CITIES
Living Labs for Culture?
CASE STUDIES FROM ASIA AND EUROPE

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Asia Culture Forum
CITIES: LIVING LABS FOR CULTURE?
Case Studies from Asia and Europe

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CITIES: LIVING LABS FOR CULTURE?
Case Studies from Asia and Europe
Arts Leadership
ESSAY
Cities: leadership and creativity incubators?
by Phloeun PRIM and Frances RUDGARD

CASE STUDIES
Advanced Cultural Leadership Programme (Hong Kong SAR, China)
Fondazione Fitzcarraldo’s Training Programmes (Italy)
International Field School on Inclusive Cultural Leadership in Sustainable Development (Viet Nam, Australia)
Salzburg Global Seminar’s Culture and the Arts Programme (Austria)
ARThinkSouthAsia: Mgmt. Policy. Research (South Asia)
Fellowship Programme of the Akademie Schloss Solitude (Germany)
In 2011, when Cambodian Living Arts (CLA) was preparing its new five-year plan, the cultural landscape was very different than when we started work a decade before. The first wave of founders and entrepreneurs, who had launched cultural projects and spaces as part of post-conflict rebuilding efforts, were actively thinking about succession: who was going to take on and develop what they had started? There was a new generation of artists, and an emerging audience.

Our stakeholders were no longer amateur students, but people in their 20s and 30s, wanting to engage in arts and culture professionally, for the long term. Like the Advanced Cultural Leadership Programme (ACLP) in Hong Kong, with a rapidly growing market, we wanted to address the need for skilled human resources in the sector. In 2012, we launched our first leadership programme for arts managers and entered into the world of ‘cultural leadership’.

We started from the need of building professional and technical skills such as fundraising, management, festival management and strategic planning. However, as we were working with people who would likely be leaders with national influence in 10-20 years’ time, we also asked ourselves, “what are we doing to nurture in them the vision, values and perspective they need to make a positive contribution to Cambodia’s long-term development?”

In this way, we quite quickly began to perceive a difference between professional skills training and leadership development. And herein lies one of the first challenges facing institutions trying to design leadership programmes – whose needs are you trying to address? Individuals seeking career development, the organisations they are working for, or the needs of a larger community, such as the city or country where you are situated?

In fact all of these levels are needed and interconnected, with each being a priority. For that reason, we see a diverse range of approaches in the following case studies, which represent the diverse needs of the arts across Asia and Europe.

The Italian Fondazione Fitzcarraldo’s work is noteworthy for the close connection between its research and the training programmes it offers. Just as the research spans longitudinal studies in cultural production and participation, as well as targeted studies on emerging trends and innovation, so do the training programmes. For example, it is
simultaneously offering tried and tested cultural management programmes, whilst also participating in initiatives to develop leadership through networking or to create new roles in the sector, such as that of the Audience Developer. Thanks to its research, it is able to thoughtfully and strategically respond to the changing needs of the environment.

This could be useful inspiration for other institutions looking at developing cultural leadership programmes, although it is not the case that everyone has access to this kind of research, particularly in Asia. One solution to this could be setting up partnerships like that between The Clore Leadership Programme, United Kingdom and Hong Kong University, to run professional development programmes via an academic institution.

This reference to cross-sectorial collaboration serves to remind us that cultural leaders are just one of the driving forces supporting the rise and development of creative cities. We need cultural leaders to have an awareness of issues outside their field and to know how to collaborate outside of the arts: to work with education, with business and with government. They have to work in an international environment, talking to people across cultures, in convincing the language, about how arts can serve the development of the city, and serve a sustainable development agenda in general. For this reason, cultural leadership programmes need to do more to make connections between their participants and other sectors.

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Initiatives like Academie Schloss Solitude’s Art, Science and Business programme, which gives economists, scientists and researchers space
alongside artists to research and collaborate, are a great way to expand perspectives and open up new partnerships. Their Art Business Coaching (ABC) project pairs individuals from art and business backgrounds for interdisciplinary peer coaching over a six month period.

One area of collaboration that most of the leadership programmes are successfully including in their programmes is international networking. In some programmes such as those of Advanced Cultural Leadership Programme (ACLP) in Hong Kong, ArtThink South Asia, and Fitzcarraldo’s, this is achieved by bringing overseas practitioners and experts in for teaching and workshops. In other cases, such as the Austrian based Salzburg Global Seminar’s (SGS) Young Cultural Innovators (YCI) Forum, it is achieved by bringing a global group of leaders together for exchange and networking. The YCI Forum is a good example to highlight another trend across both Asia and Europe. Throughout the case studies in this section, you will read references to ‘hubs’, ‘labs’ and ‘peer learning’ built into most of the programmes. There seems to be a consensus that if you get the right people into the room, with space to reflect on common ideas, needs, and vision, value will be created. They see that each of them can be part of a larger vision, sometimes doing work on their own, but sometimes partnering with each other to deliver larger scale programmes. In fact, for the Young Cultural Innovators Forum, of the five-day intensive program, only one third comprises taught content; for the rest of the sessions, SGS curates the participants, the moderators and sets up a framework that allows them to create the content and develop their dialogues.

At the same time, programmes – particularly in Asia – are seeking to ensure we develop leaders with ‘intellectual depth’, as ACLP terms it. In this global information age, where knowledge is delivered via smartphones, social media and is rapidly digestible, creating space for some deep thought and rigorous learning is important. We have observed first-hand through our own cultural leadership programme, the value of emerging leaders having the opportunity to be mentored and taught by senior leaders who can complexify and challenge their work.

In general, support for developing a specific kind of leadership in cultural and creative industries is growing. As programmes, including our own, continue to develop, we would recommend being aware of:

- Active engagement outside of the arts sector, in both policymaking and implementation of cultural leadership programmes. Connecting business, government, and arts will stimulate innovation, mutual relevance and the sustainable integration of creativity into cities.
- Research: Particularly in Asia, it would greatly benefit those designing
leadership programmes if there were more evidence-based assessments of the human resource needs and trends in the cultural industries.

- Mobility and funding support for art managers, in order to maintain the relationships and increase strategic collaborations inspired through the programmes.

Phloeun PRIM
A visionary cultural entrepreneur, Phloeun has spearheaded Cambodian Living Arts’ transformation from a grassroots project reviving traditional arts to the leading cultural agency in Cambodia. Previously, he led the commercial development of Artisans Angkor – a public-private company selling high end handicrafts. Phloeun has led the organisation to extend its reach from local to international programming and to evolve its role from straightforward transmission of traditions to stimulating expression and innovation.

As someone born during the genocide, Phloeun is proud to have returned to Cambodia and be part of the movement to use the arts for healing, social transformation and economic development.

Frances RUDGARD
Frances Rudgard is the Country Manager of Cambodian Living Arts. She has a range of experience in strategic and business planning and organisational change. She moved to Cambodia in 2010 and completed a number of consultancy projects through the Pari Project for a range of NGO clients, specifically in the arts sector. She was an integral part of writing the first strategic plan for CLA and was hired as the Country Manager to oversee its implementation. She has been instrumental in redesigning CLA’s programmes, restructuring organisational practices, and leading team capacity building in order to realise the strategic plan. Under her watch, CLA has transitioned from working under a fiscal sponsor, the Marion Institute, to becoming an independent organisation with a long-term strategic plan.
ORGANISATIONS INVOLVED: The University of Hong Kong and the Clore Leadership Programme (UK), with sponsorship from the Fu Tak Lam Foundation

GENESIS: Building on a similar initiative established in the United Kingdom since 2004, the one-year Advanced Cultural Leadership Programme (ACLP) was established in Hong Kong in 2011.

URL: www.culture.hku.hk

The Clore Leadership Programme was established in the United Kingdom in 2004 and has since contributed to shaping creative leaders through in-depth learning, tailored as far as possible to the needs, aspirations and circumstances of between 18 and 25 individuals per year. In 2011, taking into account the emergence of the cultural sector in Hong Kong and the need for well-trained professionals, a similar programme was initiated by the University of Hong Kong (HKU) and Clore. The new Advanced Cultural Leadership Programme (ACLP) involves local and international experts, bringing a global perspective to Hong Kong while focusing also on Asian needs and sensibilities. The structure of the programme includes two five-day retreats, dedicated to identify and strengthen the behaviours and qualities of leaders in the arts, as well as to develop specific skills; a non-residential
module; lectures and workshops throughout the year; and, an optional tour. The ACLP admits around 20 participants per year. Candidates are expected to have five years’ leadership experience, with significant track record in the cultural sector.

The ACLP is the first cultural leadership programme in Asia, which provides arts administrators with practical skills, intellectual perspectives and global networks. The curriculum has been designed to combine an emphasis on cutting-edge issues and first-hand experiences of individual speakers, mainly coming from the UK, Canada, Australia, Hong Kong, Singapore, and mainland China. Contents include reflections on the notion and implications of leadership, strategic planning, fundraising, social entrepreneurship and innovation, governance, business development, public engagement, cultural policy and advocacy, among other aspects. On completion of the programme, participants are given membership of the Cultural Leadership Academy at HKU – this Academy, including ACLP speakers and participants, aims to become a prestigious, powerful network of cultural leaders in Asia and at global level, with links to a similar Clore scheme. The Cultural Leadership Academy is not only committed to nurturing individual leaders, but to fostering a society where culture leads.

The programme builds on the notion that leadership involves the ability to share values, work at all levels, and reflect on a wide range of areas within an organisation and its surrounding. In this respect, a wide range of expertise spectrum are covered in the curriculum, as evidenced by the profiles of speakers and trainers in the ACLP faculty, and opportunities exist for participants to debate and discuss, analyse case studies and engage in role play. The programme’s global perspective and its contribution to the setting-up of a permanent network, with new capacity-building and peer-learning opportunities, may also be seen as relevant aspects.
ORGANISATIONS INVOLVED: Fondazione Fitzcarraldo (Fitzcarraldo Foundation), an independent non-profit organisation.

GENESIS: Fondazione Fitzcarraldo was founded in 1989, and has been running its Corso di Perfezionamento per Responsabile di Progetti Culturali (CRPC) course in cultural management since 1996.

URL: www.fitzcarraldo.it/en

Based in Turin, Italy but carrying out activities throughout Italy and internationally, the Fitzcarraldo Foundation has been active since 1989 in planning, research, training and documentation in cultural, arts and media management, economics and policies. It serves cultural professionals, arts organisations and public authorities. Training seminars and courses in areas such as cultural management, project development, strategic planning, marketing and fundraising, cultural cooperation and networking and local development strategies, have been part of the organisation’s activities since inception. Initiatives are generally designed and implemented in cooperation with national and international partners, including universities, foundations, public authorities, cultural organisations and networks. Fitzcarraldo is also a member of international networks, including the European Network of...
Cultural Administration Training Centres (ENCATC), which brings together over 100 educational and training centres in 40 countries across Europe and other world regions.

Over the years, Fitzcarraldo has designed a diverse range of training programmes, catering for different target audiences and addressing several topics. Among them is the Corso di Perfezionamento per Responsabile di Progetti Culturali/CRPC - Advanced Training Course for Cultural Project Managers, which will reach its 20th edition in 2016. The leading course in cultural management in Italy, CRPC combines training modules, 2 study visits in Italy and abroad, 2 short seminars as well as laboratory sessions and tailored personal advice in project development. Over the years, the course has been attended by over 400 participants (150 of them supported by scholarships provided by CRT Foundation) and 200 trainers, the latter a balanced combination of national and international lecturers and mentors. An alumni network has been established as a result, which leads to new collaboration projects and knowledge transfer and provides concessions when accessing other Fitzcarraldo seminars and activities.

Another relevant initiative is the Master of Advanced Studies in Cultural Management, organised in partnership with the University of Applied Science and Arts of Southern Switzerland (SUPSI) and the Conservatory of Italian Switzerland. Held since 2010, the two-year Masters programme is aimed at students interested in the management of artistic and cultural projects at national and international levels. On the other hand, the annual ArtLab (Territories, Culture, Innovation): Dialogues about Cultural Management conference, held since 2006, constitutes a major meeting point and discussion space for Italian cultural professionals, including artists, managers, trainers, entrepreneurs and decision-makers. Finally, Fitzcarraldo also participates in international projects, such as the European Union-funded ADESTE project on training and development for the occupational profile of ‘audience developer’ - in this context, a training module is currently being tested by Fitzcarraldo in Italy, as well as by partners in Denmark, Poland, Spain and the United Kingdom. Close connections exist between Fitzcarraldo’s work in the field of training and its other working strands, including research, information and project development, which reinforce one another.

Fitzcarraldo’s experience attests to the importance of intermediate spaces or knowledge hubs, which bring together a diverse range of cultural stakeholders and foster capacity development, knowledge transfer and networking. When sustained over the years, these initiatives can also provide the basis for strong partnerships and networks, responding to emerging training needs and supporting sustainable leadership and professional development. The diversity of training programmes, catering to different audiences and topics, should also be noted.
ORGANISATIONS INVOLVED: The Field School is organised by the International Institute for the Inclusive Museum in partnership with various Vietnamese, Australian and international organisations.

GENESIS: The programme is led by Prof. Dr. Amareswar Galla. It originated from research and development partnerships between several Australian Universities, Vietnamese arts, culture, heritage and tourism organisations and various international development bodies.

URL: http://inclusivemuseum.org

The International Institute for the Inclusive Museum (IIIM), established as a non-profit organisation, results from a strategic partnership between several international heritage non-profit organisations and intergovernmental bodies, with the main goal of promoting inclusion in all forms of heritage and museum transformations. The Institute has an international scope. Its main activities include the annual International Conference on the Inclusive Museum, held in different locations around the world; the International Journal on the Inclusive Museum; and the International Field School on Inclusive Cultural
Leadership in Sustainable Development, which will reach its 11th edition in 2016-17. The Field School was founded under the IIIM’s original platform, in partnership with UNESCO and the Australian National University as The Pacific Asia Observatory for Cultural Diversity in Human Development, to facilitate the promotion of cultural diversity in all aspects of human development (scientific, educational, environmental, economic, spiritual and cultural) in the region.

The Field School is an interdisciplinary, professional development programme offered for those involved in humanities, social and environmental sciences, tourism, community development, sustainable development, heritage and related areas. The only study and professional development programme of its kind delivered in Vietnam, it is based on ‘experiential and transformational learning’, with real-life case studies from a range of cultural, economic, social and environmental contexts. The learning programme includes two-month online preparatory modules and a three-week Field School, with presentations, workshops involving indigenous and minority groups, round tables addressing gender and youth issues, workshops with heritage professionals, and study visits to relevant museums and heritage sites across Vietnam, including UNESCO World Heritage sites (Ha Long Bay, Hue, Thang Lang, My Son & Hoi An) and Biosphere Reserves (Cham Island).

The Field School programme aims to highlight how inclusive cultural leadership can play a critical role in the transformation of local, regional and national cultures and economies, reconciling priorities between conservation and development, and how international and national legal instruments in the fields of cultural diversity, governance and local planning can intersect. The curriculum is designed to international learning standards, especially skills development, problem-solving, collaboration and empowerment. In order to obtain their certificate, participants are required to write a professional field journal and complete three problem-solving exercises in small teams during the Field School. A preparatory essay before the three-week experience is required. Each annual programme involves 25 participants from several countries, and an international community of alumni has emerged as a result.

A remarkable aspect of this Field School is its interdisciplinarity and holistic discourse, including the emphasis on integrated local area planning in sustainable development and how tangible and intangible heritage and other cultural aspects play a role in it. The design of the programme combines practical management tasks and conceptual reflections with references to the broader policy framework, including the Sustainable Development Goals in the UN Post-2015 Development Agenda. The combination of on-site study visits and conceptual presentations, the hands-on approach of group exercises and the involvement of minority groups and other primary community stakeholders are significant.
SALZBURG GLOBAL SEMINAR’S CULTURE AND THE ARTS PROGRAMME

Austria

ORGANISATION INVOLVED: Salzburg Global Seminar, a non-profit organisation
GENESIS: Salzburg Global Seminar was founded in 1947 by three young visionaries at Harvard University, USA with the aim of encouraging the revival of intellectual dialogue in post-war Europe.
URL: http://culture.salzburgglobal.org

Established in Schloss Leopoldskron, a beautiful 18th-century estate in Salzburg, the Salzburg Global Seminar challenges current and future leaders to solve issues of global concern, through the design, facilitation and hosting of international strategic events and multi-year programmes. In order to achieve this, the organisation identifies key stakeholders, early stage innovators, emerging trends, obstacles to advancement and points of leverage, which provide the basis for the promotion of networking, the design of policy recommendations, the convening of spaces for discussion and the creation of innovative global curricula. A wide range of partners, including universities, civil society organisations, private companies and UN agencies, are involved in the design and delivery of activities. Aiming
to address the underlying questions that hold key to human progress, Salzburg Global Seminar’s current programme framework has three cross-cutting clusters, namely: Imagination, Sustainability and Justice. The field of Imagination includes the Culture and the Arts Programme, with activities such as the Forum for Young Cultural Innovators. This is also in line with the organisation’s long-standing focus on culture and the arts as an important theme in the promotion of cross-national dialogue and understanding.

The Salzburg Global Seminar’s Culture and the Arts Programme focuses on the transformative power of the arts, facilitates cultural exchange and provides capacity-building, with the ultimate aim of securing a more prominent role for the arts on policy agendas and supporting the evolving needs of the creative sector. In this context, the Forum for Young Cultural Innovators is an annual series that brings together fifty talented innovators from across the world, active in different disciplines in the culture and the arts sector. Working with ten facilitators over one week, the participants attend a programme that combines theory and praxis, with capacity-building sessions focusing on entrepreneurship, digital resources, new business models, risk-taking and innovation, cross-cultural communication and negotiation skills. Participants are encouraged and assisted in setting up ‘culture hubs’ in their countries of residence, in order to share the learning, foster a multiplier effect and broaden the reach of the network, through workshops and public events. Most participants in subsequent sessions will come from these culture hubs, established in cities including Rotterdam, Phnom Penh and Salzburg. Other culture and arts issues addressed in recent Salzburg Global Seminar sessions include an exploration of the links between the arts and neuroscience, as well as the role of the arts in peacebuilding and conflict resolution. With activities such as this, Salzburg Global Seminar has built a community of more than 25,000 fellows from over 160 countries, which together make up the Salzburg Global Network, operating online and through events around the world.

The global geographic scope and innovative nature of some issues and methodologies used have enabled the Salzburg Global Seminar to become a notable actor in the promotion of leadership in culture and many other fields. Further to the strengthening of capacities and skills on a personal level, the convening and promotion of international networks should be noted. More specifically, the Forum for Young Cultural Innovators serves to multiply knowledge and foster local networks in a range of cities, thus providing and provides much welcome opportunities to young practitioners and entrepreneurs.
ORGANISATIONS INVOLVED: Goethe-Institut (south Asian network), British Council and Khoj International Artists’ Association (also known as KHOJ)

GENESIS: in 2009, the Goethe-Institut commissioned Pooja Sood, Director of KHOJ in New Delhi to develop an arts management programme for India and South Asia.

URL: http://www.arthinksouthasia.org

The ARThinkSouthAsia: Mgmt. Policy. Research (ATSA) programme was first launched in 2010, as a result of the perceived need to support exceptional cultural managers who could bring about substantial benefit to the cultural field and society in South Asia.

Goethe-Institut centres in the region, as well as other organisations, had identified the need for adequate training and capacity-building in order to promote innovative cultural management and broader conversations around cultural policymaking, creative industries and the regeneration of cities, among others. On this basis, the Delhi-based KHOJ was asked to design a capacity-building programme for the region. The programme currently includes a set of training schemes and involves the Goethe-Institut, the British Council and KHOJ.

ARThinkSouthAsia offers two main types of training activities. On the one
hand, the ATSA Fellowship Programme in arts management is designed to develop skills, knowledge, networks and experience of potential leaders in the cultural sector, including professionals in the fields of museums, visual and performing arts and digital media. Training is provided by a high-profile group of academics and practitioners active in south Asia and elsewhere. The Fellowship runs over the course of a year, starting with a two-week residential workshop followed by a four-week internship or secondment with an institute in Europe or south Asia. Following an open application process, approximately 15 fellows are invited to take part in the programme every year. On the other hand, ATSA holds short courses, lasting 1-5 days, for art professionals and cultural managers who are committed to full-time jobs. Issues covered in recent years include arts marketing, strategic and financial planning, and art festivals. Over 120 fellows have graduated from the ATSA programme since it was first launched. Regular training activities and online networking spaces allow former participants to remain in contact, whereas ATSA’s website and social media profiles ensure that information on relevant funding and capacity-building opportunities are also available to a broader community of professionals in the sector.

The programme is one of the few cultural capacity-building initiatives to have emerged in south Asia in the last few years, attesting to the increasing recognition for the need to enhance skills and understanding in this field and to establish specialised learning communities. Testimonials from former ATSA participants highlight the programme’s ability to foster strategic thinking around arts and cultural practice, as well as to facilitate networking at national and regional levels. Collaboration is also enhanced among professionals in public, private and non-profit organisations, as well as those active in different disciplines and sectors.
FELLOWSHIP PROGRAMME OF THE AKADEMIE SCHLOSS SOLITUDE  

**Germany**

**Organisations Involved:** Akademie Schloss Solitude, with funding from the German federal state of Baden-Württemberg and partnerships with several universities and other institutions.

**Genesis:** Since 1990, Akademie Schloss Solitude has been providing between 25 and 35 grants per year for residences by artists, business managers and scientists.

**URL:** [http://www.akademie-solitude.de/](http://www.akademie-solitude.de/)

The Akademie Schloss Solitude is a public-law foundation sited in an 18th-century castle in Stuttgart, south west Germany. With 45 furnished studios for living and working, as well as a lecture hall, workshops, computer stations, a library, a cafeteria and additional public areas, the Akademie has been supporting artists in the disciplines of architecture, visual arts, performing arts, design, literature, music, film, audio-visual and new media with residency and work fellowships since 1990. The fellowship programme is mainly directed at artists up to 35 years of age. In addition, an ‘art, science & business’ programme aimed at young people from the science and business sectors was also established in 2002. Between 50 and 70 residencies are awarded every two years, to candidates from around the world. In addition, projects and publications can be sponsored. All
fellows are selected by independent, rotating juries. Over the years, the fellowship programmes have led to a closely-knit, global network of alumni. Fellowships are granted for 3-12 months and provide access to a combined apartment and studio and to the castle’s facilities as well as one-time travel expenses and a monthly stipend. The ‘residence’ nature of the programme requires that fellows spend at least two-thirds of their residency at Akademie Schloss Solitude. In this respect, relevant features of the programme include the combination of ‘quality time’ for individual reflection and work, a place to meet others and make lasting connections and the possibility of undertaking a project without having to conform to conventions. An interdisciplinary perspective underpins all fellowship programmes and is particularly visible in the ‘art, science & business’ scheme, which is based on the idea that these disciplines are complementary – therefore, the programme aims to foster multidisciplinary work between economists, scientists and artists in a flexible format. One example of this is the Art Business Coaching project, which brings together business managers and artists, to address practical problems from their respective perspectives. Collaborations with several German universities and research institutions have also been established and lead to regular working visits and collaborative projects. The website of Akademie Schloss Solitude provides access to the profiles of over 1200 fellows and also demonstrates ways in which they are connected.

Although not explicitly referring to the notion of ‘leadership’, fellowship programmes managed by Akademie Schloss Solitude can be seen to contribute to individual and peer-learning among young talents in several arts disciplines and related sectors. The interdisciplinary nature of programmes and the ability to develop personal projects in an exceptional setting, working closely to other fellows, provides the opportunity for professional discovery, learning and creativity, whilst also opening the door to contacts and a sustainable, international network of contacts.
Cities of today are becoming vibrant spaces for experimentation, a process in which culture has come to occupy a central place. ‘Creative cities’ and ‘capitals of culture’ that have emerged across Asia and Europe attest to the growing importance of these dynamic new centres of arts and creativity. Cities are also emerging as epicentres for effective policymaking, as they are often able to act quickly and offer more integrated responses. Therefore, it may be argued that cities in Asia and Europe are indeed evolving into living labs for culture.

The publication presented by Asia-Europe Foundation (ASEF) showcases 27 examples of policy and practice drawing from the experiences of over 40 cities in Asia and Europe. The variety of cases in this publication offer good opportunities for knowledge exchange between cities in Asia and Europe and provide learning arenas for artists, arts managers, educators, urban planners as well as public sector representatives.