

How to imagine new leadership models in cultural production and programming

PRESENTATION

Contemporary cultural production and dissemination, whether in the sphere of visual arts or performing arts, as well as in other artistic or cultural heritage fields, is increasingly the result of the interaction between experienced professionals and diverse sensibilities. These professionals (artists, publishers, producers, independent curators, institution managers, communicators, educators, etc.) converge project after project, in a discontinuous but reiterative way by affinity and complementarity. The economic crisis accentuates a long-standing process which involves the dematerialization of many artistic proposals or cultural heritage enhancement; a process that stresses cooperation and open innovation. This process has been facilitated by the digital revolution, the globalization of exchanges and a greater requirement of social and economic porosity from the projects and the professionals involved. In this context, consolidated cultural institutions and industries (theatres, exhibition venues, festivals, museums, producers or publishers, among others) lean toward sharing initiatives—and consequently, prominence, dialog and recognition—with other agents. This fact is especially evident among the promoters of the most daring and contemporary projects and proposals, both in terms of content and management models.

In this context, there are several leadership typologies, from the traditional institutional promoter (the director of a facility or of a business project) who provides the resources, places the orders and leads the project, to the independent curator-manager who not only drafts and implements the conceptual proposal but also seeks the institutional fitting, secures the financial resources and captivates the potential collaborators. Old and new leadership or entrepreneurship models coexist; however, in most cases, it is increasingly necessary to build external alliances given the need to meet more and more demanding challenges in very heterogeneous fields: economic, social, artistic or audience-related. The art direction and the production-management tasks tend to come together or be articulated in collective teams, valuing in most cases both the entrepreneurial ability and the specialized expertise. This way, knowing how to select and manage the teams of (internal and external) contributors becomes fundamental, as well as having wide relationship networks to obtain resources, find sources of inspiration or build ad hoc teams with professionals used to cooperating with each other. Sometimes, the difficulty to get the necessary resources even entails that the involved professionals accept remuneration linked to the project result. In any case, producing and programming culture becomes a task of collective momentum, conditioned by each other's territorial and institutional contexts, but where the profiles and entrepreneurial ability of their managers are essential to achieve the intended goals.

This lab, entitled "How to imagine new leadership models in cultural production and programming", is convened to discuss management models, leadership profiles, programming constraints, forms of selection and cooperation of work teams, the establishment of relationship networks or the scales that influence the construction of professional reputation.

In order to facilitate an in-depth and straightforward debate, we propose an idea lab or think tank that allows mapping the diversity of existing models, their pros and cons, as well as the emerging organization trends. With each guest's experience as a starting point, we aim to discuss the production and programming models based on a set of questions encouraged by two experienced conductors. Next to a first row of directors, curators or heads of invited projects, young professionals and student of cultural production and management will also participate in the lab. Their questions, as well as the reporting task, will provide the lab with a broader and more documented perspective.

TIMETABLE

10:00 h. Inscriptions
10:30 h. Welcome and lab presentation
10:50 h. MORNING debate session
13:30 h. Lunch break
15:00 h. AFTERNOON debate session
17:00 h. Conclusions
17:30 h. End of the lab

Morning debate session topics and methodology:

- Each guest speaker presents in 7-8 minutes the most relevant experience (and its institutional context and territorial) from the perspective of the new models of leadership in the production and cultural programming
- Debate among the speaker focused on:
 - ~ What leadership models you observe around you? What pros and cons do you see?
 - ~ What criteria guide your production and programming policies?
 - ~ How to balance the policy objectives of enhancing artistic or heritage with social or economic aspects of the territory where the project is located?

Afternoon debate session topics and methodology:

- Debate among the speaker focused on:
 - ~ Where, how and with whom collaboration will inspire or propose projects?
 - ~ What alliances are more useful when it comes to sharing and proposed projects?
 - ~ What strategy you use to select your internal (or outsourced) work-team?
 - ~ What profiles in and what kind of initial and continuing training is most suitable for new models of leadership?
- Open debate with the audience
- Synthesis and Main conclusions by the lab curators

TECHNICAL INFORMATION

Date: Friday, June 6th 2014

Location: CCCB. Mirador Room. Montalegre street, num. 5. 08001-Barcelona

Inscriptions and information: jornada@gesticultural.org

Inscription fee: 70€ (50% discount for selected association members, ENCATC institutions students and alumni of the Cultural management program of the University of Barcelona)
Scholarships available (linked to dissemination and rapporteurs support)

Limited availability. Advance registration mandatory

Work language: English

Organize: • University of Barcelona. Cultural Management Program
• LOOP Studies Festival

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