

cultural
leadership
programme

meeting the challenge

Leadership development in the cultural and creative industries

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Preface

Our cultural and creative sectors are one of our great success stories. We are seen as leaders in many aspects of cultural life. Culture not only helps define and give meaning to our lives as individuals, it also makes a significant contribution to our nation's prosperity.

To help this significant part of our economy and this important part of our lives continue to prosper we must recognise the role of our cultural and creative leaders in delivering that success. We need to trust them to do what they do best – create the most excellent work they can. And we must continue to attract and support them, encouraging them to invest in the professional development opportunities that are vital to the continuing success of our cultural and creative industries.

Historically our cultural sector has under-invested in professional development. That's beginning to change thanks to the development of a range of leadership initiatives, including the Cultural Leadership Programme which we support.

I welcome the publication of Meeting the Challenge. It celebrates the achievements of one of the fastest growing sectors of the UK economy. It reviews the landscape of leadership across key sectors. And, having listened to those working in the cultural and creative sectors, it puts forward proposals for how those sectors can work together to prepare current and future leaders from a wide range of backgrounds for the challenges of the future.

Rt Hon Margaret Hodge MP
Minister for Culture

The creative sectors are exceptionally well led. Like every other industry, they will face many new challenges as the pace of societal, cultural and economic change continues to increase – not least ensuring that, as they grow, they maintain their commitment to, and reputation for, excellence. This will demand enhanced skills and even better leadership – and that, in turn, will require us to seek out and develop first-class leaders from every part of the cultural spectrum. By strengthening our approaches and embracing diversity at the heart of this search we will nurture the wealth of potential that exists and build a dynamic leadership infrastructure to underpin the creative excellence, innovation and renewal for which we are renowned.

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foreword

In 2005 Gordon Brown, then Chancellor of the Exchequer, made £12m available over two years to develop leaders in the cultural and creative sectors. Following a 'Call for Ideas' and wider research into existing provision the Cultural Leadership Programme (CLP) was launched in June 2006. In November 2007, Cultural Leadership Programme funding of £10m was confirmed for 2008-11 as part of the Comprehensive Spending Review.

At this point, the Cultural Leadership Programme believes it is appropriate to draw breath and review the current position of leadership development in the sectors, placing it in context, recording achievements and examples of good practice, and looking forward to the next phase of cultural leadership development. Meeting The Challenge sets out to do this. Further, it aims to stimulate individuals, organisations and businesses to embed leadership development in their strategic thinking and planning.

Meeting The Challenge draws on extensive desk research including examples from both within and outside the cultural and creative industries. It is informed by sectoral consultations in London, Leicester, Bristol and Liverpool, a questionnaire to the current leaders of 60 major organisations and a series of group discussions with leaders from across the sectors. Crucially, it is also based on an analysis of the lessons learned from the Cultural Leadership Programme's first eighteen months of activity (informed by the ongoing evaluation by DTZ Consulting). Taken together, this research has produced clear messages about the leadership development that the sectors would like to see.

Responding to those messages, Meeting The Challenge begins by acknowledging the sectors' leadership strengths and needs, given their socio-economic significance in a fast-evolving knowledge economy. It goes on to recognise the importance of leadership programmes outside the sectors before summarising the mechanisms through which the cultural and creative sectors have responded to the Chancellor's challenge. Drawing out the key lessons that have been learned over the first phase of the Programme, it makes some suggestions as to how those lessons might best be embedded in the sectors; and considers the level of financial support that might be appropriate.

Meeting The Challenge is aimed at the individuals (whether paid executives or non-executives), organisations and stakeholders that make up the cultural and creative sectors. It is part of a suite of papers being developed to highlight case studies, options and challenges for leadership in the 21st century cultural and creative sectors. During its development, it has been reviewed by the Cultural Leadership Programme Delivery Partnership - Arts Council England; Museums, Libraries and Archives Partnership; Creative & Cultural Skills; and the Cultural Leadership Programme Board, as well as a number of individuals who contributed thoughts and ideas, for which the authors are very grateful. We now offer it for more general discussion.

executive summary

1 | Cultural leadership in a changing environment (pp 13-15)

The cultural and creative sectors employ over a million people, are worth £56.5 billion, account for 8% of the overall economy and contributed £11.6 billion to the UK's balance of trade in 2003. Between 2004 and 2014 employment in these sectors is projected to grow by over 200,000, making significant new demands on leadership. In order to meet these demands, it will be important to adopt and adapt the most creative organisational practices from every source. Strong and innovative leadership will be critical in ensuring a strengthened, sustainable sector where leadership development is embedded as 'core business'.

2 | Why leadership? The wider context (pp 17-21)

Studies in many sectors, here and elsewhere in the world, have demonstrated the benefits of leadership development, resulting in considerable resources being committed to address perceived gaps. In the UK, "since 2002 government has invested heavily in leadership development... estimated to be in excess of £250m per year¹". Many of these leadership programmes have now been comprehensively evaluated and 'customer' satisfaction is running at over 80%, with some evaluations showing 90% of respondents attributing a positive and continuing organisational impact to their participation in programmes.

¹ Developing Managers to Deliver Good Youth Work by Kevin Ford (2006) FPM

3 | The cultural sector is now investing significantly (pp 23-28)

Historically, the cultural sector has under-invested in this area. Whereas the public and private sectors invest between 1% and 3% of turnover in professional development², the cultural sector has historically committed significantly less. In 2006/07, Arts Council England's Regularly Funded Organisations spent an average of 0.3%. However, a shift has now begun with the establishment of initiatives such as NESTA's Cultural Leadership Awards, the Clore Leadership Programme, the Cultural Leadership Programme, MA courses at City and Liverpool John Moore's Universities and a number of dedicated sectoral initiatives.

Since 2004, the Clore Fellowship Programme has inducted 109 Fellows. 18 of the first cohort of 26 have moved on to new senior positions, including 9 who have been appointed as CEOs of significant cultural institutions. Since July 2006, 213 people have also participated in Clore's Short Course programme. Both these initiatives have received very positive external evaluations.

The Cultural Leadership Programme, launched in June 2006, is delivered across sectoral boundaries by a strategic partnership between the three lead organisations in the creative and cultural sectors: Arts Council England, Museum Libraries and Archives Partnership and Creative & Cultural Skills. Covering the broad span of the cultural and creative industries, its suite of programmes is delivered through six strategic strands:

- Work-based Opportunities: including networks, placements, coaching and mentoring.
- Creative Choices: an online service and web portal.
- Intensive Leadership Development: formal learning opportunities.
- Powerbrokers: addressing the needs of future black and minority ethnic leaders.
- Governance Development: embedding strong leadership through good governance.
- Entrepreneurs as Leaders: strengthening entrepreneurialism across the sectors.

Signature programmes have included Cultural Leadership Programme Networks, 'Peach' Placements (with established leaders and organisations); Leadership Development Days and Dialogues on Leadership (placing the sector in local, national and global contexts).

The initial two-year investment in the Cultural Leadership Programme has created a firm foundation. Through these initiatives, the Cultural Leadership Programme has enabled a wide range of individuals to hone their skills and enhance their experience as leaders. It has also addressed historic concerns that too little attention is paid to the growing importance of leadership across organisational boundaries or to learning between sectors.³

4 | Taking stock and looking ahead (pp 31-43)

Early feedback from the Clore and Cultural Leadership Programmes indicates they will have a significant impact. The Cultural Leadership Programme has piloted a dispersed model of leadership to broaden and deepen the pool of leadership excellence in the sector with 10 key priorities informing its upward trajectory:

- 1 The need for a strategic framework:** There is wide agreement on the benefits of systematic strategies for leadership development. The Cultural Leadership Programme's Leadership Framework outlines key modes of support at differing points along the pathway.
- 2 Diagnostic analysis and the person-centred approach:** Diagnostic analysis and the provision of coaching and mentoring have proved to be critical to the assessment of the key skills and experiences most appropriate to individual leaders and their particular needs. The Cultural Leadership Programme will continue to prioritise these complementary tools for bespoke analysis and support.
- 3 Non-executive leadership:** Feedback from the Cultural Leadership Programme's Governance Development Programme reveals a perception of notable flaws in the operation of governance across the sectors and underscores the case for extending leadership and capacity development to cover the roles and behaviours of non-executive leaders of organisations. The Cultural Leadership Programme will continue

to develop key tools and methodologies to address this important aspect of sectoral leadership.

- 4 Embracing and delivering diversity:** Diversity is widely acknowledged as one of the key strengths of the UK cultural landscape, yet years of institutionalised barriers to access have prevented the sectors' leadership from reflecting that diversity. The Cultural Leadership Programme has prioritised – and will continue to prioritise – activities designed to strengthen the diversity of leaders across the creative and cultural sectors.
- 5 Bespoke delivery models:** Most leadership development studies endorse combining a number of different approaches and providers (borne out by the Cultural Leadership Programme experience of leaders seeking and selecting an eclectic learning mix particular to their needs). Rather than trying to create a 'National Leadership College', therefore, the Programme will develop further its 'dispersed' model, embracing existing deliverers and new partnerships, evolving a varied programme of leadership provision.
- 6 The value of work-based learning:** Research and experience within the Cultural Leadership Programme and elsewhere underscore the value of training in the context of the individual's real-world circumstances, including: mentoring and coaching; job rotation and shadowing; and experiential learning. The Programme will continue to support work-based placements for sharing experience and use placements as a basis for partnership with key organisations that seek to develop as centres of learning.

² Association of Chief Executives of Voluntary Organisations (source)

³ Voiced by both the Government's Performance and Innovation Unit and the Office of Public Management

7 The pivotal role of networks: The Cultural Leadership Programme has supported 30 eclectic and diverse leadership development networks and this key facility for peer-to-peer support has proven to be a dynamic and flexible way to respond to particular sectoral needs. The Programme will encourage the continued use of networks as an important element of support for leaders. The online peer networking tools developed within the Creative Choices Strand of the Programme will provide a central facility for dialogue and exchange.

8 Learning from the cultural and creative industries: There is growing recognition of the level of leadership excellence that exists in the cultural sector and its potential to contribute significantly to the UK's desired USP in the world market. Programmes such as Catalyst and Impact Unleashed have forged partnership working with other industries and these opportunities for sharing and exchange will continue as a means of connecting across and beyond the core sectors.

9 International engagement: International and intercultural exchanges provide ways to extend and enrich UK leadership practice. The Cultural Leadership Programme has sought to embed international practice in its programmes, drawing from the NESTA Cultural Leadership Awards, which put international placements at the heart of leadership development. Given the context of London 2012 and the continuing priority for cross-cultural expertise and experience, the Programme will continue to nurture partnerships with the British Council and other international connectors to enhance leadership practice.

10 Entrepreneurship: In the fast-moving and increasingly complex environments that characterise the cultural and creative sectors, entrepreneurial attitudes and approaches gain added importance. The Cultural Leadership Programme will continue to exemplify, promote and facilitate entrepreneurship as a key aptitude for existing and future leaders.

The priorities outlined above offer a dynamic range of principles and programmes to support and enhance leadership development in the cultural and creative sectors.

In order to measure and refine for success, a robust evaluation must underpin the full suite of programmes. The Cultural Leadership Programme has adopted the maxim, "build evaluation in from the start", commissioning DTZ Consulting and Research to undertake a strategic evaluation of the Programme to inform future decision-making and activity. Improved sectoral performance is the key medium term objective and the Cultural Leadership Programme will continue this structured evaluation, linking with appropriate partners to strengthen its impact and resonance for the sectors.

5 | Conclusions (pp 49-50)

Going forward, the key challenge to be met is that of embedding a culture of leadership learning across the sectors. This will involve defining the role and responsibilities of the Cultural Leadership Programme supporting a range of programmes which deliver innovation, economies of scale and cross-sector benefit. The Cultural Leadership Programme will adopt a role at the vanguard of leadership development, overseeing strategic direction in this field; providing research for the sector; and developing relationships with initiatives in other sectors. In this way, it can nurture and support a culture of learning, enhancing practice and maximising opportunities for individuals, organisations and the wider creative and cultural industries.

Based on extrapolations from comparable initiatives in other sectors, it would seem that in order to reach the core target 'customer-base' an annual investment of something between £4.3m and £5.7m is needed across the sectors. In addition, the Cultural Leadership Programme will establish the pipeline to encourage the flow of emerging leaders, including those from the micro businesses that form a key segment of the sectors. This will cost approximately £1m annually.

The welcome confirmation of resources for the next phase of the Cultural Leadership Programme in 2008-11 will enable us to build on our progress to date and develop stronger partnerships with other bodies that share our aspirations for the sector. In doing that, we will combine strategic interventions with a dispersed model that ensures ownership and delivery 'on-the-ground'. Through this combination we will seek to establish

sustainable leadership platforms that meet the long-term challenge of business growth and improved sectoral performance.

Cultural Leadership Programme



1 cultural leadership in a changing environment

The debate has shifted seismically. No one now seems to challenge the fact that the arts and culture are central to the sort of country we aspire to be. We are no longer a “nice to have” but a vital part of a civilised society and an energetic economy.⁴

Tony Hall, Chief Executive, Royal Opera House

The UK has an enviable international reputation for its world-class, well-led cultural and creative industries. From the visual arts to advertising, from theatre to design, the UK is highly regarded for its renowned institutions, its flair for creative risk and innovation and its exceptional productivity. Built through the dynamic growth periods of the 19th and 20th centuries, key cultural institutions now play a pivotal role in the origination, collaboration, exchange and dissemination of creative practice internationally.

In the UK, the importance of this international role is increasingly being acknowledged as creativity and innovation are seen to be central to the knowledge economy and the socio-political and economic impacts of the cultural and creative industries gain recognition outside the sector. The UK's creative industries have emerged as leading players in the global economy. Their performance in recent years has been one of the great, unsung success stories of the economy.⁵

NESTA research⁶ concludes that the sector is worth £56.5 billion and accounts for 8% of the overall economy. Cultural and creative exports contributed £11.6 billion to the UK's balance of trade in 2003 and these industries employ over a million people, with the creative economy growing three times faster than the wider economy.

Notwithstanding this success story, in a global environment that is changing at a bewildering pace the continuing health of this sector will be dependent on its capacity to respond to a maelstrom of external drivers including⁷:

- Globalisation and the move towards a 'Knowledge Economy'.

⁴ The Guardian, 9 October 2007

⁵ Staying Ahead: the economic performance of the UK's creative industries by Will Hutton, The Work Foundation (2007) Department for Culture, Media and Sport

⁶ Creating Growth: How the UK Can Develop World Class Creative Businesses (2008), National Endowment for Science, Technology and the Arts

⁷ Creative & Cultural Skills, Skills Needs Analysis

- Changing demographics: an ageing population and an increasingly diverse society.
- Technological change: such as the convergence of media, the rise of new media, technology led specialisms and the changing face of the market.
- Environmental change: with the implications of climate change, affecting areas such as consumer preferences and the supply chain.
- Government policy: in areas such as employment legislation, health and safety and the regeneration agenda.
- A changing job market: with the advent of flexible working, the increasing use of freelancers and the changing role of volunteers in the work force.
- Olympics 2012: bringing with it new opportunities and challenges, especially in London.

Over the past four years Government Skills policy has focused on the role of skills in driving up UK productivity and encouraged greater employer engagement with Higher Education provision.

“In the 21st century, our natural resource is our people – and their potential is both untapped and vast. Skills are the key to unlocking that potential. The prize for our country will be enormous – higher productivity, the creation of wealth and social justice.”⁸

In developing its Creative Blueprint, the sector skills agreement for the creative and cultural industries, Creative & Cultural Skills (CCS) has confirmed the continuing growth trend in the creative and cultural sectors:

“Total employment will grow by over 200,000 in the decade to 2014. Creative & Cultural Skills forecasts that two thirds of this growth will be in senior, managerial, professional, and associate professional roles and identifies a consequent need to address skills deficits in management and leadership.”

“Our industries do not lack talent, vision or originality. Yet, in certain key areas, they lack skills. We need to invest in management and leadership, our use and understanding of information technology, communications and a wide range of specialised technical skills. We need to understand emerging markets and get smarter about protecting our work and exploiting its full market potential.”

In recent years, the sectors have produced a number of exceptional leaders who have been central to their success. However, the next decade will make new and increasingly complex demands, requiring more highly skilled, well qualified individuals and setting further challenges for management and leadership if the UK is to sustain its reputation as a leading international player in these fields.

Given the UK’s current prominence on the world stage in the cultural/creative field – and the proven excellence of many current leaders - this

challenge is not so much about establishing a leading role but of sustaining it in the dynamic and changing environment outlined above. Gordon Brown noted this when, launching the Cultural Leadership Programme in 2006:

“Culture in the UK helps to define and shape and deepen our lives as individuals. It also makes a significant contribution to our nation’s prosperity. If this significant part of our economy is to prosper and grow, we must recognise the role of our cultural leaders in delivering that success and ensure the emergence of a talented and diverse group of future leaders.”⁹

Given this last imperative, we must be prepared to learn from, adapt and promulgate creative examples of leadership development from the widest possible range of sources – both within and outside the sector. That will require a greater understanding of the wider context. The next section considers the broader leadership landscape, looking at the evidence from outside the sector.

⁸ Prosperity for all in the global economy - world class skills by Lord Leitch (2006) HM Treasury

⁹ Rt Hon Gordon Brown MP, Chancellor of the Exchequer Speech at 11 Downing Street, June 2006



2 why leadership? the wider context

Leadership has for some time been identified as a key determinant of the success of organisations. Research suggests that creating the appropriate climate within a team can account for approximately 30% of the variation in performance and that a leader has a critical effect on this climate. Almost 70% of organisational climate is influenced by the styles... a leader deploys.

The Government's Performance and Innovation Unit

Leadership development in the creative and cultural industries should be put in the context of its prioritisation across many other sectors - in the UK and elsewhere. Internationally, the Organisation for Economic Co-operation and Development (OECD) produced, in 2001, a wide-ranging review of leadership development in the public sector including chapters on the UK, the USA, Germany, Sweden, Norway and Mexico. That study points to general trends across its member countries:

- The development of systematic strategies for leadership development.
- Setting up new institutions for leadership development.
- Linking existing management training to leadership development.
- Defining a competence profile for future leaders.
- Identifying and selecting potential leaders.
- Encouraging mentoring and training.
- Ensuring sustainable leadership development with an emphasis on managers' time being utilised to develop other leaders.

A 2003 study by Henley Management Centre for the NHS Leadership Centre demonstrated that leadership development enabled managers to work differently and more flexibly; it changed the way in which they did their jobs and made them more resilient to setbacks; and it helped them listen more to others and improved their delegation skills.

Another study – this time for the National College for School Leadership (NCSL) – showed that participation in NCSL activities leads to a range of benefits including:

- Increased confidence.
- Increased knowledge.
- Improved leadership practice.
- Development of leadership skills.
- Increased distribution of leadership.
- Increased enthusiasm for the role.
- Different approaches to leadership.
- Better prepared individuals for future career development.
- The development of colleagues.
- The development of improved learning opportunities for learners.
- Improvement in standards.
- Influence beyond participants' schools.

A 1999 review of leadership development literature¹⁰ concluded that it “suggests a strong, positive direct link between people management practices and business performance”. This recognition of the importance of leadership to organisational performance has led to a widespread expectation that leadership development should be linked to strategic business imperatives.

A major NCSL initiative for head teachers highlights how leadership development can be tracked and linked to organisational improvement and strategic objectives. Heads attend a four-day intensive development course,

including 360-degree diagnostic feedback. Links are made between personal development goals and school improvement planning. Ongoing support includes access to an interactive web-based development system, peer group networks and the opportunity for a coaching partnership. Participants also attend a follow-up day nine to twelve months after the original programme when diagnostic data is re-measured to assess personal development. Evaluation activity also involves longer-term studies, including through OFSTED monitoring of impact on schools and pupil performance.

About 2,500 heads have gone through the programme and there is a substantial database, which has been used to identify trends and refine understanding of the correlation between sets of personal qualities and organisational success. An interim study of this data showed that there was a direct and conclusive link between scores in these two sets, especially in terms of organisational climate and established measures of organisational performance (including peer review and OFSTED reports).

This relationship between leadership development and organisational performance has also been reflected in recent cultural initiatives such as MLA's Leading Modern Public Libraries Programme – which was developed to enable services to deliver the Government's vision in Framework for the Future – and the Leading Archives and Museums Programme which is rooted in the vision of Renaissance in the Regions and Action for Archives strategies¹¹.

Perhaps unsurprisingly, the United States of America has been very prominent in exploring leadership development.

“In 1999, 51% of US companies had leadership development programmes and in 2004 private sector companies spent \$51.4 billion on employer-sponsored training¹². Of this, 13%, or \$6.5 billion, was spent on executive (leadership) training. This enthusiasm is common across all sectors, including the not-for-profit.”

Although studies in this area acknowledge that – as elsewhere – there is a lack of reliable data available, it is clear that leadership development is a very hot topic in American philanthropic circles. Interestingly, there has not been a co-ordinated attempt to address it in the cultural sector as there has now in the UK¹³.

In 2005 Grantmakers for Effective Organizations (GEO)¹⁴ identified 44 major American foundations that prioritise this area with more than three-quarters of its grant-giving members specifically assessing the leadership of applicants as part of their due diligence process and nearly two-thirds (63.7%) directly supporting the leadership development of recipients.

Until recently, the general level of commitment displayed in the USA was not replicated in the UK (or, indeed, elsewhere). In the report quoted earlier, the Government's Performance and Innovation Unit also noted: “The public services are not attracting or keeping the best leaders... there are many leadership development initiatives and new leadership colleges being set up but there is little evidence so far as to their effectiveness **and too little attention is paid to the growing importance of leadership across**

organisational boundaries or to learning between sectors¹⁵”

A survey carried out in 2005 for the Chartered Institute of Personnel and Development (CIPD) compared UK leaders with those elsewhere in the world. It suggested that leaders in the UK often lack dedicated attention from their superiors to help them develop in a planned fashion through continuous learning, both from job experiences and more formal training activities. Hence they tend to arrive in leadership positions less well prepared than their counterparts elsewhere and they inspire less confidence in their ability to execute strategies successfully. Fewer [senior management] places in the UK are filled by internal candidates, also suggesting a problem in leadership development.

In response to the generally perceived need to address this issue, a number of public sector initiatives have taken place since 2002.

“Since 2002, government has invested heavily in leadership development. The National College for School Leadership, the Centre for Excellence in Leadership, the Local Government Leadership Centre, the Cultural Leadership Programme, the ODPM Capacity Building Programme, NHS leadership initiatives and other smaller programmes account for an annual spend estimated to be in excess of £250m per year.¹⁶”

¹⁰ By the Institute of Personnel Development (IPD)
¹¹ See Appendix 1 – Case Studies

¹² Investing in Leadership: Inspiration and Ideas from Philanthropy's Latest Frontier by Betsy Hubbard (2005) Grantmakers for Effective Organizations
¹³ See Section 3
¹⁴ A coalition of 300 grant-making organizations committed to building strong and effective non-profit organizations
¹⁵ Emboldening added
¹⁶ Kevin Ford (ibid)

Clearly, there is now a much greater emphasis on leadership development in every corner of the public, private and third sectors. But how successful are such interventions? Many third and public sector leadership programmes in the UK have been comprehensively evaluated and, in general, 'customer' satisfaction is high.

Oakleigh Consulting has evaluated a number of programmes run by the Further Education sector's Centre of Excellence in Leadership (CEL) which has involved 21,000 participants since 2003. All the samples express over 90% satisfaction with the experience. Whilst this is a 'happy sheet' measure rather than one based on objective analysis, it is still valuable. It is, after all, an educational axiom that learning is most effective when participants are satisfied with the process. In addition, 90% of respondents attributed an organisational impact to their participation in the programme and thought it would have continuing impact.

One **Oakleigh Consulting** evaluation focussed on reports (from OFSTED, and the Adult Learning Inspectorate) which demonstrate a "very high level of correlation in Leadership and Management performance improvement following CEL engagement", as well as "generally higher levels of attainment and achievement, increased motivation amongst middle and senior management staff, better provision for work-based learning, more strategic focus with better financial management and a higher capacity to improve with a greater awareness of some of the issues that need to be addressed with plans being embedded to address these in the future ...the

outcome of this study clearly demonstrates evidence to support that there has been some positive impact primarily within Leadership and Management but also in other areas of the organisation". In this sample, 95% of FE providers showed improvement in both Leadership and Management following CEL activity.

Similar rates of success are reported by the **BBC's five-year Leadership Development Programme** for 7,000 managers, starting in 2003, which was budgeted at a total of £35 million (0.2% of the Corporation's budget). In 2006/07, 88% of participating managers considered that the training was directly relevant to their role and responsibilities¹⁷; 96% that it has made a difference to their ability to do their job¹⁸ and 99% that they will apply what they have learned in their everyday work¹⁹. Despite the BBC's recent challenges and widespread redundancies, engagement in the programme has remained consistently high. Of its optional components:

- 67% of eligible delegates have taken up coaching.
- 75% have taken up action learning.
- 22% have taken up mentoring.
- Between 74 and 86% of staff considered that their manager had improved to at least some extent.
- 80% of managers considered that the programme had raised their awareness of their leadership style.

- 61% consider that their performance as a leader has improved.
- 73% had implemented changes in the workplace that have led to improvements in their or their team's performance.

All these examples, supported by many other formal evaluations and case studies across a range of sectors, demonstrate that a structured, strategic approach to leadership development generally enhances the performance of participating individuals and that this, in turn, contributes to improved organisational performance.

All this evidence of the need for, and efficacy of, leadership development raises some important issues for the creative and cultural sectors - especially given some of their peculiar characteristics. 94% of creative businesses, for example, employ less than 10 people²⁰ so individuals in this field can often achieve a level of leadership responsibility quite quickly. However, unlike other sectors such as the financial or legal services, the cultural and creative industries provide few established pathways for progression into and through the different levels of leadership; indeed, for some who rise to positions of senior leadership, the personal/professional development journey can stop altogether and it is not unusual to find key senior leaders with a wealth of valuable experiential learning, but little or no formal leadership training.

“The Cultural Leadership Programme undertook a small survey²¹ amongst leaders of major cultural institutions to explore the leadership development opportunities that they had experienced. The sample group had an average of 5.1 years in their current posts and 60% of them had previously been Chief Executives of other cultural institutions (with an average service of 8.5 years). Despite this wealth of experience, only 60% had undergone any sort of leadership development.”

This survey revealed a sense that, historically, the leadership development that has been available has not fully matched the sector's needs. Until 2003, there were virtually no cultural sector-specific initiatives available. Consequently, in order to access leadership training at an appropriate level, senior managers found it necessary to seek learning from traditional business leadership courses, based on commercial models. Although many of the elements in these programmes are directly applicable within the cultural context, they often need to be considerably adapted or translated to be appropriate to this sector.

The early years of this century have seen a new attitude to leadership development in the cultural sector, backed up by resources and political will. The next section discusses the initiatives of recent years.

¹⁷ the equivalent figure for 2007/08 so far is 92%.

¹⁸ 100% in 2007/08 to date

¹⁹ also 100% in the current year

²⁰ Creative & Cultural Skills, *ibid*

²¹ Undertaken with major organisations regularly funded by Arts Council England and National Museums



3 the cultural sector is now investing significantly

Historically, the UK cultural and creative industries - like the wider voluntary sector - have under-invested in leadership development. However, there is growing evidence that this trend is being reversed with the development of new programmes and accredited courses.

Surveys by the Association of Chief Executives of Voluntary Organisations (ACEVO) show that the voluntary sector has until now spent less on training and development than either the public or private sectors where the ball-park figures are 1% vs. 3% [of turnover]. ACEVO comments on this: every indicator shows that investment in staff development is repaid many times over by improved performance and reduced staff turnover. The short-term illusion that savings have been made by under-spending or eliminating a training budget are only dispelled when the true costs of lost direction later come to light. The common reaction of chief executives to sacrifice their own developmental needs to ensure their staff undertakes training is a similarly false economy, potentially resulting in the most significant real and opportunity costs to the organisation.

This under-development has probably contributed to some of the human resource challenges in the voluntary sector.

6 *A recent report to the Clore Duffield Foundation about the need for a broad-based leadership initiative in the charity world, calculated labour turnover in the sector to be running at 21% (compared with 15% in the economy as whole); and noted that, on average, staff stay 40% less time with voluntary sector employers compared with the norm.*

Until recently, the cultural sector invested considerably less than the 1-3% range quoted by ACEVO. Notwithstanding the high value placed by the sector (and society more generally) on creativity, there has been a significant lack of emphasis on the human infrastructure that supports it.

Although data is sketchy, it is estimated that the sector has historically committed about 0.2-0.6% of its budget to training of all types. An analysis of spending on professional development in 2006/07 by Arts Council England's Regularly Funded Organisations indicates that their average figure is just 0.3%.

However, there is evidence that a shift has begun – most notably with the development of the Clore Leadership Programme, the Cultural Leadership Programme, NESTA's Cultural Leadership Awards, the advent of Cultural Leadership MA courses at City University and Liverpool John Moore's University and a number of dedicated sectoral courses. The remainder of this section focuses on the Clore and Cultural Leadership Programmes. Information about the other developments can be found in Appendix 1.

3.1 | Clore Leadership Programme

The Clore Programme began as a Fellowship Programme and has since expanded, through funds from the Cultural Leadership Programme, to deliver a series of short courses and a strand of governance development work designed to improve governance practice through pilot projects with boards from a number of diverse organisations.

The investment in the Fellowships is significant with about £55,000 allocated to each Fellow, of which £15,000 is support from the Clore Duffield

Foundation, £5,000 comes from the Arts and Humanities Research Council and £35,000 is raised from sponsorship. Each Fellowship takes between 12 and 24 months to complete. Since the inaugural cohort in autumn 2004, 109 Fellows have been in the programme.

The benefits of the Programme for individual Fellows have been identified as:

- Increased confidence, personally and professionally.
- Greater self-knowledge.
- A wider understanding of culture.
- A peer-group network which will support them in their future career.
- Experience of working outside their specialist area.
- The opportunity for self-reflection and for research in an area of practical relevance to their area of work.

As Lee Fisher, 2005/06 Fellow said: "My Clore Fellowship has challenged and changed me significantly. It's given me broader perspectives and skills, greater confidence and an impressive supportive network".

Although it is too early to have a statistically significant sample of the Programme's effect on Fellows' careers, there is already powerful evidence of the difference it has made. Whilst promotion and/or an appointment to a new job should not be seen as the only (or even main) criterion of success, it is notable that of the 26 Fellows in the first cohort, 18 have moved on to new senior positions, including 9 who have been appointed as CEOs of significant cultural institutions. The following case studies describe the effect that the programme has had on some of the Fellows.

Matt Peacock is the Founder and Executive Director of Streetwise Opera, which enables and encourages homeless people through participation in music-making. His work at Streetwise benefited from collaboration with other Clore Fellows, including Erica Whyman, who directed Streetwise's production of Mahler's Rückert Lieder in Nottingham. Identified as one of Britain's Everyday Heroes by the Prime Minister in his recent book, Matt returned to Streetwise Opera at the end of his Fellowship refreshed, more confident and self-assured: "The result of this learning and these experiences is that I feel (and I am) a more rounded leader, able to do my job better", Matt says. "You have given me wings and taught me how to fly."

Kenneth Tharp was working as a freelance teacher, choreographer and performer when he began his Fellowship in September 2005. At the start he said: "This is only the beginning but I am acutely aware of embarking on a journey in which I have no idea where I'm headed or where it will end, but am nevertheless delighted to be part of this programme because I know I will be changed by it". Exactly two years later, as he completed his programme, he took up his first senior executive job as Chief Executive of The Place contemporary dance centre. "I could never have imagined even attempting, let alone landing a job like this before Clore."

Clore Short Courses

The Clore Short Course Programme has been running since July 2006. Since then, 213 people have participated in the two week programme²², which requires a per capita contribution towards the £4,100 cost of £750 from independent individuals or those working for very small organisations and £1,250 from those from organisations employing 6 people or more.

An independent evaluation in June 2007, showed that the course produced particularly positive outcomes in terms of developing a range of skills, including presentation techniques, media training, creative problem solving and financial modelling. Participants found that the course affected not only the way in which they approached their work but also how colleagues interacted with them. The most prevalent response to the question, "How did the course affect the ways in which you work?" was to note an increase in confidence, with participants inspired to "be more open to new ideas", "be aspirational rather than just managerial" and "have a broader awareness of one's place within the organisation". In addition, participants said they had a clearer perspective on managing teams effectively, a more confident attitude towards risk-taking and a more positive view of their leadership abilities.

The report identified the needs of participants to continue with their training following the course - through coaching, mentoring or follow-up courses. In order to meet this need and further the impact of the programme on the cultural sector, the Clore team is now keen to increase the emphasis on embedding participants' learning once they have returned to work. The following short case studies illustrate the impact of the Short Courses on participants.

²² to October 2007

When **Michelle Carwardine-Palmer** attended the course in October 2006 she was General Manager of the Corn Exchange in Newbury. From the course she hoped to gain confidence, knowledge, a network, support from her peers and challenges. Michelle was offered the role of Executive Director at the Salisbury Playhouse in November 2006 and started working there in January 2007. She wrote: "The Clore course absolutely gave me the confidence I needed to consider going for the post and equipped me to give it my best shot in the interviews."

Justin Lee was the Deputy General Manager of the Academy of Ancient Music when he attended the November 2006 course, knowing that he was to be interviewed for the role of Chief Executive at Southbank Sinfonia (a young professional orchestra and Europe's first orchestral academy) on his return. As a result he was able to consider how he might apply ideas and suggestions from the course to his potential new role. "It sharpened my desire to run something again, and more generally, I feel a lot more confident about what I have to offer". Justin was offered the job at Southbank Sinfonia in December 2006 and started working there in March 2007. "I think attending a course like this says something about one's intent and sense of purpose which can only be viewed positively by employers."

Across the Fellowship Programme and the short courses, the Clore Programme has reached individuals and organisations at every scale and from every part of the creative and cultural sectors: 109 participants have come from large organisation, 73 from medium and 55 from small organisations. 26 participants have been freelance or self-employed.

3.2 | Cultural Leadership Programme

The Cultural Leadership Programme (CLP) was launched in June 2006 by Rt Hon Gordon Brown MP, then Chancellor of the Exchequer, with £12m to facilitate a two-year investment in excellence in leadership across the creative and cultural industries.

In doing that, he acknowledged the strength of the sectors and applauded their acclaimed national and international standing. He recognised, however, that "to maintain this position we must continue to invest in the people who will be its future. This £12 million initiative aims to provide a strategic approach to embed a strong leadership culture that will make Britain's creative sectors more successful – and more accessible – than ever."²³

This significant resource – the first of its kind and magnitude – is intended to broaden and deepen the pool of leadership excellence in the sector and maintain its upward trajectory.

The CLP is delivered by a strategic partnership between the three lead organisations in the creative and cultural sectors – Arts Council England, Museum Libraries and Archives Partnership and Creative & Cultural Skills. The CLP's Board comprises key leaders, employers and practitioners from the creative and cultural sectors, who bring a wealth of independent and informed perspectives that reflect the experience at the heart of the industries. Working both within and across sectoral boundaries, the partnership has been central to the success of the programme, facilitating shared learning and increasing the potential for networking and mutual support across the sector whilst also offering economies of scale and adding value by securing new partnerships and alliances.

This strategic, industry-led approach addresses the Government's Performance and Innovation Unit comment noted earlier that too little attention is paid to the growing importance of leadership across organisational boundaries or to learning between sectors – an observation echoed by the Office of Public Management in 2003 which argued that leadership capacity has to be built not just in organisations but sectorally. It is also endorsed by one of the key findings of a recent American study²⁴, which identified a key characteristic of successful leadership development in schools as being an initial base of support that includes partnerships with key stakeholders and funders to finance 'start-up' costs of planning, development and early implementation.

The strategic investment in the CLP has enabled the development of a comprehensive suite of programmes and has been key to extending


access to leadership learning and support across the sectors. By supporting an ambitious range of activities and opportunities, the CLP has aimed to nurture and develop world class, dynamic and diverse leaders for the 21st Century. The eclectic suite of programmes and activities are framed within six strategic strands prioritising:

- 1 **Work-based Opportunities:** supporting networks, placements, coaching and mentoring and other approaches to learning in the workplace.
- 2 **Creative Choices:** developing a unique learning resource through a dedicated online service and web portal.
- 3 **Intensive Leadership Development:** working with leading sector partners (including from commercial sectors) to offer formal learning opportunities for acquiring key knowledge and skills for leadership.
- 4 **Powerbrokers:** prioritising black and minority ethnic development to drive forward the change needed to diversify the leadership of the cultural and creative industries.
- 5 **Governance development:** establishing and promoting best practice for governing bodies within cultural organisations, embedding strong leadership through good governance.
- 6 **Entrepreneurs as leaders:** defining leadership learning needs and strengthenig entrepreneurial endeavour across the sectors.

Through this approach, the CLP has created a variety of interventions to support leadership development, offering a wide range of individuals choices as to how they can hone their skills and enhance their experience as

²³ Gordon Brown, speech at 11 Downing Street, June 2006

²⁴ Innovative Pathways to School Leadership; US Department of Education, 2004



leaders. Importantly, it has supported leaders in the diverse range of settings that typifies the sectors, reaching individual creative entrepreneurs and leaders in small cultural and creative enterprises as well as those working in the larger sectoral organisations and public sector bodies. Signature programmes have included:

- **CLP Networks** – 30 organic groupings of emerging to senior leaders facilitating peer to peer support.
- **CLP 'Peach' Placements** – eclectic experiential placements with established leaders and organisations.
- **Leadership Development Days** – one day personal development journeys exploring leadership styles with diagnostic analysis.
- **Dynamics of Leadership Coaching** – key skills in coaching and supporting others.
- **Catalyst/Impact Unleashed** – business and creative leadership involving the creative and corporate sectors.
- **Discovering Voices** – pitching and presenting for the emerging entrepreneur.
- **Governance Development Programme** – a diverse range of interventions to address non-executive leadership.
- **Beyond the CEO** – research into the existing and future leadership needs of current CEOs.
- **Dialogues on Leadership** – a diverse range of discourses and debates that place the UK cultural sector in local, national and global contexts.

A full evaluation of the impact of the CLP is being conducted by DTZ Consulting and

Research. They will report at the end of the initial two-year phase. Already, however, early feedback is indicating that the CLP will have a significant impact, specifically by:

- Profiling and developing the key issues and challenges of leadership development for the cultural and creative industries.
- Providing some 'foothold' supports on the leadership climb.
- Highlighting the diversity of routes into leadership and the options pursued by others.
- Refining coherent and sustainable models of leadership development.
- Highlighting the key aspects of a leadership infrastructure.
- Improving leadership performance.
- Strengthening our sectoral performance in the wider societal context.

The CLP seeks to reach a broad span of individuals, organisations and businesses across a wide spectrum of the creative and cultural sectors. Appendix 2 gives an overview of the reach and impact to date. The CLP is now looking forward to determine how it builds on its initial success using the new funding of £10m that is now confirmed for 2008-11. The next section takes stock of present findings, considers the lessons that have been learned and looks forward to the next phase.





4 taking stock and looking ahead

The previous sections have discussed the context of cultural leadership in the UK and the fact that the UK cultural sector is making significant steps forward in this area. The initial two-year investment in the Cultural Leadership Programme has created a firm foundation. It has established the partnership of key stakeholders, planned and piloted overarching programmes, demonstrated the benefits of leadership development and collated evidence of what has worked. Now, it must build on that foundation.

Although it is still too early to draw definitive conclusions, the landscape of cultural leadership has moved on apace in the past two years: there are new providers, revitalised thinking, fresh approaches and an enhanced appetite for cultural leadership that acknowledges and affirms the success of the sectors as creative businesses and global change-makers. James Purnell, then Secretary of State for Culture, Media and Sport said: "We want our art to be the best, our museums and collections to be the greatest in the world. We need to work to keep them there, and never stop to think that we have arrived at our destination."²⁵

To realise that ambition, we must continue to develop leaders for the 21st century, embed a culture of leadership development within the infrastructure of creative businesses and establish a shared community of practice. Critically, that community of practice must make room for innovation, refreshment and renewal in our approaches to leadership development so as to properly support the complexities of leadership in our time.

The next phase of the journey will build upon the achievements of the last two years and on the important lessons they have taught us - which are confirmed by longer-standing evidence from international experiences and initiatives in other, non-cultural fields. In analysing these lessons, ten key priorities emerge:

- The need for a strategic framework.
- The centrality of diagnostic analysis and the person-centred approach.
- The contribution of non-executive leadership.

²⁵ *World-class from the Grassroots Up: Culture in the Next Ten Years* (2007) James Purnell MP, Secretary of State, Department for Culture Media and Sport - Speech at the National Portrait Gallery, 6 July 2007

- The importance of embracing and delivering diversity.
- The appropriateness of bespoke delivery models for different situations.
- The value of work-based learning.
- The pivotal role of networks.
- The transferability of learning from the cultural and creative industries to other sectors.
- The value of entrepreneurial thinking and approaches.
- The opportunities provided by international engagement and experience.

4.1 | The need for a strategic framework

The Organisation for Economic Co-operation and Development (OECD) report quoted earlier²⁶ stressed the need for systematic strategies for leadership development. This was echoed in our regional consultations, which advocated the development of a comprehensive map of cultural leadership learning that would enable leaders at all stages to plot a route through existing and developing provision and match their learning needs at different career stages to the appropriate opportunities.

The National College for School Leadership (NCSL), established in 1999, has responded to the same strategic challenge by developing a

comprehensive leadership framework (which it is currently reviewing). This contains five 'strands' delivered by specific programmes:

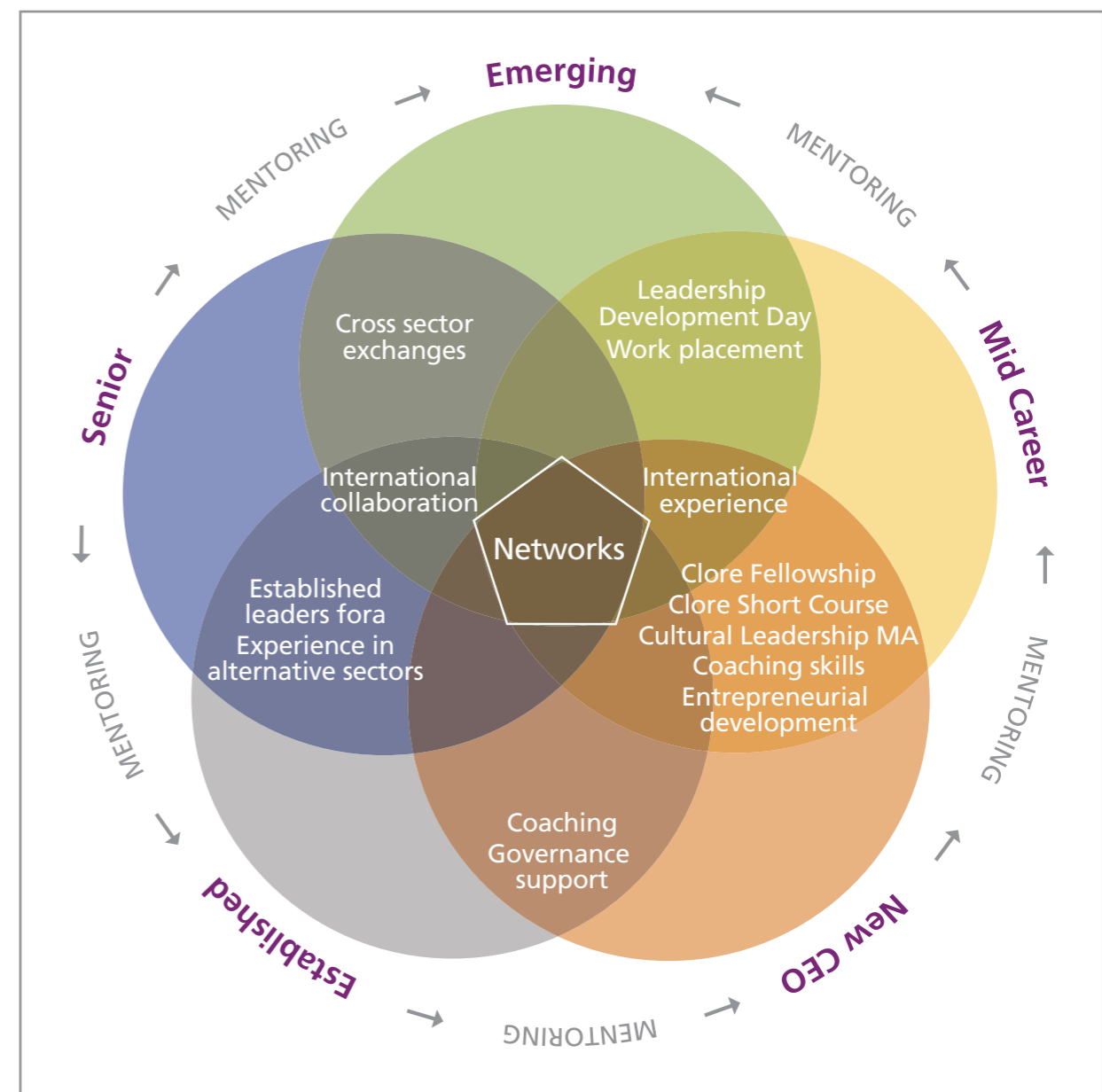
- 1 Emerging leaders (early career).
- 2 Established leaders (assistant/deputy heads).
- 3 Entry to headship.
- 4 Established heads.
- 5 'Consultant' headship – a system leadership model which uses successful heads (or ex-heads) as resources for under-achieving or challenged schools.

This framework has distinct similarities with the Cultural Leadership Programme approach of targeting emerging, mid-career and senior leaders.

Drawing on the NCSL model and its own experience of successfully delivering a dispersed model of learning, the Cultural Leadership Programme is now seeking to develop a strategic framework that promotes

- a wider awareness of the provision available
- a shared community of practice
- broadly agreed models and approaches within a sectoral context.

The diagram opposite sets out the proposed framework for delivery.



²⁶ See section 2

4.2 | Diagnostic analysis and the person-centred approach

Leadership programmes - in the UK and elsewhere - have generally based their analysis of needs on some form of diagnostic exercise. An important aspect of this person-centred approach is the growth of coaching and mentoring in the cultural and creative industries. This provides bespoke responses to challenges and opportunities and reflects the trend for more customised professional development for leaders, enabling them to engage in frequent structured opportunities to do personal reflection and performance assessment²⁷.

Importantly, diagnosis helps the leader to learn more about themselves, their leadership styles, preferences and competencies and to ensure that these key personal factors inform their learning choices.

6 *A 2005 survey²⁸ of the mechanisms used by Executive Leaders of American not-for-profits showed that 33% of leaders in organisations employing over 30 people underwent regular coaching. This trend is being replicated in the UK.*

The Cultural Leadership Programme now offers coaching to leaders, enabling leaders at all levels to build their own coaching skills through a very well-attended course, The Dynamics of Leadership Coaching.

The Cultural Leadership Programme survey of current cultural sector CEOs²⁹ revealed that

those who had experienced some form of leadership development particularly valued:

- The insight offered into different management methodologies.
- Broader understanding of political, social and economic contexts.
- Developing peer networks and relationships with other cultural leaders.
- Understanding of self and the impact of their behaviour on colleagues.
- Understanding of strategic approach to change management.
- Improved personal effectiveness.
- The ability to effect radical cultural change and improve organisational efficiency.
- International knowledge.
- Confidence building.
- A 'template' to help validate that the leader and the organisation were on the right track.

Those who had not experienced leadership development considered that they would have benefited greatly from:

- A mentoring relationship with a senior arts leader when coming from another sector.
- A better mix of skills development at an early career stage.
- Greater sharing of knowledge and skills with peers.
- Personnel/management training.
- Practical operational skills.
- Time spent in other, larger arts organisations.

Given the range of development needs that have been generally identified – and the complexity of the provision on offer – the capacity to offer a diagnostic service will continue to be invaluable.

This will be further supplemented by the service being developed by the Cultural Leadership Programme's Creative Choices strand, which will kite mark courses and enable leaders to make informed decisions about the learning that they embark on. This key online resource will provide:

- Career advice and pathway options for new entrants to the sectors.
- Access to key resources and sector specific (or related) information and guidance.
- Peer reviewed/benchmarked commentary on training, education and funding.
- Help for leaders in understanding – and meeting – their development needs.
- The case studies, examples and debate necessary to feed ongoing development.

The Cultural Leadership Programme will develop its online learning strand and expand its coaching provision – through short courses and accredited programmes – to equip leaders with appropriate coaching skills that can be taken back into their organisations as a central part of their leadership practice. This will embed a culture of coaching in the sector and amplify the effects of the investment.

4.3 | The contribution of non-executive leadership

A large proportion of organisations in the cultural sectors are governed by charitable boards and trusts with non-executive directors.

6 *Notwithstanding many examples of excellent governance practice, there are widespread concerns about the effectiveness and fitness for purpose of many governing bodies and their relationship with their Executive.*

Initial feedback from Beyond The CEO, the Cultural Leadership Programme's Governance Development Programme, and the repeated calls for attention to this area in our regional consultations point to a clear argument for further extending leadership and capacity development to cover the roles and behaviours of non-executive leaders of organisations. To that end, the Cultural Leadership Programme has undertaken a suite of projects exploring the leadership aspects of governance and ways of addressing its development. To date, this has focused: on developing good signposting; strengthening organisations' understanding and knowledge of legal frameworks; the development of 'business' and risk assessment skills; creating a 'cultural annexe' to the Governance Hub Code of Good Governance; and offering customised opportunities for the boards and senior executives of individual organisations to review the effectiveness of their governance.

These governance strands will be continued and extended in the next phase of the Cultural Leadership Programme.

²⁷ Innovative Pathways to School Leadership, ibid

²⁸ Daring to Lead: a National Study of Non-Profit Executive Leadership (2005) a joint project of Compass Point Non-Profit Services and The Meyer Foundation

²⁹ Undertaken with major organisations regularly funded by the Arts Council and National Museums

4.4 | Embracing and delivering diversity

It is widely acknowledged that one of the key strengths of the UK cultural landscape is its inherent and evident diversity. The blend created by the cross currents of culture, race, ethnicity, disability and sexual orientation – as well as class and education – is part of the dynamic that drives the creativity of the UK.

Staying Ahead³⁰ cites diversity as a key contributor to creative success in a society that has become more open, diverse and plural, spawning a depth of cognitive diversity which is at the heart of creativity... London and the UK, societies which have developed the value of tolerance and openness... have been more ready to accommodate 'difference' and thus the creativity that springs from it.'

6 *The Cultural Leadership Programme has prioritised diversity within and across its core range of provision.*

Within the Powerbrokers strand, Leadership Development Days have been developed to target the issues of under-representation created through years of institutionalised barriers to access. The success of this initiative has supported the argument that provision which embraces diversity and an equal opportunities ethos is a stimulus for good creative practice. Indeed, it has proved so successful that the initiative has now been extended beyond the initial BME focus to a broader catchment of emerging and mid-career leaders.

In the past, we have suffered from a lack of robust evidence in this field; this has hindered attempts to draw defensible conclusions about the outcomes of any interventions. The Cultural Leadership Programme is commissioning two benchmark studies on the achievements of BME leaders and women in leadership. These will provide baselines for future years, allowing us to assess more confidently the progress made and the impact of such measures on the sectors; and to argue from an empirical base for more effective action, including the diversification of boards and strengthened diversity in governance.

These studies follow dynamic sectoral debates that have challenged the status quo and the underlying impact of recent measures in these fields. The Cultural Leadership Programme's Beyond Diversity debates have sought to go beyond the moral imperative for equality of opportunity, beyond the economic arguments of reaching the 'black/pink/disabled' pound, beyond access and accessibility, to really understand how leaders from diverse backgrounds are tackling the challenges of leading truly 21st century organisations.

The Cultural Leadership Programme will continue to encourage leaders from a wide range of backgrounds to reflect "the diversity that has made Britain a cultural powerhouse."³¹

4.5 | Bespoke delivery models

Both the OECD report and the NCSL study quoted earlier identify the value of combining a number of different approaches to meet the challenge of leadership development. This is endorsed by Winton Pitcoff in a report for the Rockefeller Foundation where he identifies, as a key guideline for leadership development: Consider different delivery models for different situations.

6 *No single model works for every organization or individual so a premium must be placed on flexible styles of training. Formal training, peer-to-peer networking, coaches and other models must all be available at all times and applied on a case-by-case basis.*³²

This attitude is widely echoed elsewhere and the approach is borne out by the applications to the Cultural Leadership Programme for placements, networks and coaching. Leaders are voting with their feet, seeking out the provision that best suits their particular learning needs and their preferred learning style.

This evidence demonstrates that, rather than adopting a 'one size fits all' model, provision needs to be responsive to every stage and context of a cultural leader's development – and be flexible enough to respond to her/his needs and situation, as well as to changing external circumstances. This conclusion provides a useful contribution for the ongoing debate about the possible benefits or otherwise of a dedicated

'National Leadership College for Culture'. Whilst there has been some support for this concept, the majority opinion favours the strengthening of a 'dispersed' approach that offers:

- Extensive choice.
- Different models of organisational and leadership development.
- Strategic value.
- Cross-sector working and networking.
- Partnerships beyond the sectors.

The Cultural Leadership Programme will, therefore, develop further its 'dispersed' model, embracing existing key deliverers whilst at the same time encouraging new strategic partnerships including existing business school provision and sector-specific cultural leadership initiatives. It will also continue to evolve a varied programme of short courses ensuring they remain relevant and appropriately targeted.

Notwithstanding the general recognition that a successful leadership development programme must be woven from a number of different threads, two strands are identifiable as being of particular value – practical work-based learning and the development of networks.

³⁰ Staying Ahead: the economic performance of the UK's Creative Industries, (ibid)
³¹ Gordon Brown, speech at 11 Downing Street, June 2006

³² Investing in People: Building the Capacity of Community Development, Training and Social Enterprise Practitioners by Winton Pitcoff (2004) Rockefeller Foundation Series

4.6 | The value of work-based learning

A key lesson from the literature is that training models that take place in the context of the individual's real-world circumstances, allow lessons to be made more relevant and have greater impact on the success of the organisation.³³ This view has been thoroughly endorsed by Sir Gerry Robinson (former Chair, Arts Council England and Granada Media) who believes that people learn leadership best by working with good leaders in real situations. Sue Kay (Joint Programme Director, Creating Cultural Leadership South West) argues that learning this approach taps into the established traditions within the sector – the opportunity to zig-zag, to dip in and out, to move sideways as well as upwards; and much learning is done on the job because the nature of the work places people in situations that push them to expand their competence.

In Creative Nation³⁴, Tony Hall, Chief Executive, Royal Opera House writes:

“We must promote alternative, particularly work-based, styles of learning that reflect people's different styles, personal circumstances and learning needs. ... There is certainly no simple answer and no 'one size fits all' solution. We need to accept a diversity of approach and delivery to reflect the diversity of our workforce.”

This belief is widely held. The findings of several major studies³⁵ indicate that a number of different learning opportunities are valuable, especially (in order of value):

- Mentoring and coaching.
- Sideways Moves (job rotation, shadowing and internship).
- Work-based and 'in house' experiential learning, especially challenging assignments that stretch individuals' capability.
- Peer support and networking.
- Formal leadership learning programmes.

These findings are echoed by the early experience of the Cultural Leadership Programme's Work-based Opportunities strand, which can be replicated across the cultural and creative industries.

The Cultural Leadership Programme will continue to encourage the embedding of placement experiences and seek to use placements as a basis for partnership with key organisations and businesses who want to develop themselves as centres of learning. Going forward, there are opportunities to further develop partnerships in sectors such as Higher Education to support flexible work-based programmes and accredit industry training and development.

4.7 | The pivotal role of networks

The Cultural Leadership Programme has supported 30 Networks, enabling leadership development and action learning through mentoring, coaching, shadowing, exchange, action learning sets and events as well as peer-to-peer support. The Cultural Leadership Programme's Networks embrace a variety of approaches with some adopting a particular thematic focus – geographical, sector specific or issue led – as well as others which concentrate on bringing together complementary peers such as groups of emerging or senior leaders. They include a Women in Museums Leadership Network; Friendly Literature Organisations (FLO); Design Future Leaders Network and Step Change, a network of the National Theatre, Battersea Arts Centre, Old Vic and the Royal Opera House which enables emerging leaders at all levels of these organisations to underpin their learning by undertaking placements or exchanges with another partner in the network.

*“Networks offer a relatively low cost way of supporting development whilst encouraging long-lasting relationships at an organisational and individual level and further embedding a culture of leadership learning.”*³⁶

An extension of the current programme will address other gaps in provision (e.g. an established leaders network to embed the idea of leadership learning at the highest level) or particular sectoral needs such as in the creative

industries. It will also further develop coaching and facilitations skills across the networks. The Cultural Leadership Programme's aim is to take a networking/brokerage role with the many arts and cultural management department across the Higher Education sector to develop research, innovation, professional skills and training through work-based and/or accredited programmes.

Importantly, in this field, networking is not purely a business-to-business proposition. When launching the Clore Leadership Programme in 2003, the then Minister for the Arts, Estelle Morris, spoke passionately about the true meaning of the word Fellowship and predicted that the Clore Fellows would forge a common bond that would stand them in good stead over the duration of their careers. Testimonies from alumni Fellows concur that they have indeed formed a very powerful set of relationships which has provided them with an exceptional degree of connectivity and confidence.

In addition to maintaining and developing the principle of organisational networks, therefore, the Cultural Leadership Programme will learn from the Clore Programme's success in creating cohorts of participants and offer networks and action learning sets to the leaders of the future. The Cultural Leadership Programme's Beyond The CEO discussions have also revealed a widespread belief that this initiative should be complemented by the creation of peer fora for existing senior leaders to share experiences across organisations and disciplines.

³³ Winton Pitcoff, (ibid)

³⁴ Creative Nation edited by Cathy Koester (2006) Smith Institute

³⁵ Including in studies by the University of Reading for NCSL, Professor Amin Rajan's 1996 study of leadership in 500 organisations and Innovative Pathways to School Leadership in the USA

³⁶ Winton Pitcoff, (ibid)

4.8 | Learning from the cultural and creative industries

In recent years the received opinion has been that the cultural and creative industries would be strengthened through learning from 'business' – to improve efficiency, management and financial controls and to professionalise approaches that are sometimes perceived as ad hoc. However, as the various sectors have begun to work together more, the resulting cross-learning and sharing of skills, knowledge and experiences have led to an acknowledgement of the level of leadership excellence that already exists in the cultural sector.

The sector is noted for its dynamism and complexity with multiple accountabilities; zigzag career paths and structural ambiguities such as the governance of professionals by volunteers. As part of this acknowledgement, core sectoral competencies such as the development and management of creativity are being increasingly recognised as a central component of the UK's desired USP in the world market. As *Staying Ahead*³⁷ puts it: the scale of current demand for creativity, alongside a desire to participate in producing and creating it, is on an extraordinary and under-reported scale.

This growing appetite suggests that the "knowledge traffic" between culture and other sectors should be more two-way. Many businesses outside the creative/cultural sectors are currently addressing issues such as balancing creative risk and investment; the application of creativity to business; and the increasing fluidity of structures and approaches.

*In reviewing the capacity of a range of sectors to deal with complexity and uncertainty, the arts and cultural sector was found most promising: Today's creative adhocracies are loose, flexible, adaptive organisational forms suited to the complex operational environment.*³⁸

An example of the adaptive capacity of cultural organisations is the Royal Shakespeare Company's (RSC) development of a whole-organisation operational model that extends the ensemble working that lies at the heart of its creative success on stage through its internal management and external relations. The Cultural Leadership Programme is supporting this innovative venture which may offer a new leadership model that could be replicated both within and beyond the sector³⁹.

The sector's capacity to develop initiatives such as the RSC's puts it in a strong position to consolidate, formulate and share its models and approaches with other industries. Leaders in the creative and cultural sectors could offer value to the boards of commercial organisations in much the same way as experts from the business sector are valued representatives on the boards of cultural organisations. The dialogue between business and culture can provide a sharing and exchange of expertise that reflects the inherent and dynamic qualities particular to each.

The Cultural Leadership Programme will explore the transferable learning potential of business models from the sector; and build on the wealth of good practice in the sectors and on the reputation of UK cultural institutions and creative practitioners.

4.9 | The value of entrepreneurial approaches

The Cultural Leadership Programme believes that entrepreneurial skills are a key part of a leader's toolkit. It has worked with a range of partners to deliver the Entrepreneurs as Leaders strand of the programme, targeting both the more traditionally entrepreneurial creative industries and the wider cultural sector, particularly those in the highly competitive areas of museums, libraries and archives. The emphasis has been upon encouraging partners, such as the Institute of Contemporary Arts (ICA), the School for Social Entrepreneurs, Southbank Centre and Mind of an Entrepreneur to work across the cultural and creative industries and to share their experience and learning.

This has led the Cultural Leadership Programme to deliver a range of opportunities including: courses to develop the entrepreneur's voice; 'Pecha Kucha' style pitching events; and mentoring to develop entrepreneurial thinking and behaviours. In addition it has worked on events to raise the profile of entrepreneurial skills, encourage debate, offer exemplars of entrepreneurial leaders and provide networking opportunities across the sectors.

In the fast-moving environments that characterise the cultural and creative sectors, entrepreneurial attitudes and approaches gain added importance. The Cultural Leadership Programme will continue to exemplify, promote and facilitate entrepreneurship as a key aptitude for existing and future leaders.

4.10 | International engagement and experience

Culture operates in a global marketplace. International perspectives and relationships are now at the centre of cultural development across the UK. International and intercultural exchanges provide ways to extend and enrich UK leadership practice, which is ever more important as digitalisation, globalisation and the ease of travel connect us to participants and communities of interest that cross geographical boundaries.

Our collections and performing companies are outstanding, we have highly skilled and respected cultural professionals, we are home to world-class artists, our culture and heritage act as magnets for tourism and business, and our creative industries are thriving. The UK boasts a strong tradition of international cultural exchange through the British Council's presence around the globe and also via the dense global networks of our national cultural institutions and diaspora communities.⁴⁰

In this context – and especially, against the backdrop of London 2012 – it is essential that leaders develop an international capacity.

The Cultural Leadership Programme is enshrining international practice as a core element of its programmes: encouraging international liaison across its Networks; creating international 'Peach' placements; and offering international placements for creative entrepreneurs in collaboration with the Southbank Centre. In addition, it is developing Powerbrokers international placements for BME leaders. These developments build on the

³⁷ Will Hutton (ibid)

³⁸ *Rising to the Occasion: cultural leadership in powerful times* by Graham Leicester (2007) *Mission, Models, Money*

³⁹ See Appendix 1: Leadership Development Case Studies: RSC

⁴⁰ *Cultural Diplomacy* by Kirsten Bound, Rachel Briggs, John Holden and Samuel Jones (2007) *Demos*

models and learning from the NESTA Cultural Leadership Awards. The Clore Programme also has an international dimension, including a Chevening Scholar from Iran as a Fellow in 2007/08.

The Cultural Leadership Programme will now establish relationships with existing international networks that are engaged with leadership development such as ENCATC (the European Network of Cultural Administration Training Centres). It will champion sustained interaction beyond borders as part of the core currency of leadership practice and will seek to establish a partnership with the British Council aimed at sharing expertise and approaches. These developments will benefit the sector from within as well as enhancing its internal and external knowledge base and contribution.

4.11 | The value and function of evaluation

The priorities outlined above offer a dynamic range of principles and programmes to support and enhance leadership development in the cultural and creative sectors. In order to measure and refine the success of those initiatives, a robust evaluation must underpin the full suite of programmes.

Leadership development is a comparatively new field. It is also a longitudinal process in which developed leaders pass on the baton, mentoring and nurturing the next generation whilst establishing lateral peer networks that will become stronger and more robust over years.

Consequently, a key lesson from all of the sectoral studies of leadership development is that the process takes time. It is widely believed in those other sectors that have been running leadership development programmes for some time – Education, for example – that robust analysis cannot be undertaken for at least the first five years.

Despite the frequent references in the literature of leadership development to the weakness of the evidence base⁴¹, the difficulty of demonstrating causality and the question of trying to quantify qualitative experiences, evaluation methodologies have been developed and continue to be refined.

The challenge is to develop and create consensus around a core range of evaluative measures that can be tracked over the longer term.

There is a near-unanimous opinion in the field that evaluation should be built in from the start and this has been a key element of the Cultural Leadership Programme, which has commissioned DTZ Consulting and Research to undertake a strategic evaluation of the programme, designed to:

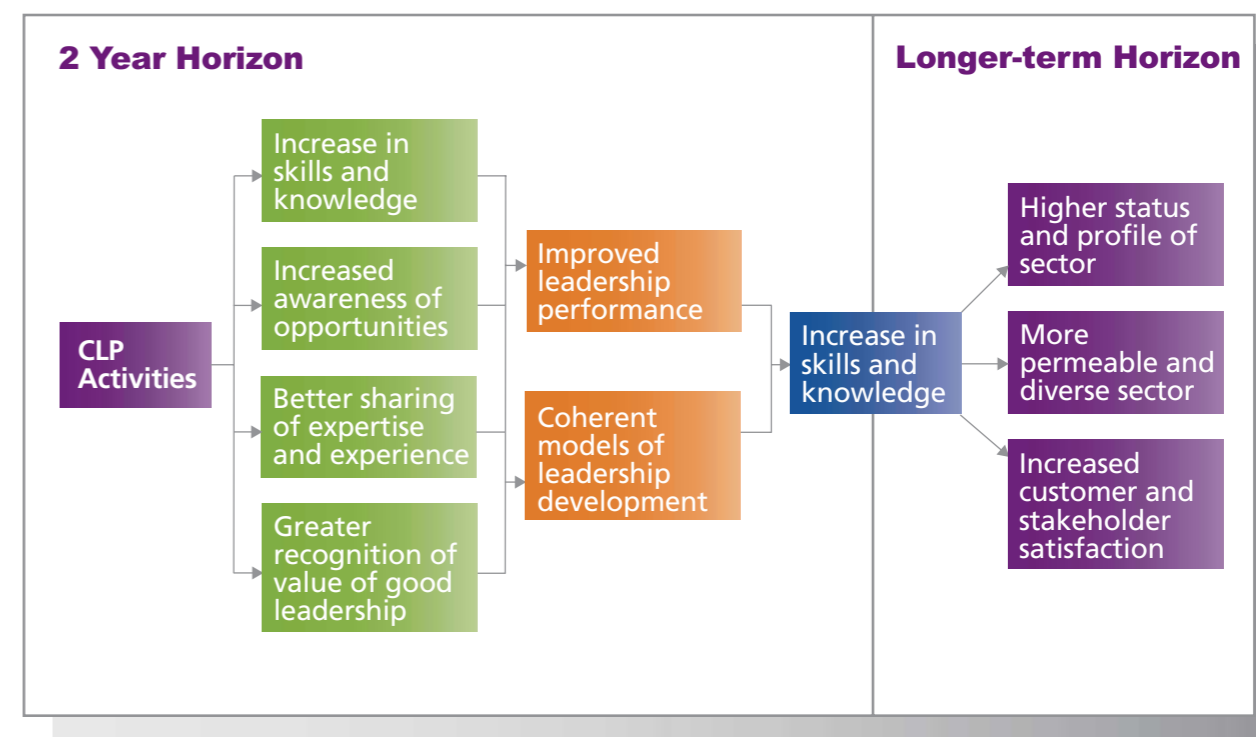
- Review the composition of the overall programme, determine the key components of a coherent approach and evaluate the impact of the activities undertaken.
- Ascertain the effectiveness of the planning and delivery of the activities.
- Help determine best practice in partnership working.

- Inform decision-making and activities, including those which provide a strong legacy.
- Demonstrate whether the £12m funding has been used effectively, creatively and to provide good value for money.
- Review how to exploit positive unexpected outcomes and how best to define and communicate with future target markets.

The Cultural Leadership Programme's evaluation framework places improved sectoral performance as its key medium term objective. (See diagram below).

The Cultural Leadership Programme will continue this structured evaluation, working with appropriate partners to capture longitudinal evidence to inform future investment in leadership development.

This section has discussed the lessons learned to date by the Cultural Leadership Programme and set out some proposals for how those lessons might inform its next stage. The next section estimates how much those ambitions might cost.



⁴¹ Strengthening leadership in the Public Sector (ibid)

5 what sort of investment should be made going forward

We need to pay closer attention to leadership. If we are going to invest in anything, leadership should be at the top of the list⁴². The question is no longer 'should we?', but 'how much?'

Earlier sections have demonstrated that it is not yet possible to make a definitive assessment based on existing cultural programmes, as they have not been running long enough. This section approaches the question of investment by examining data available from leadership development programmes in peer sectors and extrapolating their per-capita spend to a possible cultural model. It should be noted that few sectors collate this information on a systematic basis and those that do record it in different ways. The analysis that follows, therefore, is based on a range of inconsistently expressed data. Despite this, it does provide a fairly consistent order-of-magnitude estimate for the level of spend on leadership development that would be desirable for the cultural/creative sector.

The following bullet points assume that there are about 1,000 cultural organisations in the UK which could benefit from leadership development; that, on average, there are two people in each who might participate in a programme over a three year period (e.g. one senior manager and one future leader); and that a further 150 individuals unaffiliated to organisations (freelancers or people between posts, for example) might wish to be involved over the three years. They also assume that the average salary for a leader in the sector is £40,000 and that the opportunity cost to an organisation of that individual's training would be 0.5% of their wage costs for every day involved i.e. an average of £200.

- A comparison across 21 current leadership initiatives in the public, private and third sectors (supplied in confidence) reveals programme costs that range between £2,000 and £17,500 with a mean of £4,805. The time

⁴² Grantmakers for Effective Organizations (ibid)



commitment required from individuals for these programmes (where calculable) ranges from 3 to 20 days with a mean of 8.625 days. This would suggest a mean *per capita* investment of £6,530 – a total of £4.87m p.a. for the numbers assumed above.

- 400 out of 700 senior military personnel have been on Defence Leadership programmes to date (up to and including 2 star generals) and a senior figure at the Defence Leadership and Management Centre estimates the college spends about £12,000 p.a. on his own professional development. For the same proportion of current and future cultural leaders to benefit from that level of investment, c. £14.7m would be required – £4.9m p.a.
- University diploma programmes cost about £8,000 per person, which – based on the assumptions above – would suggest an investment for the cultural sector of c. £5.73m p.a.
- In Scotland, it is estimated that senior executive development costs around £5-7,000: based on the mean of £6,000, this would translate into an annual cost for the cultural sector of c. £4.3m p.a.
- Best practice across the private, public and third sectors in this country and elsewhere aspires to spending c. 3% of budgets on training, of which about 15% is currently devoted to leadership development. In 2005/06, 926 arts organisations regularly funded by Arts Council England turned over c. £914m and, in 2002/03, the 17 National Museums funded directly by DCMS turned over c. £350m. Even without updating this

data for inflation and discounting the other elements of the cultural sector that are not funded by these two specific sources, these figures would suggest that the sector should be aspiring to an annual training commitment of at least £38m, of which about £5.7m should be focused on leadership.

- The BBC⁴³ budgets c. £5,000 per employee for leadership development. In addition, each participant commits between 10 and 15 days to the programme (a mean of 12.5). This would translate in the cultural sector to an annual commitment/opportunity cost of £7,500 per leader – £5.4m p.a over three years.

Based on extrapolations from these different data sets, it would seem that between £4.3m and £5.7m needs to be invested annually in leadership development in the cultural sector in order to meet the needs assumed above.

In addition, the Cultural Leadership Programme is seeking to create the capacity to develop a pipeline of emerging leaders, including those from the micro businesses that form a key segment of the sector. This will cost c. £1m annually.



⁴³ See section 2



6 conclusion and next steps: meeting the challenge

Together we need to meet the challenge of embedding a culture of leadership learning across the cultural and creative industries. The Cultural Leadership Programme has developed ten priorities designed to help the sectors deliver that objective.


This paper has explored the landscape of leadership development across the cultural and creative industries. It has reviewed the position and contribution of these industries to the overall economy and the planned growth to 2014. Its research has supported the case for strong and innovative leadership to ensure a strengthened, sustainable sector where leadership development is embedded as 'core business'.

Evidence from the wider context highlights the value and contribution of leadership development as a discrete component in the improvement of business performance and workforce development. This is reinforced time and again by case studies and examples – both from the cultural and creative industries and from other sectors.

Despite the evidence of historical under-investment in the creative and cultural sectors, a recent and notable shift has begun, with the establishment of a range of initiatives, in particular the Cultural Leadership Programme – a £12m investment of public subsidy, which has created signature programmes and a 'dispersed' model of leadership development, based on cross-sector collaboration.

A preliminary review of the early learning outcomes of these initiatives has indicated ten priorities which will inform future programme planning and delivery and help the cultural and creative industries meet the challenge. These are outlined in section 4 of this document.

In order to help deliver on these priorities and 'meet the challenge' of embedding a culture of leadership learning across the cultural and creative industries, the Cultural Leadership Programme has agreed:

- 
- 1 The Cultural Leadership Delivery Partnership will review and define the long-term role and responsibilities of the Cultural Leadership Programme at the vanguard of leadership development.
 - 2 The Cultural Leadership Programme will adopt a role of oversight, and structured experiment to strengthen connections and champion the cause of leadership with and in support of the cultural and creative sectors.
 - 3 Using a mixture of centrally held and distributed resources, the Cultural Leadership Programme will build on the full range of existing good practice, navigating and negotiating the key sectoral partnerships that establish the context for innovation, economies of scale and cross-sector working.
 - 4 The Cultural Leadership Programme will commission and disseminate longitudinal research and benchmark studies for the sector in order to provide evidence of the 'distance travelled' towards its objectives, both for individual project strands and for the wider sectoral performance.
 - 5 The Cultural Leadership Programme will encourage and facilitate a mixed cultural leadership economy where public subsidy is supported by partners from other sectors to achieve the underpinning investment of £4.3 to £5.7m, extrapolated from comparisons with other sectors.
 - 6 In addition, the Cultural Leadership Programme will work to establish and maintain the pipeline of development to encourage the flow of emerging leaders, including those from the micro businesses that form a key segment of the sectors.

What next?

The welcome confirmation of resources for the next phase of the Cultural Leadership Programme until 2011 is an affirmation of the work undertaken by the Programme and partners during its first two years. This commitment will enable the Programme to build on progress to date, to develop stronger partnerships with other bodies that share aspirations for the sector and to seek out new relationships to ensure that the key role the Programme plays in the development of the cultural leadership landscape is both robust and inclusive. In doing this, it will be essential to combine strategic interventions with a dispersed model that ensures ownership and delivery 'on-the-ground'. Through this combination the Cultural Leadership Programme seeks to establish sustainable leadership models that meet the long-term challenge of business growth and improved sectoral performance. Together we can then embed a culture of learning across the sectors, enhancing practice and maximising opportunities for the individual, the organisation and the wider cultural and creative industries.

We ask you to join us in meeting this challenge.





appendix 1: leadership development case studies

Museums Libraries and Archives Partnership

In 2006/07 MLA's investment in staff learning and development represented 2.2% of the pay bill and the Partnership identified developing leadership and management skills as a priority both internally and externally. MLA Partnership staff have participated in the Clore Leadership Programme and MLA's Leading Modern Public Libraries and Leading Archives and Museums programmes.

Over the last year staff have participated in external and in-house training in policy development, programme management, diversity and equalities, risk management and performance management. MLA is currently developing a project management course, which will be rolled out across the MLA Partnership in 2008. Diversity and equalities training will also be Partnership wide.

MLA - Leading Modern Public Libraries 2004/08

In January 2004 the MLA, in partnership with the Society of Chief Librarians commissioned the Leading Modern Public Libraries Programme as a strategic intervention to support library services to deliver the vision of Framework for the Future, the Government's long term vision for public libraries published by DCMS in 2003. Between October 2004 and July 2007, every public library authority in England and 663 individuals participated in this contextualised programme delivered by FPM Training. A total of £1,658,000 has been invested made up from £1,408,000 MLA funding and £250,000 local authority contributions.

The Leading Modern Public Libraries programme was independently evaluated in 2007 by Information Management Associates in conjunction with the Centre for the Public Library in Society, University of Sheffield. The programme has:

- supported services in turning the Framework vision into reality
- given individuals greater self-confidence
- encouraged creativity and new ways of working
- demonstrated strengths of library leaders and shown areas for further development
- provided a platform on which individuals, services and regions can build

The *Transformational Leadership Questionnaire* used in the programme indicates that, in comparison with leaders in other parts of local government, public library leaders display stronger Transformational Leadership behaviours. However, many library managers underestimate their strengths in leading others. The programme has helped to raise self-confidence and encourage library leaders to play a stronger and wider role in their local authorities and wider cultural sector. Building on the success of Leading Modern Public Libraries the Cultural Leadership Programme has sponsored two regional action learning networks for library leaders.

MLA - Leading Archives and Museums 2006/08

“A programme of this nature should be compulsory when embarking upon a senior role”

The Leading Archives and Museums programme was commissioned by the Museums, Libraries and Archives Partnership (MLA) as part of its Workforce Development Strategy, supported by the Museums Association, the Society of Archivists, the National Archives, the Institute of Conservation and the National Museums Directors' Conference, Lifelong Learning UK and the Creative & Cultural Sector Skills Council. MLA has invested over £500,000 in the Leading Archives and Museums programme which 213 participants have attended.

The programme is delivered by FPM Training and evaluation to date has proved it to be a tremendous success. It has brought together managers from across regions and services and given them the time and space to discuss work-related issues and coping strategies with those in a similar situation. Participants feel empowered and enthused in their roles, with renewed confidence that they can make a real difference to their service. The feedback collected from the latest Leading Archives and Museums programmes is extremely positive with 98% of Future Leaders and Senior Managers rating their overall training experience as good, very good or excellent and 100% of participant satisfaction. All participants were able to identify progress in their understanding of leadership and were able to develop action plans to apply their learning back in the workplace.

The programmes contributed an evidence base for securing funding from the Cultural Leadership Programme to pilot action learning leadership networks for museums and archives. In partnership with the British Council MLA has offered 3 Future Leaders Travel Bursaries each year as part of the programme.

NESTA Cultural Leadership Awards

NESTA, the National Endowment for Science, Technology and the Arts, offered fourteen individuals, with a proven record of successful leadership, a tailor-made personal development programme to develop cultural leaders with vision and a truly international outlook, exploring what globalisation really means. All awardees undertook international placements, paired with influential cultural leaders. The aim was to give awardees the opportunity to develop their outlook and behaviours by introducing them to different styles of leadership in different cultural contexts or in different disciplines. In addition each awardee hosted a dissemination event in both their home nation and host countries, giving them an opportunity to consolidate partnerships, build networks and share their new international perspectives on leadership.

Steven Miller, Awardee 2005

Steven had already taken a key role in making Norton Priory one of the North West's most popular and highly acclaimed visitor attractions. Having achieved so much at local level and with very limited resources Steven was ready to take a decisive step forward and to start operating in a wider cultural context. Steven spent three months in Oslo working alongside Sune Nordgren, who was responsible for setting up Norway's new National Museum of Art, Architecture and Design, as he moved the institution into new premises, and opened a major exhibition. Steven also conducted interviews with around 30 other prominent Norwegian leaders and undertook a project looking at the key issues for combined visitor services for the new institution.

Steven observed a different leadership style, learned to adapt and operate in a new cultural context, and challenge his existing ideas about how organisations work. He said “It's been everything I expected – and 100% more. It's made me far better at communication with staff and the museum board. I'm more confident about managing change too. But most of all, I feel more capable of taking on really big future challenges, at home and abroad.” Steven is now Chief Executive, Ironbridge Gorge Museum Trust, one of the world's largest independent museums. Steven is also a Board member of Tourism West Midlands, the main strategic body for tourism in the region and sits on the Council of AIM – the Association of Independent Museums.

Creating Cultural Leadership South West

Launched in 2004, Creating Cultural Leadership South West (CCLSW) was a pilot cultural leadership development programme commissioned by Culture South West and delivered by Leadership South West based at the Centre for Leadership studies at University of Exeter and Dartington Creative Enterprise at Dartington College of Arts. The aim of the programme was to support cross-sectoral collaboration for leadership capacity building and 26 participants benefited in its first year 2005/06.

The programme had key strengths including a participant profile drawn from across the cultural sector enabling significant peer learning, enhancing understanding of other cultural domains, developing collaborative working and building potential to harness the transferability of skills and knowledge.

Following the successful pilot, the Cultural Leadership Programme has supported the continuation of the programme through its Networks initiative, enabling two further cohorts of leaders to develop.

Leading Networks Evaluation (National Museum Directors Conference)

The Leading Networks initiative was conceived to create self-sustaining networks among sector leaders to provide support and develop leadership capabilities. The main findings of the evaluation are:

- Leadership challenges are wide ranging, including managing the changing political landscape and making connections with the wider cultural community; gender as an issue for leadership and progression; managing relationships with the governing body and particular issues for local authority leaders/aspiring leaders where the future is uncertain.
 - The networks that have grown out of an immersive and shared experience (such as a management/leadership programme) seem to be more effective in supporting personal development than those that have been established from scratch.
 - The initiative has raised the profile of networking as an effective development approach and has mobilised people with common needs to meet and debate leadership concerns.
 - National and non-national museum leaders have shared experiences and built relationships.
 - The initiative has highlighted the needs and challenges for aspiring leaders.
 - The limitations of a scheme with low investment and minimal support are apparent. For networking to be genuinely effective participants need structures, guidance and support to enable them to go deeper and challenge and support change within the network and at a personal level.
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The Royal Shakespeare Company

The Royal Shakespeare Company (RSC) is currently undertaking a major £112m re-construction of its Stratford-upon-Avon estate. In parallel with that ambitious building programme, the company is embarking on a major programme of change in the way it is led and managed. It has long espoused the principle of ensemble working in its approach to creating work on stage. It is now embracing and extending those principles to the whole organisation, both in its internal management and external relations. In undertaking this innovative approach, the company believes it can provide a unique tangible and transferable case-study for other cultural organisations as well as for the business community.

Currently, business school models of leadership and organisational development are mostly rooted in the commercial world. Whilst many aspects of these can translate readily into the cultural environment, there are sometimes disjunctions. One respondent to this study's survey of major cultural organisation CEOs (see below) was frank about the shortcomings of the Business School development programme in which s/he participated which was targeted at people... in fairly senior positions in big commercial organisations, where the drive was much more purely financial than in a not-for-profit organisation.

In this context, the RSC is seeking to develop a new model, based on the collaborative and distributed leadership practice of the ensemble, to drive the vision of the Company forward, harnessing the management of creativity. It believes that this method of leadership will become even more important for both the public and business sectors with the transfer of knowledge between the business and cultural sectors becoming ever more vital as they struggle to embed decision-making and action across entire systems, faced by challenges from emerging markets across the globe. The company, supported by the Cultural Leadership Programme, is working with the think tank Demos to ensure that publication of the results of this experiment will provide a leadership legacy for the future.

As part of this drive towards greater empowerment and distribution of leadership across the company, the RSC is investing strategically in the development of its leadership cohort. 16 of its senior managers – from the Finance, Production, Technical, Voice, Costume, HR, Learning, Marketing and Commercial departments - have been booked onto Clore Short Courses between March 2007 and April 2008.

School for Social Entrepreneurs: Cultural Entrepreneurs Learning Programme

Building on its learning model for social entrepreneurs, the School for Social Entrepreneurs (SSE) is delivering an interdisciplinary programme that brings together a network of 12 cultural entrepreneurs working towards social, environmental and economic change through cultural projects. Emerging cultural entrepreneurs are supported to realise their vision through practitioner-led sessions, project visits and one-to-one coaching sessions.

Sarah Wang, Programme Participant 2007

Participant in the Programme, Sarah Wang, categorises herself as a mid-career leader in the cultural and creative industries. She has a consistent and extensive education and training background in the sector, including a degree in Art History, a masters degree in Creative Curating, completion of the Clore Foundation Cultural Leadership course as well as a post graduate certificate in Cultural Enterprise from City University, London. Sarah also has extensive work experience in the sector culminating in the establishment of her own organisation, The Creative Intelligence Agency (CIA), in 2006. CIA is a contemporary arts and design agency which works in partnership with cultural organisations and diverse creative practitioners. Projects include curating exhibitions, commissioning new work, initiating artist residencies and developing community consultation, outreach and learning programmes with a focus on interdisciplinary and cross cultural work.

Sarah joined SSE's programme in May 2007 to help her set up a new project within CIA, called Recyclia, an eco design business. Recyclia will provide a one-stop shop for fashionable, high-quality eco design products for the home. Sarah came to SSE to gain time and space to plan and research the Recyclia project and to access specialist support to help develop it.

"I felt I needed more business skills, to complement my knowledge and experience in the arts, and support and advice from people with hard business skills and experience".

"At SSE I feel most people are in the same boat so it's reassuring to have the support of those who understand the realities of being a cultural/social entrepreneur".

The ICA: Pecha Kucha Mentoring Programme

The ICA has an established track record of supporting the development of entrepreneurs in the creative and cultural industries and the Cultural Leadership Programme's Developing Entrepreneurs as Leaders strand is a natural extension for the ICA. It organised three individual leadership events, based upon the principles of knowledge sharing, personal and professional development and skills training.

The Pecha Kucha or 'chit chat' format, involves a mix of mentors and mentees pitching their creative ideas and credentials in rapid fire over 20 slides for 20 seconds each. This was the first stage of an extended mentoring programme to strengthen entrepreneurial capacity and leadership for 10 individuals in the cultural and creative industries, and was employed as a means of gauging their needs to develop these skills. Subsequently, mentoring takes place over six months. Participants are paired with an appropriate mentor and a programme of contact devised specifically tailored to their development needs. Mentors offer a gateway to the experts and resources that mentees need to succeed.

Caroline Bottomley, Mentee 2007

Mentor, Adam Gee, Head of New Media Commissioner, Channel 4, a specialist in multiplatform interactive projects around TV has been working with mentee, Caroline Bottomley, creator and manager of Radar Festivals, which discovers and promotes new music video director talent from across the world. Radar is a not-for-profit limited company. Caroline creates ideas, develops strategy and negotiates.

Radar was a great success in its first year. Industry press coverage was glowing, many directors have secured representation and commissions since and as a result of Radar, the company has a large and growing international subscriber base. Now in its second year, the potential for growth is huge and this programme represents a chance to imprint a model way of working that could take it far into the future. Caroline has some intuitive ideas about which directions to take, but is benefiting greatly from a mentor who knows how to grow digital profits and who can help a one-person business grow into a much bigger one. Advice and guidance on the principles of formulating digital strategy will have long-lasting effects on Caroline and the business. She describes the programme as "invaluable".

Cultural Leadership Programme Peach Placement Mo Lovatt: The Swallows Project/Sihlanganiswa Ziinkonjane, South Africa

Peach Placements are an eclectic and dynamic range of opportunities across the cultural and creative industries for emerging and mid-career leaders, encouraging 'learning through doing', with guidance and support from some of the industries' most respected leaders and organisations. They are aimed at emerging to mid-career leaders who want to develop their skills in a work environment through shadowing a leader and undertaking key projects with guidance and support. Placements are for a period of around six months with up to £15,000 to support each proposal.

Mo Lovatt is undertaking a six month CLP Peach Placement to work as an associate director on The Swallows Partnership. The project is an international collaboration in arts and culture between the Eastern Cape region of South Africa and the North East of England. Mo has worked in arts management in the UK since she graduated from university in 2000; firstly attached to a large arts organisation and subsequently as a freelance practitioner. For the most part, there has been an international dimension to the work she has done and she was initially attracted to the UK-South African collaborative element of the placement.

She says "I've always felt that international projects are of huge benefit in terms of sharing skills and cultural perspectives." Four months into her placement, Mo can see a dramatic improvement in her cultural leadership skills. "There are many reasons for this growth. For example, I'm finding it incredibly rewarding to be able to ask the sort of questions of Peter (Stark), I would never feel comfortable asking an employer or an organisation I'm contracted to manage a project for. "Why did you handle that situation that way?" "What were the benefits and risks of adopting that strategy?" The Peach Placement ensures it is not only useful, but actually incumbent on me to ask those questions!"

"I think, first and foremost, the experience of working in a completely unknown environment has been a major factor. There is something incredibly challenging and something incredibly liberating about working in a country where you know no one and have very few cultural reference points."

Mo has also found that relating this newfound experience back to the North East region is exciting. In having to understand the way structures and policies are manifested in South Africa, instinctively she has drawn parallels with the UK and that leads to illumination. "I think my understanding of arts and culture in the UK, and particularly the North East has been greatly enhanced by looking at it through long-distance lenses."





appendix 2: cultural leadership programme activities and overview

Delivering on leadership

In its first phase the Cultural Leadership Programme has prioritised delivery around 3 key areas:

- Leadership Training and Development Programmes.
- Advocacy and 'Thought-Leadership' for the sector.
- Partnership Working.

Leadership training and development programmes

The central offer from the Cultural Leadership Programme is for leadership training and development opportunities direct to the sector. Examples of key programmes include:

- 30 leadership networks spanning the UK and all creative sectors, including 2 networks supporting leaders with disabilities. The networks create an infrastructure for work-based learning for over 500 leaders.
- 30+ placement opportunities for work with some of the industries' key leaders and organisations e.g. Manchester International Festival, the National Portrait Gallery and Akram Khan Dance Company.
- 150+ training places for coaches and mentors to support coaching in the workplace and support new Chief Executives in delivering their roles.

- 300 places on the Clore Leadership Short Courses offering the highest standard intensive leadership management and leadership development.
- 100 places for training support with commercial sectors such as the Unilever Catalyst Unleashed programme and Impact Unleashed with Arts & Business.
- targeted online resources for self-assessment, e-learning and peer to peer learning. Over 500 participants are road-testing the pilot phase.
- 250+ leaders taking part in Leadership Development Days and Leadership Pathways specifically targeting the BME communities. A further 500 leaders benefiting from the extended provision as a result of its success.
- 12 Board development days provided by the Clore Leadership Programme; targeted board surgeries, seminars and support through the GOLD programme and development of the Carver Policy Model.
- training and leadership support for over 100 entrepreneurs working in cultural, creative and social enterprise.

Advocacy and 'thought-leadership'

The Cultural Leadership Programme (CLP) Board has championed leadership development as a sector priority and used the profile of its membership of industry leaders to endorse good leadership practice. Through debates, publications and seminars the CLP is taking a lead role in shaping policy for the sector and setting an agenda for development.

Through advocacy and its Dialogues on Leadership series, the CLP:

- Is enabling over 1,500 established and emerging leaders to increase their knowledge, extend networks and participate in dialogue on subjects ranging from the Key Challenges for Leadership in the 21st century; issues for cultural leadership in the European context; a cultural sector response to climate change; debates on diversity; and a thought-provoking look at the role of women in leadership in the cultural sector.
- Is talking directly to senior leaders across the sectors about support for established leaders in transition – Beyond the CEO.
- Is providing information, advice and guidance on coaching, mentoring and facilitation as well as governance development and on-line learning for the sector at large.
- Has created a platform for information sharing on leadership development with the CLP bulletin mailed quarterly to over 4,500 leaders and organisations.

Partnership working

Partnership working has been prioritised across the CLP, to maximise the reach and impact of the programme; to make more effective use of resources and to embed leadership practice within the key sector institutions. Partnerships include:

- **The Clore Leadership Programme** – extending access to this exemplar leadership network through the Clore Short Course and Governance Development programmes.
- **The Smith Institute** - partnering on the publication of 'Creative Nation' – a series of reflections on Britain's creative industries; and also on the publication and dissemination of 'Dialogues on Leadership' which will capture the key themes from the leadership debates run throughout the programme.
- **Unilever** – partnering to develop and pilot the Catalyst Unleashed Programme and with Arts & Business to roll out the programme with other commercial and business partners.
- **The Museums Association** – to create a website and resource highlighting BME leaders in the heritage sector.
- **Manchester International Festival and City University** – to produce two conferences exploring the role of women in leadership and with Demos – on the publication of a provocation paper to stimulate the debate.
- **The School of Social Entrepreneurs, the Institute of Contemporary Arts and Mind of an Entrepreneur** – to increase the entrepreneurial presence, skills and capabilities within the sector.

- **Royal Shakespeare Company (RSC), Quality and Equality and Demos** – to research and document a unique leadership case study where a new model of collaborative and distributed leadership practice is being developed at the RSC. The CLP support will assist with consolidating the learning from this research for wider dissemination across and beyond the cultural and creative industries.

Cost-effective investments

With invariably small budgets for training across the creative and cultural industries it is imperative that accessible leadership development is offered, without reducing the standard of provision. By working with key industry partners the CLP can maintain standards whilst offering the essential affordability. Of the £12m investment in the CLP, 86% is spent on direct delivery of the six strategic programmes strands, with the other 14% covering the initial set up/ development, core costs and evaluation costs.

Making a difference

There has been a universal welcome for this increased investment in leadership in the cultural and creative industries. By focussing on direct delivery of opportunities, working in partnership with key organisations and tackling the underlying leadership challenges faced by the sector, the CLP is proving that targeted investment can make a substantive difference to leadership across the creative and cultural industries.

This eclectic and ambitious range of interventions is set to deliver the CLP's high level ambition to nurture and develop world class, dynamic and diverse leaders for the 21st century.



appendix 3: cultural leadership programme networks

- **Aarohan Network:** A network for 12 South Asian professionals who possess the ability and passion for creating a leadership role for themselves in the cultural sector, aiming to influence and shape the sector's development in the future through a programme of peer development, work placements and a focus on legacy and sustainability.
People & Partners: Sampad and partners.
- **Chinese Arts Centre Network:** Working with 10 mid-career artists and arts professionals of Chinese descent, by open submission, through bursaries developing personal action learning plans, to include work placements.
People & Partners: Chinese Arts Centre and partners.
- **Connecting the Activators:** Networking an identified group of 10 artistic leaders who work in the live art, interdisciplinary and new performance sectors. These 'activators' are a new kind of artistic leader working to establish artist led platforms, networks and initiatives in their regions. The programme is focused on a self directed action learning network, peer-to-peer mentoring, group learning and opportunities for shadowing, international visits and coaching.
People & Partners: New Work Network.
- **Craft Network:** Focused on the development and impact of networks for emerging and mid-career leaders in the craft sector. Initiated by craft organisations in the South West, London and the West Midlands, with a particular focus on remote working and the development of leadership networks across the commercial and not-for-profit sectors.
People & Partners: Contemporary Applied Arts; Craftspace Touring; and Devon Guild of Craftsmen.
- **Creative Renewal Consortium:** From partners who collaborated in the UK's largest cultural diversity programme the consortium will address barriers to leadership opportunities in the arts and cultural sector through a network of 15 peers, undertaking individual and group mentoring and development programmes.
People & Partners: Cape UK; CC Media Connections; Musicians in Focus; National Campaign for the Arts; Prevista; Showhow; and Soundsense.
- **DALI (Disability Action Learning Intelligence) Hub for the Arts:** Led by 5 disabled arts managers and practitioners, DALI is providing inclusive Action Learning Sets focused on developing leadership skills within the arts sector across the country.
People & Partners: Chris Hammond, Moya Harris, Sarah Scott, Michele Taylor, and Liz Crow.
- **FLO Literature Directors Consortium:** Starting with seven founder leaders, the programme is being opened up to the larger literature, cultural and social sectors, focussing on succession planning and advocacy. The partners plan an annual residential learning week problem-solving and exploring joint projects. The Network will facilitate secondments in business settings, shadowing leaders in other organisations and adopting mentors.
People & Partners: Geraldine Collinge, Apples & Snakes; Jules Mann, Poetry Society; Emma Hewett, Spread the Word; Chris Meade, Booktrust; Chris Holifield, Poetry Book Society; Ruth Borthwick, Southbank Centre; and Stephanie Anderson, Arvon Foundation.

- **Future Design Leaders Network:** A mechanism for fostering and supporting emerging leaders in the design industry and to test the network's viability as a sustainable, long-term model. The network supports mid-career designers/design managers, in key positions (creative/art directors, heads of strategy, managing directors, etc.).
People & Partners: The Design Council.
- **Future Libraries Leaders / Senior Libraries Leaders Network:** Two networks: one for emerging leaders (located in the East Midlands and East) and one for mid career leaders (located in the West Midlands and West) in public libraries. The networks are using an action learning approach with additional learning and electronic support from the facilitators. As part of this pilot FPM (a specialist provider of management and leadership development for public service managers) will research into the processes used in the other networks. This will lead to the development of thinking and materials to support networks in the future and make such activity both more accessible and more sustainable.
People & Partners: The main partners in this pilot are the Society of Chief Librarians; Museums Libraries and Archives (MLA); and FPM, with participants drawn from a significant range of authorities.
- **Improbable: Embracing chaos, enabling change:** Exploring alternative approaches to cultural leadership by building on the artistic practice of Phelim McDermott, co-artistic director of Improbable. Research into alternative, artistically driven leadership models and to host an ongoing programme of open space and other initiatives with the arts community and beyond.
People & Partners: Improbable and partners.
- **Leadership in the Mela Sector:** Strengthening the peer group at the core of the European Mela network so that they can become ambassadors for the sector, sharing good practice and mentoring local mela. Developed through personal development plans, peer residential experiences and mentoring.
People & Partners: Baishaki Mela, London; Belfast Mela; Bradford Mela; British Arts Festivals Association; British Council, New Delhi; European Mela Network; Independent Street Arts Network; Indian Council for Cultural Relations; London Mela; Multi Asian Arts Centre, Rochdale; New Art Exchange, Nottingham; Oriental Arts, Bradford; Visiting Arts; and West Zone Cultural Centre, India.
- **Leading Edge:** Establishing a network for 5 emerging arts leaders with learning disabilities/difficulties through an intensive two-week leadership course, weekend seminars and training opportunities focusing on key leadership skills.
People & Partners: Mind the Gap.
- **Learning Networks for emerging and mid-career leaders in Archives:** Supporting three learning networks for archives managers in England, 32 drawn from a pool of 50 archives managers from the Leading Archives and Museums programme.
People & Partners: FPM; North West Regional Archives Council; Royal Geographical Society; and Society of Archivists.
- **The Liverpool Hub:** An existing grouping of leaders of major arts organisations in Liverpool has taken on a more strategic and pro-active role as a result of the European Capital of Culture 2008 award. The Liverpool Hub is creating a two-year action-learning programme to test new ideas and best practice in developing leadership against the backdrop of the build up to and delivery of Liverpool European Capital of Culture 2008, a unique "laboratory" for cultural leadership.
People & Partners: Deborah Aydon and Gemma Bodinetz, Liverpool Everyman/Playhouse; Bryan Biggs and Alastair Upton, Bluecoat Arts Centre; Lewis Biggs, Liverpool Biennial; Michael Elliott, Royal Liverpool Philharmonic; Christoph Grunenberg and Andrea Nixon, Tate Liverpool; FACT; Graeme Phillips, Unity Theatre; and Common Purpose Merseyside.
- **Manchester Arts Managers Forum - Leadership Innovation Programme (LIP):** Building on an existing network of senior managers of Manchester's city centre based venues and organisations to develop innovative leadership at the heart of arts organisations through two peer networks with individual CPD programmes – one for senior management and a parallel network of emerging and mid-career managers.
People & Partners: BBC Philharmonic; Bridgewater Hall; Castlefield Gallery; Chinese Arts Centre; Contact; Cornerhouse; Green Room; Library Theatre; The Lowry; Manchester Art Gallery; Manchester Camerata; Manchester Jewish Museum; Manchester Museum; Museum of Science & Industry; The Opera House and Palace Theatres; the Royal Exchange Theatre; Royal Northern College of Music; Urbis; and Whitworth Art Gallery.
- **Mixed Art Form Venues Network:** An exploration of the leadership tools required to enable arts organisations to embrace personalisation in service delivery by leaders of moving image focused mixed art form venues.
People & Partners: Watershed, Bristol; Cornerhouse, Manchester; Showroom/Workstation in Sheffield; Broadway in Nottingham; FACT, Liverpool; and Tyneside Cinema, Newcastle.
- **The Music Network:** Enabling the commercial music industry to create a peer grouping of up to fifteen emerging business/creative leaders primarily from the independent music sector. The individuals are all running independent labels (recording and publishing), promoting and running eclectic businesses that are at the cutting edge of new business models.
People & Partners: the network is being developed by the Creative & Cultural Skills Music Advisory Panel and the Music Publisher's Association.
- **New Horizons:** To develop solutions to underpin our vision and values for nurturing cultural leaders. We want to empower people, to be proud of who they are and good at what they do. Learning from past mistakes and creating modules for success, so our legacy continues.
People & Partners: Deborah Sawyer; Deborah Williams; Josephine Melville; Leon Robinson; and Sem Sem-Kuheri.
- **Newcastle Gateshead Partnership:** This pilot collaborative project will focus on creating ambition and confidence at all levels in the cultural sector. Many of the member organisations have experienced considerable growth recently and are now looking to

stability – how to “perform after the storm”. In a period of consolidation, they will work in partnership as part of a local cohort of development, dialogue and commitment which spans the cultural, public and private sectors. Each partner will contribute elements of the programme which build on core strengths, these include local government liaison, media training, resource development, blue skies thinking, bidding processes. Over the two years twenty individuals will undertake an intensive training with elements of the programme made available to the wider sector across the region. A project co coordinator will be appointed in November.

People & Partners: Baltic Centre for Contemporary Art; Dance City; Live Theatre; The Sage Gateshead; Seven Stories, Centre for the Children’s Book; Tyneside Cinema; Theatre Royal Newcastle; Northern Stage; Tyne & Wear Museums; Northern Cultural Skills Partnership; and NewcastleGateshead Initiative.

- **NITRO-Future Compositions** is a network of musicians, currently working across the fields of jazz, gospel, rap and classical music. Each member of the network will be supported to develop musical theatre skills and project ideas through a series of seminars and master classes. They will develop a broader awareness of the cultural sector and the role they could play in shaping it. All will be supported with facilitated learning.

People & Partners: Felix Cross and Matthew Jones of NITRO; Alex Wilson; Nicky Brown; and Dominique Le Gendre.

- **Peer Leadership and Learning Network on Culture, Arts and Refugees:** Creative Exchange will work with 17 mid-career and emerging leaders in 10 arts organisations in England, Wales and Scotland, to promote an exchange of knowledge and expertise across the arts and refugee sectors.

People & Partners: Arts in the Community Programme, Portsmouth City Council, South East; Cardboard Citizens, London; Creative Exchange; Exiled Writers Ink!, London; Greenwich and Lewisham Young People’s Theatre, London; Oval House, London; Pan Centre for Intercultural Arts, London; Paragon Internationals, Glasgow, Scotland; Photovoice, London; Small World Theatre, Cardigan, Wales; and Sound It Out, Birmingham.

- **Players Network:** Providing 48 leading and emerging Black artists, managers and producers with residential masterclasses, initially in the northwest and then nationally.

People & Partners: Black Arts Alliance.

- **Producers Network:** Five producers from across the country, consolidated as a steering group for the initiation and development of a wider national network of emerging and established Black and Asian producers. Programme activity includes working with specialist consultants and secondments to national and international venues and festivals, the focus being to make links with the commercial sector and other cultural industries, create international partnerships and enable and profile current and future generations of Black and Asian producers across art forms.

People & Partners: Talita Moffatt, Freelance Producer; Karena Johnson, Contact Theatre, Manchester; Garfield Allen, The Green Room, Manchester; Natasha Graham, Freelance Producer; and Amanda Roberts, The REP, Birmingham.

- **Renegotiations:** A network for mid-career performing arts practitioners with a track record of artistic innovation, teaching or mentoring who aspire to change direction or think differently about their practice – 6-8 artists co-mentoring through a process of reflective learning and through the wider network.

People & Partners: Total Theatre Network.

- **Safe Hands – Governance Development for Cornwall:** A programme of grass-roots facilitated engagement bringing together a wide variety of people in paid and voluntary leadership roles to identify areas for development, address such issues and incorporate them into our organisations, leading to a vibrant cultural ecology in the county and wider region.

People & Partners: The Works Dance and Theatre Cornwall; Kneehigh Theatre Company; Duchy Opera; C-Scape Dance Company; Acorn Theatre; and Sterts Theatre.

- **Stage Managers for Managers Network:** Will help and support experienced, professional stage managers with leadership potential to bridge the gap between hands-on project management and more senior managerial roles in the cultural sector. From a network of up to 100 members a core group of 15 will benefit from an intensive development programme.

People & Partners: Stage Management Association; ITC; English Touring Theatre; Young Vic; Catherine Wheels; and Big Creative Ideas.

- **South West Leadership Partnership:** Leaders from across the cultural sector (arts, sport, media, built heritage, museums libraries and archives, and tourism) in the South West. All

will undertake a range of leadership development activities including supported learning groups, residential workshops and one-to-one coaching, over a twelve month period. The purpose of the network programme is to challenge thinking, encourage cultural leaders critically to evaluate their practice and to support change, mobility and capacity building across the sector as a whole. The partnership is being coordinated on behalf of Culture South West and the regional cultural agencies, by the Centre for Leadership Studies at the University of Exeter and Dartington Creative Enterprise at Dartington College of Arts.

People & Partners: Arts Council England South West; South West Screen; Sport England South West; Skills Active, South West Tourism; Tourism Skills Network; MLA South West; English Heritage and Heritage Lottery Fund; plus emerging and mid career leaders from a diverse range of organisations.

- **Step Change Network:** a pilot collaborative project sponsored by four London-based performing arts organisations, aimed at offering opportunities for early-career development for individuals with the potential to become leaders in their field. The programme is designed to provide staff from the partner organisations and others (particularly those from BME-led companies) with both semi-formal learning opportunities (seminars, master-classes and peer learning) and the chance to undertake a secondment in a different role in a partner organisation.
- People & Partners:** Battersea Arts Centre; National Theatre; Royal Opera House; and Young Vic.

bibliography

- **Visual Arts Network:** A unique collaboration between Modern Art Oxford, Arnolfini and Camden Arts Centre to create a cross-organisation touring network enhancing each organisation's future artistic and operational effectiveness including enhanced leadership opportunities for staff, new model induction programmes and ongoing peer network groups. The Network is committed to providing a wider learning experience for the contemporary visual arts sector.
People & Partners: Modern Art Oxford; Arnolfini; and Camden Arts Centre.
- **Women in Museums Network:** Building on an existing informal network of senior women managers in museums by providing a professional facilitator and structured action learning approach to personal development. It aims to embed a culture of support and development for existing senior and emerging women leaders in museums and help diversify the leadership of this sector. The network will establish links with existing women's professional networks for a two-way exchange and application of knowledge and skills, promoting the role of museums in the creative economy.
People & Partners: Manchester Museums and Galleries; Culture North West; The Museums Association; The National Museums Directors' Conference; and Renaissance in the Regions programme. A number of museum practitioners in the following organisations have expressed support for the project: Harris Museum and Art Gallery, Preston; Victoria and Albert Museum; University of

Manchester; Tullie House Museum and Art Gallery, Carlisle; National Railway Museum; York Museums Trust; University of East Anglia; Norfolk County Council; Horniman Museum; Compton Verney; and The Government Art Collection.

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