

Bulletin
March 2010

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cultural leadership programme



Vanessa Reed. Photo: Janie Airey

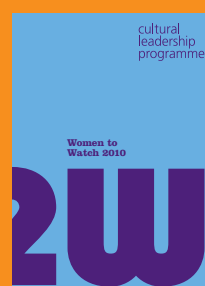
Women to Watch provides a brilliant opportunity to celebrate talented women who have made a substantial impact so far in their career and have the potential to go on to great things.

David Kershaw
Chair, Cultural Leadership Programme

Women to Watch list announced

In 2009 the Cultural Leadership Programme published *Women in Leadership in the creative and cultural sector* a baseline report which showed that there are 2.5 male leaders to every female leader in the sector. One of the priority actions stimulated by the report is the need to maintain a good profile of women leading aspects of the industry and the creation of the list seeks to do just that. By prioritising emerging individuals, we are hoping to engage a variety of leaders in supporting the advancement of talented women leaders across our industries.

Dame Liz Forgan, Jenny Sealey, Kwame Kwei-Armah, Rita Clifton, Sarah Weir, and Wayne McGregor joined Chair of the judging panel, Jenni Murray OBE, Presenter of BBC Radio 4's Woman's Hour, in the search for women who have already made a noticeable impact within the sector, and have the potential to rise to the top. The final list reflecting the achievements of 50 talented women from all areas of the creative and cultural sector has now been announced and can be found inside this bulletin.



Leadership in uncertain times: challenges and opportunities for a strong cultural sector in contemporary times



Ben Bradshaw



Don Foster



Jeremy Hunt

The UK is currently experiencing extreme challenge on both environmental and economic fronts. Leaders in all sectors are grappling with the worst recession in UK history whilst stretching to find effective and sustainable business models that will ride the storm of uncertainties. Many believe that the real impact of the recession has yet to be witnessed within the cultural sector and, as political parties challenge for the right to make the deepest cuts in public sector resources, the forecasts look bleak for the 2011–2015 planning period.

Against this backdrop of adversity, the creative and cultural industries are tasked with delivering innovation, stimulating creativity and managing dynamic and efficient organisations. How best can cultural leaders meet that challenge? What are the tools, knowledge and networks that will ensure survival? How realistically can we plan through the period ahead and create viable scenarios that shape and show leadership amidst such challenge and turbulence?

From March to May 2010 the Cultural Leadership Programme draws the spotlight on these issues through a series of key debates:

Culture and Politics: Secretary of State for Culture, Media and Sport, Ben Bradshaw MP and Shadow Secretaries of State, Jeremy Hunt MP and Don Foster MP, are invited to outline their manifesto ideas for culture and debate the impact of winning the next election. The debate offers a timely opportunity to explore the plans and propositions for culture in the run-up to the General Election.

Culture in a Changing Context: In previous decades, the arts and culture have gained the reputation for pushing society's boundaries, probing and challenging what is known and what is possible. But, in the first decade of the New Millennium, technology, modern science and the economic responses to environmental realities have shifted the boundaries faster and further than ever before.

What was previously fixed is now uncertain – what was clear and tangible is now intangible. Culture in a Changing Context will bring together leading economists, scientists, cultural activists and other commentators in a dynamic debate that probes the expectations, responsibilities and potential of culture in modern society.

Leading People: Skills, behaviours and values for cultural leadership in the 21st Century. In partnership with the Cultural Leadership Programme, Mission, Models, Money are undertaking a ground breaking action research project exploring and developing a body of theory and practice about the competencies, qualities and attributes that will equip people working in the cultural sector to thrive in the fast changing, complex, uncertain and unpredictable operating environment. Drawing on its work with a range of private sector organisations, The Work Foundation recently published *Exceeding Expectation: the principles of Outstanding Leadership*. This innovative in-depth research draws directly on the approaches of contemporary leaders to define the characteristics that mark out the 'outstanding' from the 'good' leader, focussing on 9 key themes.

These key pieces of contemporary research hone in on the competences and qualities that are essential for thriving in the 21st Century.

The leadership in uncertain times debates will provide the opportunity for leaders across the cultural and creative industries to hear from key experts and, through shared dialogue and interaction, devise strategies and develop alliances to meet the challenge of leadership in our time.

Hilary Carty

International leadership



Harpreet Kaur, PILP Participant

The Cultural Leadership Programme has been providing opportunities for UK and international cultural leaders to develop their leadership skills and behaviours through international experiences. CLP has sought to embed international practice in its programmes to ensure that current and future leaders are well equipped to nurture the vision, aptitude, behaviours and skills to deliver excellence, experimentation and innovation within the wider national and international context. International and intercultural exchanges provide experiential ways to extend and enrich UK leadership practice. CLP provision offers opportunities to develop international leadership competencies, ensuring accessibility to the global cultural leadership marketplace for employment and products and ensuring that the CLP offers access to international thinking about leadership. In addition to offering practical development of international competencies through networks and events, the CLP is working in partnership with key international cultural agencies – the British Council on Cultural Leadership International (CLI) and International Placements for Creative Entrepreneurs (IPCEs), with Visiting Arts on International Exchanges and delivering Powerbrokers International Leadership Placements (PILPs) with Freshwaters Consultancy. Through these partnerships we have been sharing expertise and developing models to ensure that UK leaders and organisations are truly equipped for the 21st Century.

Recently CLP have been working with the British Council on the design, development and delivery of Cultural Leadership International. The British Council's CLI is in its pilot year (09/10) with the potential for a longer term project. The aim is to facilitate a large, active network of next generation leaders who will utilise the skills and experience gained in the programme to influence their societies in key areas, including cultural policy formation, economic development and social cohesion.

Building on this partnership CLP and BC have commissioned a report which will form the basis for a publication on international cultural leadership. The research will draw on the experience of CLP and BC international cultural leadership participants, hosts and international cultural leaders to understand more about the competencies cultural leaders of the 21st century can draw from international experience to enable them to deliver excellence, experimentation and innovation within the wider national and international context. It will examine the leadership role and challenges of 21st century cultural leaders in different national and international contexts. There is huge interest in the work that is being done in the UK to support cultural leadership and it is hoped that this research will form the basis for a joint symposium on international leadership in 2010, to share learning and debate models and thinking.

Look out for international leadership development opportunities www.culturalleadership.org.uk
For background on the British Council and Cultural Leadership International www.britishcouncil.org/arts-cultural-leadership-international-home

Nicola Turner

Gender and negotiation

In all negotiations something has to be shared out. This means that negotiators need to ask for what they want, and during the process itself decide who gets what and why. As a consequence, there will be elements of 'greed' ("I want such and such") and competition ("What I get, you don't get") and even disagreement or conflict ("We have different interests").

There are different possibilities for men and women to work within this framework. When we talk about gender and negotiation, we talk primarily about the conditions under which we as negotiators can operate. There are many assumptions about women and negotiation, like the widespread belief (in men and women alike) that women are weak negotiators, and that in any given situation a man would be a tougher negotiator than a woman. These beliefs create different conditions for women negotiators to operate under, which again undermines self-confidence and feeds the assumptions and often quite strong stereotypes about gender most of us carry around with us.

Mars and Venus

Often the differences men and women encounter in their daily lives are attributed (with a sigh of relief) to the innate differences in the two genders. When you look at something as central to our lives as communication, it turns out that the differences in men and women's communication style is 0.25% – a quarter of a percent! You could say that we don't have unequal opportunities in these situations because we are different, but we become different because we have unequal opportunities. If we are not born to reign in either the boardroom or the kitchen, that means we can choose, but we are up against a world that expects us to behave in a certain way. The stereotypes about women do not match the negotiation arena particularly well, so all the more reason to change the arena, not the women!

Being greedy or just ambitious?

An extremely important difference in terms is the fact that women are perceived as more greedy than men, when they make ambitious demands, especially on their own behalf. We, both men and women, judge these female negotiators harsher if they put forward ambitious first offers and are more easily provoked by self-assured behaviour in women than in men. The ambitious woman negotiator is up against the assumption, that women are more modest creatures. Women are more concerned with personal relations and a range of other aspects than they are with hardcore cash rewards. So when women negotiate for, (for example) higher wages, they get more resistance from their counterparts than their male equivalent would, and they end up with less as a direct result. This, often unconscious, bias has led many women to believe, that they are really bad at negotiating something for themselves. But sociological and historical bias lie at the core of this, and because women have met tough resistance when demanding something for themselves throughout their lives they have 'learnt their lesson' i.e: 'Don't be greedy', so when they negotiate, they tend to be very modest in their demands and give in sooner than their male colleagues.

The negotiators of the future

Perhaps it is not such a bad thing, that women do not negotiate like men. For the past 30 years, a much more constructive and interest-based approach to negotiation has spread around the world, and will continue to do so. This is closely connected with the demand for new types of leadership and a refusal to put up with patriarchal and old-fashioned ways of working and living together.



Malene Rix

The characteristics of a modern, constructive and successful negotiator are as follows:

- A good listener
- Able to build and maintain strong relationships
- Aware of and actively interested in the counterpart
- Respects and accepts the fact that the parties have different viewpoints
- Able to do many things simultaneously
- Patient
- Focused on the issue at hand, not nursing their ego
- Able to create an environment of trust quickly

Most women recognise themselves in this list of characteristics, and rightly so. Perhaps we have been forced by circumstances to behave in a more discreet way, to lead from behind the curtain, but many of these skills come in handy when we talk about interest-based negotiation.

A great combination

Basically women are brilliant negotiators, but many do not realise this. All the day-to-day negotiations women carry out with great success are often not counted, but they need to be brought forward, so the skills they have fostered can be used strategically for the best of all parties in a negotiation.

What women can steal from male negotiators is the ability to just 'ask for it' when they want something. They may meet resistance, but men have learnt from childhood on, that a bit of disagreement and conflict doesn't necessarily mean the end of a good relationship. To develop a certain 'robustness' as a woman negotiator will make it easier to ignore or work around the stereotypical reactions and the opposition you meet. One way to do this is simply to practice getting a 'no', and realising that the 'no' can be the beginning of a journey towards a 'yes' – a chance to negotiate!

To be able to negotiate in a constructive, interest-based way is an essential tool for any modern day leader, so becoming aware of one's skills is the first step in becoming a more *strategic* negotiator. This means being able to combine a constructive negotiation style with a focus on one's own goals and intended outcome.

Malene Rix, Independent negotiation and leadership adviser and trainer: www.malenerix.dk

Artists leading

In January 2009, CLP commissioned two exciting pieces of provision for artist practitioners. Although between 5–10% of participants in CLP provision are artist practitioners the daily conversations we have with the sector told us that they could not always see themselves participating in leadership development. Sometimes this was about the leadership provision being too organisational in focus, its delivery, framing or the language of 'leadership' itself. CLP decided to prioritise artist practitioner leadership development and through a competitive tendering process selected two very different approaches to leadership development for artist practitioners. We wanted to better understand how to support artist practitioners across a wide range of disciplines – choreographers, directors, producers, visual artists, makers, designers. The quality of engagement with the tender to undertake this action research was extremely high and CLP decided to support Battersea Arts Centre (BAC) to deliver the Independents and Solar Associates, bringing together the expertise of Tim Jones, Tim Eastop and Karen Turner, to deliver Method.

From commissioning to delivery of the final reports took just under a year and huge thanks must go to the providers for the expertise, innovation and commitment they brought to their engagement and to the artist practitioners for their participation in a pilot piece of action research which we hope will inform provision for their peers. This article draws heavily on the final reports of both deliverers. The aim of each Programme was to work with twenty artist practitioners recruited through an open application process. As might be expected from the specialisms of the providers the Independents attracted more producers, directors etc. while Method attracted more visual artists and makers. The two approaches were broadly as follows.

BAC's Independents Programme explored and addressed the challenges that freelancers face in terms of access to resources, advice and feedback, seeing that the the freedom of regularly moving between organisations and defining their own working can also be a barrier to development opportunities. It was intended to be 'a bespoke experience for each participant, tailored to meet their own individual needs and interests. As such, it was important to ensure that whilst providing structure, the programme was planned in such a way that it could always remain flexible and responsive to the body of people it was serving.'

The Independents Programme aims were:

- To establish a new network of independent cultural leaders who would be better equipped to sustain a strong independent sector and encourage them to share learning, skills and ideas, seeding new projects and relationships
- To provide beneficiaries with inspirational models of independent practice which identify essential leadership qualities, whilst adopting an action research model which assesses and questions the effectiveness of such leadership models
- To legitimise and promote the role of the established freelancer, making a critical contribution to the development of a growing pool of independent cultural leaders in the UK

Working with two cohorts of ten artist practitioners, participants were given a provocation/introduction written by BAC Joint Artistic Director, David Jubb which drew out what it really means to be a leader in the cultural sector and what defines an artist as independent. The Independents connected individual freelance artists with each other, establishing a network where ideas could be shared and leadership practice discussed.

Anchor Days allowed members of the cohort to get to know one another, develop relationships and debate ideas. These included leadership training workshops delivered by specialist facilitators from the arts industry, excursions to regional cultural organisations including meetings with senior staff, and presentations from leading artists followed by discussions over dinner or after a show. Meeting all three programme aims, the Anchor Days provided the participants with an opportunity to build a network of contacts, both with cohort colleagues and established artists, whilst also introducing them to a number of leadership models practiced by independents and organisations. Specialist Arts Leaders included Lucy Neal (Co-founder, LIFT), Joana Seguro (independent music producer), Helen Marriage (Director of Artichoke) and Michael Smythe (Director, Nomad). Connecting each participant with an appropriate Peer Guide from within BAC was a key part of the programme, ensuring they could identify skills gaps within a supportive relationship and take action in addressing them with access to resources and residencies. BAC Behind the Scenes enabled an open and active engagement with BAC's own day-to-day working practice. Independents were encouraged to observe internal meetings and advice surgeries were arranged with heads of departments to address any knowledge or skills gaps in arts management.

For the participants it is early to assess the impact of delivery but participant Kieron Maguire summarises the immediate impact:

The Independents is an excellent opportunity to consolidate the skills of an independent producer/practitioner – to gain confidence, vision and essential skills such as networking and self-publicity. I came away from the programme with ideas, focus, new skills and a sense that my role as an Independent was an important one, especially in a difficult economic climate.

For BAC the results of the Programme have been ongoing:

The programme brings a range of energised voices and attitudes into the building, with fresh opinions heard at internal meetings and important discussions about cultural leadership constantly being revitalised. Two participants are already in discussion with the producing team about programming opportunities at BAC and one group member has joined the organisation's permanent staff. In the long term, BAC has been put in touch with a range of outstanding independent artists, many of whom work in disciplines beyond BAC's usual realm of influence and involvement.

Solar Associates, Method was informed by the insights of artists from an early stage, consultation with an Artist Advisory Group was key in the development of delivery as was the sectoral expertise of the three leads in delivery Tim Jones, Tim Eastop and Karen Turner with a depth of experience in the performing arts, visual arts and crafts. Working with 21 artist practitioners the programme aimed to offer artists the opportunity 'to develop their leadership effectiveness on their own terms, including their own practice'. Through a bespoke multi layered, supported programme.

Method's core aims were:

- to facilitate and release the potential of creative individuals
- to explore artistic practice as a form of cultural leadership
- to generate and support dialogue around artists/practitioners' role in relation to leadership agendas within and beyond the creative and cultural sector

The artists/practitioners were supported in their leadership development by using a variety of group and individual tools including coaching, mentoring, action learning and networking events. Each participant was offered support by one of the Method team in the role of Critical Friend, who offered a regular point of contact,

brokered relationships and connections and identifying opportunities. Three individual sessions with an accredited coach explored aspirations for each participant and the leadership journey. A mentor offered additional support over three sessions at the beginning mid point and end of the programme. Mentors were another creative individual independent from or within an organisation. Two events with keynote speakers and presentations opened and closed the programme to enable the cohort to build learning, share across the cohort and to build relationships. These inputs broadened and stretched the dialogue to 'enable the cohort to rapidly key in to common themes and hot topics, and to encourage reflection and action as the richest possible context was being built and awarenesses shared.' A series of Conversation events addressing specific themes were held in partnership with leading organisations such as an Artist Practitioner Leadership and Entrepreneurship session run in partnership with CreateKX at the British Library. After interest in action learning early in the programme the cohort was also offered access to facilitated action learning.

The layered approach was well received although the time in which to make all of these relationships happen was challenging. Artists affirm the acknowledgement of being part of Method 'a feeling of acknowledged seriousness – that what I do is important.' Engagement and satisfaction levels in the Method were high and as identified in the Method final report the spirit of enquiry within participants was particularly strong.

....artists appear to lead differently to more top-down, mainstream management styles, preferring instead to act as enablers, collaborators or quiet interventionists. These approaches reflect current thinking in arts practice and are very much counter to the image of the 'heroic' solo figure orchestrating others to achieve their vision. However....the artist's quiet approach may not.... be recognised and valued.

Method participant Sara Bowler.

The key learning for CLP from Method and the Independents has been about the artist practitioner at the heart of provision, the emphasis on the bespoke, the individual journey, the flexibility and responsiveness needed to ensure that artist practitioners can truly benefit and be supported to lead in a way that suits their practice. This flexibility is balanced with some structural rigor to ensure there are meeting points and interaction. The combination of the one to one and cohort relationships were germane to both programmes and enabled the personal development and the wider shared exploratory conversation and debate about leadership and practice. The networking of artists is perhaps the greatest leadership development tool that has been facilitated by both programmes. What this has enabled is knowledge sharing, tools and resource sharing, and perhaps most importantly sparking up opportunities for creative collaboration and sustained relationships mitigating the isolation of the artist. Expertise and trust in the deliverer is also crucial as is it is in the value of the individual interactions whether this is with coach, mentor, critical friend, peer guide, cohort or multiplier. Delivery within a creative organisation or in a more freestanding way each has benefits, perhaps the Independents model was able to offer a more organic approach within a structure whilst Method could offer very focused delivery. Both programmes could have benefitted from more delivery time, time to pursue exit routes with participants and a next step – a sustainable funding framework.

There are no simple solutions to leadership development for artists and practitioners – no one size fits all but there are a number of models of provision and the start of addressing the lack of fit which many artists feel when leadership is mentioned, in fact it is something they do all the time, without naming it and a behaviour that they can be supported in, in a way that works for them. CLP will be offering more provision in 10/11 for artist practitioners.

Nicola Turner, with thanks to Sarah Leslie.



David Kershaw

To celebrate CLP's third birthday, **Stephanie Houghton-Campbell**, independent creative consultant, spoke with programme participants, delivery partners, key stakeholders and cultural leaders about their experience of the programme and their views on leadership. Here we feature excerpts from a handful of these. The interviews and stories can be found in full on the CLP website at www.culturalleadership.org.uk/clp-people



Stephanie Houghton-Campbell

David Kershaw, Chair of the Cultural Leadership Programme

Leadership in the cultural and creative industries

The socio-economic landscape for the cultural and creative industries has moved on rapidly in the past three years since the launch of the Cultural Leadership Programme in June 2006. A new era of 'serious' leadership in 'serious' times has been marked by the appointment of Barack Obama as President of the United States during the worst global recession since the 1930s.

The cultural and creative industries cannot escape the impact of the recession and now is the very time to secure investment in our leaders – to ride through the storm of the recession, but also to produce the next generation of leaders, ready and capable of meeting the new challenges that await us in the period ahead.

Leadership means making people want to do brilliant things for you. Where people have the drive to be a leader, you can fill in the gaps in their knowledge and encourage them to be better at it. This is where the Cultural Leadership Programme plays a vital role identifying and researching leadership issues and supporting an ambitious range of leadership development activities and opportunities to ensure that those brilliant things do come to fruition.

Leadership challenges in a recession

As all UK industries grapple with the political and financial implications of the aforementioned recession, the continuing importance of the cultural and creative industries to the UK economy has not diminished, as recent government publications including the 'Creative Britain Strategy' (Feb 2008) and 'Digital Britain Report' (June 2009) have acutely highlighted.

Creative businesses are something the UK is good at, it is in our cultural DNA and that's not going to disappear as a result of cyclical tough time like a recession. However, when faced with greater financial pressures, it is a scary thing to be a leader. So, leadership challenges for the cultural and creative industries at the moment will be managing the inherent creative risks while protecting creative outputs.

What next for the Cultural Leadership Programme

The Cultural Leadership Programme has sent more than 20,000 people from arts and creative organisations on intensive leadership development courses; taken people from small creative organisations and placed them with bigger companies, such as the National Portrait Gallery and the Royal Opera House, where they can shadow leaders and run projects of a new size and scale. The learning works equally well in reverse, where managers from the larger sector bodies have been placed with micro businesses and experience a perhaps more edgy form of leadership and learn equally valuable skills.

Looking forward the Cultural Leadership Programme will build on its early successes, continue to advocate and promote the value and development of excellence in leadership. Our USP lies in the researched intelligence and increasing authority as we partner with the best institutions to provide the best learning opportunities. We will continue to promote dynamic and diverse leaders for the 21st Century – and build the competencies and calibre that keeps the UK at the forefront of innovation and creativity internationally.



Farooq Chaudhry

Farooq Chaudhry, Cultural Leadership Programme Champion

Farooq has worked in a variety of dance media including contemporary dance, opera and film and in 1998 was awarded an Asian Achievement Award for his work. After completing an MA in Arts Management from City University and a traineeship at dance management agency, Independence, Farooq created his own agency dansoffice. He set up the Akram Khan Company in August 2000 and continues to work with Akram Khan as his Producer.

Do you have a philosophy about the way that you lead?

"I think passion and organisation are really important. Leadership, running things, has to start with the love for the thing you have decided to serve or follow.

I like people to be able to marry their abilities with their qualities and not separate them. The best leaders are people who can combine the two and you feel that they are able to express themselves through what they are doing. They are not just functioning."

Do you think there are opportunities within a recession for creative organisations?

"Yes. There is always potential in any kind of situation, be it a crisis or recession, but it means having to look at things and adjusting. Times are tough but people must not panic, they must stay confident and clear. Keep the organisation's aims, the fundamentals that you are holding on to on the table and be prepared to twist things around a bit. Actually, you need to just get back up there more and start building up the networks and friendships as everyone is a little bit fragile."

What leadership advice would you give an emerging leader in the cultural and creative industries?

"There is only one constant in our lives and that is change. One thing about being a leader is being able to be enthusiastic and embrace change and not be fearful of change as change is everything. Change is opportunity, change is transformation, change is dreams coming true, and change is becoming better than you are."



Jo Verrent

Jo Verrent, CLP Programme Participant and Partner

Jo Verrent, who is working with the Cultural Leadership Programme to deliver Sync 100 and Sync 20, reveals a personal insight into the impact of her leadership development work on her identity and leadership capabilities.

Sync

"Over the last 18 months I have been working on a programme called Sync, designed to explore the interface between leadership and disability. Interesting words those – both 'leadership' and 'disability'. Enough to make many of us reach for the headache pills.

Sync has been developed by myself, Sarah Pickthall and Mark Wright of People Create, and has truly been the most stretching and challenging thing I have ever worked on, throwing my ideas of who I am and what I do up in the air on a regular basis. At the beginning of the process, I was a disabled freelancer specialising in disability/diversity related training and consultancy within the arts sector. At the end of the initial programme, I'm definitely something different."

So what has changed?

"The first is my sense of identity. I started to lose my hearing at the age of 12, gaining hearing aids at the same time as acne. I was the kind of teenager that craved difference, and my hearing aids gave me a sense of uniqueness. When the hospital recommended I grow my hair to hide my aids, my response was to shave my head so the world could see them better. Although I went to a mainstream school and college, my dissertation and post graduate study was in Theatre of the Deaf, and since then I have worked fairly exclusively in the disability arena.

Sync made me question why that was. Was it just that this was the work that had come my way? Was it because I liked the limitations – a big fish in a small pond? Did it feed my desire to fight for justice? Was it because only other disabled people would see my potential? Was it because it was safe and comfortable for me there? Sync made me also consider other, more uncomfortable options too such as had I, on some level, believed the myths pushing the equation 'disabled = less capable' and did I not think I could do anything else?

One of the things Sync established from the start was that it was for all disabled people interested in leadership, not just those from one political persuasion. This meant that to fully engage I had to open my mind to people who thought differently to me.

Yes, I am still a disabled person and still happy to describe myself as such. For me the change is that I don't feel I have to shout it out all the time. It's one part of me; it doesn't have to be the only way I define myself, the only thing I do or the only part of me that gives me my uniqueness."

A cultural leadership reader

CLP is delighted to have partnered with Cultural & Creative Skills to fund the development and publication of A Cultural Leadership Reader. This key resource was conceived and edited by Katie Venner, Sue Kay and Susanne Burns, who have offered unique knowledge and perspectives on cultural leadership to bring together a Reader that is not prescriptive or definitive but offers a provocation, a challenge to think about leadership whatever your entry point. The Reader is a resource you may want to use for reference, to dip into or read in its entirety. It includes a commentary, setting the context for leadership and leadership development in the sector and a review of leadership literature.

Taken from her Introduction Katie Venner describes the rationale and thinking for the Reader.

Why a reader?

As a sector we have an acknowledged preference for learning on the job – experience is what counts. So it's not surprising that we also tend to regard theories of management and leadership with caution. In spite of the hundreds of books on leadership published every year, very little has been written on leadership in the cultural and creative sector; we just tend to get on with it. Many practitioners talk about 'making it up as they go along', and anyway, what use is a theory borrowed from commerce or industry?

The idea for the Reader came from our growing awareness that this scenario was changing. Cultural leadership development initiatives led by the Clore Foundation and the Cultural Leadership Programme, by universities and independent training providers, often with generous funding from government, have stimulated demand for learning. As a result, a growing number of practitioners have, individually and as groups of learners, been reflecting on what they do as managers and leaders. They have been asking questions of the models and theories of leadership and management: how do they fit our sector?

What's useful – what's not? And practitioners have noticed the absence of literature that speaks directly to them of *their* experience of leadership. A literature on cultural leadership is emerging, but it exists in the main in occasional articles, practitioners' private journals and academic essays.

This Reader sets out to make some of that work more 'visible', with the aim of generating interest in developing a leadership literature that reflects our concerns, ambitions and learning as a sector. It also makes a contribution to meeting the needs of practitioners on leadership development programmes, or those conducting their own independent inquiry, who ask, 'What should I read?'

It is hoped that this will grow into a resource that will signpost useful texts and ideas and also encourage the practice of critiquing what we are offered as models and theories of cultural leadership.

Inviting contributions

Using the networks of the leadership programmes and other professional and sector networks, we invited practitioners to write about their experiences of leadership within the cultural sector. We recognised that there are many ways of exercising, experiencing and indeed 'writing' cultural leadership and we were just as keen to hear from people whose stories might not have reached the limelight. Thinking about how people had learned to lead, we asked people about books or experiences that had helped inform their leadership practice. We also asked a small number of academics to offer their reflections on cultural leadership. We wanted a range of different voices and perspectives, from various points along the theory/practice continuum. We hoped that this approach might paint a picture of the state of cultural leadership practice from which we could all learn. The contributions we received exceeded our expectations in number, depth and range. The picture is vivid, if partial. We recognise that there are many more voices to hear.

Advanced leadership in the creative industries



Kathryn Knight, ALCI Participant

After the success of the Advanced Leadership in the Creative Industries (ALCI) pilot programme of 2009, chief executives, directors and artistic directors from the UK's advertising, broadcasting, design, film, music and gaming industries are once again being offered the opportunity to undertake a dynamic programme of leadership development.

The ALCI 2010 programme will be delivered by Ashridge Business School, with funding from CLP and has been developed in partnership with key creative industry advisory bodies, including the IPA, the Design Council and Creative and Cultural Skills. Grounded in reality and supported by the latest academic thinking, ALCI 2010 is specifically designed for senior executives who lead creative businesses. It offers leaders the chance to enhance their own leadership capability, and understand how to steer and advance their organisation in a rapidly changing environment.

David Kershaw, Chief Executive of M&C Saatchi and Chair of the Cultural Leadership Programme, said:

The creative industries are changing fast and are collectively equivalent to around 8% of the UK economy. It is therefore crucial that those at the top have the ability to compete in the global market place, especially in turbulent times... Participants will gain an invaluable understanding of the commonality of their respective creative industries and the leadership challenges they face as well as developing and enhancing their leadership knowledge and capacity.

ALCI 2010 has been developed from the learning gained from the pilot programme, and a comprehensive evaluation day held with the pilot participants three months from their completion of the course. Those who attended the evaluation day rated the course as a 9 or 10 in terms of the relevance to their businesses, and to them as creative industry leaders and practitioners. This course is designed to give the tools for being better and more effective leaders, and was described by Pete Robins, Managing Partner of Agenda 21 as "[it concentrates] how people emotionally reacted to the leadership challenges put before them and how insights gained during the programme would impact how they lead from now on..."

What this course most definitely does not do is give you the top 10 gimmicks de jour for recession-proofing your business. ALCI is holistic and pragmatic in its approach to developing the leadership competencies of senior leaders in the creative industries. ALCI 2009 participant Dominic McGonical, Director of Government Relations at PPL/VPL, said: "Creative businesses are the same as other businesses, but different. This programme totally gets that."

Sarah Leslie, with thanks to Stephanie Houghton-Campbell

Publications and research

The Cultural Leadership Programme is commissioning a significant body of research to review the nature of leadership development within the cultural and creative industries and better understand the issues and challenges faced in today's environment.

Governance Now: The Hidden Challenge of Leadership

Drawing extensively on the knowledge and experience of a diverse and eclectic collection of industry leaders to review the issues, structures and characteristics of good governance.

Black, Asian and Minority Ethnic Leadership

The first comprehensive baseline report on BAME leadership in the creative and cultural sector. Commissioned by the Cultural Leadership Programme and Arts Council England's decibel initiative.

Women in Leadership

This quantitative research creates a marker in the sand, setting a baseline for measuring future progress and to fill the critical gap in the sector's knowledge base on women in leadership in the creative and cultural sector.

Heritage, Legacy and Leadership

A selection of inspirational and at times challenging presentations from the international symposium, *Heritage, Legacy and Leadership: Ideas and Interventions*.

Equality, Leadership, Possibilities

Equality, Leadership, Possibilities: addressing social change, is both a legacy from the Dialogues on Leadership and a call to continue the debate on leadership.

CLP Strategic Evaluation

DTZ was commissioned to produce an independent evaluation of the Cultural Leadership Programme based on the assessment of its achievements, efficiency, impact and legacy since its launch in June 2006.

Meeting the Challenge

Drawing on 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 to identify priorities for supporting and developing current and future leaders.

A Cultural Leadership Reader

Available from April 2010 as a print publication and downloadable from both the Cultural Leadership and Creative Choices website.

CLP promotes excellence in leadership across the cultural and creative industries by supporting an ambitious range of activities, opportunities and resources. We nurture and develop world class, dynamic and diverse leaders for the 21st Century.

To find out more about CLP, to download our publications or to sign up to current opportunities please visit www.culturalleadership.org.uk

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