

## culture sector unites to meet the leadership challenge



**In April, the Cultural Leadership Programme launched its new report *Meeting the Challenge*, calling on the cultural & creative sectors to embark on a major programme of professional development for its current and future leaders.**

The report puts forward ten priorities that cultural and creative organisations are being urged to adopt if the creative and cultural sectors are to continue to thrive and remain a major force in the UK economy.

Speaking to the heads of more than 70 major cultural organisations at the report's launch, the Rt Hon Margaret Hodge MP, Minister for Culture, said: *"Our cultural and creative sectors are one of the great success stories.*

*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."*

David Kershaw, CEO of M&C Saatchi and Chairman of the Cultural Leadership Programme, welcomed the focus on leadership.

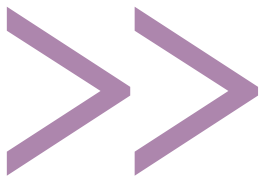
*Meeting the Challenge* draws on extensive research conducted within and outside the cultural and creative industries and on an analysis of the lessons learned during the Cultural Leadership Programme's first phase of activity. It identifies priorities for supporting and developing current and future leaders.

These include the development of a strategic framework for professional development; a focus on diagnostic analysis and the person-centred approach; investing in non-executive leadership; embracing and delivering diversity; using bespoke delivery models; valuing work based learning and networks; transferring learning from the cultural and creative industries; and developing international opportunities and entrepreneurial approaches. The Cultural Leadership Programme is committed to using its resources to work with other partners, organisations and individuals to deliver those priorities.

To download a copy of the publication, please go to: [www.culturalleadership.org.uk/meetingthechallenge/default.aspx](http://www.culturalleadership.org.uk/meetingthechallenge/default.aspx)

# CLP soundbites...

A snapshot of activities and reviews. See [www.culturalleadership.org.uk](http://www.culturalleadership.org.uk) for full details.



## Leadership Skills Coaching Foundation Course

The first accredited CLP Leadership Coaching Skills course, led by Carol Wilson and Deb Barnard was completed by participants this month. The four day Foundation Course gave an overview of the essential elements of coaching and investigated how they can be used in leadership practice.

*"A fundamental part of coaching is providing a space where people get listened to, acknowledged and given the freedom to find their own answers. Since doing this course, I am noticing repeatedly how within my work, if I reflect back and give people the space to come up with solutions and options, not only are these solutions often much 'better' than what I could have come up with, they are also fully owned and therefore more likely to be successful."* Course participant

## Entrepreneurs in Conversation

The CLP work based networks have hosted a number of Entrepreneurs in Conversation events in early and mid 2008. Including the New Work Network in conversation with leading Arts Producer and Duckie founder, Simon Casson, on establishing an 'Event Culture' and Ralph Ardill, Founder and CEO of The Brand Experience Consultancy, in conversation with the Future Design Leaders network at the Design Council, London.



## Concourse

100 attendees (freelancers and independents working across the creative & cultural sectors), met at City Hall for Concourse, a professional development opportunity. The day included a keynote speech from Graham Leicester, Director of the International Futures Forum; poetry in residence from Ralph Hoyte and an In Conversation with Jo Verrent interviewing Faisal Yusuf and Jez Colborne, both founder members of the CLP Leading Edge network.

## Creative Choices°

Creative Choices° was launched in April at the third annual creative industries conference in Liverpool. Tom Bewick, Chief Executive of Creative & Cultural Skills said:

*"Creative Choices° is the first online service to provide the tools, knowledge and networks to support every individual and business to get in, and get on, in the creative industries and cultural sector.*

*That's why we've developed Creative Choices°: we want everyone who wants to enter the creative industries to use [www.creative-choices.co.uk](http://www.creative-choices.co.uk) to help make a more informed choice about where they are going, and how to get there."*

Creative Choices is committed to supporting both emerging and established leaders in their professional and career development, by providing intelligence on leadership best practice, access to diagnostic tools and support networks, and the information they need in order to make informed choices about their careers.

Visit [www.creativechoices.co.uk](http://www.creativechoices.co.uk) and see how Creative Choices° can help your work.



# dialogues on leadership

See [www.culturalleadership.org.uk/dialoguesonleadership](http://www.culturalleadership.org.uk/dialoguesonleadership) for further details

**CLP Dialogues on Leadership have explored a range of stimulating leadership topics, asking leaders from across the creative and cultural sectors to examine what leadership means today.**

## Cultural leadership in a globalised world

With a dynamic range of speakers, from Yvonne Ike of JP Morgan Bank to Jack Lohman, Director of the British Museum, Cultural Leadership in a Globalised World explored intellectual, political and critical leadership in the 21st Century. Naseem Khan explores discussions from the event at: <http://www.culturalleadership.org.uk/dialoguesonleadership/default.aspx>

## High Time

CLP, in conjunction with DALI (Disabled Action Learning Initiative) presented a space for open dialogue, genuine enquiry and engagement for current and emerging disabled leaders within the creative and cultural sectors.

Hosted at The Royal Opera House, this event brought together key disabled leaders to discuss, explore and identify effective action to be taken forward in leadership development.

Speakers included:

**Keynote: Marie Pye**, Disability Rights Commission

**Alison Walsh**, Editorial Manager, Channel 4 - Disability

**Nick Gross**, Managing Director, Goss Consultancy Ltd

**Maria Oshodi**, Director of Extant



## Heritage, Legacy & Leadership

The Heritage, Legacy & Leadership Symposium was jointly hosted by the Cultural Leadership Programme and the Mayor of London's initiative Mayor's Commission on African and Asian Heritage (MCAAH). Over 250 attendees met to hear a dynamic range of international speakers, with a keynote from Doudou Diene, United Nations Special Rapporteur on contemporary forms of racism. Feedback on the symposium has been overwhelmingly positive, welcoming the new perspectives and insights on these key areas. A conference report will be published in the autumn.

## A cultural sector agenda on Climate Change

The Cultural Leadership Programme and TippingPoint brought together a number of organisations from across the creative and cultural sectors to gain inspiration from practitioners already engaged in sustainable practice in their workplace and to explore the leadership models that can pave the way to a sector that commits to the journey of adaptation to and mitigation of climate change.

Inspirational inputs came from Naresh Ramchandani of [www.dothegreenthing.com](http://www.dothegreenthing.com), Ruth Nutter of The Whirl in the Woods, Theresa von Wuthenau from Le Quai, Angers, France, Paul Handley of the Royal Court, and Marcus Romer of Pilot Theatre.

*"I found the event both inspiring imaginatively and of value practically. It was also stimulating and useful to network and exchange ideas/experiences with others from the sector. A great atmosphere and brilliantly curated."*  
Event Participant

**For further information on TippingPoint, please go to: [www.tippingpoint.org.uk](http://www.tippingpoint.org.uk)**

# leadership in a globalised world...

**At a recent Cultural Leadership Programme seminar, I was asked to speak on the subject: "What is leadership in a globalised world?" And I gave my thoughts on leadership, but what I failed to do was to unpick what was meant by a globalised world; and in searching for a new paradigm for the 21st Century, this is vital.**

What we mean by global is different from international – it is not just having a presence overseas, it is a different way of looking at the world. For example, if Visiting Arts were to open an office in Beijing, is it suddenly a global business or has it simply transported its UK business to China? If this is the case, and there is a difference, are we rethinking what work we might want to do in the cultural sector to reflect this?

The traditional international model is touring work, exhibitions, shows and performances abroad. There is, and arguably always will be, a place for this as it stimulates the cross pollination of ideas and aesthetics and it also breaks down barriers, preconceptions and stereotypes. It will always be a powerful way of spreading respect and understanding of cultures as people view, experience and admire craft skills, inspiration and aspiration.

But this is still a model that is linked to the international, rather than global, and in many ways, internationalism is an outmoded idea – it implies nations parading in front of each other. Certainly in the cultural sector it is increasingly hard to see how the selection of each country's best cultural offer can be done with integrity or authenticity, as all countries are becoming more culturally diverse and layered.

Multi layered and multiple identities require leaders to have heightened sensitivity to cultural differences, the understanding of how we live, the signs symbols and references that resonate in our psyches.

In addition, if we want to explore cultures and experiences that are neither bland and uni-cultural nor "exotic", then a more interesting approach to interculturalism might be where the work looks less at the representation of cultures and more on issues of common interest and comparison. To use an example, Visiting Arts is working on a programme of work called Our Square Mile. The framework is very simple. An artist and an environmentalist work together with a community to 'map' a square mile in terms of its bio diversity, its cultural diversity and its "aesthetic diversity". They then track the changes over a period of, approximately three months. People during this time are involved in workshops on the environment and artist led workshops: looking, documenting and reflecting on the neighbourhood through the lens of the artist – choreographer, poet, film maker etc. What is new about this project is these communities are linked via the internet to communities across the globe engaging in the same exercise. The project is local and global but does not rely on the same product being toured from community to community.

This kind of project investigates cultural differences across the globe through a "third party" focus. Issues of migration, climate change and local governance are all part of the exploration whilst subtly cultural differences and similarities are uncovered in a non-confrontational way. As Rabindrath Tagore said, "The problem is not how to eliminate all differences but how to unite by keeping differences intact". This project is a way of uniting differences and celebrating diverse approaches to the contemporary context.

Running Our Square Mile requires specific leadership skills. Each project is very open ended and has no defined shape. The unifying factor of the project is the square mile and the investigation of the elements that affect life there but the format of the project will be different in each community - some will have weekly workshops others longer periods of

concentrated work, the kind of artist will be different both in the genre and their approach to working with the community; the direction each project takes will be different and the outcomes vary from defined products such as individual films to less defined outcomes such as a greater empowerment of the people living in the neighbourhood.

The kind of skills needed to run such a project include:

cultural sensitivity, trust, risk taking, networking skills, the management of ambiguity, entrepreneurship and the ability to recognise potential and to develop it.

It could be argued that these are traditional leadership skills, but this kind of project focuses on a heightened awareness of people, cultures and contexts. The fluidity of the project requires the leader and the team to communicate on a deep level, not just for instruction but in order to take the project forward.

The other significant difference is that Our Square Mile encourages peer learning. It bypasses the hierarchy of leadership, finding advice and support laterally, from other projects rather than from the experts. Leadership will be found throughout the programme devolved across the linked projects. The success of the programme will depend on the nature of engagement of the communities and the extent to which communities correspond and collaborate with each other across the globe.



Our Square Mile will need a leadership that is focused on sensitivities to cultural differences; it will require people to look deep inside themselves to recognise their own preconceptions and prejudices that trigger negative reactions. At the same time it will need a leadership that is attuned to bigger external issues, one that recognises the changes affecting the geopolitical framework and the economic circumstances beyond the immediate impact on individual projects.

These skills and awareness of collaborative leadership are heightened when working across the globe in any business. And, as so often happens, the cultural sector has been leading the way for some time but without recognition both by themselves and from outside. A Business School academic looking at leadership issues said recently that the cultural sector are natural leaders and simply lack the confidence to promote themselves as such. Working on new kinds of collaborations and discovering new ways of working globally can develop and embed that confidence.

**Yvette Vaughan Jones,**  
**Executive Director of Visiting Arts**  
[www.visitingarts.org.uk](http://www.visitingarts.org.uk)

See also Jack Lohman's reflections on Leadership in a Globalised World at: <http://www.culturalleadership.org.uk/leadersonleadership/default.aspx>

*"The museum sector is by definition international. We're thinking globally, and that's good. And yet... there is what we might call a 'cultural limit' that stops us short of our full potential as world players. This is a missed opportunity, where the actions of the powerful can be a kind of tourism: we shine a self-interested spotlight on east Africa or Latin America, and then we turn it off and walk away."*

**Professor Jack Lohman, Director,**  
**Museum of London**

Photo: © James Darling

# CLP 'peach' placement update

Throughout 2008, the CLP has delivered a number of placements with emerging and mid career leaders in a range of high profile organisations across the UK. The following placements are currently underway:

<b>Sarah Howard</b>	Disability Cultural Associate	<i>London 2012</i>
<b>Chas de Sweit</b>	Disability Cultural Associate	<i>London 2012</i>
<b>Carl Reid</b>	Youth Cultural Associate	<i>London 2012</i>
<b>Gabre Minkah</b>	Youth Cultural Associate	<i>London 2012</i>
<b>Tania Holland</b>	Cultural Broker	<i>British Council</i>
<b>Munira Mirza</b>	Diversity & Internship Research Associate	<i>Tate National</i>
<b>Rachel Madan</b>	Sustainability Associate	<i>Tate National</i>
<b>Laylah Pyke</b>	Projects Associate	<i>Tate Liverpool</i>
<b>Naz Koser</b>	Strategic Programmes Associate	<i>sampad</i>
<b>Deborah Williams</b>	Arts and Cultural Programmer	<i>Rich Mix</i>
<b>Louisa Bolch</b>	Endowment Policy Associate	<i>Royal Opera House &amp; Sage Gateshead</i>
<b>Sara Pepper</b>	Partnership Associate	<i>Wales Millennium Centre</i>

*"The CLP placement has allowed me to develop skills and understanding in these areas over an intensive and time-limited period.*

*I would like to thank the CLP and the Lyric for the unique and valuable opportunity that this placement represented."*

Natalie Highwood, Strategic Development Associate, Lyric Hammersmith, 2007/08

## powerbrokers international leadership placements

Six successful leaders have beaten stiff competition to be awarded three-month placements as part of the PILP programme and will have responsibility for delivering projects from intellectual property to marketing, at the Hong Kong Academy for Performing Arts; Jazz at Lincoln Center and Harlem Stage in New York; the National Library of Jamaica and the National Gallery of Jamaica.

<b>Stella Kanu</b>	Community Outreach & Audience Development Associate	<i>Harlem Stage</i>
<b>Georgina George</b>	Business Development Associate	<i>Jazz at Lincoln Centre</i>
<b>Dionne Walker</b>	Public Relations & Marketing Associate	<i>National Gallery of Jamaica</i>
<b>Maxine Miller</b>	Digital Resource Associate	<i>National Library of Jamaica</i>
<b>Louie Chow</b>	Programme Associate	<i>Hong Kong Academy of Performing Arts</i>
<b>Tina Gharavi</b>	Development & Marketing Associate	<i>Hong Kong Academy of Performing Arts</i>

## new research to define cultural leaders



**The Cultural Leadership Programme has commissioned independent research company TBR, to carry out new research investigating both the number of leaders in the creative and cultural sector, as well as the challenges they face.**

Initial findings suggest that only 10% of workers occupy senior management roles, within the creative and cultural sectors, compared to 14% across all other industries. Other statistics (see Arts Professional, 7 April "The Gender Divide"), also highlight a gender imbalance between men and women in senior management roles.

To validate these findings, current and aspiring leaders in creative industries throughout the UK, are being called upon to contribute to the study, by completing an online survey at [www.culturalworkplacesurvey.org.uk](http://www.culturalworkplacesurvey.org.uk) which is now live.

In particular, researchers would like to hear from existing or emerging leaders who are working, either as individual practitioners or in organisations or businesses, within the creative and cultural sectors.

Completion of the online survey should take no more than 15 minutes and respondents can save their responses and return at a later time if need be. For further information or queries regarding the survey, please contact: 0191 281 9955.

The survey is being conducted by TBR and Right Angle Management. A summary will be published later on in the year.

## Sync & Sync 100 - disability leadership development

**Do disabled people need a bespoke leadership development programme? In some ways, they don't; all of the Cultural Leadership Programme's opportunities are open to disabled people. But even if you put aside questions of access, there are some aspects of leadership that, for many disabled people, bear further exploration.**

Sync is an exploration of leadership and disability that aims to take the lid off the debate.

So who is Sync for? Sarah Pickthall and Jo Verrent, co-founders of Sync are clear: *"if we only pick up 'the usual suspects' then we will have failed – and not just in terms of reaching out to new people, but in relation to the depth of dialogue we can have. If the only conversations that happen are with people who all think the same, then where is the learning?"*

Sync needs to involve a wide range of disabled people, not just those with different impairments but also with different 'takes' on disability. This is why Sync is reaching out to capture different voices – from those who embrace the cultural identity their impairment gives them and those for whom their impairment is just a sometimes inconvenient part of their lives.

And the list of those coming forward to share their experiences is growing: from Nabil Shaban, actor, writer, founder of Graeae Theatre Company to Michael Lynch, Chief Executive of the Southbank Centre.

And now we need to pass the message on. We need to get Sync out there into the sector. And not just to those who 'look disabled'.

Remember that statistics show that the most common types of impairment are those that are hidden.

To find out more about Sync, and how to get involved in the online training programme Sync 100, launched in May 2008, you can join the Facebook group 'Sync', email [sync@adainc.org](mailto:sync@adainc.org) phone/text **07504 794324** or go to the website [www.syncleadership.com](http://www.syncleadership.com)

# CLP opportunities

**You mean I'm in charge?** Is a programme of two training days and bespoke one to one coaching. Developed by Siân Prime and Sarah Bucknall from their experiences of giving business advice and coaching to individuals and businesses in the creative industries. Designed to suit those people who are looking at their organisation and wondering what next, and "how did it happen that I am the Leader".

For more information contact: Siân Prime on [sian@sarahandsian.co.uk](mailto:sian@sarahandsian.co.uk) or call her on 07979 634426.

## Culture and Consequence: The role of ethics in the arts today

Thursday 12 June 2008, 10.00am - 17.00pm, Strand Campus, King's College

Culture and Consequence is a one-day conference which aims to open up for wider discussion, some of the key ethical issues emerging for the arts and cultural sectors now:

- Profit and Value
- Public Space
- Human Rights and Human Goods
- Faith and Conflict

The event will be of interest to: artists, academics, arts organisations, cultural practitioners and policy-making bodies.

To view the conference timetable and to book a place, please go to:

[www.lcace.org.uk/events/index.php?event=69](http://www.lcace.org.uk/events/index.php?event=69)

## Cultural Leadership Programme Alumni Event 'Leadership into Action'

11 September 2008, Emirates Stadium, London

Over the last two years, the Cultural Leadership Programme has connected people from across the spectrum of creative and cultural industries, and exposed new techniques, ideas, skills, networks and knowledge with the power to help sector professionals lead more effectively.

This Alumni event will be highly interactive and participative, with the agenda being driven by the questions, experiences and insights of the group.

Places are limited and will be allocated on a first come first served basis. To register your interest, please email the following information to: [info@culturalleadership.org.uk](mailto:info@culturalleadership.org.uk)

- 1 Name
- 2 Address
- 3 In which CLP opportunity/ies have you participated? Please give date(s) and venue(s)
- 4 Please provide up to 100 words on how this activity has impacted on your professional development.

## Leadership Facilitation Skills

The Cultural Leadership Programme is offering leaders in the cultural and creative industries the opportunity to learn the skills of action learning facilitation to enhance their general facilitation skills and improve management and leadership styles. Working with Action Learning Associates - the UK's leading provider of action learning sets and facilitator training for the cultural and creative sectors - CLP hope to establish a network of dynamic and diverse leaders who have developed facilitation expertise.

### Training dates are:

17 – 19 June

23 – 25 June

23 – 25 September

8 – 10 October

Training locations will be decided following the application process, details of which are available on the CLP website at:

<http://www.culturalleadership.org.uk/opportunities/default.aspx>

Wider sector information is available from the CLP Delivery Partnership websites:

[www.culturalleadership.org.uk](http://www.culturalleadership.org.uk)

[www.artscouncil.org.uk](http://www.artscouncil.org.uk)

[www.ccskills.org.uk](http://www.ccskills.org.uk)

[www.mla.gov.uk](http://www.mla.gov.uk)