

CULTURAL LEADERSHIP INTERNATIONAL 2010

Symposium
Cultural Leadership: Global Challenges
London, 10 December 2010



Programme

08:45 Arrivals and Coffee

09:00 Welcome from Martin Davidson CMG, CEO British Council; Hilary Carty, Director Cultural Leadership Programme (CLP) and Sir Mark Jones, Director V&A Museum

09:15 KEYNOTE - Patrick McKenna, Chief Executive, Ingenious Group

'Leadership challenges in disruptive times'

<http://www.ingeniousmedia.co.uk>

<http://www.guardian.co.uk/media/2010/jul/16/patrick-mckenna-mediaguardian-100-2010>

Patrick was Chairman and Chief Executive of the Really Useful Group from 1990 to 1997 and prior to that a Partner at Deloitte and Touche, heading their Media and Entertainment Group from 1986 to 1990. He is Chairman of The Young Vic Theatre Company and was a Board Member of the British Tourist Authority from 1995 to 2002. He also has a number of non-executive roles in other media companies and has been appointed to several committees, including NESTA.

09:25 In conversation with David Kershaw, Chief Executive of M&C Saatchi

<http://www.mcsaatchiplc.com>

David Kershaw, Group Chief Executive, M&C Saatchi

David was educated at Bedales School and Durham University where he studied Politics. He entered advertising in 1977 as a graduate trainee at Wasey Campbell-Ewald. From 1980-82 he gained his MBA from the London Business School and in 1982 joined Saatchi & Saatchi UK. He became its Chairman and CEO in 1994. In January 1995 he resigned together with Maurice and Charles Saatchi, Bill Muirhead and Jeremy Sinclair to set up M&C Saatchi.

The Agency now has 17 international offices. Its clients include RBS Group, DSG International, Scottish & Newcastle and the Central Office of Information. The Company was listed in July 2004 and David was appointed Group Chief Executive. David was Chairman of the Advertising Association from 2002 to 2006.

David is currently Chairman of the Cultural Leadership Programme (CLP) and a Governor at the Southbank Centre.

09:45 Breakfast/Wider networking opportunity for participants over breakfast

10:25 Introduction to the day

Beatrice Pembroke, Director Creative and Cultural Economy, British Council

Short introduction to the day and themes to be explored and how these sessions will work. 3 sessions on Freedom, Risk and Fairness with chair/context setter for each who sets the scene and then chairs the rest of the session, bringing the points together at the end. Each panel member will speak for 10 minutes, presenting a personal perspective of leadership as well as a case study to inform the discussion.

10:30-11:45

Session 1: FREEDOM

Freedom has long been assumed to be a condition of authentic creative *work* for artists and leaders, but culture and creativity also gives people freedom – it can provide a liberating space to form new identities, purpose, employment, expression and meaning. How do we work with the current catalysts and limitations of freedom in the creative and cultural sector – what is the impact of censorship, migration and mobility? How do we create organisational models and networks that promote freedom and innovation? And how can we ensure they are properly international and inter-sectoral?

Chair: Peter Jenkinson OBE

10:30 5 minute introduction to topic and panel

Peter Jenkinson has worked for over 20 years in the cultural sector, passionately advocating and acting for deep and lasting change across the cultural and political landscape. In his current role as an independent 'cultural broker' he works across a diverse portfolio of disciplines and sectors including broadcasting, public policy, regeneration, museums and galleries and leadership development. Prior to this Peter has had a distinguished and award-winning career working across the arts and culture, including his role as founding director of the Creative Partnerships programme and the initiation and delivery of the world-class £21 million The New Art Gallery Walsall. His key areas of interest include the critical roles of creativity, innovation, diversity and broader cultural literacy across society as well as a commitment to building social justice and intelligent democracy.

10:35-11:10

1 Sophia Swire, Senior Gemstone Advisor to Afghanistan's Ministry of Mines

<http://www.sophiaswire.com/>

An Afghanistan-Pakistan expert, Sophia Swire has 24 years of experience in business management and 20 years in international development, program management, and education. With corporate social responsibility and sustainability at the heart of all her work, she launched and managed an innovative and profitable, ethical luxury fashion brand, working with artisans in Nepal and India and spearheading the launch of the global fashion for pashmina shawls in the 1990's.

She founded and directed Learning for Life -an NGO that has established over 250 schools for girls in rural Afghanistan, Pakistan and India. She has worked with female artisans throughout South Asia to develop their businesses and internationally marketable products. At the invitation of the Prince of Wales' foundation, Turquoise Mountain, she started the first Jewellery and Gem-Cutting school in Afghanistan, and launched the first Afghan jewellery brand during London Fashion Week. She conducted on-site research in the lapis mines of Badaskhan for Aga Khan Foundation, in the emerald mines of Afghanistan, Colombia and Brazil, looking for best practice in artisanal mining, gem cutting and jewellery design and manufacturing that can be shared between developing countries.

A proven professional in post-conflict environments, including nearly 3 years in Afghanistan, she has most recently used her management, value-chain analysis, business planning, and fund-raising skills to create and start to implement a comprehensive, \$10m development strategy for the gemstone sector in Afghanistan. Part of this involves liaising with the Afghan government and multi-lateral donors, including Japanese Aid, (JICA), UKAID (DFID), USAID, Brazilian Aid (ABC), the Pentagon, the World Bank and the Kabul Ministry of Mines.

She is Senior Fellow Economic Development at the Curzon Institute and was awarded the 2010 Pakistan Achievement Award for empowering the women and girls of Pakistan through education.

2 Maysoon Pachachi, Director Oxymoron Films

<http://www.oxymoronfilms.com/>

Maysoon Pachachi is an Iraqi/British filmmaker. Educated in Iraq, the USA and Britain, she graduated from the London Film School and worked as a film editor in London, before turning to directing and producing. She has directed 9 documentary films, including the prize-winning *Iranian Journey*, *Bitter Water* about a Palestinian camp in Beirut, *Return to the Land of Wonders* about her return to Iraq in 2004 and *Our feeling took the pictures: Open Shutters Iraq* about a remarkable photographic project. She has taught film directing and editing in Jerusalem and Gaza for the Jerusalem Film Institute, European Union and at Birzeit University near Ramallah. In 1999 she co-founded *Act Together: Women's Action for Iraq* in London (www.acttogether.org) and in 2004, helped to set up a free-of-charge film-training centre in Baghdad (www.iftvc.org).

She is currently developing a fiction feature film to be shot in Iraq.

3 David Jubb, Artistic Director, Battersea Arts Centre

www.bac.org.uk

'Over the past fifteen years I have directed and produced my own new work, run theatre spaces for artists, and managed and produced independent artists and companies. Much of my work has been characterised by an interest in facilitating conversations to develop new ideas; in making things happen from scratch.

I am particularly passionate about work that is participatory, that encourages an active and engaged audience. I have spent several years teaching in schools and universities and I get excited about learning opportunities in theatre. But producing new work, making it happen, is what I like doing best.

I have enjoyed working with several organisations that embrace development: Central School of Speech and Drama where I was Venue Director; Your Imagination, an independent producing company which I founded; Battersea Arts Centre where I was Development Producer and where I have been Artistic Director since 2004, Joint Artistic Director and Chief Executive since 2008. In 2009 BAC devised and ran a programme called The Independents in partnership with CLP. The aim of the programme was to focus support and dialogue around the independent artist and practitioner. I am also Chair of Kneehigh Theatre from Cornwall, a company who represent everything that is exciting and is possible in theatre.'

4 Manal Al Dowayan, photographer (Saudi Arabia)

Manal Al Dowayan was born and raised in the Eastern Province of Saudi Arabia and works out of her hometown Dhahran. Over the course of her education, she partook in a range of courses in differing art institutions in Saudi Arabia, Dubai, Bahrain and London. In 2009 she was a resident artist at the Delfina Foundation in London and attended the Clore Leadership program. Al Dowayan has participated in numerous exhibitions including the British Council's Common Ground project in 2006 and Nawafith: the Saudi-Italian artist exchange (2007/09). Manal has also exhibited regionally and internationally, in Spain, Italy, Belgium, Bahrain, the UK, USA, UAE, and Saudi Arabia.

Manal is one of the Saudi Arabian participants in the Cultural Leadership International (CLI) programme 2010.

11:10

Questions/comments from chair and panel discussion

11:15

Q&As

11:45-12:00 Coffee break

12:00-13:10
Session 2: RISK

Culture can play a disruptive and challenging role in wider society, in the environment, politics and the economy – it can provide new answers but also be difficult and expensive to manage. How can cultural leaders both embrace and mitigate risk with responsibility? How can we ensure bold and innovative content and programming in an uncertain economic climate? Where are the new financial and operating models which allow us this freedom?

Chair: Jude Kelly OBE, Artistic Director, South Bank Centre
www.southbankcentre.co.uk

Jude Kelly is Artistic Director of the South Bank Centre, Britain's largest cultural institution. She is Chair of Culture, Ceremonies and Education at the London Organising Committee for the Olympic Games (formerly London 2012). She is an award-winning director of over 40 productions for stage and screen. In her 26-year career, Jude founded Solent People's Theatre and then Battersea Arts Centre, establishing it as a national venue. In 1985, she joined the York Festival as Artistic Director and then the Royal Shakespeare Company, before becoming the founding director of the West Yorkshire Playhouse in Leeds. As Artistic Director and then CEO of the country's largest regional theatre, she established the West Yorkshire Playhouse as an acknowledged centre of excellence on a local, national and international scale, developing an ever-expanding policy of access for all. In 1997, she was awarded the OBE for her services to the theatre.

Jude left the West Yorkshire Playhouse in 2002 to found METAL, artistic laboratory spaces in London and Liverpool. METAL provides a platform for creative 'hunches' and ideas can be pursued. It also involves cross-art collaborations at an international level and developing strategic projects to affect the built environment, people, communities and philosophies. Recent clients include Arsenal Regeneration, The London Clinic, Unilever, the Eden Project, Riverside Housing, and Islington Council.

12:00 5 minutes introduction from chair to topic/participants.

12:05-12:45
1 Gavin Weale, Managing Director, Live Futures
www.live-magazine.co.uk

Gavin began his career as a journalist and web editor before joining Livity, a marketing agency in its first year of operation. Within six months he had become a full-time creative for Livity and a mentor on Live Magazine, one of Livity's first projects. In 2004, Live Magazine became its own non-profit company, Live Futures Ltd, and Gavin became its Managing Director. Since then, Gavin has overseen Live Futures' development into a profitable social enterprise which employs almost 20 staff, publishes 5 titles a year, and has helped over 75 young people into education and/or employment. Gavin has grown Live magazine into London's best known youth-run publication, and has also taken a central role in the launch of Penguin Books' Spinebreakers teenage writers' initiative, and overseen the development of a flagship audience engagement platform for the BBC.

In 2010, Gavin won the British Council's UK Young Publishing Entrepreneur (UKYPE) award.

2 Hasan Bakhshi, Director, Creative Industries in NESTA's Policy & Research Unit

www.nesta.org

Hasan Bakhshi joined NESTA in 2006 as a senior policy analyst. He leads on creative industry policy and research and assists with economic analysis. Prior to NESTA, Hasan worked as Executive Director and Senior International Economist at Lehman Brothers, and as Deputy Chief Economist at the Foreign and Commonwealth Office. He has eight years experience as an economist at the Bank of England. Hasan has published widely in academic journals and policy publications on topics ranging from economic growth to the economics of the creative and cultural sector. He has also consulted for a number of organisations, including the UK Film Council and Film London. Hasan has a BA in Economics from Cambridge and an MPhil in Economics from the University of Oxford. He is also Honorary Visiting Professor at City University and Research Fellow at the ARC Centre for Excellence for Creative Industries and Innovation at the Queensland University of Technology.

3 Alison Tickell, Julie's Bicycle

<http://www.juliesbicycle.com/>

Julie's Bicycle is a broad coalition of music, theatre and scientific experts committed to delivering a concerted response to climate change. Established in 2007 by and for the UK music industry, Julie's Bicycle is a non-profit company working with the creative industries to co-ordinate and catalyse best practice in sustainability and develop cultural leadership around climate issues to reduce the sector's greenhouse gas (GHG) emissions. They help organisations understand their carbon impacts and take responsibility for reducing them by providing clear, practical advice and support, based on the best available research, tools and resources.

4 Basma El Hussein, Manager Director of Culture Resource, Al Mawred Al Thaqafy (Egypt)

www.mawred.org

Basma El Hussein is an arts manager and a cultural activist who has been involved in supporting independent cultural projects and organizations in the Arab region for the past 20 years. Basma was previously the Media, Arts & Culture Program Officer for the Ford Foundation in the Middle East and North Africa, and worked as Arts Manager of the British Council in Egypt. She has also worked as a theatre director, script-writer, organizer of cultural events and arts critic and reviewer, and is also active in the women's rights movement in Egypt and has initiated and participated in campaigns to enhance women's participation in public life.

Basma is currently the Managing Director of Culture Resource (Al Mawred Al Thaqafy), a regional non-profit organization that aims at supporting young artists and writers, and stimulating cultural exchange within the Arab region and with the world. She has also co-founded, and is a trustee of the Arab Fund for Arts & Culture, an independent regional foundation.

12:45 Questions/comments from chair and panel discussion

12:50 Q&As

13:10-14:10 Lunch – Forward Motion projections

(outside Auditorium)

Forward Motion is a collection of outstanding British screen dance works curated by experts into three programmes. A British Council project co-produced with South East Dance (supported by Arts Council England), Forward Motion creates a moving snapshot of Britain's prolific screen dance industry.

<http://www.britishcouncil.org/new/forward-motion/>

14:10-1530

Session 3: FAIRNESS

The creative and culture sector is susceptible to exclusion, elitism and instrumentalism. Globally, different markets are often identified as rich in content or technology – who makes these decisions? How can cultural leaders ensure excellence and equality of access to engaging, dynamic content? How do we create organisational models that ensure culture is an agent of inclusion, improving the cohesion and wellbeing of society?

Chair: Martin Bright, Founder and Chief Executive, New Deal of the Mind

www.newdealofthemind.com

Martin is the award-winning former Political Editor of the New Statesman. His idea for a New Deal of the Mind organisation has captured the imagination of the cultural world since its inception earlier this year and attracted the support of politicians from across the political spectrum. Martin is Founder and Chief Executive of NDotM. Since March he has been working closely with ministers, officials and arts organisations to deliver jobs in the creative industries.

14:10 5 minutes introduction to topic/panellists

14:15-14:55

1 Carole Morrison

Carole is an independent Creative Facilitator. She works across the arts and educational sectors as an experienced project manager, facilitator and researcher, specialising in creativity and innovation. She has managed projects in association with the Millennium Commission, the Institute of International Visual Arts (inIVA), Southwark Arts Forum, Arts Council England and Creative Partnerships.

She was formerly the Programme Director for Creative Partnerships London West. In this role Carole managed creative education programmes in partnership with London schools and arts and cultural organizations, including Cape Farewell, Kinetika Arts International and London School of Capoeira. These collaborations have resulted in a variety of short films, exhibitions and publications.

In July 2009, as a result of the Cultural Leadership Programme, she worked for 6 months at the Centro Cultural Sao Paulo based in Sao Paulo, Brazil as the International Partnerships Associate and continues to work with Brazil based organizations and artists.

In October 2010, she was invited to work with the Aga Khan University in Nairobi, Kenya to jointly facilitate a series of international conversations, workshops and a conference entitled *Imagining Futures*. The discussions explored the physical and philosophical contexts of the new Aga Khan University to be built in Arusha, Tanzania in 2016, and debated how to construct a creative curriculum fit for the 21st Century, that is both rooted in *and* appropriate to an East African context.

She is also currently developing a series of initiatives with Deirdre Prins-Solani, Director of the Centre for Heritage Development in Africa (CHDA) related to heritage and culture in Mombasa, Kenya.

2 Octavio Kulesz, Publishing Director, Libros del Zorzal and Teseo; Founding Member, Digital Minds (Argentina)

<http://digitalmindsnetwork.com/>

Octavio holds a BA in Philosophy from the University of Buenos Aires. In 1999 he founded Libros del Zorzal, a non-fiction publishing house based in Buenos Aires. Some years later he opened a new publishing house, Teseo, an academic house based entirely on a Print-On-Demand model. He represented Argentina in the British Council's 2007 International Young Publisher Entrepreneur (IYPE) award, and became the network' Chair the following year. Through the IYPE network, he met Ramy Habeeb (Kotobarabia, Egypt), and Arthur Attwell (ElectricBookWorks, South Africa), and founded Digital Minds, an international digital publishing consultancy that specialises in the development of digital technologies for content distribution in emerging economies.

3 Andrea Csanadi, Programme Director, Arts and Culture Programme, Open Society Foundations – ex OSI (Hungary)

www.soros.org

<http://www.soros.org/initiatives/arts>

The Open Society Foundations work to build vibrant and tolerant democracies whose governments are accountable to their citizens. To achieve this mission, the Foundations seek to shape public policies that assure greater fairness in political, legal, and economic systems and safeguard fundamental rights. On a local level, the Open Society Foundations implement a range of initiatives to advance justice, education, public health, and independent media. At the same time, we build alliances across borders and continents on issues such as corruption and freedom of information. The Foundations place a high priority on protecting and improving the lives of people in marginalized communities.

The Arts and Culture Program draws on the power of culture, in particular artistic and expressive culture, to help build and maintain open societies. ACNP carries out its mission principally by working to strengthen the autonomous cultural sector as an essential element of civil society.

4 Gavin Stride, Director Farnham Maltings

<http://www.farnhammaltings.com/>

<http://www.gavinstride.co.uk/>

'I want to ensure that arts practice in England remains a radical force, that renewal and experiment is not the sole preserve of the cities or the young and that the easy characterisation of the provinces as backward, nostalgic, comfortable places is firmly rebutted.'

Gavin has spent the past 25 years as a director and producer of new theatre, predominantly in non-theatre spaces for new audiences. He has taken work to the National Theatre, Georgia and his production of *Independent People* was selected for the Reykjavik European City of Culture in 2000. As director of Farnham Maltings Gavin set out to build a creative organisation that supports the artists and communities of south east England in making the best art they can. Previously he was Chief Executive of New Perspectives, the rural arts organisation for the East Midlands, Chair of the Independent Theatre Council until 2007, and the prime mover in establishing Pride of Place - a national advocacy organisation for rural arts.

14:55 Questions/comments from chair and panel discussion

15:00-15:30 Q&As

15:30-15:50 Coffee break

15:50-17:00

Closing session: GLOBAL / LOCAL LEADERSHIP

15:50-16:00 Chair: Sue Hoyle, Director Clore Leadership Programme (UK)

<http://www.cloreleadership.org/page.php?id=98>

Sue Hoyle began her career as a university lecturer and tutor in adult education before joining London Festival Ballet (now English National Ballet) initially in the Press and Marketing department, and then becoming its first Education Officer. She left to be Manager of Extemporary Dance Theatre and then joined the Arts Council of Great Britain as Dance and Mime Officer. She was promoted to Director of Dance and in 1994 to Deputy Secretary General of Arts Council England. In 1997 she was appointed Head of Arts for the British Council in Paris.

Prior to joining the Clore Leadership Programme, she was Executive Director of The Place, London's international centre for contemporary dance, for 5 years. Sue is a Trustee of the British Council, is a visiting Research Associate in Creative & Cultural Industries at King's College London, and is a founding Board member and previously Executive Chair of Create KX, a development agency for the creative and cultural industries in King's Cross. She is a patron of the Foundation for Community Dance and has previously been a Director on the Boards of the London Philharmonic Orchestra, DV8 Physical Theatre, Shobana Jeyasingh Dance Theatre and Ricochet Dance Productions; until recently she was a Council member of the Franco-British Council and Arts Council England's Lead Advisor for Dance. As a consultant and facilitator, she has worked with a range of UK and overseas institutions, including the Hong Kong Arts Development Council and ELIA, and is co-author of a comparative study on funding for culture in France and Britain. She was appointed Deputy Director of the Clore Leadership Programme when it was created in 2003, and became Director in August 2008.

16:00-16:10

Speaker: Moukhtar Kocache, Officer for Media, Arts and Culture for the Ford Foundation (Egypt) and former Director of Programs at the Lower Manhattan Cultural Council, New York

www.fordfoundation.org

Moukhtar Kocache works on the development and sustainability of arts and culture spaces, networks and infrastructure from the foundation's Cairo office. His grant making supports organizations and focuses on creativity, discourse and artistic development. He joined the Ford Foundation in 2004. Moukhtar is a curator and arts manager. From 1998 to 2004, he was director of programs at the Lower Manhattan Cultural Council (LMCC), the leading arts council in New York City, which provides services and opportunities to thousands of individual artists and emerging organizations. He has managed and organized exhibitions, and has consulted for and worked with art galleries, museums and nonprofit organizations in the United States, Europe and the Middle East. He has also taught university level seminars, presented papers, been a keynote speaker at various institutions and received a number of awards recognizing his work in the field. He has published critical texts in catalogs and periodicals, and co-edited "Site Matters," a 2005 survey of site-specific projects executed by artists at the World Trade Center in New York from 1997 to 2001, published by LMCC. Raised in Lebanon and France, Moukhtar relocated to New York in 1995 and to Cairo in 2004. He received a master's degree from Columbia University where he studied art management and art history. As an undergraduate at American University, he studied international relations (with a focus on diplomacy in the Eastern Mediterranean), economics and art history. His current interests include the sustainability of independent creative networks, culture and social philanthropy and film as a medium of self-representation.

16:10-16:45 Final conclusions and summary

Moukhtar Kocache, Peter Jenkinson and Martin Bright in conversation with Sue Hoyle

17:00 end of day

