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Embedding Culture 3.0 and University 3.0 in leadership development programmes for heritage organisations and heritage sites

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Abstract

This article critically explores the evolving concepts around cultural leadership with the purpose of putting forward a model of what heritage-related executive leadership training could look like to prepare future leaders increasingly facing placemaking challenges, shrinking budgets and ecological sustainability. The research in this article uses a CPE (Cultural Political Economy) methodology to manage complexities around the concepts of cultural leadership. Additionally, it uses two "lenses" essential for 21st-century knowledge societies to design content and learning environments. These cover cultural engagement on the one hand (Sacco's Culture 3.0) and institutional learning on the other (Boehm's University 3.0). The results from the evaluation of the first three years of executive leadership

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courses are summarised, and the design of the next phase of this leadership training is described, this time pivoting more strongly into heritage, digital and sustainability.

Questo articolo esamina criticamente l'evoluzione dei concetti relativi alla *cultural leadership* con l'obiettivo di proporre un modello di formazione per la leadership esecutiva nel settore del patrimonio, capace di preparare i futuri leader ad affrontare sfide di *placemaking*, bilanci in contrazione e sostenibilità ecologica. La ricerca adotta una metodologia CPE (*Cultural Political Economy*) per gestire le complessità concettuali della *cultural leadership*. Inoltre, impiega due "lenti" ritenute essenziali per le società della conoscenza del XXI secolo nella progettazione di contenuti e ambienti di apprendimento: da un lato il coinvolgimento culturale (*Culture 3.0* di Sacco), dall'altro l'apprendimento istituzionale (*University 3.0* di Boehm). Vengono sintetizzati i risultati della valutazione dei primi tre anni dei corsi di leadership esecutiva e descritta la progettazione della fase successiva della formazione, che si orienta con maggiore decisione verso patrimonio, digitale e sostenibilità.

1. *Introduction*

This article critically and conceptually explores what kind of executive leadership training is required to prepare future cultural and heritage leaders. Cultural leaders are facing key societal changes putting various pressures on their organisations, which, in addition to austerity contexts, are increasingly facing ecological sustainability demands that have been insufficiently addressed[1]. The case study put forward here demonstrates that transformational outcomes can be achieved by thinking through and adopting critical and conceptual underpinnings for embedding ways of working, structuring partnership work for the co-design of content and defining a conceptual framework that offers a persuasive and uniquely, place-specific value-based vision to the targeted sector.

To formulate underpinning concepts and values, I used a particular set of lenses (or ways of viewing complex societal phenomena) essential for 21st-century knowledge societies based on a more co-creative way of interacting in this world, including how we culturally engage, work or form learning partnerships. These lenses informed our thinking of how we support the leadership journeys in a place-specific manner, and the training model presented here challenges both the content of mainstream leadership training and its scaffolding in the form of the underlying educational and pedagogical frameworks. Thus, it disrupts more classical institutionalised concepts of arts, culture, as well as Higher Education (HE) and puts forward a different way forward for supporting cultural leaders. By combining both innovation in content (this will be explained with the concept of Culture 3.0)

[1] Cerquetti *et al.* 2024.

and innovation in learning environment (University 3.0) it proposes a more holistic, and/or more permeable learning space for leadership development, and evidences its effectiveness with a case study of a UK-based, large-scale but place-specific, cultural leadership programme, named short the CREATE PLACE Leadership Programme.

The full name of the programme is the CREATE PLACE Co-Creation and Placemaking Leadership Programme, and it was in its first phase fully funded from 2019-2023 by the Arts Council England (ACE)'s strategic "Transforming Leadership Fund", which recognised the specific needs for leadership development in the arts and cultural sectors at the time. The CREATE PLACE Consortium was made up of 16 partners, and it trained 98 creative and cultural professionals, with over 4480 contact hours, and another 6018 of self-directed study/practice. Nineteen partner organisations took part in 114 hours of train-the-trainer coaching training. Partner organisations delivered an estimated 474 hours of coaching as part of the live embedding projects. The programme delivered, on average, 22 hours of coaching per participant, totalling 1,738 hours of coaching activity.

The design of the leadership programme was developed with different layers in mind:

a) Cultural content was co-developed with partners (such as a module about using high streets for cultural activities delivered in partnership with Historic England, or a module about cultural engagement metrics delivered in partnership with The Audience Agency);
b) An overarching set of values was based on an understanding of Culture 3.0 concepts (see below for description) and how this related to current thinking around cultural leadership;
c) The scaffolding pedagogical and organisational framework maximised the support of a deep partnership approach, and this was built on an understanding of University 3.0 concepts, including "permeable learning ecosystems", participatory governance and co-learning.

This article focuses on layers b) and c), with the two concepts being applied in the overarching design of the CREATE PLACE leadership programme. The first is a specific phenomenological view on cultural engagement, named "Culture 3.0"[2], developed by Sacco, and the second one attends conceptually to universities as more permeable learning institutions at a time where their central positioning of knowledge is increasingly replaced by the centrality of curated learning environments in which knowledge is brought into this environment from all sorts of directions. This concept is named "University 3.0"[3] and is developed by Boehm.

[2] Sacco *et al.* 2018; Sacco *et al.* 2018 in Boehm 2022, pp. 27-60.
[3] Boehm 2022, pp. 61-86.

With those two concepts in place, new forms of leadership models were designed to be explored within the programme so that the respective journeys of participants would shape their understanding. Feeding into the design was new thinking about cultural leadership, specifically cultural leadership roles based on particular value systems in the current era of co-creation, culture-led regeneration and specific place-based contexts, whilst acknowledging their positioning within a larger context of the knowledge society. Thus, the construction of training support for cultural leaders was informed by an increasing amount of literature and initiatives around cultural leadership, covering different dimensions, including:

- Theoretical constructions of cultural leadership[4];
- Practical handbooks or guidance for leadership practices[5];
- Discussion around the role of universities to support the development of cultural leadership[6];
- Theoretical and practical underpinnings of co-creation in cultural leadership[7];
- Scholarship around sustainability and leadership[8];
- Reports or guidance on digital skills for heritage[9];
- Scholarship of heritage leadership[10];
- Policies and funders' reports in the UK and EU on cultural and heritage-related policy[11];
- Business model innovations for cultural organisations[12].

The paper specifically draws from one geographical policy context, that of the UK. It also refers to European-wide initiatives relevant to understanding the evolution of key cultural leadership concepts. With this, this paper aims to demonstrate a method for attending to a specific place-based need; in this case, this place relates to a specific economically challenged region in the UK outside of London. This place-based approach is embedded in some of its conceptual underpinnings, and this has been identified in the literature as one of the requirements of effective cultural leadership training[13].

This article will describe its methodological underpinnings, then explore

[4] Burnes *et al.* 2016; Price 2017; Hewison 2019.
[5] Hewison, Holden 2011; Hoyle 2018.
[6] Boehm 2022.
[7] Boehm 2023; GLAMMONS 2024.
[8] Hribar *et al.* 2015; Cerquetti, Montella 2021.
[9] Parry *et al.* 2018; Malde *et al.* 2019; National Lottery Heritage Fund 2020; CultureHive 2023.
[10] Cartmell *et al.* 2019.
[11] European Commission 2015, 2023; Consilium Research and Consultancy 2018; Styles 2019; National Lottery Heritage Fund 2023a, 2023b, 2023c.
[12] Laloux 2014; Mulgan 2019; Nesta 2020; RECHARGE 2024.
[13] Davies 2019; Courage *et al.* 2020.

how and which concepts of leadership underpinned the thinking of programme design both historically and conceptually, how they were applied and how these demonstrably proved effective. It also briefly critiques the two main concepts and ends by describing current and future developments.

2. *Methodology*

The research underpinning our initiative and this chapter is based on a mixed methods approach, both qualitative and quantitative. As in Boehm[14], I use interpretative case studies as a means to make sense of generally unstructured information of a qualitative nature[15], for the focus to remain on the "Why" and "How", drawing from practice (educational and cultural) and scholarly insights (academic expertise, policies and articles) and public discourses (news and media articles). The closest methodological tradition here is phenomenology, which, together with a structured approach to exploring the facets of a phenomenon, leads to new insights.

Thus, when I develop and consider the area of contemporary challenges for leadership development in the heritage space, I make use first of a methodology that is more commonly known in Cultural Political Economy, as described in writings by Sum and Jessop, and cohesively in the book *Towards a Cultural Political Economy: Putting Culture in its Place in Political Economy*[16]. Sum and Jessop's method of phenomenological analysis integrates semiotic and institutional analysis to understand how economic, social and political imaginaries are formed and evolve. It exposes how actors affect change, through a selective meaning-making processes affected by institutional mechanisms, technological advancements and social practices. This approach allows for the analysis of how cultural and discursive elements shape societal structures and crisis responses. To apply Sum and Jessop's Cultural Political Economy (CPE) method of phenomenological analysis, one begins by identifying an imaginary through discursively constructed concepts shaping understandings of social, economic, cultural or political life. These imaginaries are then analysed through their articulation in various evidentiary sources and discourses, institutional practices, technology-related influences and power relations.

This cohesive methodological framework provides a «distinctive approach in the social sciences, including policy studies», combining «critical semiotic analysis and critical political economy» and thus grounds its approach in both

[14] Boehm 2022, pp. 9-27.
[15] Mason 2017.
[16] Sum, Jessop 2013.

«the practical necessities of complexity reduction and the role of meaning-making and structuration in turning unstructured into structured complexity as a basis for 'going on' in the world»[17].

Although I see it as an interdisciplinary methodology, being flexible and complex enough to hold multiple modes of scientific methods, including qualitative and quantitative methods, historical, conceptual or analytical methods, the founders have called it "trans-disciplinary" or "post-disciplinary"[18]. But for my purposes, it is extremely useful in that «it combines the analysis of sense- and meaning-making with the analysis of instituted economic and political relations and their social embedding»[19].

When developing the framework for the first CREATE PLACE program, I delved deeper into the intersection of Arts, Culture and Higher Education, delving deeper into the role of Arts within Academia. This informed the basic scaffolding of the programme, and the analysis is contained in a book published in 2022, called *Arts and Academia: The Role of the Arts in Civic Universities*.

For this article, I am exploring the cultural phenomenon of "Cultural Leadership", using the Cultural Political Economy (CPE) methodology as an analytical tool. CPE provides a consistent "integral" method whilst allowing both semiotic and structural approaches to integrate and provide synergy from both discourse and structural analysis, with both having a place in this methodological framework[20]. This flexibility in considering different methods, including case studies, discourse analysis, policy analysis, or institutionalism, can be considered sufficiently flexible and cohesive to accommodate a study that deals with arts, culture, education and leadership, both in practical and conceptual terms. It also takes account of the "cultural turn", as understood as a movement beginning in the early 1970s and referring to a shift of emphasis towards meaning and away from positivist epistemology. With it, it has always answered my desire to bridge anthropological, sociological, economic, political, literary and cultural studies whilst providing a structured method to manage complexity by having multi-dimensional means to reduce (or slice) complexity.

As will be seen in the first subchapter, where I look at the historical evolution of the concept of cultural leadership, I usually apply three of the four modes of selectivity: structural, discursive (semiotic) and agential, omitting more often the technological, although this selectivity will become more important for current and future leadership models. With the use of these slicing mechanisms for analysing complex realities, it provides the overarching concept of one or more imaginaries, which «can be considered as equivalent to the notion of the semantic as a 'master' set of signs (signifier, signified, sig-

[17] Jessop 2010, p. 336.
[18] Sum, Jessop 2013, p. 13.
[19] Sum, Jessop 2013, p. 1.
[20] Boehm 2022, p. 12.

natum)»[21]. Simplified, an imaginary could be understood as a specific era of cultural evolution with particular traits, such as when cultural leadership was predominantly perceived in terms of arts administration.

Table 1 below briefly describes the selectivities and how they can be used to provide insights into cultural and educational phenomena with structural, discursive, agential, and technological elements.

CPE selectivity	General examples
Structural	Considering interventions in the form of policy and institutions. Considering the structure of leadership-related policy of funding interventions, internally and sector-wide.
Discursive (supporting structural analysis)	Discourse analysis of key documents, reports, evaluation reports, structured interviews and relevant key discourses. This includes expressions of perceived structures of abstract phenomena, e.g. what leadership is.
Agency (supporting the understanding of drivers through individual agency)	Considering key agents of political or cultural leadership, including collective local leadership, civic society and/or individuals. It can include the voluntary sector, unions and community groups.
Technological (supporting the formation of concepts, such as what digital heritage leadership needs to look like)	Considering technological means that have influenced the understanding of related phenomena. «Technologies shape choices, capacities to act, distribute resources and harms, convey legitimacy through technical rationality and effectivity»[22].

Tab. 1. Selectivities in the Cultural Political Economy Framework (CPE) (Source: Sum, Jessop 2013, pp. 218-219)

In 2022, I expanded this methodological framework by using so-called lenses, using two in particular. The intentional choice of the word "lens" represents a new way of seeing a reality. I often use the example of an infrared lens in night-vision goggles that allows us to see an alternative aspect of the same reality we usually see through our eyes. These lenses will force us to reconsider additional aspects of a perspective shaped by agreed-upon perceived norms. They make a differently enhanced reality visible, allowing us to reconsider aspects anew.

The purpose of these lenses is to shift us out of our normally accepted frequency of seeing the world as we are used to and allow us to discover new aspects that may pave a way forward towards a new understanding of the essence of a phenomenon, or a novel understanding of needs in relation to actions or policy interventions[23].

[21] Sum, Jessop 2013, p. 164.
[22] Sum, Jessop 2013, pp. 218-219.
[23] Boehm 2022, pp. 15-16.

The lenses in use are Culture 3.0 and University 3.0. They reconceptualise evolutionary or historical trajectories of human cultural engagement on the one hand and the structure, meaning and role of learning institutions on the other. Both together will allow us to see requirements for cultural leadership training through a new set of eyes, as they are shorthand for a whole set of positional concepts that include their own associations to terms, definitions, and world views situated in their own evolutionary or developmental trajectories with evolving meanings.

3. *Historical evolution of the concept of cultural leadership*

The concept of cultural leadership has evolved within the English language quite quickly over the past 20 years, representing a shift in society's understanding of the role that our cultural organisations hold in society as a whole. Often, a shift in the choice of words represents ideological views of political or cultural leaders, representing agents of change. Using the above-described CPE methodology with its selectivities can clarify this fast-changing leadership concept within UK society, why it occurred, and who the change agents were. Additionally, discourses can be analysed to understand further drivers of public or media debates in the public sphere.

We can, for instance, see that the term has shifted from the 90s, when there was a predominance of the term "arts administration" in use within cultural sectors, then moving to "arts management". Programs in "public administration" have a long history in the US, but less so in the UK. In the UK, this period was characterised by a focus on art practice degrees, formerly predominantly taught in polytechnic colleges, but now elevated to university degree level due to the 1992 Higher Education Act. There is a specific higher education context that influences the choice of degrees that the sector offers and who takes up this offer, with old universities predominantly focusing on humanities approaches to arts and culture and new universities focusing more predominantly on practice-based degrees. This results in museums, heritage, and cultural leadership being situated somewhere between the two, and often, universities do not have a sector-wide hold or attractiveness for providing degrees in these areas. This leaves cultural leadership being provided only by a few universities but increasingly by not-for-profit cultural organisations, often funded by cultural or arts funding bodies. Although this has improved, this is still a current dilemma and was certainly the case in the 90s, with almost no provision for cultural or heritage leadership training available in HE.

The term "cultural leadership" emerged as part of a public debate around a perceived crisis of leadership in key cultural organisations.

From about 1997, a string of major organisations had encountered serious organisational and governance difficulties in quick succession. These included nationally significant institutions such as the Royal Opera House, English National Opera, the British Museum and the Royal Shakespeare Company, leading to the perception of a pervasive problem that needed to be addressed by concrete action[24].

This crisis was still conceptualised within the preceding era, where discourses in the media suggest that there was a belief that if only these organisations would embed more entrepreneurial or business expertise in their leadership, they would be able to become more financially resilient. The measure of success was based on business sector income models. Thus, in the UK, the discourses of the time centred around why these organisations failed to attract or retain individuals with sufficient business skills to meet the evolving needs of these iconic cultural organisations. At the heart was the debate about justifying subsidies to the cultural sector, specifically once New Labour positioned creativity predominantly as being characterised as revolving around the IP-relevant creative industries. The robustness of cultural data was questioned, as well, and why robust data did not exist. This led to a report authored by Holden and Hewison that ultimately resulted in the first Clore Leadership Training Programme (2004-2011) and their seminal book on Cultural Leadership[25]. It also coined the term "cultural leadership" in a more culture-centric and assertive manner. Once the Clore Leadership Training Programme was up and running and directly supported by the government, the relationship between leading in culture and mainstream business was no longer a one-way street[26]. Similar changes occurred in the US, where the Harvard Business Review would declare that «the MFA is the new MBA»[27].

The tensions of adopting business or entrepreneurial models within creative or cultural organisations would soon be perceived as additional tensions. These included the tendency to instrumentalise culture, using culture as a tool to address external challenges and achieving this through managerial means. As Price in his article about *The Construction of Cultural Leadership* (with the help of Hannah Arendt's *The Human Condition* from 1958) accounts, leadership was to be seen as a means to an end, rather than an end itself. «Ultimately it is action that matters – for example the production of art itself, rather than the structures of a sector which should exist to support it»[28]. Our very human weakness, he suggests, results in us generally focusing on leaders as decision-makers and problem solvers, concealing the uncertainties of human

[24] Hewison 2004, in Price 2017, p. 6.
[25] Hewison, Holden 2011.
[26] Price 2017, p. 7.
[27] Alder 2006, in Price 2017, p. 7.
[28] Price 2017, p. 10.

action, and thus, cultural leadership would always sit in tension with the social operation of culture[29]. Based on Arendt, he argues that

> the perspective of the artist provides a lens through which alternative and richer understandings of cultural leadership can be identified, widening the focus beyond questions of financial and organisational management[30].

These debates ultimately led to a questioning of why artistic expertise was often considered less important in leadership roles and why managerial expertise was prioritised. Increasing questions emerged around artists being left out of key leadership positions, resulting in a lack of understanding of how leadership works, specifically in relation to cultural practices. The discourses moved towards a more nuanced understanding that the cultural sector is just that, and it is not a business or entrepreneurial sector active in a cultural space; it is a sector on its own, with its own cultural leadership styles. As Price states, «the path from 'administration' through 'management' to 'leadership' could be seen as some kind of linguistic arms race in terms of adding significance and credibility to the business of running cultural organisations»[31]. This evolution of the general understanding of what leadership entails in the cultural sectors is

> important for the coherent development of the many cultural leadership courses and training programmes now in operation worldwide. They are also relevant to artists and other cultural sector actors reflecting on their relationship to cultural structures and the wider public realm[32].

This is the context in which a consortium of more than 16 partners and I developed our first cultural leadership programme in 2019, with an additional heritage and digital-focused one being developed by 2024. Table 2 in the Appendix considers this evolution of the concept of cultural leadership and provides an insight into how we applied it in our programme. But in short, we had a desire to attend to the following main overarching criteria, which were felt to match the current identified leadership needs by Arts Council England:

- We wanted to develop a leadership programme that:
  - attends to the current emerging cultural need to be more collaborative, leaning into co-creation and focusing on public value[33] and leaning into the opportunities of the current ACE 10-year strategy, Let's Create, which focuses more on participation[34]. We ensured this through a

[29] Price 2017, p. 6.
[30] *Ibidem*.
[31] Price 2017, p. 4.
[32] Price 2017, p. 6.
[33] *Ibidem*.
[34] ACE 2020.

grounding of understanding of co-production trends in society, underpinning our understanding of cultural engagement through concepts of Culture 3.0[35];
  - explores and conceptualises leadership that is «distributed», «facilitative, flat and more diverse»[36]. We implemented this through a conscious choice of tools that support equitable, power-balanced conversations, such as coaching (rather than mentoring) and roundtable challenges (finding solutions collectively).
- We wanted cultural actors to be confident in leaning into their values, which tend less to separate managerial skills from artistic ways of working. Could we design a programme where «organisational culture and networks could play a more powerful and valuable role in developing leaders»[37].
- We wanted to be inclusive of leaders in arts, culture, heritage, museums and libraries, understanding the potential for fluidity and impact of intersections between these places of culture and addressing the shifts in remits at ACE. For libraries to be part of the consideration of a cultural leadership programme was also new, but a logical step from libraries now being in the remit of ACE.
- Partnership and relationship building, also mentioned in the Changing Cultures report[38], was to be key, including an emphasis on networking within each cohort, "weaving in" leadership talent into our existing cultural ecosystem through cohort action sets, and connecting with senior cultural leaders of our region (enabled through our live embedding placements). The programme chose the word "fellows" for participants, denoting a lifelong belonging to a network of cultural actors, and underpinning this with communication channels that kept fellows and consortium partners connected after completing the core programme but reconnecting at events that focused on cross-cohort networking.
- We desired for our programme participants to also adopt a "praxical" approach to leadership, informed by both leadership practice and critical thinking about these terms and their fluid nature and definitions. We knew that "cultural leadership" can become a buzzword, pulled in many directions by various stakeholders. The desire for us was to ensure our participants can confidently adopt value-based, facilitative, place-based and co-creative approaches more common in the arts world and particularly in our region, but often less confidently adopted in management and leadership practices in light of the perceived dominance of narratives around business leadership styles.

[35] Boehm 2022, pp. 35-61.
[36] Hoyle 2018, p. 8.
[37] Hoyle 2018, p. 7.
[38] *Ibidem*.

– We wanted to develop a life-long learning oriented structural initiative that could facilitate the above effectively, with many partners, and over many years, and thus build in processes that would support a rich, permeable life-long learning environment. For this, we relied on University 3.0 models that informed how we worked together in developing the educational framework[39].

4. *Two conceptual models – two lenses*

To develop our initial leadership course, our consortium considered the current contexts and their trajectories leading up to it. We also took into account four key reports published at that time, which were the current reflections of what the cultural sectors needed in terms of leadership skills:

– An ACE (Arts Council England)-commissioned report on transforming leadership in arts, museums and libraries[40];
– An ACE-commissioned leadership skills needs assessment for the cultural sector[41];
– An ACE-commissioned leadership evidence review on workforce development[42];
– And a report on place-based approaches[43].

Additionally, we used two emerging conceptual models of cultural engagement on the one hand and learning environments for engagement on the other. The first one drew substantially from Sacco's Culture 1.0 to 3.0 conceptualisation of cultural engagement[44], allowing us to focus on co-creation and placemaking tools, knowledges and skills. The second one drew from Boehm's conceptualisation of University 1.0 to 3.0[45], allowing us to design the environment for the course with co-creation in mind. So, these conceptualisations were important for forming the content (Culture 3.0) and the learning framework (University 3.0), with both being based on a particular understanding of how we humans in our 21st-century knowledge society engage in culture and how we learn.

In short, these conceptualisations are defined as follows.

[39] Boehm 2022, pp. 61-81.
[40] Hoyle 2018.
[41] Bowes *et al.* 2018.
[42] Consilium Research and Consultancy 2018.
[43] Davies 2019.
[44] Sacco 2011.
[45] Boehm 2022, pp. 61-81.

5. *Lens 1: Sacco's Culture 3.0 and heritage*

In Sacco's conceptualisation, Culture 1.0 is characterised by patronage, with limited audiences. It has gatekeepers with the cultural offering determined by a patron's tastes and interests. There are few or no structural cultural markets or technologies for reproduction. A key characteristic is that it absorbs value rather than creating it; the money invested in it has to be created somewhere else and from another sector of activity.

Culture 2.0 introduces technological innovations supporting mass production, and the high/low-brow conceptualisation results in the process of commercialisation itself being seen as problematic. A characteristic of this era is the unlimited reproducibility of creative content with very large audiences, and this produces significant turnover and profits. Key terms describing the main characteristics of Culture 2.0 are "copyright" and "IPR"; its geographic centres are the US, with its Film and Music Industries. As Sacco suggests, Europe is hung up on Culture 1.0, characterised by a distinction between high-brow and low-brow, arts patronage, gatekeepers, and value absorption. Boehm suggests that the UK is hung up on Culture 2.0, specifically for the music and audio sectors, driven by the longstanding arrangement (or at least since 1997) of support for the creative industries.

However, Culture 3.0 co-creation modes are increasing, along with digital content production and digital connectivity. Ubiquitously available tools of production remain, now with mass distribution of content happening without mediators. Open platforms and social media supporting these platforms support co-production occurring at all levels. Thus, it is often seen as being "democratic" with constantly shifting roles of content producers and users. Economic and social value is produced in sales and participation. It does not absorb value and has no pre-determined market channel bottlenecks. The key term is co-production or co-creation.

This more participatory cultural engagement model can also be seen as being increasingly adopted in the heritage sectors, with several key projects having been funded at the European level to consider how to bring in more participatory governance and innovation in all aspects of leading and managing museums and heritage organisations. This includes projects like GLAMMONS (Resilient, sustainable, and participatory practices: Towards the GLAMs of the comMONS) or RECHARGE (Resilient European Cultural Heritage as Resource for Growth and Engagement)[46] and also similar initiatives in the library sector. Discourses around co-creation and participatory processes in heritage sites and organisations have also been rising, so allowing participatory processes to inform, interact and engage with every stage of a collection's life cycle is

[46] GLAMMONS 2024; RECHARGE 2024.

increasingly seen as being as important to the heritage organisations themselves as to the communities and places they are situated in. They are part of placemaking and active living and support everyday well-being by providing access to meaningful storytelling about the places communities live in.

So, the tools to lean into Culture 3.0 types of cultural engagement are important and sometimes transformational for professionals in heritage sectors, and our current CREATE PLACE Co-Creation and Placemaking, as well as the design of our future CREATE PLACE Heritage & Digital Leadership course provided ample of opportunities to ensure our future leaders are equipped with the skills and confidences to make use of these co-creation methods.

5.1. *Culture 3.0 and diversity*

One of our aims was to attract a more diverse leadership and attend to diversity as part of cultural placemaking. We achieved this, as our first phase of CREATE PLACE depicted the following diversity profiles.

We know that this 3-year programme exceeded national averages in successfully attracting more diverse applicants to the programme, more women, and more participants from minority communities: 14% declared a disability (17% were unknown/preferred not to say) and 27% were non-British background against a regional 6% and national 20%, exceeding our expectations for attracting more diverse talent; 48% of fellows were arts freelancers, 28% were arts employed and 11% museum and heritage, 4% from libraries[47].

The programme was initially focusing on regional leadership needs, but it attracted fellows from much further afield, such as from Glasgow, London, Liverpool and Cardiff, all of whom wanted to connect or had already connections to our region called the Potteries, famous for its crafts and ceramics deep historic engagement with creativity, culture and heritage of clay artisanry and ceramics. Fellows participating came from visual arts (63%) and combined arts (59%), with many also experienced in working with or within museums and heritage (19%). Programme participants were aged 20-34 (49%), 35-49 (39%), and 50-64 (12%).

For us, important was also the understanding of a cultural engagement model that provided confidence to those who want to lean into socially engaging practices. Thus, the Culture 3.0 conceptualisation of cultural engagement was important in providing leaders with the phrases, arguments, and persuasive, demonstrable evidence to persuade their organisations to lean into co-creative practices. This was borne out in our evaluation, where participant interviews revealed to us how they gained the confidence to effect change in

[47] The Audience Agency 2023.

their organisations towards more co-creative, inclusive, and socially engaging practices. Participants, on completion, felt much more confident in applying co-creation and co-production processes with more confidence (97%), as well as working with communities (92%). Coaching was rated highly, as were peer learning opportunities.

The more neutrally formulated conceptual framework of a Culture 1.0-Culture 3.0 ecosystem helps, as it redefines art and cultural engagement to be inclusive of those forms of activities that are more diversity-rich but tend to receive less public funding. As it foregrounds creative living, and emphasising the practice of making art above prioritising "excellent art", it more readily meets communities where they culturally engage, rather than expect communities to come to places where the art is provided that is perceived to be excellent (also represented by the decade-long tensions between democratisation of arts and cultural democracy). Great examples for Culture 3.0 inclusive, and more accessible and more scalable artistic practices can be seen in street theatre, mural art forms, urban dance or Indian Mehndi Skin Art. Thus, this concept recognises that the equality, diversity and inclusion problem (EDI) in the arts and cultural sectors is one of leadership and funding, but less one of cultural engagement. With a Culture 3.0 conceptualising it becomes clear that there is less a problem of diversity in arts and cultural engagement and rather more a problem of defining a too narrow scope of what is valid to be recognised as art and cultural engagement, and with it what was funded. Using this concept for policy, leadership and cultural and arts implementational strategies thus supports a step-change in equity issues in arts and cultural engagement.

5.2. *Culture 3.0 content, knowledge and skills*

Culture 3.0, Co-Creation and Placemaking-related learning content was woven through our curriculum. We included skills and knowledge-based modules that would get everyone on the same level of critical, practical and conceptual understanding, supporting the building of confidence for leaders having to make difficult decisions on a daily basis.

Placemaking

- Starting a collective (delivered by our partner Creative Lives / formerly known as Voluntary Arts);
- Arts and Heritage (delivered by our partner Arts & Heritage);
- Social Enterprise (delivered by our partner UnltdUK, supporting social entrepreneurs);
- The outdoor sector (delivered by our partner Xtrax, supporting outdoor arts skills);
- Cultural Action Zones (delivered by our partner Historic England).

The placemaking strand included key sessions relevant for supporting transformational impacts in our places and for our communities. Placemaking and Co-creation are very much intertwined, so providing a session on starting collectives was important to our vision, and our partner organisation, Creative Lives, was very much focused on understanding how we can support the development of a collective and common cultural infrastructure for being more culturally productive through their work on Cultural Commoning[48]. Arts & Heritage connected arts actors with heritage organisations, leaning also into how we embed "co-curation" and "co-commissioning" processes. Social Enterprise supported the understanding the choice of legal entities when forming an organisation. Xtrax represented the outdoor sector, an important sector for embedding Culture 3.0 activities, as much of the outdoor scene meets characteristics of Culture 3.0 with its wide reach, easy accessibility and locating itself more readily where communities are. Our partner Historic England specifically looked at best practices for Cultural Action Zones, which help communities reconnect with their local heritage and to inspire positive change through arts, culture, and historic environment projects. CAZ are defined as designated areas where targeted cultural and heritage-led initiatives are used to support regeneration, community engagement, and local pride. Culture 3.0 with its emphasis on supporting every day creativity is a perfect vehicle to think about and maximise hight street zone initiatives.

Co-Creation

- Partnership Work (delivered by our partners, Staffs and Keele Unis);
- Empowering through participation (delivered by our partner Staffs Uni);
- Arts, Culture and Inclusivity (delivered by our partner Staffs Uni);
- Wiki Loves Monuments / Wikimedia for Arts and Heritage (delivered by our partner Wikimedia).

Under co-creation tools and skills, we also ensured that the different ways to think and enact partnership had a place on the programme, covering toolboxes for both micro-partnerships of two, to large-scale international partnerships for strategic initiatives. This was enhanced by considering another toolbox of how to embed participatory processes in creative evaluation and community as researchers. Inclusivity was specifically attended to, making plenty of use of Culture 3.0, socially engaged arts practices and current thinking around race, gender and the creative ecology. Another set of tools addressed some of the "digital deserts" we felt our region contains, with artists and cultural organisations from our region being less represented on collaborative digital platforms, such as Wikipedia. A hackathon to understand how to engage in

[48] Murphy *et al*. 2018.

Wikipedia and organise Wikipedia hackathons as a cultural engagement tool was aimed to address our national sub-average engagement in Wikipedia.

Skills, Knowledges and Essentials
- What is Cultural Leadership (delivered by our partner Staffs Uni);
- Coaching (delivered by our partner Staffordshire Coaching and Mentoring Hub);
- 3rd Sector Business Skills (delivered by our partner VAST, supporting local social enterprises);
- Metrics & Impact (delivered by our partner The Audience Agency);
- Audience Development (delivered by our partner The Audience Agency);
- Business Skills (delivered by our partner Staffs Uni).

Content on pure skills and knowledges for leading and managing organisations on an everyday level complemented the placemaking and co-creation modules. This included a module that critically and practically explored understanding and enacting cultural leadership, ensuring that the nuances and different definitions can be explored in all its tensions and different perceptions, as well as tools to embed a personal expression of leadership. A module that trained participants in having coaching conversations was delivered both to consortium members and fellows. Our intentional choice for coaching, rather than mentoring, supported the adoption of a collaborative and non-hierarchical process where the coach and coachee are equal partners, grounded in mutual respect, curiosity, and shared responsibility, unlike mentoring – where one person typically brings greater experience or authority. In this process, the coach does not provide answers but facilitates the coachee's own insights, emphasising equity and empowerment, and the belief that the coachee is the expert in their own life and potential. The programme also included evaluation techniques, audience centred experience design and generic business skills.

Thus, in the content of the curriculum we covered three main areas that attended to our specific unique offer of leadership that leans into Culture 3.0, focusing on co-creation and placemaking, as well as providing generic knowledges and skills to underpin these.

6. *Lens 2: University 1.0 – 3.0 and cultural leadership*

Whereas the Culture 3.0 concepts provided a criterion for which content (tools, knowledges, skills) we wanted to cater for in our leadership courses, another concept, that of University 3.0, provided the concepts which informed the design of the learning framework or learning environment itself. It is a new concept developed by Boehm that attends to and leans into already strongly

emerging pedagogical practices that make use of peer learning, co-creative knowledge acquisition, permeable universities that bring in expertise from outside of its boundaries and plenty of partnership work.

As Boehm wrote in detail in a whole chapter about University 3.0[49], here will be provided only a brief overview of this conceptualisation that helps to understand how these concepts steered the design of the learning environment. The Uni 3.0 concept is based on the fact that there is a general acknowledgement that there is a shift emerging in how our higher education institutions facilitate learning. This shift can be understood as an evolutionary journey from University 1.0 to University 3.0, but it should not be seen as only a chronological device, as different models of universities (e.g. 1.0, 2.5, 3.1) can live simultaneously in one institution at any time.

University 1.0, in this model, represents learning environments or institutional "modes" with a key characteristic of "knowledge ownership" or "knowledge patronage". Typical teaching practices include processes that were perceived to represent a knowledge exchange from those who have knowledge to those who do not (e.g. such as large lectures). These models of learning prevailed in our pre-knowledge society and pre-knowledge economy. Wikipedia might not yet have existed in its early stages, and the internet was only starting to grow in its importance. The key sources of knowledge were represented by the university lecturer and the university library.

University 2.0 moved into the era of massification of Higher Education, characterised by expanding and fragmenting knowledge domains and with this expansion academics were afforded to start "curating" knowledge into degrees. «Like a box of assorted chocolates, we were able to personalise through learner analytics to the extent that learners felt they received what they needed whilst experiencing a 'mass-produced' service»[50]. In this period, we see an exponential increase in quality assurance products, validations and comprehensive subject benchmark statements around standardising the knowledge content of specific degrees. Knowledge here is still central and the "product" in a more market-oriented enterprise model of higher education. This curation was also required as disciplinary knowledge fields were expanding, and with it fragmenting. «That is to say that knowledge had become expanded to such an extent that deep knowledge domains increasingly appeared as unconnected fragments within larger subject areas»[51]. Sperber[52] called this a "brittleness" of disciplines, and with it came a new effort in scholarship to consider how to connect these domains, e.g. the topics around interdisciplinarity in learning environments and research practices. With this "brittleness" comes an inher-

[49] Boehm 2022, pp. 61-81.
[50] Boehm 2022, p. 63.
[51] Boehm 2022, p. 64.
[52] Sperber 2003.

ent friction between knowledge depth and knowledge breadth; between the transactional purpose of knowledge/skills vs the basic need of humans to pursue a better understanding of our role in the world. These have played out in higher education policy, politics and media for the last 10 years, specifically in the UK but also in many HE sectors around the world. This is a snapshot of the current dominant model of higher education and its quality assurance mechanisms; the negative effects of this tug-of-war are too substantive to detail here but are described the book *Arts and Academia: The Role of the Arts in Civic Universities* in Chapter 4, titled, "University 3.0: A Conceptual Model for Revisiting University Futures".

However, increasingly, there is a strong impetus for pedagogical and scholarly professionals to lean into a different model of what a university is and how it facilitates learning and training.

University 3.0 moves away from prioritising knowledge ownership, knowledge patronage or even knowledge curation and focuses more on providing an environment where learners of all stages bring their knowledge into one space, one environment, where that learning happens. That learning exists in all sorts of directions (student to teacher, teacher to student, student to student, etc.) and at all levels. Here, it is more about the facilitation of learning through the careful design of a learning-conducive environment than it is about the knowledge content itself. University education, here, becomes a process of curating interfaces between knowledge and society. With this, learning institutions become more permeable and learners and researchers more often co-own, co-produce and co-create. Often, the question is asked at this point if there is still a key role for knowledgeable and expertise-rich actors as lecturers and professors, and there certainly is. However, their predominant role of interacting with learners moves away from transmitting knowledge (University 1.0), and also away from curating knowledge (University 2.0) to facilitating the processes for learners bringing knowledge that is all around us into the learning process and managing this complexity in a curated learning environment in which sense-making and knowledge-creation is constantly part of that environment (University 3.0)[53].

In developing CREATE PLACE, we drew on University 3.0 concepts by putting a heavy emphasis on networking, collaboration, partnerships and peer learning. Informed by the University 3.0 lens of thinking about how learning has evolved in our knowledge society, key criteria for the design of our virtual and physical learning environments were the following characteristics:

– The programme would deliver a cohort-based training programme with residential or virtual residential stays, supporting networking and peer learning opportunities through a cohort-based approach.

[53] Boehm 2022, p. 74.

- We would have facilitated and guided learning interactions at different levels, between fellows in groups, fellows in pairs, fellows and consortium leaders in groups, single fellow and consortium leader in pairings, and consortium leaders in groups.
- A cohort's provision would last 6 months and include three intensive two-day sessions. The time periods would allow guided but independent peer learning to emerge between the intensive two-day sessions, as well as provide time for placements, projects and additional coaching experiences, all supporting the "weaving in" of leadership talent into our current existing leadership networks.
- Each six-day course would be complemented by three underpinning self-guided, structured activities: a) action learning sets, b) applying/experiencing coaching, and c) live-embedding. These would focus on maximising the networking power of the consortium and participant network whilst making use of individuals' current professional activities, applying new skills and knowledge towards extending impact, quality and/or reach.
- Prior to the start, each individual was asked to provide a creative and introductory expression of their own professional identity, which was submitted prior to the start of the residential and disseminated to all participants. Fellows were thus already getting to know each other before the start of the sessions. Additionally, there were some introductory videos and reading materials to read and watch before the first session.

Additional criteria for our learning environment included:

- Boundaries of our environment needed to be as permeable as possible in order to bring in new expertise where and when needed, responding to the specific needs of fellows coming onto the programme. Thus, all partners of the consortium and anyone delivering would be added as needed to the MS Teams VLE, with the uploading of learning materials by all partners themselves or supported by university partners.
- Digital skills thus were not conceptualised within the course as a separate skill but part of the day-to-day experience (and delivery) of the programme, acquiring digital skills in the area of communication, co-creation of documents, and co-planning as fellows progressed through the programme.
- Learning happened at all levels. Thus, the environment needed to accommodate the bringing together of senior leadership expertise with emerging leadership talent, and it did this specifically through designed activities such as Roundtable Challenge Events.
- Flat levels of hierarchy were preferred, and the learning methods that support these (e.g. coaching rather than mentoring).

6.1. *University 3.0 partnerships and glocal ways of working*

It should be noted that place-based nature of programmes like these does not mean that they become only of value locally, but rather that the ways and means to create place-based specific leadership training can be transferred to other places, embedding co-creation and placemaking as an effective toolset and value system for the development of executive leadership training. With this, it becomes "glocal", effectively supporting the places where leaders enact their skills and are connected globally in the significance that these approaches potentially hold for other places.

What makes it place-based in our case is that the design of both content and consortium makeup attends to local needs in a nationally connected manner but is also informed by global insights. We wanted local expertise as much as we wanted to connect these to national expertise. Thus, "place" in our context represented not only the real, physical environment and its own needs but also the place-based and place-focused organisations that sustain these place-based needs, including environmental concerns rooted in the local but having global significance. This represented an effective multi-sector partnership model, with our partnership including:

a) Academia – Two Universities in our region;
b) Industry – One Regional Business Chamber, and four National Charities/ Not-For-Profit Organisations with a remit to support the arts and culture sector in the UK;
c) State – Two Local Authorities (Local Government);
d) Civil Society – One Regional Library, one Regional Museum, one Regional Voluntary Group;
e) Place – 6 Regional Arts Organisations heavily embedded in the region.

This provided us with the necessary day-to-day leadership expertise and experience, balancing lived expertise from our region with national sector expertise and global experience.

We designed our consortium partnership and its partnership agreements to accommodate the diverse expertise and experience needed to support the diverse set of fellows arriving to the course. I developed my own partnership model that we used to ensure that we were encompassing all needed sectors or dimensions of a) Industry, b) State, c) Civil Society, d) Academia and e) Place and Environment (see Figure 1 below). This leaned heavily on Carayannis/Etzkowitz's 2012 Quintuple Partnership Models of enterprise, academia, state, civic society and environment[54], but takes account of the 2011-penned three spheres of culture of Hewison (Commercial, Home-Made, and Public)[55],

[54] Carayannis, Campbell 2010; Carayannis *et al.* 2012.
[55] Hewison, Holden 2011.

Douglas/Fremantle's 2009 dimensions of the artist as leader (organisational, aesthetic, public realm)[56], as well as Prices' three different focal points for cultural leadership from 2017 (entrepreneurial, generous, public cultural)[57].

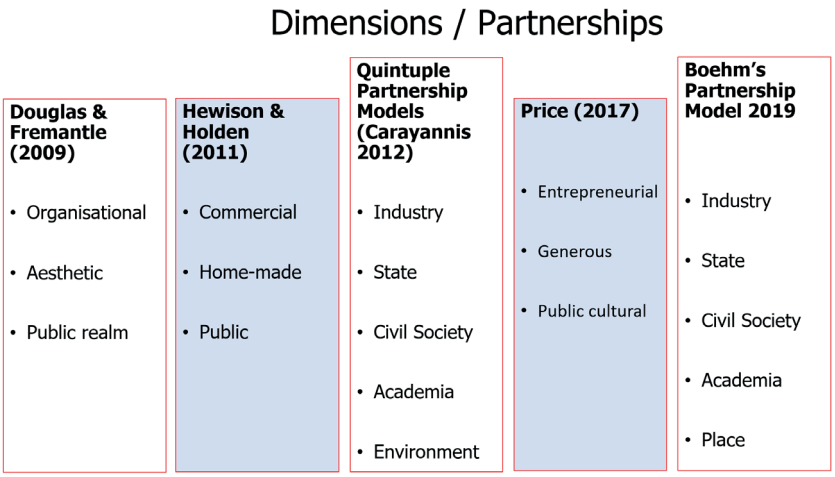

Fig. 1. Partnership Models informing CREATE PLACE (Source: author's elaboration)

The challenges of where to contextualise not-for-profit arts organisations in traditional business model frameworks are always a challenge; in the Carayannis quintuple helix model, one may ask, do they belong to the industry or civil society? Both Etzkowitz and Carayannis, at the time of the writing of their seminal articles and books, did not consider the creative and cultural sectors explicitly, although subsequent authors have refined the model to be more inclusive of these. Therefore, at the time of our consortium formatting and the thinking around this, I included my own partnership model of understanding the industry to include social enterprises and publicly funded creative sector organisations, but also differentiating those who attended to specifically place-based needs. We wanted local expertise as much as we wanted to connect these to national expertise. Thus, the place in our model represented not only the real, physical environment and its sustainability needs but also the place-based and place-focused organisations that sustain these place-based needs, including environmental concerns rooted in the local but having global significance. This represented an effective multi-sector partnership model.

Our region has specific strengths in socially engaged artistic practices, development and adoption of creative evaluation methods, artist-led community

[56] Douglas, Fremantle 2009.
[57] Price 2017, p. 13.

building initiatives, and participatory governance expertise. This was reflected in the module content, which allowed us to explore and provide a wider reach for the already impactful work done in this area of participatory practices. Co-Creation and Co-Production expertise was not just something we brought in; we exported it to the world.

Part of any partnership work is to understand the roles of each partner. The universities, as experts in designing learning environments, helped facilitate (in true University 3.0 fashion) all contributing experts to bring in their expertise in leading cultural initiatives, but were required to become experts in pedagogy. Apart from a 2-page briefing on interactive learning in virtual environments provided to all partners, it was the university partners' responsibility to facilitate the learning environment from a pedagogical perspective, with our contributing experts bringing their knowledge, expertise and experience into the room.

This allowed cultural anchor organisations, busy with delivering cultural programs, to still become key learning partners in our learning initiative without having to invest additional time into preparing sessions, learning outcomes, etc. The instruments for these were the Roundtable Challenge Sessions, Action Learning Sets and Coaching Pairs, as well as something we called Live Embedding.

The roundtable challenges, the action-learning sets and the coaching pairings presented an increased focus on the personally experienced challenges in which individual leaders can have an impact.

- The roundtable challenges presented the largest, sector-wide or discipline-wide challenges, and they were designed to allow individuals and organisations to contribute to various solutions.
- The action-learning sets focused more on specific projects or initiatives and represented the medium level of challenges that leaders and our fellows experienced.
- The coaching pairs attended to the most personal and individual leadership challenges, here applying only to one other person and supported the process towards finding ways of moving forward.

Together, these problem-oriented, co-developing, solution-finding processes provided both the individual and the collective with the skills of finding solutions co-productively, and at all levels.

The roundtable sessions allowed experienced and emerging leadership talent to come together and attend to one identified challenge, thus bringing their collective experience and fresh ideas to the table. These sessions allowed participants and consortium members to see themselves in a networked continuum in which learning is experienced at all levels – a criterion in University 3.0[58], but also described as a required "flatter and facilitative" leadership style

[58] Boehm 2022, pp. 61-81.

in a 2018 ACE-commissioned report on the requirements for cultural leadership[59]. It also allowed consortium members to get to know and work with current leadership talent, allowing relationship-building to be a key force for leadership development in the arts. It would bring together both culture and arts organisations of the consortium, providing a focused collective network contextualised around leadership development but also facilitating the interaction between libraries, artists and museums.

Each cohort experienced three Roundtable Challenge Sessions, with different topics, each set using a different approach. The first Roundtable Challenge Session (Sector Challenges) identified topics set by the consortium and covered sector-wide "wicked problems" in arts and culture, such as diversity in the arts, increasing the civic engagement of UK libraries through the arts, regional disparity of the free cultural offer; devolving the arts, maintaining artists' integrity as well as social purpose; etc.

The themes for the second Roundtable Challenge Session (Project Challenges) were identified by the participants themselves, and they were encouraged to define the most current challenges they are facing within their current leadership activities. As was the case for the first challenge, this provided the opportunity to allow the collective experience of the consortium to attend to specific challenges experienced by individuals, and the consortium members benefited by both engaging in this creative problem-solving process but also by getting to know participants and the initiatives on which they are leading.

The third Roundtable Challenge Session (Celebration and Reflection) focused on looking and reflecting back and then pushing forward into the future. It celebrated the achievements of participants and projects, identifying factors for success and then afforded participants to explore, together with the consortium, how to move these initiatives, projects, and activities to the next stage or to expand their reach or impacts. As consortium partners were involved, it helped in relationship building and a growing knowledge of the abilities of capable, creative leaders to become agents of change for their sectors and communities.

The structure of each of these challenge sections was adapted from the method used by Anthropology Cornell University Professor Davydd Greenwood as part of his "Search Conferences"[60], which I experienced on one of his visits to the UK. It emphasises the exploration of a challenge, crisis or problem as one that often has a shared history, then to envision the probable futures without applying any agency or intervention, and then to explore the ideal future. Finally, the differential between the probable future (without agency input) and the ideal future (with the active agency) allows one to identify ways

[59] Hoyle 2018, p. 17.
[60] Levin, Greenwood 2016.

forward through a "co-generative learning" process. At that point, actions can be identified, and more traditional models, such as SWOT or forcefield analysis, can be applied.

That all this benefited our impact of local, national and global nature is borne out by our collective achievements in the years after the programme, as well as evidenced in the programme's independent evaluation report.

A good example of "glocal" impact is that only five years after the start of the CREATE PLACE Leadership programme, our region's cultural networks look very much enriched. We increased our number of regional long-term ACE-funded National Portfolio Organisations from 4 to 11, demonstrating how leaning into ACE's particular focus on cultural participation was met by our cultural organisation leaning into Culture 3.0 with its wider accessibility and reach.

Members of the CREATE PLACE consortium founded a new Cultural Compact. Cultural Compacts represent a partnership model supported by Arts Council England (ACE) and the Department for Digital, Culture, Media and Sport (DCMS), aimed to bolster the local cultural sector and enhance its contribution to community development. They emphasise cross-sector engagement, involving local authorities, businesses, education providers, cultural and community leaders. The goal is to co-design and deliver a shared vision for culture within a place, fostering collaboration across different sectors to drive lasting social and economic benefits[61]. This cultural compact, STOKE CREATES, has been successful in attracting £2.5 million of inward cultural investment and philanthropic giving over the last 3 years.

The region, under the lead of this consortium, applied successfully to join the World Craft Council's network of 60 global World Craft Cities, connecting us to like-minded places worldwide and elevating the attractiveness of our cultural offer for the visitor economy.

These achievements were also borne out in our evaluation at the time, where all 100% of participants suggested that their leadership skills had improved, with 74% suggesting it had improved a lot, and 26% improved. The surveys suggested that for our CREATE PLACE Fellows, the programme led to new partnership working and the ability to secure investment and funding through collaborative working. Many fellows reported a change in their level of confidence and leadership abilities. A significant change was that participants viewed themselves as cultural leaders and change-makers in their organisations or within their local cultural ecology. We could evidence that participants experienced significant personal change and growth through participating in the programme. And our consortium partners felt that the area is now known for co-creation methods and that, especially for participants

[61] ACE, BOP Consulting 2020.

outside the area, that their perceptions of Stoke-on-Trent and Cheshire East were transformed through the CREATE PLACE programme. There was a sense that for those living and working in the area, the programme provided them with the encouragement to stay as a result of seeing expanded horizons and opportunities in Cheshire East and Stoke-on-Trent[62].

"Glocal" here means being place oriented, but the way we achieved impact is of national, and even global significance. How we are glocal can be replicated in other places.

7. *Limits of Culture 3.0 and University 3.0*

These two concepts, Culture 3.0 and University 3.0, together with key policy documents by the Arts Council England, provided the key underpinning frameworks for designing what became a highly successful leadership programme called CREATE PLACE. It took account of the diversity and evolution of leadership models to allow participants to have more confidence to assert their own culturally appropriate practices and attended to structural, agential, discursive and technological aspects of leadership. And it also attended to local needs whilst acknowledging national and global contexts.

These two concepts are new, and with the novel introduction of a term that represents a complex set of values, practices, phenomena, perspectives and ways of working, it is often challenging for the nuanced complexities to be fully understood. But the use of a new term also allows us to move away from value-attached older concepts, specifically considering the for us relevant questions of what defines arts and culture, and what is the role of universities in developing cultural leaders, considering these definitions of arts and culture.

Having said this, there are constraining elements beyond the lack of their wider recognition that some believe limit the effectiveness of these concepts.

Culture 3.0 types of cultural engagements (e.g. socially engaged arts practices, community arts, participatory arts, collective arts, community music, every day creativity practices and similar) have found it challenging to get their work recognised and funded in the past, until the Let's Create 10 years strategy was adopted by ACE in 2020[63]. This represents the long-standing tension between the democratisation of culture, which attempts to increase access to established arts, and cultural democracy, which values everyday creativity and community-led cultural expression. Policies like Let's Create by Arts Council England (2020) have characteristics of Culture 3.0 and aim to shift power toward local

[62] The Audience Agency 2023.
[63] ACE 2020.

communities and often challenge the distorted London-centricity of funding. However, critics argue that this marginalises artistic excellence and professional practice, as can be seen in the most current spat between Arts Council England and London-based Wigmore Hall, which in 2025 announced it had successfully broken free one of the "crippling" link to ACE's NPO scheme[64].

These competing priorities highlight a struggle between expanding participation in traditional arts and genuinely redistributing cultural power. The latter represents a fairer distribution of a limited amount of resources, but it necessarily results in many established cultural organisations having to manage with fewer resources as policy makers shift their funding strategies to more equitably benefit more citizens across the whole country to engage in arts and culture. So, the discourses emerging are already beginning to have an adversarial shade of something that is perceived to need to be neutral. With more London-based media organisations having a voice nationally, there are already inequities in the way we start talking about balancing policy approaches between Culture 1.0, 2.0 and 3.0.

However, with it, I would suggest that the Let's Create Strategy by ACE from 2020 has been one of the most courageous pieces of cultural policy for decades.

In the higher education space, only discourses around the civic mission of universities come close, but these have been instrumentalised by every university, ensuring that their university, including the most internationally oriented ones, can be perceived and seen as civic universities, making this term irrelevant.

So the new conceptual framework and its related practices around University 3.0 remain often limited in their impact, with most often pedagogues already leaning heavily into the permeability of a learning space, despite but not supported by institutional policies. However, these innovative learning environments are active up and down the country by working around University 2.0 restrictive quality assurance regimes, which in the end are heavily influenced by various governments' reliance on quality regulators for the sector.

This leaves both concepts in different spaces. Culture 3.0 can be understood as already somewhat embedded into current cultural policy, in the form of Let's Create, but with tensions emerging and a narrative of winners and losers. University 3.0 is still emerging in practice and has yet to find its moment and public visibility.

However, for a leadership programme in the cultural space, and for the future in the heritage and digital space, this leaves sufficient room to shape a provision and record its impact before more loudly shouting about why this leadership programme is so effective. This article is one of the first attempts to make this explicit.

[64] ACE 2025.

8. *The future of the Create Place Leadership Programme*

The next phase of CREATE PLACE has started. Our CREATE PLACE Consortium and its now 100 fellow strong community did not stop with the first instalment of the CREATE PLACE Co-Creation and Placemaking Leadership Programme. It created a momentum that contributed significantly to the success of subsequent regional cultural efforts and successes, with many of our fellows involved and leading these initiatives.

We have successfully secured a new grant from the UK National Lottery Heritage Fund, as part of its place-targeting #HeritagePlaces scheme. We continue to hold co-creation and placemaking central as guiding concepts, and continue to use Culture 3.0 concepts as a guiding light for content and University 3.0 concepts for the design of the learning framework. But we are focusing our attention this time around more closely on the needs of heritage leaders in a digitally enabled world.

The successes of the CREATE PLACE programme, its fellows and consortium members, and the city region it sits within are intertwined, and over the years we have achieved much, including:

- In 2021, partners from the CREATE PLACE Consortium came together with the city and additional key cultural stakeholder organisations and formed the Cultural Compact Stoke Creates. Stoke Creates is a landing platform and launchpad to support arts and culture and has successfully secured in its first 3 years £2.5 million investment into arts and culture, including from large-scale philanthropic initiatives and strategic levelling-up funding.
- In 2022, two medium-sized London-based Cultural Organisations relocated their base to Stoke-on-Trent, one of which holds a fellowship on CREATE PLACE (ArtUK, Culture&).
- In 2022, Arts Council England renewed the 4-year funding for the existing Four National Portfolio Organisations (NPOs, CPP), which were all led by members of the CREATE PLACE Consortium (Barts, BCB, NewVic, Appetite).
- In 2022, Arts Council England awarded additional funding to 7 regional organisations, of which four were led by either fellows or consortium members (Portland Inn, Claybody Theatre, Restoke, Frontline Dance, PicL, Wild Rumpus, Cheshire Dance).
- In 2022, Stoke Creates, with CREATE PLACE partners, led the setting up of a Stoke Creates Cultural Exchange Forum, providing innovative ways for voices to feed into the strategic direction of arts and culture within the city region.
- In 2023, a major cultural and creative volunteering initiative was launched to bring a variety of volunteering opportunities to the region. This was developed initially by a CREATE PLACE PARTNER.

- In 2023, in partnership with the Arts Council England, we launched a national pilot philanthropic initiative, including the inaugural annual event held at the V&A Museum in London, inviting Stoke-on-Trent Diaspora Philanthropists to continue to be a part of the story of Stoke-on-Trent. This pilot has now been used as a blue-print for other regions starting philanthropic initiatives.
- In 2024, the city, with its cultural partners, including many CREATE PLACE partners, successfully applied to become a World Craft City, awarded by the World Crafts Council, and connecting us to 60 World Crafts Cities, also bringing the ongoing stories of the Potteries to the rest of the world.
- In 2024, Stoke-on-Trent was one of the first places to benefit from a share of the Heritage Fund's £200 million Heritage Places initiative, which over 10 years will guide heritage regeneration in 20 places across the UK under the National Lottery Heritage Fund #HeritagePlaces Scheme.

We are continuing to develop training at the executive leadership level for our cultural leaders, and in this next phase, we will be pivoting our leadership programme towards its current needs in the area of heritage and digital. As such, we have started recruiting for our next 4 years of leadership cohorts, this time focusing on the following principles:

- "Saving Heritage": Leadership in the Heritage and Cultural Sector. Intangible Heritage at Risk: Role of virtual, immersive, blended for intangibles. Putting places, people, and heritages on the map: discoverable, accessible, open. Wikipedia and Co. Dissemination, sharing, celebrating, marketing, digital, online, virtual, etc. Online opportunities, social media, etc. Heritage Trusts, Community-led Trusts, etc.
- "Protecting the environment": Planning/designing heritage for a post-zero-carbon world. Key sector organisations for greening. Environmentally oriented partnerships. 100-year planning, being part of the solutions. Action planning. Community-driven green heritage. Including the natural environment around places, outside/inside. Towns-city-countryside connectivity. Outside heritages in its manifold manifestations. Landscapes in the Context of Heritage.
- "Inclusion, access and participation": Diversity, EDI, coloniality, structural disadvantages, whiteness, who defines, etc. Community Participation in shaping buildings, stories, and intangibles (digital skills as enablers). Co-creation, Culture 3.0 (supporting different forms of cultural engagement). Participatory Storytelling for Inclusivity and Relevance. E.g. podcasting. Blended, virtual, online, and physical mashups to widen access to accessible digital heritage resources.
- "Organisational Sustainability": Culture 3.0 Museums and Heritage organisations, participatory governance. Entrepreneurialism within the

heritage sector for offer/service innovation. Financing and commercial approaches. Business model innovation. Business model canvas. Digital connectivity internally for effective day-to-day business. Funding and Business Models for Heritage Orgs and Sites. Financial sustainability. Evaluating, Metrics, Data-informed.

The structural underpinnings for this next learning environment will again be based on University 3.0 models for learning, and the content will again prioritise co-creation and placemaking, but now attending specifically to the challenges that our heritage organisations face as we walk into a future where communities hope to connect with our museums, natural heritage sites and industrial heritages to rebuilt better and more sustainably.

As the CPE Table 1 demonstrates, the challenges will continue to appear on our horizon, but we feel we have found a way to equip the future agents of change with the skills, knowledges and confidences to shape the future as one we all would like to experience, where everyday creativity and a rich heritage visible all around us is part of our daily lives.

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Era (UK only)	UK 1990-1995	UK 1995-2000	UK 2000-2005	UK 2005-2010	UK 2010-2015	UK 2015-
Imaginary	"Arts Administration"	"Arts Management"	"Cultural Leadership"	"Resilient Leadership"	"Engaging Leadership"	"Sustainable Leadership"
Which crisis	Perceived educational weaknesses (incl. HE)	Perceived lack of self-reliance of cultural sector organisations	Perceived managerial crises in cultural sectors	Perceived lack of resilience in leadership	Austerity (immediate cuts to cultural budgets), Brexit, Lack of diversity in the arts	Brexit, Pandemic (Covid19), Environmental Emergency
Structural (Governmental)	- **Conservatives (John Major 1992 GE)** - Minister for Arts and Heritage established - Dept of National Heritage created (1992-1997) - 1992 Higher Education Act (Polytechnics became Universities) - 1992 Arts Council Restructure	- **Labour (Tony Blair 1997 GE)** - DNH renamed to Department of Culture, Media and Sports (DCMS) - A New Cultural Framework (1998) - AHRB (1998) / Nesta (1998) - The Creative Industries Mapping Document (1998)	- **Labour (Tony Blair 2001 GE)** - Government (DCMS) reorganises arts funding regionally (2002) - Government and the Value of Culture (2004) - DCMS Strategic Framework 2003 - 2006 - AHRB becomes AHRC (2005)	- **Labour** - Global Financial Crises 2007/8 - Creative Scotland (2009) as merger from Scottish Screen and Scottish Arts Council - Culture and Creativity: The next 10 years	- **Conservatives (David Cameron 2010 GE)** - Coalition Government with Lib Dems - Bonfire of the Quangos / Public Bodies Reform - Brexit Referendum (2016) - DCMS 2016 The Culture White Paper - DCMS Creative Industry Strategy (2017)	- **Conservatives (May, Johnson, Truss, Sunak)** - Labour (Keir Starmer 2024 GE) - DCMS renamed to Department for Digital, Culture, Media and Sport
Structural (Cultural Aspects)	- 1994 National Lottery and Heritage Lottery Fund was established, with funding going to arts, culture and heritage (as well as later Olympics) - Arts Council of Great Britain divided into separate bodies for England, Scotland and Wales	- Rise of the Creative Industries – Cultural leadership became entwined with the agenda of "creativity" under Blair Creative Industry Government (1997 onwards) - "business-based" leadership frameworks	- A distinction between "culture" and "entertainment" re-emerged in DCMS policy - McMaster Report: Supporting Excellence in the Arts – From Measurement to Judgement[1] - UNESCO Convention on the Diversity of Cultural Expressions[2]	- Digital Britain Implementation Plan (2009) - "The vision is of a Britain in ten years' time where the local economies in our biggest cities are driven by creativity"[3] - Creative Industries Economic Estimates 2009	- Public Bodies Reform affected bodies were: Nesta, Museums, Libraries and Archives Council (MLA), National Lottery Commission, Regional Development Agencies/ - Developmental needs of arts / cultural organisations became subsumed in an urgent focus on less and less resources - Museums & Libraries were moved to the remit of the Arts Council England (2012)	- Brexit, "Europeanness" - Pandemic (ACE's Culture Recovery Fund) (2020) - ACE Let's Create 10-year Strategy (2020) - Heritage Lottery Fund changes to National Lottery Heritage Fund (2019) - Digital Skills for HF (2021)

[1] Flew 2012, p. 22.
[2] UNESCO 2005.
[3] DCMS 2008, p. 8.

Era (UK only)	UK 1990-1995	UK 1995-2000	UK 2000-2005	UK 2005-2010	UK 2010-2015	UK 2015-
Discourses	- Report: Towards a National Arts and Media Strategy (London)[4] - School arts curriculum shifted focus to teacher training - "cultural democracy" vs "democratisation of culture" - criticism of mass culture vs a defence of intellectual culture[5] - The Creative Cities[6], DEMOS	- Arts Management – from 1995 onwards, before the concept "leadership" gained currency - Discussions of cultural organisations having to be more entrepreneurial and economically self-sustaining - Leading to perception of a pervasive problem - Matarasso's Use and Ornament? The social impact of participation in the arts[7] - Ken Robinson[8] National Commission All Our Future: Creativity, Culture and Education	- Concerns about the cultural sector governance 1997 onwards - Term "Cultural Leadership" emerges in cultural policy - Public vs private investment - Differentiation of publicly funded "culture" vs industry connected "entertainment"[9] - Scotland: Cultural Commission Report. Howkins' *The Creative Economy*[10]. Richard Florida's *Rise of the Creative Class*[11]	- Increasing questions around artists being left out - Left out key parts of how leadership works in relation to cultural practices - Ignored role of artists as leaders, through their creative practice in the public realm - Douglas / Fremantles's The Artist as Leader Research Report[12]	- ACE 2010: Great Art and Culture for Everyone: 10-year strategic framework - London Olympics (2012) and its relationship to Culture - Nesta: The Geography of Creativity in the UK[13] - The term "Resilience" pops up everywhere - Key books about cultural leadership[14] - ACE & 64 Million Artists (2016)	- Discourses moved towards cultural communities, creative processes, and environmental sustainability, and digital capabilities[15] - Cultural connectivity to Europe / Brexit - "Culture-led regeneration" - Increased focus on the digital sector, which is now conceptualised within the creative industries - Bazalgette Report of CIs (2017)

[4] Arts Council of Great Britain 1992.
[5] Stephenson *et al.* 2000, p. 26.
[6] Landry, Bianchini 1995.
[7] Matarasso 1997.
[8] Robinson 1999.
[9] Flew 2012, p. 22.
[10] Howkins 2001.
[11] Florida 2004.
[12] Douglas, Fremantle 2009.
[13] Mateos-Garcia, Bakhshi 2016
[14] Kay, Venner 2010; Hewison, Holden 2011.
[15] National Lottery Heritage Fund 2020.

Era (UK only)	UK 1990-1995	UK 1995-2000	UK 2000-2005	UK 2005-2010	UK 2010-2015	UK 2015-
Agency	- Glasgow City of Culture (1990) - ENCAT "European Network of Cultural Administration Training Centres" (1992)	- Perceived leadership crises in Royal Opera House, English National Opera, British Museum, Royal Shakespeare Company	- Clore Leadership Programme (2004-11)	- Increasing number of publicly funded UK cultural leadership training initiatives until 2010 - Liverpool City of Culture (2008)	- End to Clore Programme due to funding cuts (2011) - Clore launches smaller publicly funded programme, Clore's Developing Resilient Leadership, 2012 - Curve Cultural Leadership Programme (CCLPP) for BAME leaders, 2016	- Leading Culture in the 21st Century (Kings College, 2017) - ACE Transforming Leadership Fund (2018-22) - CREATE PLACE: Co-Creation and Placemaking Leadership Course (Staffordshire University, 2019)

Tab. 2. CPE Analysis by the author of the Evolution of the concept of Cultural Leadership in the UK

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