

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

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

MB: Is the miracle of talking to birds possible?

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



FUTURE FACING WITH TOMORROW'S JAZZ WARRIORS

MAUREEN SALMON

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

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

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

Using jazz as a metaphor for social change, this essay is a call for action motivated by social, cultural and economic value of cultural diversity in leadership in the arts and cultural sector in UK and wider European context.

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

ARTISTIC AND CULTURAL ACTIVISM

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

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

JAZZ: ART, CULTURAL ACTIVISM AND BUSINESS MODEL INNOVATION

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

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

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

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

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

THE NEW BLACK BRITISH JAZZ SCENE

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

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

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

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

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

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

TOMORROW'S WARRIORS STORY

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

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

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

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

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

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

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

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

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

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

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

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

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

SHIFT OF POWER – THE NEW CULTURE CHANGE

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

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

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

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

Support Tomorrow’s Warriors today!



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