on the 'Artist as Entrepreneur', that I understood fully the significance of Duke's business model and how it had influenced Marsalis' artistic practice and business model. In his book, *Ellington's America,* Cohen (2017) explained how Duke's decades of popularity rested in his ability

to constantly develop and institute change in his music. Duke's business strategies were an essential facet that shaped his career. These business strategies were more aligned to black American entrepreneurs of his time, who looked beyond short-term gratification, especially his priority in building community and supporting friends and family, rather than operating for profit. This enabled Duke's music and cultural activism to put him at the centre of American society, history and culture during this time.

Despite its global popularity, jazz as an art form has had its own set of challenges, experiencing periods of being the least popular category of music, particularly in the USA (Camerto 2017) and UK (Irons 2017). It was often perceived as 'elitist' in form and audiences were primarily white, middle-class and male. However, some jazz musicians have been strategic in exploiting business opportunities to survive. Others have collaborated with cultural organisations, as well as business and education institutions. These actions have enabled the artform to continue to thrive in the 21st century. To illustrate, in 2015, Marsalis & Jazz at Lincoln Center collaborated with the Harvard Business School on a multimedia case study, where the EMBA students and alumni were tasked with helping to find innovative solutions to rejuvenate the art form and business model.

THE NEW BLACK BRITISH JAZZ SCENE

Black British musicians have been making jazz since around the time when that art form first arrived in the UK in the 1920s, but they have been invisible, and their music was not acknowledged. In their landmark book *Black British Jazz: Routes, Ownership and Performance* Toynbee, Tackley and Doffman (2014) reveal the hidden history, invisible culture and major contribution to the development of jazz in the UK. The book evidences the importance of black British jazz in terms of musical hybridity and the cultural significance of race. This often hidden music has gained recognition, for it demonstrates the criticality of musical migration in the musical history of the nation, and the links between popular and avant-garde forms. To understand the true power of the art form, culture, cultural diversity and hybridity, the book investigates three categories of routes and roots when considering the activities of the black British jazz musicians.

First, expression of musical roots beyond Britain might be fueled by direct experiences of music resulting from the time spent in a location, or indirectly through musicians' socio-cultural backgrounds within the UK.

Second, routes and roots are intermingled when considering the role that music played in motivating the immigration of black British musicians and the subsequent establishment of new roots in the UK. These pathways were then open to be influenced by local circumstances and audiences which contributed to their development.

The third point has to do with a further internal migratory phase, which features in the experiences of many British musicians, as they become active nationally and gravitated to the London jazz scene as highlighted in the *25 Years Of The London Jazz Festival* (Webster and McKay 2017).

Hutchinson (2018), writing in the Observer newspaper, profiled the UK as home to a diverse collaborative and newly confident jazz scene. She describes how a new and thrilling jazz movement has evolved out of fresh experimentalism, reaching for younger and more diverse audiences in different platforms.

Unlike other generations, these musicians are in their 20s and early 30s, come from diverse backgrounds and they have created their own community outside of major labels and concert halls. Their music is influenced by other genres: hip-hop, neo-soul, UK club sounds from the African and Caribbean diaspora and is reaching a wider and younger audience through nightclubs. The musicians profiled in Hutchinson's (2018) article were Sheila Maurice-Grey, Nubya Garcia, Matthew Halsall, Yazmin Lacey, Theon Cross, Moses Boyd and Shabaka Hutchings.

TOMORROW'S WARRIORS STORY

Gary Crosby OBE, artistic director and Janine Irons CEO, co-founders of Tomorrow's Warriors, are artistic and cultural activists who have made an outstanding contribution to cultural change through jazz in the UK over the past thirty years.

Their mission: to inspire, foster and grow a vibrant community of artists, audiences and leaders, who together will transform the lives of future generations by increasing opportunity, diversity and excellence in and through jazz.

Their vision: A world where opportunities for participation, ownership and leadership in music and the arts are available to all.

In 2017, within the context of the Business Models and Finance Unit of the MA Arts and Cultural Enterprise course at Central Saint Martins, University of the Arts, I curated a panel discussion on 'Creating New Business Models for Sustainable Organisations and Futures' for the students where Irons was a panelist.

According to Irons, thirty years ago the jazz scene in the UK was quite narrow-based in ethnicity and socio-economic terms: mainly white, male, middle-aged and middle-class. The situation was compounded by the fact that jazz promoters were just not concerned with the ageing population or with the decline in the population of audiences for jazz. Crosby, a young black jazz musician, wanted a diverse jazz community of musicians and audiences. He actively sought more people who looked like him to engage with jazz and connect with the black community, so he started a regular jam session at the Camden Jazz Café, which led to the creation of Jazz Jamaica and Tomorrow's Warriors.

Irons explains how the jam sessions for young people from culturally diverse backgrounds were a means to develop artists and develop new audiences. The young musicians developed fast and were ready to tour, but the challenge was how to transition them to being accepted as 'professional'. They set up a management agency and booked tours. Record companies at the time were not interested in producing 'minority' music by young people of minority backgrounds, so Irons and Crosby created

their own record label 'Dune Records', released three albums, booked more tours, received numerous awards, and the audiences started to change.

The challenge then was how to sustain this, as an evolving business model. Tomorrow's Warriors was made a National Portfolio Client of Arts Council England, giving them the chance and the capacity to undertake more activity and develop more of the artists' income streams. Irons described it as a '360-degree model' of commissioning, selling records and collecting royalties to generate income to fund artists' development. After 10 years of success, demand exceeded capacity which led to the next challenge and along came the partnership with the Southbank Centre, who offered Tomorrow's Warriors a creative home where development capacity increased from 6 to 150 young people. There was now a shortage of music leaders. They then secured funding to develop music leaders from diverse backgrounds who would bring the next generation of musicians up to performance level through talent and audience development. Tomorrow's Warriors currently deliver 11 sessions a week at the Southbank, for juniors under 15 years of age, youth from 15 to 18-year-olds and emerging artists, 18 to 25-year-olds.

Focused on creating a more sustainable and financially independent future, Tomorrow's Warriors were successful in securing the Arts Council Catalyst Evolve incentivized funding programme. This enabled them to create a scheme to raise funds from jazz activities and the wider community to become more resilient in supporting future generations of UK jazz musicians. In November 2018, Tomorrow's Warriors launched an appeal to raise £100,000 to keep their year-round, award-winning £FREE Artist Development Programme going while they sought a long-term funder for this strand of their work. On 12 January 2019, five generations of Tomorrow's Warriors (including Soweto Kinch, Binker Golding, Cassie Kinoshi, Zara McFarlane, Shirley Tetteh, Mark Crown and Peter Edwards) performed at the Jazz Café, birthplace of Tomorrow's Warriors, to celebrate the Warriors' legacy. Commissioned by Irons and Crosby, they premiered seven new works written by the Warrior's alumni for the current generation of Warriors, themed around #IAmWarrior and what it means to be Warrior. The Jazz Café was full to capacity and the event helped to raise funds for the continuation of their crucial Artist Development Programme. The audience is no longer just the consumers, but consideration must be given to them as philanthropists and investors, reinforcing the need for creative strategies to diversify business models that cater to the needs of the audiences of the future.

There are similarities between the evolving business model of Tomorrow's Warriors and that of the Duke and Marsalis.

Irons' response to the question: Are Tomorrow's Warriors artistic and cultural activists?

"Tomorrow's Warriors have always been cultural activists. In Spike Lee's film 'Do The Right Thing', B-boy Buggin' Out complained to Sal the café owner that he doesn't have any pictures of 'brothers' on the wall. Sal responds with words to the effect of, 'You wanna see brothers on the wall? Get your own wall!'. This has been a guiding principle for almost thirty years, which has obliged us to innovate every time we face a barrier. Now we have a wall that reflects our vision and values. It is helping to

bring about change, certainly in the cultural space we occupy, and the continuing success of generations of Warriors is a powerful testament to this."

SHIFT OF POWER – THE NEW CULTURE CHANGE

As the twenty first century moves towards its third decade, the modern world order is undergoing a far-reaching transformation and power is shifting to non-western regions (Reus-Smith 2016). I have had the opportunity to experience first-hand the transformation in Africa, China, the Indian subcontinent, the Caribbean and South America, which is is not just about power; it is about culture, cultural diversity and cultural difference. The once invisible cultures in Europe and round the world are now influencing the new global futures and are now rooted in the new mainstream. The shifting of power to non-western regions of the world has given rise to their own growing cultural and creative industries and economies, which with digital technologies will have impact on the world stage, as mentioned earlier.

As we look to the future in a climate of continued disruption, I believe it should be a time for reflection and of reinvention. Europe needs to first see the world through new cultural lenses and adapt and embrace shared values in order to be seen to be making cultural diversity a reality. Second, it should consider how to remain relevant in an international arena, adding social and economic value to the world. There is a need to engage with these issues not just intellectually, but emotionally, drawing inspiration, solidarity and fulfilment from 'cultural diversity' for the long-term sustainability for all of humanity.

I want a future-facing Europe that is confident in achieving greater equality of opportunity, cultural diversity and cultural equity not just in the arts and culture sector, but in the wider society. This requires a huge culture change and new models of diversity in leadership that have emotional intelligence, are seen to be collaborative and are transformative. While culture is something we all value, the fact that we don't all share the same culture has caused a momentous imbalance of power and inequalities in the arts and culture sector and in wider society globally.

There is much to be learnt from the experimentation nature of jazz and from Tomorrow's Warriors on being resilient, embracing cultural change, cultural diversity and how they innovate their business model practices in a quest for a sustainable future for all.

Support Tomorrow's Warriors today!

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PROJECTE INGENU (Barcelona)

Changing the role of theatre in society

IN AN ENVIRONMENT WHERE IT IS DIFFICULT TO FIND FUNDING FOR NEW OR INDEPENDENT ARTS AND CULTURE INITIATIVES, IT MIGHT SEEM FOOLHARDY FOR A GROUP LIKE PROJECTE INGENU TO LAUNCH A THEATRE COMPANY AT THE HEIGHT OF AN ECONOMIC RECESSION IN SPAIN. NOT ONLY THAT, BUT THE THINKING BEHIND THE INITIATIVE WAS SO REMOVED FROM THE TRADITIONAL FORMS OF THEATRE IT WOULD SEEM TO HAVE NO CHANCE OF SURVIVAL. BUT, MAYBE BECAUSE OF THE UNIQUENESS OF THE VENTURE AND ITS STRONG CONNECTION TO HUMAN VALUES, IT GREW AND DEVELOPED INTO SOMETHING THAT NOW RESONATES ACROSS THE BARCELONA THEATRE SCENE AND BEYOND.

Founded in 2014, the Barcelona-based independent theatre company Projecte Ingenu is a collective of theatre practitioners (writers, actors, directors, technicians and designers). Their aim is to develop theatre as an art form to research the human condition. In practice they want their productions to be 'powerful human encounters', which 'take away the social codes' that restrict such encounters. Projecte Ingenu is not interested in theatre as entertainment. Not that they want to exclude or alienate people with their productions. Indeed, the aim is to transcend entertainment and to invite engagement on an intellectual and emotional level for human understanding and development. Projecte Ingenu sees its role as an agent of change on two fronts: changing the role of theatre in society and also changing society, by using performance as a basis for engaging with the self and the community. This means the company is not market-orientated, which presents challenges with regard to financial sustainability; but through a range of partnerships and a lot of personal commitment by the participants, the project has achieved much in its short life. Increasingly recognised as an exciting production company by critics and audiences alike, what is even more impressive is the success of the Slow Theatre concept that underlines Projecte Ingenu's work.

Projecte Ingenu sees their venture as particularly relevant for young people. They rework classic texts with and for younger audiences and develop new devised pieces. To date, they have presented productions of *Hamlet, Romeo and Juliet, Top Girls, Yerma, The Tempest* and *Faust*. In order to develop their shows, they use a technique which they call Slow Theatre. This is based on the Slow Movement philosophy, which means a longer development period than conventional theatre, making the process part of the production, emphasising cooperation and team building, not only with the cast and crew but also with the potential target group, moving past the traditional idea of audience and wanting to engage people as participants in their creative practice. The ambition is to enter into and produce a high-quality experience for all concerned. In addition, the idea of expanding the 'slow' hypothesis to all aspects of the company's functioning is interesting with regard to Projecte Ingenu's development and management. (The theory behind the 'Slow Movement' is not just to slow things down but to use time in a more considered and sustainable way by focusing attention in the right places.)

Projecte Ingenu's approach is not easy to sustain but they highlight two very important factors in their success to date: a high level of networking locally, regionally and internationally and the commitment of stakeholders - not least the members of the Projecte Ingenu itself.

Their unique approach to their work has attracted a range of supporters, including the cultural centre Nau Ivanow who provide them with a base for meetings, rehearsals and events and Teatre Akadèmia, who commission and present their shows. They have also toured to places like Calaf, Gerona, Berga and the Shakespeare Festival at Globe Neuss.

INTERVIEW
Marc Chornet (MC) & **Neus Pàmies** (NP) - members of Projecte Ingenu - by Sandy Fitzgerald (SF).

SF: Why was Projecte Ingenu founded and how?

NP: The original group met in college (Institut del Teatre, Barcelona) and we were students looking at a future that didn't hold out much hope for people who wanted to work in the formal theatre sector and be creatively free. College was a place to investigate and explore but it was not the same out in the marketplace. The group was formed because Marc and another student invited others to join a group they were forming and that became Projecte Ingenu. Initially, we were a research project looking at theatre practice and how we might marry this with personal development. We were actually looking for a possible new model for the contemporary actor because most of the group were looking to be actors, at the time. We began with acting workshops based on the ancient Greek chorus: vocal experimentation and experimentation with the space, like outdoors. But this wasn't an academic or formal research group. We wanted to play: to move, to be physical, to be like a child exploring. To be naïve (hence the name). This was after years of being told not to move when acting. And all of this led to lots of talking and lots of ideas, which ultimately led us to the core idea of being human and what this means...the human experience and the human encounter and to people like Grotowski, Pina Bausch and the visual artist Marina Abramović. And singing too. We invented our own games.

MC: The truth of the human encounter was the starting point of Projecte Ingenu. How to be together. How to take care of each other. This is always at the core of our projects: for instance in the show inFaust, one human cleans another human, or in Vaig Ser Pròspero (recordant La Tempesta), taking care of an old man.

SF: But then you began to use this concept of Slow Theatre. How did that come about?

NP: There was a children's book called the Turtle Knowledge and we used this, as a reference. We were the Turtle. In the Catalan language there is a word that is impossible to translate into English called 'BADAR' and it kind of means doing nothing, being in the moment. This became important to us. For example, to go to the mountains and practice 'BADAR'.

MC: This went back to trying to connect theatre and us as actors with a humanistic approach to life in general. What we saw was a disconnection between art and society. In the theatre 'business', at least in Barcelona and I would say, the rest of Spain, the professional companies have a very defined model: two weeks' rehearsal and then the show goes on. The main aim is to get seats filled. What we were interested in was how to change the role of theatre in society, to make it more relevant, and through this, to help change society. This is when we discovered the Slow Movement. What we liked about this philosophy was the concentration on quality over quantity, taking time to care for and understand everything we are doing. To overcome the crisis of time-poverty we have today. And to especially take care of each other and our future on this planet. We came up with the idea of Slow Theatre which, for us, is a constant search for connections that return us to humanity, does not have limits and is all the time crossing borders.

SF: And then Projecte Ingenu was born?

MC: While we were involved in this process, a venue owner from Barcelona, Ramon Molins, approached us and asked if the group would be interested in doing a production of Hamlet. This was our first show.

SF: Projecte Ingenu has been very successful with regard to its mission and the public reaction to its shows but how do you make money to survive?

MC: Money is not the ultimate aim but sustainability is. We are very strong on our principles and that is what sustains us. We are not market-orientated, like most professional companies, and look more to how our work will benefit society. In line with our philosophy, we look for deep connections with communities and places.

NP: But in fact, some of us are now living from Projecte Ingenu. We are attracting support. Although it is very difficult to secure funding from the state for a project like ours, we have received terrific help from a small number of dedicated supporters like Nau Ivanow, the cultural centre where we are based, and Teatre Akadèmia here in Barcelona. Then we have received some small grants and were a partner in the EU-wide programme Creative Lenses for the past four years. With regard to the shows we do, these are partly commissioned and partly paid for by box office receipts.

MC: At the moment it is project-to-project, but I think long-term sustainability is linked to the Slow Theatre idea. Everyone - technicians, actors, etc, - is involved and the feeling of being part of Projecte Ingenu gives the possibility of surviving. People are now receiving prestige by being involved. We manage the money in an honest and open way. Everyone is involved in the decisions.

SF: Would you describe this as political theatre then? For instance, back in the 60s or 70s there was a wave of Agitprop theatre groups that were very actively political. Would you see yourselves as activists?

MC: Yes we are. But without pamphlets. For instance, our last show, inFaust, is very critical of capitalism and is also very feminist. Remember Projecte Ingenu was born at a time of great upheaval and crisis in Catalunya and in Spain. We had the Indignados movement, that was a response to the economic crisis, the constant corruption revelations and the drive for Catalan independence. We didn't want to further polarize or escalate the situation. We wanted to find ways to give people, particularly young people, a chance to have a voice and to explore their dreams for the future. This is why we chose the name Projecte Ingenu, which means 'naïve project' in English. We didn't what to enter the public realm with a fully-formed manifesto that people had to take or leave. We wanted to engage in a process with people to discover our humanity together. The idea is to open up a space where we can take risks and experiment. Where we can develop artistically and creatively outside of the constraints of selling tickets and filling seats. I used to think people did not think but in fact, people do not see. Everything these days is underlined. In our shows, nothing is underlined.

SF: There is a lot of emphasis nowadays on audience development but you see your audience as much more than ticket buyers?

MC: Yes, we are all collaborators in this process of research around what theatre means in the wider sense. As part of this research, we organise events during the year that investigate and examine what this idea of Slow Theatre means and how it can have an impact on society. For instance, we organise this intensive five-day festival called Escena Germinal, which is an encounter between theatre arts practitioners and citizens. It is an encounter investigating different ways to make the theatre experience real and relevant and always thinking of the audience as active participants. With regard to the shows we think of our audience as people who come to live together with the actors for an hour or two. It is a real experience. We believe the audience has to practice the experience of theatre. We have a database and people can engage at different levels. For instance, every Monday morning we have a free training to join audiences to the creative moment. They join the process. People say to us theatre is dying but when they engage with our process they think maybe this is not the case. It is the institutions that have to change. For instance, gender equality is a big issue in the formal theatre scene.

NP: Our aim is to change people's lives, to change our lives, through this experience with Projecte Ingenu. To have time for deep experiences, which is hard to find these days.

SF: Now that you are somewhat established and certainly receiving a lot of positive critical recognition for your work, how do you think the future looks for the company?

NP: It is not easy to survive but we are becoming more and more mature and looking to ways to both be sustainable and spread our philosophy. We are exploring international possibilities and looking at the wider context for our work. How this will translate into living from our work, I don't know, but by naming our challenges, it allows us to engage with them. We would like to bring the 'slow' philosophy to everything we do, including the management and finances. To look at the long term.

MC: We now have arrived at a point where we feel that what we do is really important to us. We feel we have crossed a border and have created some possibilities for theatre to have more possibilities.

NP: The common problem is that everyone wants to create but to create the same thing. I saw this in Chile, where people are looking to the USA. Our message is to reconnect with what is important: with the self, with humanity. With your past. With what is part of you.

MC: But there is a danger. Tradition is often connected to fascism. The only possible answer to capitalism or fascism is humanism.

NP: Connecting people in an increasingly disconnected world is our mission.

NIEUWE HELDEN - NEW HEROES (Amsterdam)

We believe in the importance for people to be seen and heard

IN A WORLD WHERE THERE IS NO LONGER ONE TRUTH, ONE SHARED IDEOLOGY AND EVERYONE MUST DECIDE FOR THEMSELVES... NIEUWE HELDEN CREATES MOMENTS IN WHICH YOU CAN ENCOUNTER YOURSELF, THE OTHER AND THE WORLD... WE CREATE THE COMMON GROUND...PLACES OF CONNECTION, WONDER, AMAZEMENT, SURPRISE, CONFUSION AND IN THE END: ENCOUNTERS.

In 2008, three students (Lucas De Man, Bas van Rijnsoever and Wouter Goedheer) met at the Theatre Academy in Amsterdam and began to formulate an idea that would take art out of the traditional venues and contexts and move it to the public space. This resulted in the company Nieuwe Helden (New Heroes). Each project that the company produces starts from a subject or theme and aims to create a dialogue with the 'right' audience. The approach is one of commitment and projects run for several years and contain multiple outcomes. There is no fixed approach to the work and each project is different, depending on the situation. This might include performances, podcasts, documentaries, exhibitions etc. There can be up to 10 or 15 projects running at any one time.

As the work became known and attracted funding (in 2017 grants were received from the Performing Arts Fund NL, the Amsterdam Fund and Bank Giro Loterij Fund), Nieuwe Helden also took on international projects and in 2018 started to work in South East Asia and the USA. A feature of the company is that no one is employed and all, including the directors, are on freelance contracts. Everything is linked to project funding and the flexibility around this. Nieuwe Helden calls this a 'networked business model', working with over 200 makers, thinkers and creators who come together in different formations for each project. With few overheads, the company is incredibly flexible.

Regarding their working methodology, once a potential theme has been identified, they begin a process of research – interviewing people who have lived experiences and have difference perspectives on that theme. This crucial research phase also helps to shape the purpose of the project, what difference they want it to make, and who it is for. This can result in very different venues and audiences for their projects: traditional arts venues or public spaces like farms, universities or banks. For instance, a project called *'The Elderly and Desire'*, an intimate theatre play about aging and passion, started with

a research process that engaged with psychologists, caretakers, activity supervisors and, primarily, with older people themselves. The resulting show had a strict door policy and was exclusively accessible to people over 65 or those who were accompanied by a person over 65.

While the research phase is crucial to the projects Nieuwe Helden undertakes, collaborating with a wide range of interests and expertise is also vital – social, educational, technological, scientific and ethnic diversity all engage with arts and culture to provide a rich pool of creativity, innovation and outcomes that make the initiative much more sustainable. On the money front, what Nieuwe Helden realized was that while they were attracting project funding, there was no core or development funding to secure its future. This led to a simple but important innovation whereby each project budget now has a built-in line to contribute income towards future overheads. This was augmented in 2017 when the company also secured funding for the first time from the Dutch government for core costs.

"A new hero doesn't have superpowers, isn't immortal but knows this and dares to embrace it and make it his strength. The power of not knowing. We tell stories. We are triggered by urban environments and problems, and always try to find the human side, the human scale of things. We believe in the importance for people to be seen and heard"

BUSINESS MODELS

Learning from an international study of Cultural Governance.

IAN KING

INTRODUCTION

On October 9th, 2018, EU High Representative for Foreign Affairs and Vice President Federica Mogherini confirmed at the opening of the Frankfurt Book Fair that the EU is a "cultural superpower". Whilst this may seem to some readers plainly obvious, considering the richness and variety of culture that is spread across the whole of Europe – this was the first time such an admission was voiced formally by the EU. Yet, closer attention to this issue reveals there is an agenda. The EU, on behalf of its member states and through its funding of projects like Creative Lenses, is clearly stating that the future will not be one of continuing to pour more funds into expensive subsidies for this sector infinitum, but rather, this sector will be expected to construct for itself a future frame of resilience and financial stability. Additionally, due to the nature of this sector, equally, it will not be compromised with regards to artistic integrity, mission and values.

This is an ambitious set of challenges as the relationships between the needs of culture together with the demands of business are not one of simple exchange or prioritization, but, rather potentially conflictual – that is, potentially both sides can take something away from the other. Yet, concurrently, if such a balance between these seemingly opposing positions were achieved, then positively this might prove to offer a more sustainable future than the one currently dominating the arts and cultural sector. It is within this broad context that the Creative Lenses project responded with claims regarding the potential of a concept borrowed from the commercial world – business models.

Perhaps surprisingly often throughout the Creative Lenses project, the term 'business models' has been met with varying degrees of negative responses – in short, placed on a continuum they could be read as apathy at one end, whereas at the other - hostility. This range of negative response is often because the actors involved perceive that a desired balance between commercial acumen and artistic/cultural integrity is likely too improbable. Of course, part of this rejection is the perception that the corporate sector in its original design and implementation of business models was not aware (or concerned) with balancing artistic values against financial stability – so perhaps, a simple 'lift and apply' is seen as detrimental for the cultural sector's future. It is in these circumstances that we come to the rationale for this essay.

Much of the evidence collected and presented as part of the Creative Lenses project emerges from proof of practice that exists only within member countries of the EU. In this essay, we will examine the implications if taken from a global perspective. By taking this perspective we argue that this is likely to generate some fundamental questions: that is - can we assume that the concept of business models is understood in the same way across the globe? If they are the same, then does this suggest there is a correct way or a template to inform practice? Here, to support this discussion, we draw on the experience and findings of a major international empirical project recently published: "Cultural Governance in a Global Context: An International Perspective on Art Organizations" (see King and Schramme, 2019). Readers of this text will note several features that seem familiar, as they seem similar to the challenges facing the Creative Lenses project.

Therefore, in terms of structure for this essay: firstly, I provide an overview of the arts and culture context and how it should be evaluated which is important for our subsequent examination and discussion on the guise of business models. In the discussion section that follows, we then compare the results from the cultural governance project with the guise and potential of business models. We conclude that business models offer some interesting opportunities and with the correct support can offer much to the arts and cultural sector.

THE ARTS AND CULTURAL CONTEXT.

The arts and cultural sector is now increasingly being appreciated for its economic value and therefore, this perception grants it an important status on many political agendas in countries, cities and regions globally. In most locations, we note that public monies are available to varying degrees at the present time – but the signals suggested at the beginning of this paper forecast that the future is likely to move to one where less public money will be available. Therefore, with smaller pots of money

available, the present hierarchy of funding support will continue to be led by health, education (etc.) and as such, it is likely to produce situations where arts and culture will continue to remain someway down the list! Therefore, the opening statement of this essay regarding future funding as not being infinitum becomes a reality that the arts and culture sector needs to admit and respond to – either immediately or in the medium term.

Nevertheless, this is not going to be a simple solution, and different member states face some difficult decisions for arts and culture, as these are not the cost that many people perceive them to be!! Let me elaborate. With revenues of €535.9b (figure from 2015), the creative and cultural industries (CCIs) contribute to 4.2% of Europe's gross domestic product (GDP). The sector is its third-largest employer, after construction and the food and beverage industry and this is a picture that is not limited to Europe … for in the US, Australia, Canada, Japan (to name a few) arts and cultural economic activity account for a similar percentage of their respective nation's GDP. Its size, its facility to support young people and women (over 50% of the working population) makes the arts and cultural sector politically attractive. Moreover, creation is driven by small businesses or individuals, giving rise to agile and innovative employers and this is often attractive in attracting support, which is important for our discussion below.

What is perhaps less known and again demonstrates the value of arts and culture, (and the evidence here is from the UK) is that governments can recoup a larger proportion of the expenditure in other ways. For example, in the UK, for every £1 of funding that the arts and culture sector generates, they recoup £5 (see Cebr, November 2017). Therefore, it could be argued that it is less of a funding question and more of a recycling of monies. Again, this should be understood and evaluated in this light.

Therefore, it starts to become apparent why in the last decade we are witnessing attempts to reach beyond GDP measures and to 'shift emphasis from measuring economic production to measuring people's well-being.' (Stiglitz et al, 2009, p.12). The most influential initiative was the report of the Commission on the Measurement of Economic Performance and Social Progress (Stiglitz ibid.). There were other initiatives around the same time: the European Commission proposed a scoreboard approach to quality of life, complementing GDP with environmental and social indicators (Eurostat, 2014); the OECD's *Better Life Initiative* offered a statistical framework to capture data on material conditions and quality of life (OECD, 2011), and the United Nations' Human Development Index was 'created to emphasize that people and their capabilities should be the ultimate criteria for assessing the development of a country, not economic growth alone' (p37 Crossick et al). Therefore, the point of this section is to reinforce to the reader that collectively arts and culture are important and not simply for the elite or educated; rather they represent a valuable means of covering several political milestones that, if presented in the correct way, are attractive to all politicians regardless of background. In this context, we need to understand the guise of business models.

WHAT ARE BUSINESS MODELS?

Lucy Kimbell delivered a working paper for the Creative Lenses project that provided an overview of the business models literature and at this point I would like to draw out from this valuable resource

a few key points that I feel are useful for our discussion. Firstly, she notes that 20+ years ago it was common to expect organizations to have a vision, a strategy, and a business plan and that today's organisations also develop accounts along the lines of 'business models' (Casadesus-Masanell and Ricart 2011). Additionally, Kimbell observes that for the creative sector, the term business model has emerged relatively recently as a label for researchers and managers to use in terms of what an organization should consider as far as design and resources are concerned (Magretta 2002; Baden-Fuller and Morgan 2010). Kimbell notes that there is not one agreed working definition of what are 'business models' (see for example: Zott et al 2011; Velu et al 2015). She maintains in her overview that some of the descriptions appear to be quite vague, for example: Magretta presents the term simply as a story of how organizations work (Magretta 2002); a further example which is a little more precise is one offered by Zott and Amit 2010, who suggest that a business model is a description of how an organisation interacts with suppliers, customers and partners. However, Kimbell does assert that researchers see the value of the business model construct as providing a holistic and systematic overview of how a firm operates (Xiang and Yin 2013; Schneider and Spieth 2013). As Osterwalder and Pigneur (2010) propose, business models can provide a framework that can help managers and entrepreneurs identify how a business or venture combines resources to create, deliver and capture value. Their focus is on identifying fundamental concepts and activities for any organisation, showing how they connect with one another within a whole - the business model - and in helping managers use this construct to develop and assess strategic options and plan future activities.

Therefore, what Kimbell's paper provides for me throughout her review is that we should understand 'business models' not in terms of a 'rigid' set of requirements but rather, as a flexible set of supports that can be adapted to meet the particular needs of specific organizations in certain situations. In these circumstances, business models are able to meet the needs of arts/cultural organizations and/or the sector more broadly. The key is finding the right advice and guidance in order to develop the most appropriate sets of supports. As Baden-Fuller and Morgan (2010) identify, for them, there are three ways that business models can be useful.

Firstly, they can support descriptions that can assist the different actors (both inside and external to the organization) classify their guise, their behaviours, values etc., and as such reveal similarities and differences.

Secondly, business models can also be very useful in examining how the different actors can understand how an organization responds to changes in its environment or to taking particular kinds of action.

Thirdly, business models can potentially employ different types of "recipes" (ibid:p157) that organizations can try out. Of course, in periods of volatility such an approach might be risky and lead to other issues (i.e. mistrust). However, if the nature of the organization remains firmly focused on fulfilling arts/cultural specific aims, then these can be incorporated into the overall frame of support.

DISCUSSION.

The aim of this essay has been to draw from other perspectives outside Europe. Our discussion so far has considered the guise of business models and concluded that they are more flexible than the

arts/cultural sector understood. Let us add further to this assessment by looking at how we might learn more from findings collected as part of a comparable project examining international cultural governance. The claim here is that there are many similarities in terms of topic, context and literature that will be useful for our examination.

Let me briefly provide an introduction and overview as to the conclusions (please note that more information is presented in the full text – see King and Schramme, 2019). Firstly, let me start with our understanding of cultural governance. Moon 2002 defines *Cultural governance (...) as government's direct or indirect involvement in the promotion and administration of programs of cultural organizations (including museums) existing in specific geographic boundaries with unique financial and administrative arrangements" (*Moon 2002). Accordingly, the governance project undertook an empirical study over nine countries on five continents. The emphasis was to gather a global perspective in order to understand and compare practice.

Again, as was mentioned above, similar to business models literature, it has traditionally been dominated by the UK, USA and some parts of Europe. As a result, the research was led by one initial question: 'Can we assume, because of this dominant literature, that practice across these locations would be dominated by a one-size-fits-all model and that by implication this means that local practice is then adapted to conform to the model - rather than specifically reflect local need?' This is an important way of understanding the issue and one that we feel provides a parallel insight for the design of business models for specific arts/culture organizations.

Thus, its relevance for local practice lay central to our discussion for cultural governance and likewise we feel it is pertinent to our examination of business models. In terms of the cultural governance project, we felt it important that rather than conduct the study from a central location, that we understand real practice locally with local voices being instrumental in information collection. Accordingly, in each of the locations we collaborated with local academics and arts/cultural sector practitioners directly involved with cultural governance practice. Nevertheless, in order to gain a preliminary understanding, we first collected data via a common online pre-study questionnaire to identify the most relevant variables. We then held in collaboration with the local partners a workshop in each of these countries with senior practitioners (both senior employees and board members). We found a number of comparable results. Firstly, we noted that not all locations readily understood the character of culture. Some extended their understanding to include heritage. Therefore, we noted from the overall picture of these locations that there was a type of life-cycle in terms of development/evolution taking place at local level. We noted that in very inexperienced locations there was no means of valuing and supporting cultural governance (for example: Ethiopia and to some extent Brazil). It simply was left in the hands of individuals or communities. Nevertheless, in most of the other locations they were further forward in their understanding and implementation of governance practice for their cultural organizations. It should be noted that we are not claiming these results are necessarily representative of all cultural locations across the globe. Further systematic research needs to be undertaken before such a claim might be voiced. However, our results suggested a few key points that we feel might be relevant for this book. Firstly, the overwhelming majority acknowledged that in order to inform

their local practice, they had borrowed examples of existing good practice from other locations – and the evidence found that in most cases this was from the UK Arts Council. However, and we need to acknowledge this limitation immediately – what we had failed to notice prior to the selection of the locations is that almost half of the locations had in the past been a colony of (or closely linked to) the UK and this may have had an influence on their choice of source in borrowing practice.

Even other locations not associated with the UK: Taiwan, Ethiopia, Serbia and Brazil also acknowledge that they had borrowed existing practice mainly from the UK. Yet what we noted - and this is what we want to emphasize to the reader here - is that as a location became more experienced over time, that is, in developing greater confidence and understanding of their local practice, then they moved forward independently through specifically formal processes that surpassed that which they had borrowed from the UK and now were being specifically designed to reflect and be dominated by local need. In these circumstances, we note a full cycle of development – where local need now dominates local practice (see for example, Australia) and the processes reflect and support this subsidiarity principle (see EU Treaty of Maastricht, 1992). What is also apparent from the study, is that the local voices were clear that they could not have built this confidence without the experience of borrowing practice from the UK which is important, for it may reveal why the business models discussion needs to draw upon this understanding as they move forward. The Creative Lenses project collection of case studies (and their mentors) provide an important resource to fulfil this potential.

CONCLUDING COMMENTS.

The message this essay is hoping to send the reader is that the conclusion from the Creative Lenses project, together with evidence gathered from the Cultural Governance project (detailed below), is that the arts and cultural sector is entering a new era of appreciation and that previous understandings that have focused relatively narrowly on financial value fail to grasp and appreciate the broader social, economic, or environmental value that a business model may help reveal for specific arts and cultural organizations to create, deliver and capture (Velu et al 2015). The cultural sector, broadly speaking, is steadily providing evidence now to claim that they make a significant contribution to increasing levels of regional innovation and productivity and furthermore, as an important source of jobs, enterprise turnover and tax revenues. More locally, arts and cultural organizations are valuable for the growth and evolution of local economies. As such, they increase the attractiveness of places as destinations to live, visit and invest in and furthermore have positive effects on well-being and health and encourage social cohesion by supporting integration and the inclusion of marginalised groups. Many of the organizations involved in the Creative Lenses projects are instrumental in supporting culture-led urban regeneration and this has proven to be vital for these projects, as they breathe new life into decaying areas. It is this potential importance that drew us towards conducting the aforementioned cultural governance project and the process and results provide some interesting parallels to the Creative Lenses project discussed in this text. In these circumstances, simply perceiving business models as internal mechanisms for evaluation fails to encompass their wider value.

Now the question might be could this practice be similar in terms of business models? Might local application require something distinctive for business models, subject to the stage of their local de-

velopment? As we have noted in this essay, business models are flexible, as the evidence from the cases reproduced in this text shows. Yet, it would also seem that the term 'business model' generates a certain type of prejudicial 'blockage' from allowing arts and culture sector organizations to move forward. The actors involved see the term too closely linked to the business sector and insufficiently sympathetic to the needs of the arts and cultural organization sector. Perhaps we need simply to identify alternative labels such as: 'Cultural sustainable frameworks', thereby moving the attention and support away from a short-termist perspective to one where there is real investment and a sustainable future.

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UFAFABRIK (Berlin)

"The sustainable oasis of culture".

In the summer of 1979 over 100 students, artists and activists peacefully took over an abandoned site of the former and historically famous movie studios UFA (Universum Film AG), to save it from demolition, and set up a comprehensive work and living cultural project. Today the centre is a "green cultural oasis" in the middle of Berlin – a space of creation, innovative ideas, sustainable development and a productive meeting place for the citizens of Berlin and artists from around the world. The 18,566-square meter space is divided over seven buildings and many uses including the Freie Schule Berlin (Free School Berlin), children's farm, community centre, organic bakery and shop, hostel, children's circus school, artist residencies, café, accommodation block and more and three stages are open year-round for public performances. ufaFabrik employs between 160 to 200 people (depending on the season) and hosts approximately 200,000 visitors per year.

What distinguishes ufaFabrik from a lot of its contemporaries is the fact that it takes a holistic approach to its work and combines economic, social, environmental and cultural sustainability research and solutions in its stratagems. ufaFabrik has amassed a wealth of experience and knowledge in low-fi, practical, approaches to sustainability that could be inspirational for other cultural centres and organisations, no matter their location, size or programme. Although it would seem like a natural fit for cultural organisations to embrace and lead on ecological sustainability, an issue that is so central to the continued development and even survival of culture and community, this is sadly not the case. This is not to say that such sustainability-aware organisations don't exist but examples are still rare.

ufaFabrik don't see a division between different disciplines and actions when it comes to sustainability. For example, their ecological sustainability is linked to their economy, in that conserving energy or rain water also reduces their bills. Or building a straw bale house themselves cuts the cost of contracting in a construction company and also creates a collective social activity. The same way as they have adopted a closed-loop system for their water, using rainwater for toilets, washing machines, watering the gardens and the like (drinking water is still taken from the mains supply), the whole functioning of ufaFabrik is working towards the principle of a sustainable 'closed-loop' system. Everything is interdependent, not least the people and their support for each other. This is evident also in ufaFabrik's approach to its finances. From the beginning, the basis of financial sustainability has been a shared economy (originally money was made from street performance and everything collected was used to pay the combined expenses of the collective. This is still the philosophy, even with a differential budget now reaching into the millions of Euros) – there is no individual ownership and important decisions are made collectively.

In this interview, representatives of ufaFabrik discuss these issues and their hopes for the future.

INTERVIEW

Sigrid Niemer - Communications (SN), **Frido Hinde** - Managing Director (FH), **Werner Wiartalla** – Technical Director (WW) by Sandy Fitzgerald (SF)

SF: When and how was ufaFabrik developed and how did you get involved?

SN: After the Second World War there was a huge effort to recover the country – education, establishing universities, the economy – and this was known as the period of *Wirtschaftswunder* (Economic Miracle, also known as the Miracle on the Rhine) and by the late 1970s my generation had a lot of everything. I was born only ten years after the war but had no real idea about the war growing up. When I attended college we were asking questions about this post-war society. We didn't use the word value back then but this was all about values. We started to rethink society and everything that was happening - the education system, health, with regard to all these new things we were exposed to like chemical products, the traditional family – we were questioning everything. We also had the American army stationed here and when some of the soldiers left the army they stayed in Germany and brought with them other questions, like the Vietnam War. All these questions influenced the student movements and combined with a hunger for life. The people I knew then and still know were from all backgrounds and we were meeting scientists who had information that was shocking to us. Especially what the research was showing with regard to the environment. And Berlin being an island at the time, (*surrounded by the GDR)* people knew each other and discussed all of this. We decided we had to work in a holistic way. This was coupled with the fact that Berlin was attracting a lot of people from outside of the city and there was a lot of experimentation going on. West Berlin had the status of occupation and, for instance, there was no German army in Berlin, which meant no conscription. So peace-loving young men came to Berlin. And there were less restrictions and rules than in other parts of Germany. For instance, bars and clubs had no regulations. They could stay open as long as they wanted. So people also came to Berlin to party. The idea behind all of this was to keep the city alive, as an island in the middle of the GDR. Due to the fragile political situation, there were no big investors, no industry, so there was lots of empty space and rents were cheap. So, many things were possible in West Berlin. What did happen was an investment in education and three new universities opened. Because of all of this, people came from all over Germany to study and, unlike other big city universities, students didn't go home at the weekends because it was too difficult to get in and out of Berlin. You couldn't just hop on a bus. All of this created a certain atmosphere in the city that opened up a lot of possibilities. But not without tension. We did have a very conservative government on one side and then the Red Brigades on the other. When I went to university the communist groups were very active there. In 1978 there was a big conference called Tunix (*a meeting of alternative and social movements to discuss a whole range of issues, including ecology, which took place from the 27 to 29 of January in the Technical University of Berlin*), which is a German wordplay meaning 'do nothing'. This conference was very influential on people like me who didn't want to follow any dogmatic ideology. This was the point where people got the courage to take life into their own hands and decided to forget about dogma. It is also vital to remember that the women's movement was very important. And, in fact, this is how I initially met my further companions Juppy, Gisela, Bärbel and others. I wanted to learn how to defend myself, joined a karate class and here we met, all of us doing sports together, sharing techniques with each other and this progressed into sharing other skills, like learning to play the guitar, and this developed into discussing our individual interests like education, dance, the environment and so on. I moved into their collective "Wir sind überall auf der Erde" ("We are everywhere in the world"), a group of 16 – 20 people living and working together. We renovated flats, shared income and in 1976 we founded a communication centre for our friends and us, a factory for culture, sports, and crafts (Fabrik für Kultur, Sport und Handwerk"). These were the seeds of what ufaFabrik is today.

The concept of ecological sustainability became important very fast within the early ufaFabrik. For instance, by living together we realised we didn't need a TV each but just needed one for us all; we could buy veg directly from the farmers; we could share clothes; we could build a model of shared income. What this meant was, we didn't depend on one single individual. An early project was concerned with natural food, what is today called bio food. Another was home births. Then alternative medicines. We were fascinated by other cultures and art forms. And then within our group we had technical experts and so began technical experiments, for instance windmills. We built a co-generator out of an old van for our heating system and it worked!

WW: I first got involved with ufaFabrik in the mid-1980s through the Samba Band, Terra Brasilis, and then I just got more and more involved until I left Siemens, where I was working then, and joined ufaFabrik full time. I was an engineer and had been overseeing quality control at Siemens by the time I left. A very good job with very good money but the work environment was blinkered, I think you would say in English.

When I joined ufaFabrik I was helping the umbrella group with optimising the functioning of the organisation. A main aim was that ufaFabrik would be self-sufficient and sustainable energy was part of this. I began to look at recycling systems, for instance composting and how to reuse rainwater for the toilets. By building this rainwater system we saved about two million litres of tap water a year. ufaFabrik was already into ecology before I arrived, sourcing organic food and establishing the organic bakery, but their main concentration was on the arts side and I brought an expertise that was not within the team before I arrived. It was an opportunity that occurred at the right time.

At that time this was all new and we became a pioneer in this emerging field of ecological sustainability. We were learning by doing and then in partnership with a group called IPAT at the Technical University of Berlin. As we progressed, we went out looking for equipment, like solar panels, to be built and only found one company that cold meet our needs and they also became collaborators. People thought we were crazy and this one place was the only factory who would produce solar panels for us.

Many of the solutions were low-fi, cheap, solutions. It took all of the 1990s to realise our ecological projects and then in 1992 up to 2001 we began to get some funding. ufaFabrik became a funded pilot project for the European Union, with co-financing from the city of Berlin. I was excited by our progress and wanted to open out our discoveries to the public and launched an initiative of open

days and tours but the first call only resulted in twenty five people turning up and it was then that I realised that something was missing. What had emerged globally was a description of sustainability having three pillars – economic, environmental and social but culture was missing and ufaFabrik is a cultural centre. So, I then got the idea of a festival that combined culture into ecology and organised a three-day festival that was a huge success. For the weekend we got 3,000 people a day. We needed the cultural part to bring ecology to people. In the context of the festival, people could see how ecology works through culture.

FH: I was born in ufaFabrik. My parents were part of the original group that squatted ufaFabrik back in 1979 and, in fact, my father is still involved as leader of the music ensemble in ufaFabrik. I attended the Freie Schule Berlin (free school) here until I was 11 and then had to move to a high school outside of ufaFabrik. That move was strange at first, with all the rules and regulations but I had no problem with regard to the academic content. At 12 years of age, it is easy to adapt. At ufaFabrik, schooling was and is an organic process, with the teachers facilitating the children's progress. Very much a collective approach to learning. Another important aspect of the Freie Schule Berlin was its size with only 40 to 50 pupils at any one time. In the mainstream school system, this is sometimes the size of a single class. In ufaFabrik that could be 8 per class, or, more accurately, in the yard.

From the beginning of ufaFabrik we have had maybe 15 children born and raised inside the collective's core group. But it is the case that children who attended school here over the years come back to ufaFabrik, in one way or another. For instance, when children left to attend high school, some would look for student jobs at ufaFabrik: working at concerts or in the café. There has always been a close connection between those schooled here and ufaFabrik. And some people, like me, have returned permanently.

SF: From when ufaFabrik was founded to now, there has been a major growth in awareness around ecological sustainability. Do you think this is the case with younger generations?

FH: Since ufaFabrik was founded, there has been a huge shift in awareness, yes. For ufaFabrik, this means we are no longer pioneers. It is not our USP anymore. But this is a good thing. And we, the younger generation at ufaFabrik, continue the work. In Germany there is a lot awareness and initiatives but we only have one planet.

An example of the growing awareness is the fact that we now have the Technical University of Berlin in permanent residence at ufaFabrik measuring all the effects of our sustainability projects. Everywhere you find people want to do their projects in an environmentally-friendly way. But this is just Germany, it is not necessarily the same all over Europe. For instance, I was recently at a meeting of an international network abroad and for every meal we used plastic disposable cutlery. This would hardly happen in Berlin now.

There are many supports for sustainability, like the Berlin Programme for Sustainable Development,

who distribute money from the EU Regional Development Fund. And the Green Music Initiative that advises music venues and festivals on how to reduce their carbon footprint. Another interesting initiative is the Berlin Senate Department grants that are linked to CO2 emissions. The amount of funding you receive depends on the amount of your CO2 savings.

SF: What are the biggest concerns for you, as you face the future?

WW: Most of the ufaFabrik people are over 60 now, so in ten years people will not be able to work. We need young people to create the future. We need a minimum of 10 new people who will come to live in ufaFabrik and we need to build new living spaces! But we are working on projects with some very clever and inspiring young people. For instance, to produce new eco-gas through photosynthesis that does not destroy food, like some people do in the biogas industry. This is part of the fight for a CO2-free future. What we are working towards is CO2 neutral.

FH: The shift of generations is certainly one. A very interesting but difficult process. We speak openly about it here in ufaFabrik. There is a recognition that if people have lived for ufaFabrik over 30 or 40 years, it is difficult to give up the decision-making. It is a question for everyone 'how can the older generation step back'? But the younger generation also has a responsibility to involve the older generation. But the positive thing is that there is a younger generation. Once a month we have plenary session of all the engaged participants of ufaFabrik. At this meeting this is the chance to have all discussions in an open way, including this intergenerational question.

Another challenge is the lack of accommodation. We need more space and are developing a plan to build a new accommodation block. The first step towards this was to extend the time on our lease from the city from 20 to 50 years. If we are to stick to the model of ufaFabrik as a place to live, work and support each other, we need to expand. For instance, I live outside of ufaFabrik at the moment, as do others. We want to move back in.

Another challenge is the development of Berlin as a capital of the performing arts, so there are a lot of offers in the city, which means we have to look at our public programme. But we are getting new audiences.

And we need to get more proactive again, with the new generation. As ufaFabrik got older, people got older and more inward looking. But this is changing as younger people get involved and we are looking and reaching out, for instance getting active in international networks again.

The basic and original values are also what the younger generations believe in. The artistic programme may change, as people's interests change. But we have to be open to change and the younger generation have to put their ideas into practice and to make their dreams a reality.

SF: The arts are not readily associated with ecological concerns. Why the arts and ecology for ufaFabrik?

SN: Maybe because of our personal interests. There existed a very formal education system in the arts and the only alternative was private teachers, all of which was very expensive. Back in the early days we felt we were all artists, in some sense. We wanted to bring art into life. We wanted everyone to participate. And we started with ourselves. We were all playing, performing, bringing in circus arts. And we used all of this to reach people and get our message across. We also found that people liked to meet up and do these things. And none of this depended on money. Not everyone liked or agreed with us. Even today there are artists who like this approach and artists who don't. This was another field of experimentation for us. Most of the time it started with ourselves and then people gravitated to us because of our values. This is why we have a guest house, where people can come to live and work in the best possible way.

SF: In what way do you think ufaFabrik has been influential on Berlin (or further afield) with its developments over the years?

SN: ufaFabrik has definitely been influential. There is a certain power in living and working together. People saw this as very inspiring. There was an African musician who came to visit us and when he went back home, he was inspired to open a bar. In the bar he put up a poster of ufaFabrik and said it reminded him that things are possible. One of the important things ufaFabrik did was start a dialogue in Berlin between people of different backgrounds and different political persuasions. Left and right wing people didn't talk to each other but we said we would talk to anyone once there was respect. This was surprising for people and it made an impact. Then when we started one of the first circus schools, others were inspired to start their own projects. Our motto was 'take your life into your own hands'. For instance we took natural childbirth into hospitals and out of this came a whole new approach, which is still going on. Then one of the first free schools opened on the grounds of the ufaFabrik. And we also established one of the first children's farms. In many ways we made a lot possible while others were dreaming about it.

SF: Do you think all cultural projects should have ecological sustainability at their core and, if so, why?

SN: Yes, they should. I know it is not easy. A lot of the time it is a matter of money. Even some of the artists who work at ufaFabrik are not so aware. It's a contradiction. Big corporations care more and are more aware than us in the cultural sector. Then, of course, you also have the influence of the market. For example, the avocado conditions of production are much worse than my health benefits by consuming it. We did a pilot project called Creative Strategies Of Sustainability (CSOS) aimed at cultural managers, where we discussed possible ways of developing a sustainable strategy for cultural projects. One of the best ways to make sustainability a reality in your centre or project is to devise a practical strategy for the implementation of sustainable actions at every level of your organisation. And a really good way to go about this is to make a Sustainability Charter. Such a charter will be

different for every organisation but there are common headings and approaches that can be adapted to most situations. CSOS developed a charter template, informed by a process that ufaFabrik and Mains d'Oeuvres (Saint Ouen) embarked upon in 2010 at a similar training program in Paris, which has been growing ever since and, in fact, led to CSOS, part of the TEH Engine Room Europe project (2012-2014). Out of this came a sustainability charter template *(link to download at the end of this interview)*. It is so, so important for cultural managers because this is your life, it is your professional life, it is related to all parts of your life. I don't understand why it is not more central to the thinking.

WW: Even if there are examples all over the world where artists relate their work to sustainability issues, it is far from being a common approach. It is true that many cultural spaces still don't seem to have an interest in ecology and yet, on just a practical level, it saves money! For instance, you could save up to 60% of energy costs for heating. I have heard several times that ecology is expensive and this is correct with regard to the initial investment but you save money over time and it ends up being much cheaper. For instance, our co-generation of electricity puts €10,000 a year into our pocket. And it is so efficient we sell electricity back to the grid. Plus we are saving thousands of tons of CO2 from the atmosphere. Another example is the building of our straw bale house. Very efficient and a great social exercise, as well, because we built it together. Then there is the greening of our spaces – green walls and roofs to climatise our buildings and spaces. This is very important because the loss of green from our world is even more destructive than CO2. 350 square kilometres a day is lost and a lot of this is down to consuming. Stop consuming!

SF: Are you pleased at how ufaFabrik has not only survived but developed over the years and why do you think it has been successful?

SN: Pleased and optimistic. Several years of development have taken place here in ufaFabrik by the younger generation. Overall I think we were successful because we were not dogmatic. And, very importantly, we are always in process, always changing. But none of it would have been possible without such a strong commitment from the people who started the project. It's a very lively place. We celebrate together, we enjoy our cultural and artistic life. Children who have grown up here and children who have attended the free school come back. Of course there were many changes over the years, inside and outside of ufaFabrik. Berlin itself has exploded, especially after the Wall came down. But we are still here. We have invented ourselves already. We don't need to invent ourselves every day. We still have the sharing economy. Yes, we have gone through several financial crises but we have always managed. We support each other. Of course there are huge amounts of volunteer work and without this ufaFabrik would not exist, not to forget the huge investment by people at the beginning. But we are also very professional in our official structures: we know what we have to do and we learned our lessons well. Not to give too much time to bureaucracy but not to forget it. Another thing is, when we deal with people we don't have strict rules. In the long term everyone has the freedom to find the right place in our structure. This is hard but important. These are decisions for the project but for our lives also. 200 people work here and 30 people live here and they all get something from this philosophy. It makes the workplace precious. They are part of a community, which means something. People feel like they belong to something that is bigger than themselves. There are a lot of cross-sectoral relations.

SF: ufaFabrik has been in existence now for 40 years. What is your hope for future generations of ufaFabrik participants and, indeed, the younger generation, in general?

SN: It's up to them. There is a lot done already and they can use all that. But how the content will be is completely up to them. I see that the importance of places like ufaFabrik increases. All these issues like separation between people, rents going up, a lot of development, so much has changed in the last 20 years. I hope that the new generations keep the spirit of ufaFabrik. I hope we will have a good time for the next 40 years. My wish is a place for living and working, a centre for all ages, a real open-minded place where everyone is welcome, if they have a peaceful attitude.

WW: At ufaFabrik we engaged with the public school system and now have a programme. Students can choose ufaFabrik for their gap year. Since 1994, 16-18-year-olds come and do their ecological year here and many go on to study ecology or urban planning, or do sustainability work. Then we have tours of ufaFabrik about twenty times a year that include school groups but also technical and other sorts of groups. People come from all over the world. I hope that this will go on and that our ideas will be spread all over the planet and will inspire new creative projects for the future!

SF: What advice or recommendations can you give to people who are interested in improving their ecological sustainability?

WW: Examples like ufaFabrik I have never seen. This sort of diversity is hard to find because most places specialise in one theme. When people come here, say for the tour, they may be very tired but they leave inspired and enthusiastic. But when they go home and see all the work on their desk, trying to implement changes is daunting. I have this idea that what is needed is a small team or maybe even one person to visit cultural centres and projects and introduce and advise on sustainability. Maybe this could be the next round in Creative Lenses?

Another important aspect of this, is that I was not from an arts background. You need someone who will lead the initiative. And it has to be particular to the situation and that particular place and environment.

The other thing is the nature of ufaFabrik. It was always a free and open space. Open to everything: gardening, the urban farm, the bar, the school... I feel today other places are not so open. When a young person comes to a cultural centre it is very closed and structured. All nice and shiny but controlled. You need free space and free thinking to develop yourself.

People could:

Check out the Google type search engine ECOSIA where they use their money to plant trees.

Plant for the Planet is a really inspiring programme working with kids.

Have one working day a month devoted to ecological sustainability in your cultural centre. This would not destroy your centre but it would get people thinking. Bring in outside experts, have working groups. One day a month for the future is not too much to ask.

Have a look at the ufaFabrik publication CSOS (Creative Strategies of Sustainability) http://teh.net/resource/creative-strategies-sustainability-cultural-centres/

Related to CSOS, download the sustainability charter template to check the current state of your organization here:
http://teh.net/wp-content/uploads/2014/12/CSOS-sustainability-charter-template.docx

Research other examples of artistic projects working with sustainability e.g.

Julie's Bicycle (www.juliesbicycle.com)

Artists & Climate Change (www.artistsandclimatechange.com)

COAL, the Coalition for Art and Sustainable Development (www.projetcoal.org)

Learn more about ufaFabrik or make contact at: www.ufafabrik.de

CONTRIBUTORS'
BIOGRAPHIES

SUSTAINING CULTURE IN CHALLENGING TIMES

CONTRIBUTORS' BIOGRAPHIES

(IN ORDER OF APPEARANCE)

SANDY FITZGERALD

Has over forty years' experience as an artist, activist and manager in the cultural sector. He was founder and director of City Arts Centre, Dublin (1974 to 2001) and is currently a director in the cultural agency OLIVEARTE, working as a consultant and trainer across Europe. Sandy was also a founder member of CAFE (Creative Activity for Everyone, now CREATE), founding board member of the Royal Hospital National Cultural Centre (now the Irish Museum of Modern Art) and served on the Executive Committee of Trans Europe Halles (1997-2002). He has also sat on a number of advisory and policy committees including the Irish government's Commission for the Status for People with Disabilities and the Dublin City Council Development Board. In addition, he has lectured on cultural policy at the National College of Art and Design, Dublin, and the Universidad Internacional de Catalunya, Barcelona, and spoken at numerous conferences, including New Times, New Models (Maribor, Slovenia – 2010), Europes (Barcelona – 2010), PLACE (Kosice, Slovakia - 2013), The Future Is Not What It Used To Be (Amsterdam – 2014), Approdi Incontri del Terzo Luogo (Lecce – 2018). Published work includes: An Outburst of Frankness: Community Arts in Ireland – A Reader (2004), Managing Independent Cultural Centres (2008) and New Times, New Models (2010).

ELLI PAPAKONSTANTINOU

Is a stage director, writer, visual artist and cultural manager. Founder of ODC Ensemble performing company and of art space 'Vyrsodepseio' in Athens. Two dominant themes run through her artistic identity: political discourse and utopias. Elli is currently a recipient of the Fulbright Artist's Award 2018/9 and visiting scholar at the CCRMA, Stanford University, USA.

DR PATRYCJA KASZYNSKA

Is Research Fellow at Innovation Insights Hub, University of the Arts London and Research Associate at Culture, King's College London. She is also head OF the Art History Faculty at New College of the Humanities. She was previously Project Manager for the Cultural Value Scoping Project - an initiative supported by the Arts & Humanities Research Council, Paul Hamlyn Foundation and King's College London, in partnership with ACE; and Project Researcher for the AHRC Cultural Value Project – an influential research programme concerning the value of arts participation and cultural engagement. She has worked in policy research for a number of political organisations and think tanks and in the higher education sector, and has published on a range of topics including the ways of valuing culture and the connection between aesthetics and politics.

GORAN TOMKA

Is a researcher and lecturer in the field of audience studies, new media, cultural diversity and cultural policy and management. He is assistant professor at the TIMS Faculty from Novi Sad, and UNESCO chair in cultural policy and management from Belgrade, Serbia. He holds a doctoral degree in culture and media studies from the University of Arts in Belgrade. Outside academia he is active as consultant, trainer, critic and advocate: he was a trainer in Al Mawred Abbara programme for capacity building in the Arab region; a coordinator of long-term cultural planning of the city of the Novi Sad European capital of culture 2021 and a national author of the European Council's Compendium for cultural policies. His latest book "Audience Explorations: Guidebook for Hopefully Seeking the Audience" was published in 2016 by IETM, Brussels.

VIŠNJA KISIĆ

Is a researcher, lecturer and manager in the field of heritage management, interpretation and policy, with special focus on contested heritage. She holds a PhD in Museum and Heritage Studies from University of Belgrade. She is a researcher and lecturer at the UNESCO Chair in Cultural Policy and Management, University of Arts, Belgrade and works as a trainer, researcher and consultant in heritage management, policy and outreach projects and professional capacity-building programmes. She has years of experience in both the public and civil sector in heritage, acting as the secretary general for Europa Nostra Serbia and as a board member of the Southeast European Heritage Network. She has worked at the National Museum in Belgrade, Peggy Guggenheim Collection, Venice Biennale and the Museum of Art and Archaeology in Columbia, Missouri. In 2013, she received the Cultural Policy Research Award by the European Cultural Foundation.

FANNI NÁNAY

Was born in Budapest, studied Hungarian and Polish philology (MA / BA) and cultural anthropology (MA) at Janus Pannonius University in Pécs, as well as theatre studies at Jagellonian University in Cracow (PhD). In her thesis, she focused on Polish companies and events working on the borderline of theatre and non-theatre (religion, politics, community). Her interest in art practiced outside of the traditional places and contexts led her to a deeper involvement in site-specific art and art in public space, and in 2008 she co-founded PLACCC International Festival (together with Katalin Erdődi). She also works as a freelance organiser and programmer for different Hungarian companies and festivals and is a theatre critic.

TUNDE ADEFIOYE

Was born in Los Angeles and earned a bachelor's in Women's Studies at San Diego State University, followed by one in Molecular Biology and a master's in Bioinformatics at Leeds University. He co-founded the youth platform Urban Woorden in Leuven, Belgium, and was awarded the Prize for Cultural Education by the Flemish government. In 2016, he began working as city-dramaturg as part of Michael De Cock's team at KVS. City-dramaturgy aims to use the city as a conceptual canvas to create discourses with different aspects of Brussels and beyond. Additionally, he has done dramaturgy for plays and projects including Malcolm X and (Not) My Paradise. Since 2017 he has been delivering lectures and speeches, including giving guest lectures at colleges and a keynote at the 2018 IETM plenary meeting in Portugal and one at the Wales Arts International conference. He has published frequently in the major Flemish press.

DR. BETHANY REX

Is a Research Fellow in the Innovation Insights Hub, University of the Arts London and a Visiting Research Associate in Media, Culture and Heritage, Newcastle University. Her research focuses on cultural institutions and the people who manage, encounter and make decisions about them. She has a particular interest in how public cultural infrastructures are changing, both in form and function, as a consequence of austerity measures in the UK.

DR. MILENA DRAGIĆEVIĆ ŠEŠIĆ

Former President of University of Arts, Belgrade, now Head of UNESCO Chair in Interculturalism, Art Management and Mediation. Professor of Cultural Policy & Management. Director of the Research Institute of the Faculty of Dramatic Arts, Belgrade. Board member of the European Diploma in Cultural Project Management (Bruxelles). Former EN-CATC and ELIA board member. Commandeur dans l'Ordre des Palmes Academiques 2002. Guest lecturer at numerous world universities. Published 16 books and more than 150 essays, translated into 17 languages. Expert in cultural policy and management for UNESCO, European Cultural Foundation, Council of Europe, Foundation Marcel Hicter, Pro Helvetia, British Council etc.

PAUL BOGEN

With over thirty-five years' experience in the sector, Paul is currently a director in the cultural agency OLIVEARTE, working as a consultant, trainer and fundraiser across Europe. Since 2010 he has obtained €8 million in EU-project grants. His current work includes delivering audience development capacity building for two ECOC's and project management for three EU-Creative Europe projects. Paul started his career as an actor and comedian. Realising he could not act (and was not that funny), he quickly moved into management. From 1983-1988 he managed four theatre companies and theatres, was the founding director of The Junction cultural centre, Cambridge (1989 to 2006), president of the European network Trans Europe Halles (1999-2007), is the financial manager for NIE Theatre, Cambridge (2007 to present) and a fellow of the Royal Society of Arts. Paul lives on the island of Gozo.

DR LUCY KIMBELL

Is Professor of Contemporary Design Practices and Director of the Innovation Insights Hub at University of the Arts London. She is also Associate Fellow at Said Business School, University of Oxford. Her expertise is in design thinking and the use of design to address social and policy issues. Lucy led UAL's contributions to Creative Lenses which included research, knowledge exchange, evaluation and training. Current funded projects include developing 'smart regulation' to address the challenge of antimicrobial resistance in India and exploring the potential for AI in professional services firms.

KATARINA SCOTT

Has over 25 years' experience within the cultural and creative sector, private sector, education and municipality. Her background is as an economist but her passions are value-driven entrepreneurship, Appreciative Inquiry and coaching and she is a serial entrepreneur. One of the creators of the cultural incubator 'The Creative Plot' in the Skåne region of Sweden, she is now working at the Innovation Future Platform of Lund. Her driving values are hope, curiosity, and creating. Beside culture and entrepreneurship, sustainability has always been important for Katarina, which actually led to a Guinness World Record in "Free Standing Pet Bottle Sculpture", one of the outcomes from working with plastic pollution in our oceans.

JOSÉ RODRÍGUEZ

Is Communications Director of Trans Europe Halles, the European network of non-governmental cultural centres. Previously, he worked for international organisations in the areas of cultural and creative industries, international cooperation and innovation. Among them, the Spanish Agency of International Cooperation for Development, the Embassy of Spain in the Czech Republic, La Salle Innovation Park Madrid, Instituto Cervantes Rome and Triple Helix Association. From 2015 to 2019, he served as head of marketing communications and mentor for the EU-funded project Creative Lenses, aiming at improving arts and cultural organisations' business models and developing their strategic and innovation capacities. He is the author of the publication *To Sell or Not To Sell? An Introduction to Business Model Innovation for Arts and Cultural Organisations.*

MICHELE BEE

Teaches history of economic and political thought at the University of Lausanne. He is co-founder of the cultural centre "Manifatture Knos" (Lecce, Italy), and from 2015 to 2017 was chairperson of the European network of cultural centres "Trans Europe Halles" (TEH). With the School of Third Place and other collectives and organisations, he promotes, in Europe, projects of urban transformation which involve the free participation of citizens and artists. His research explores the ideas of accord, exchange, and indecision, within the field of economic philosophy.

MAUREEN SALMON MA, CMI, RSA

Is a consultant and educator with thirty years' experience of working in the arts and cultural sector in an international arena. She is the founder director of Freshwaters Consultancy, a practice that helps individuals and organisations create sustainable futures. Maureen was a finalist of the European Union Women of Achievement Awards. At the University of the Arts London, Maureen is a senior lecturer and a researcher on the Creative Lenses project. She co-leads the Business Model unit on the MA Arts and Cultural Enterprise. Maureen is a visiting professor of transformational leadership at ISM Group, Senegal.

IAN KING

Is a full research professor at the University of the Arts, London. He is also visiting professor at four other universities in China, Belgium, Germany and Australia. His background originates in the theatre and the music business. His PhD was entitled: 'Strategic Decision-Making in the Popular Theatre.' Ian has published widely both in journals and books – in the fields of art, philosophy, organization studies and fashion. He is a very experienced PhD supervisor and is currently chair of the College Research Degree Committee. His recent research looks at the relationship of the body to aesthetics and can be found in his book entitled: 'The Aesthetics of Dress' (Springer, 2017). He is also responsible for the International Fashion colloquia series. His latest book is entitled: 'Cultural Governance in a Global Context: An International Perspective on Arts Organizations' (Palgrave-Macmillan, 2019) and is an empirical study collected from nine countries across five continents.

MODELS TO MANIFESTOS
A CONCEPTUAL TOOLKIT
FOR ARTS AND CULTURE
AN OUTCOME OF THE
CREATIVE LENSES PROJECT
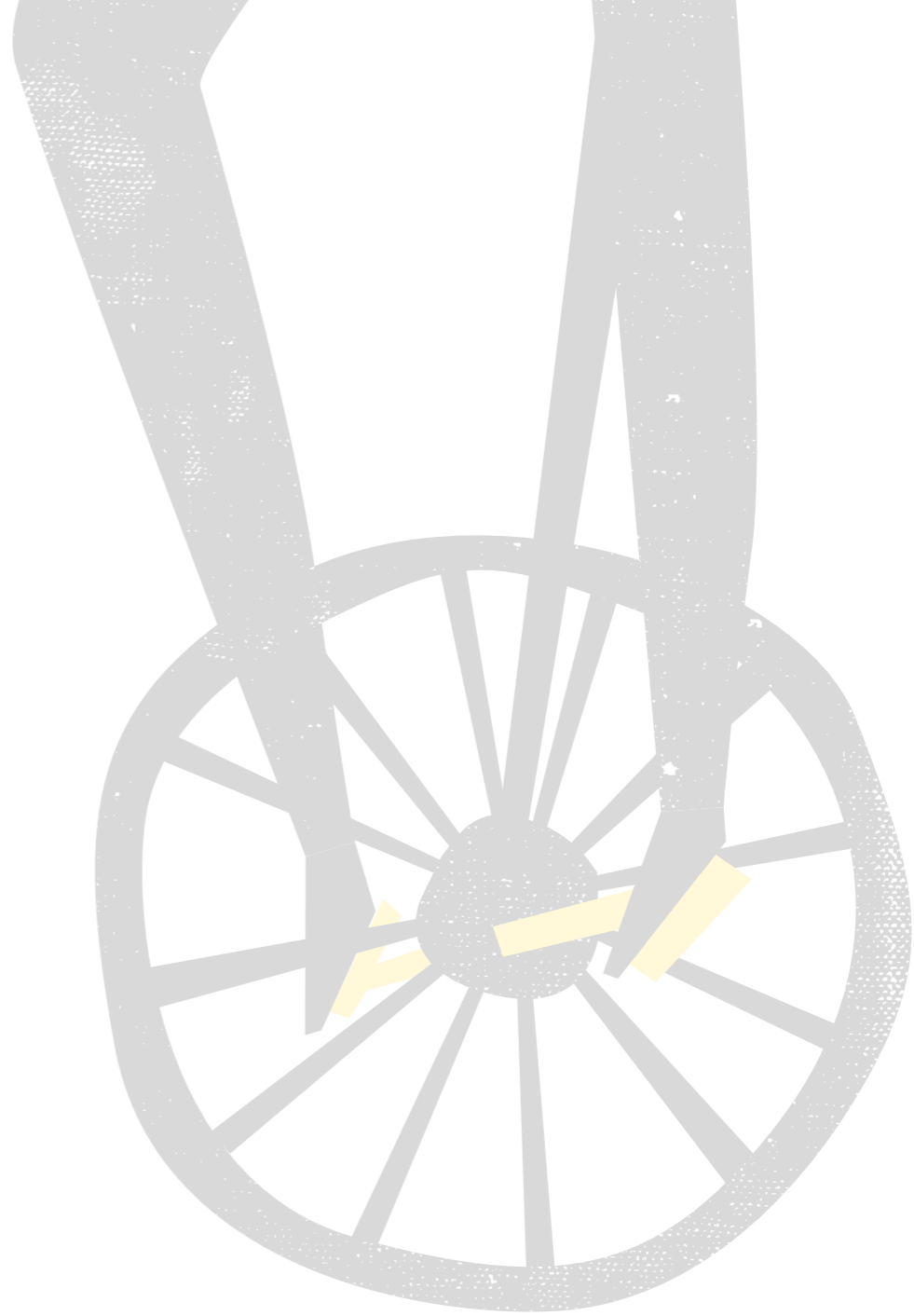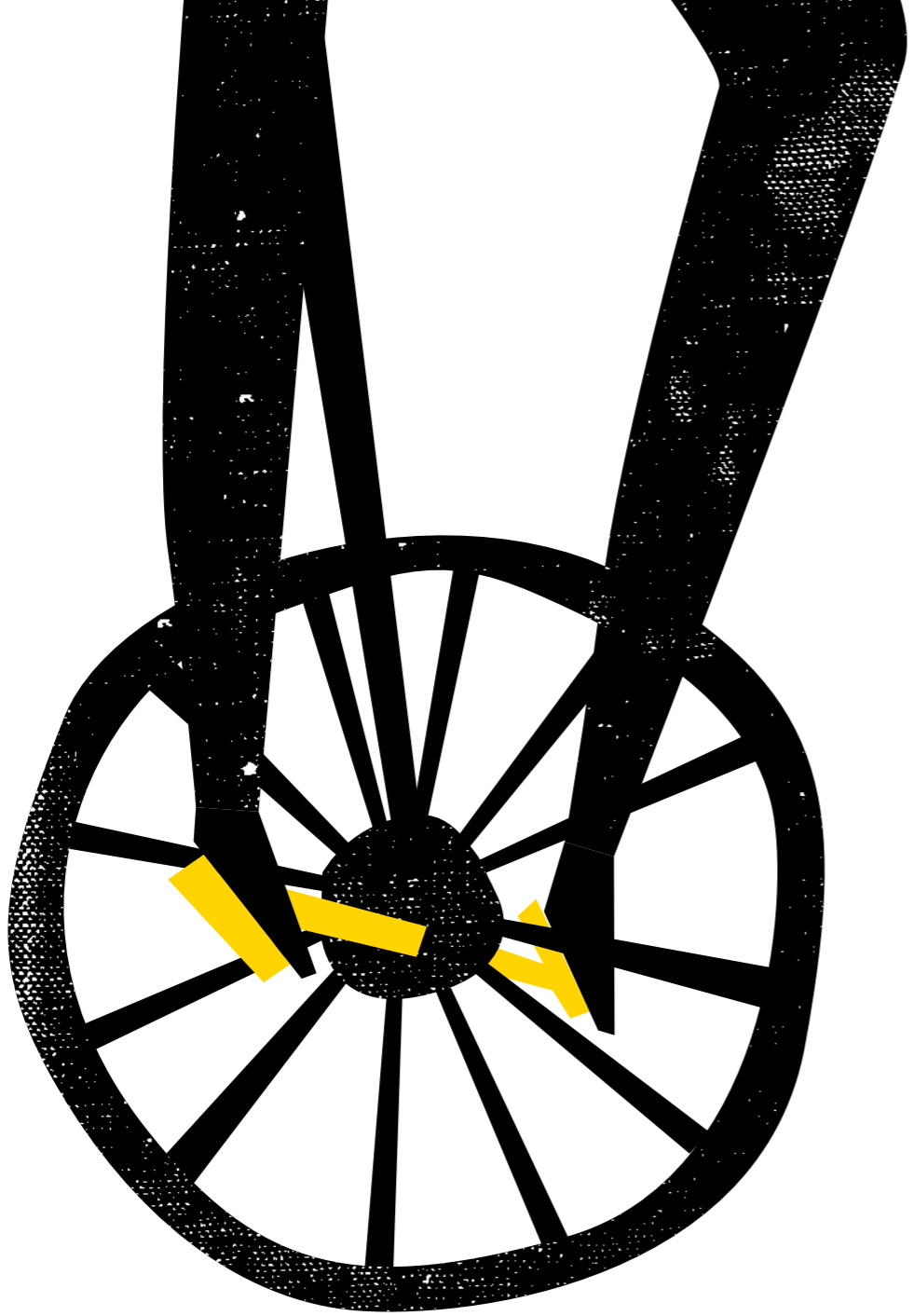
MODELS TO MANIFESTOS

2008, and the economic crisis left Europe struggling with a whole range of challenges that have reached into every corner of the social, political and financial fabric of the continent. One of the areas affected by this cataclysmic event was the arts and culture sector. Subsidies and grant aid shrunk; a lurch to the right meant attacks on freedom of expression and a dominant market economy pushed for profit over creativity. In 2014 a project was launched by a diverse group of players across Europe entitled Creative Lenses. The aim of this project was to investigate and seek answers to the challenges confronting the arts and cultural sector, particularly the non-governmental fields of activity. A successful application to the EU Creative Europe fund resulted in four years of research, action learning and outcomes, one of which is this book. 'Models to Manifestos' is a response to questions that arose during the Creative Lenses journey. The content of 'Models to Manifestos' reflects a wide spectrum of views from experienced and informed commentators. Supported by case studies and interviews from every corner of Europe, essayists engage with a whole range of issues confronting the artist, arts manager and cultural activist at this time in history. There is a rich collection of content here that gives something of a 'zeitgeist' feeling to the publication and, even if answers are not forthcoming for everyone, at the very least we hope the perspectives and experiences expressed in 'Models to Manifestos' will help frame the debate for those who want to engage with the next phase of cultural development in Europe.

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