

cultural
leadership
programme

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strategic evaluation
of the cultural leadership
programme

The cultural and creative industries are central to the success of the UK economy. And British creativity - the ability of our leading creative talent to stimulate, inspire and innovate - is now recognised around the world.

That's why we are committed to ensuring that culture and creativity are placed at the centre of our national life. And that's why we pledged £12 million to cultural leadership. It reflected my conviction that investing in a stronger and more diverse leadership would enable these key sectors to sustain growth and continue to meet the strategic challenges offered in a rapidly changing globalised world.

Since its launch in June 2006 the Cultural Leadership Programme has developed and flourished. One of its key strengths, clearly shown in this independent evaluation, is its recognition that one size does not fit all, and that the sector needs a variety of bespoke approaches to leadership development to reflect its breadth of requirement. So I am delighted to see that, over two years, the Cultural Leadership Programme has delivered 31,700 training days and 14,000 people have undertaken leadership development.

The Cultural Leadership Programme has been a success. It has worked in partnership with the sectors to develop a range of sustainable models and to deliver a diverse cohort of leaders, equipped to lead the cultural and creative industries of the 21st century.

Gordon Brown
Prime Minister

When I took up the Chairmanship of the Cultural Leadership Programme it was because I saw its potential to create a step change in leadership development in the cultural and creative industries. We wanted to build connections and networks across the sector and create opportunities for shared learning to help deliver sustainable leadership to underpin the creativity and innovation that marks out our sector in the wider economy.

We commissioned this independent evaluation report from DTZ to obtain an impartial view of the impact of our work. The Cultural Leadership Programme is now in its third year and real success can only be effectively measured over time. However, the early success documented in this report is most encouraging.

The Cultural Leadership Programme's greatest strength has undoubtedly been the impact it is having on the sector and on the wide range of industry leaders who have participated in the Programme through the opportunities we have devised. I have been particularly pleased with the evidence that we are likely to have reached one in eight of the leaders in the sector in our first two years.

We are delighted to have the resources to take the Programme forward into the next phase. In doing so, we will draw upon the recommendations from this evaluation: to build on success and continue to support innovation and excellence; to continue to offer a varied approach to leadership development, highlighting clear pathways for leaders at each stage of their careers; to ensure learning is cascaded throughout the sector; to develop new models of engagement through online resources; and to build self-sustaining networks. Future sustainability will be enhanced by engaging with employers to secure their support for participants, and by developing opportunities for the accreditation of the Cultural Leadership Programme's key activities.

My sincerest thanks go to the Prime Minister and the Government for their insightful investment. Warm thanks also to my fellow Board members who have helped to shape a Programme of bespoke learning to match the dynamism and complexity of our diverse portfolio of industries. And a very big thank you to the Cultural Leadership Programme team who have worked hard and purposefully to achieve such strong outcomes.

David Kershaw
Chair, Cultural Leadership Programme

The Cultural Leadership Programme is now a recognised brand and has raised awareness of the importance of leadership development within the cultural sector

14,000 people have participated in a Cultural Leadership Programme event

The design process has ensured that training has been delivered according to participants' needs and preferences

50 work placements have been set up

31,700 training days have been delivered in the first two years at a cost of £378 per day

More than 400 coaching and mentoring relationships have been established

The Cultural Leadership Programme reached 1 in 8 of the leaders in the sector through its 6,000 face to face events

introduction

In June 2007 DTZ was commissioned by the Cultural Leadership Delivery Partnership of Arts Council England (ACE), Creative & Cultural Skills (CCSkills) and the Museums, Libraries and Archives Council (MLA) to produce an independent evaluation of the Cultural Leadership Programme (the Programme) based on the assessment of its achievements, efficiency, impact and legacy since its launch in June 2006.

The evaluation focused on three key areas:

Programme Contribution

- What are the achievements of the Programme to date?
- Is the Programme tackling the priority leadership needs of the sector?

Programme Efficacy

- Are the individual strands and the Programme meeting participants' needs?
- Is the Programme changing leadership behaviour and is it improving organisational performance?

Programme Legacy and Sustainability

- Is the Programme setting the framework for a long-term sustainable change in the way in which leadership development is conducted throughout the cultural sector?

A combination of qualitative and quantitative research methods were adopted to explore these issues including: interviews with key policy organisations; interviews with national and regional sector-related organisations; interviews with organisations and individuals involved in the set up, management and implementation of the Cultural Leadership Programme including strand leaders and project managers; review of relevant documentation; support to the various strands of the Programme to monitor progress and assess achievements, success and impact; in-depth review of the implementation of the Programme and its achievements and impact including survey work at the start of the programme and during its implementation and case studies.

The evaluation was concluded in July 2008. This document, *Strategic Evaluation of the Cultural Leadership Programme*, is a summary of the key findings. It covers

- The launch and design of the Cultural Leadership Programme
- The delivery of the Cultural Leadership Programme and its resources over its first two years (2006 - 2008)
- The Cultural Leadership Programme's achievements
- The added value and impact of the Cultural Leadership Programme
- Sustainability and the future

launch and design

In April 2005, Gordon Brown, then Chancellor of the Exchequer, made a £12 million pledge to “promote better management and leadership within the cultural sector”. This investment reflected the belief that stronger and more diverse leadership would enable this already important sector to contribute more to the UK economy. A delivery partnership was formed between Arts Council England (ACE), the Museums Libraries and Archives Council (MLA), and Creative & Cultural Skills (CCSkills) to oversee this investment.

The rationale for investing in leadership within the cultural sector was based on research that showed that whilst most public and private organisations invested between 1-3% of their turnover in professional development, the equivalent figure within the cultural sector was 0.3%. The issue was made more pressing by the fact that many cultural organisations are small in size, catapulting people into senior positions relatively early in their career. The implications of the under-investment in leadership development was also be seen in higher rates of staff turnover, the presence of skills gaps at senior levels and a weakened ability to respond to strategic challenges.

The benefits that current and emerging leaders would receive from specialist training could include increased confidence, a greater understanding of their audience, the support of a peer group network, and more exposure to how managers in other sectors work.

The Cultural Leadership Programme’s first step was to identify the activities needed to deliver against the core aim of promoting better leadership, a Call for Ideas was held from July to October 2005. From this process three levels of leaders were identified as key target groups for the Programme’s activity. These were:

- Current leaders
- Future and emerging leaders
- Boards and trustees as cultural leaders

It was also argued that there were key groups of leaders within the cultural sector who were under-served by the current training profile. These groups included Black, Asian and Minority Ethnic (BAME) leaders, disabled leaders and cultural entrepreneurs. It was agreed that individual strands of activity would be designed to meet the specific training needs of these groups.

In terms of training delivery it was agreed that the full benefit of training would be maximised if it took into account:

- Different approaches to cater for various contexts of working life at individual and workplace levels
- Diversity in respect of its target audience
- Various management and governance structures that oversee cultural organisations
- Continuous improvement from within the sector building on feedback from key stakeholders and participants

The Cultural Leadership Programme's primary focus has been on the core cultural sector, namely: Libraries and Archives; Museums and Galleries; Literature, the Performing Arts, Visual Arts, and Crafts. However, the Programme is also seeking to benefit the wider creative and cultural sector in areas such as design, the historic environment, advertising and other creative industry businesses.

In terms of geography of operation, the Cultural Leadership Programme's main focus is England, reflecting the remits of ACE and MLA. However, partnerships and opportunities have been facilitated in Northern Ireland, Scotland and Wales and the Programme recognises that CCSkills works throughout the United Kingdom. As a result, the benefits of the Programme have not been limited by geographic boundaries.

delivery and resources

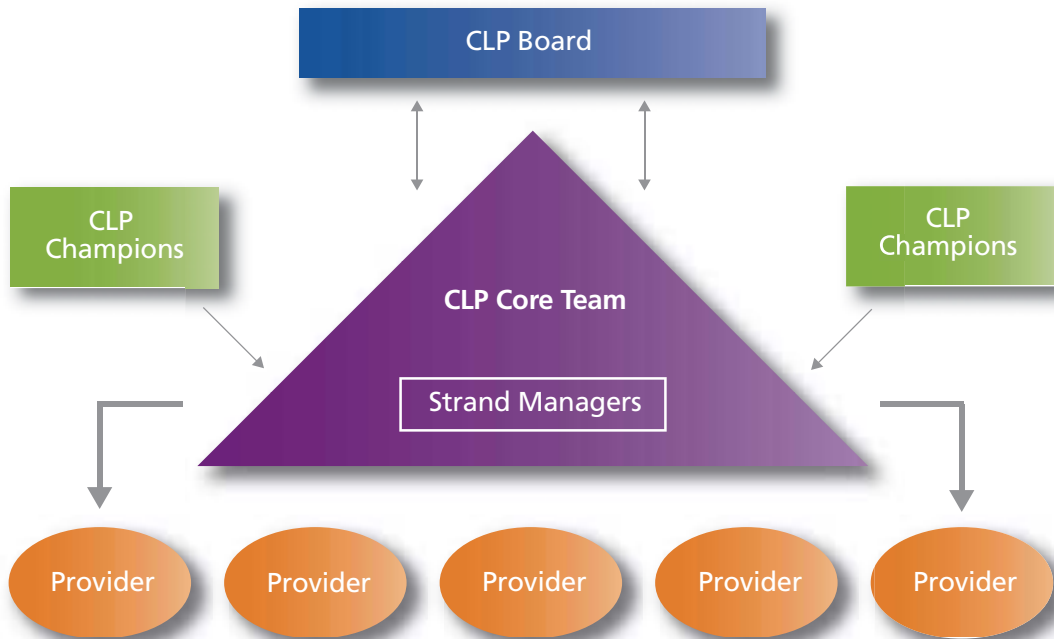
The Cultural Leadership Programme operates across a range of areas, with a number of separate management teams and a range of delivery partners. At a strategic level the Programme is being taken forward by three cultural sector organisations, Arts Council England (ACE), Creative & Cultural Skills (CCSkills) and the Museums, Libraries and Archives Council (MLA) under the umbrella of the Cultural Leadership Delivery Partnership.

A Cultural Leadership Programme Board has been established to provide governance. To ensure that the Programme delivers against all the cultural and creative sectors, the Board is made up of individuals from across the range of the sectors. In addition to the Board, a small group of expert advisers, called Cultural Leadership Programme Champions, has been constituted¹. This group provides advice to the management team on an informal basis.

The Cultural Leadership Programme has adopted a model of delegated delivery. Responsibility for the overall management of the Programme lies with a core team. Each strand has an individual strand leader, responsible for overseeing the management and delivery of various strand activities. Strand activities are delivered by expert partners contracted to deliver specific training and events under each strand.

¹ A full list of the Cultural Leadership Programme's Board members and Champions is included in the appendix: the Cultural Leadership Programme Family

The Cultural Leadership Programme's management structure



The Cultural Leadership Programme's activity strands



Each strand has involved a number of different activities and initiatives. For example:

- **The Work-based Opportunities strand** has supported the establishment of 30 networks across a variety of sub-sectors in the cultural and creative industries, target groups, organisations types and geographies. The strand has also funded a set of work placements and delivered coaching and mentoring courses to emerging, mid-career and established leaders in the cultural and creative industries.
- **The Creative Choices strand** has developed a web portal which enables cultural sector workers to consult on a regular basis for careers information, advice and guidance.
- **The Intensive Leadership Development strand** has taken people out of their day-to-day environments and delivered single day and residential training courses. It has partnered with major UK companies to share innovative and creative development events between business and cultural leaders. Finally, it is developing new training courses targeted at disabled leaders and investigating the links between the cultural and regeneration sectors.
- **The Powerbrokers strand** has delivered a mixture of single day training sessions and critical debates for Black, Asian and Minority Ethnic (BAME) workers within the sector. It has used lessons learnt from early training sessions to design further courses focusing on specific

skills and overseas work placements for leaders with outstanding potential.

- **The Governance strand** has addressed the development of Boards and Trustees through a series of high profile road show and research publications, alongside away day events for cultural organisation Board members. This strand is also planning to cement its new network of contacts via a national Governance conference in Spring 2009.
- **The Entrepreneurs strand** has engaged cultural entrepreneurs through a range of activities including the setting up of 10 mentoring relationships and the granting of 30 bursaries to enable people to attend training courses at the School of Social Entrepreneurs. The strand has also run week-long intensive training courses, funded five international placements and just started to work with young entrepreneurs.
- **The Research, Communications and Advocacy strand (strand 7)** has developed an overarching set of activities. These include research into key developmental and training issues within the cultural sector; and holding high-profile events to disseminate findings and advance discussion and also take up of leadership development within the sector.

In terms of resources, the £12 million budget for the initial two years of the Cultural Leadership Programme has been allocated as follows:

The Cultural Leadership Programme's expenditure²

Activity	Total Expenditure	% Total Expenditure
Strands	£	
Intensive Leadership Development	1,944,500	16%
Work-based Opportunities	2,898,025	24%
Creative Choices	2,500,000	21%
Powerbrokers	1,228,296	10%
Governance	803,300	7%
Entrepreneurs	956,300	8%
Total strand expenditure	10,330,421	86%
Partnership, Advocacy and Communications	625,700	5%
Project Management, Research and Evaluation	455,000	4%
CLP Administration	588,879	5%
Total	12,000,000	100%

The total funding has been broadly split between 2006/7 and 2007/8. Most of the expenditure in Year 1 relates to the start up costs for the networks, plus programme research and support costs for other strands. Year 2 has seen a wider range of programmes receive funding as ideas have been developed to the launch stage.

It is estimated that the overall average cost for the Cultural Leadership Programme has been:

£857 per participant engaged - based on an estimated 14,000 individuals participating in a range of events.

£378 per training day delivered - based on an estimated 31,700 training days funded under the Programme in the first two years of its operation.

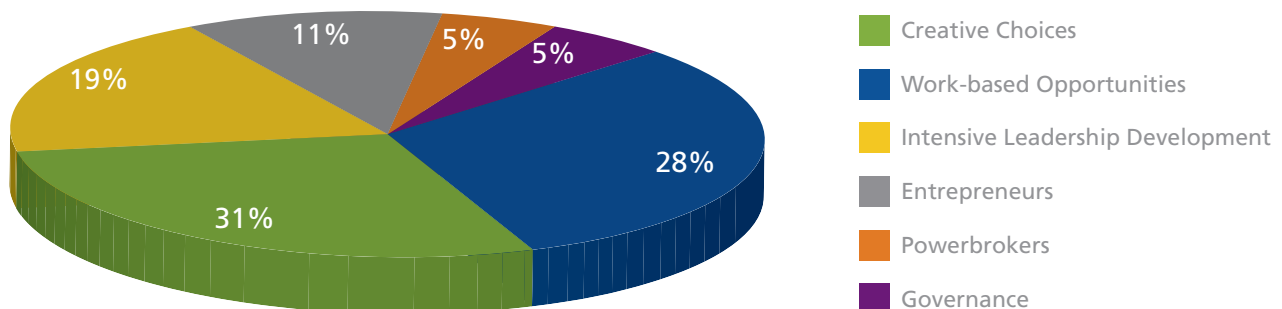
² Source: Cultural Leadership Programme accounts

achievements

A significant number of activities have been undertaken during the first two years of the Cultural Leadership Programme's operation. This section summarises these and gives examples of some of the events that have been held and a breakdown of participants.

- It is estimated that **the Cultural Leadership Programme has delivered 31,700 training days** during its first two years of operation. From October 2006 to June 2008 there have been very few weeks when there has not been some kind of Programme-funded activity taking place. On average, there have been **nine Cultural Leadership Programme activities per month or roughly two activities per week** within this period.
- The chart below presents the distribution of training days by Programme strand. Comparisons between strands should be avoided as the remit and emphasis of various strands and their activities vary. For example, for some activities training is taking place over the course of one day while others may be taking the form of a residential course.

Percentage of training days by strand³



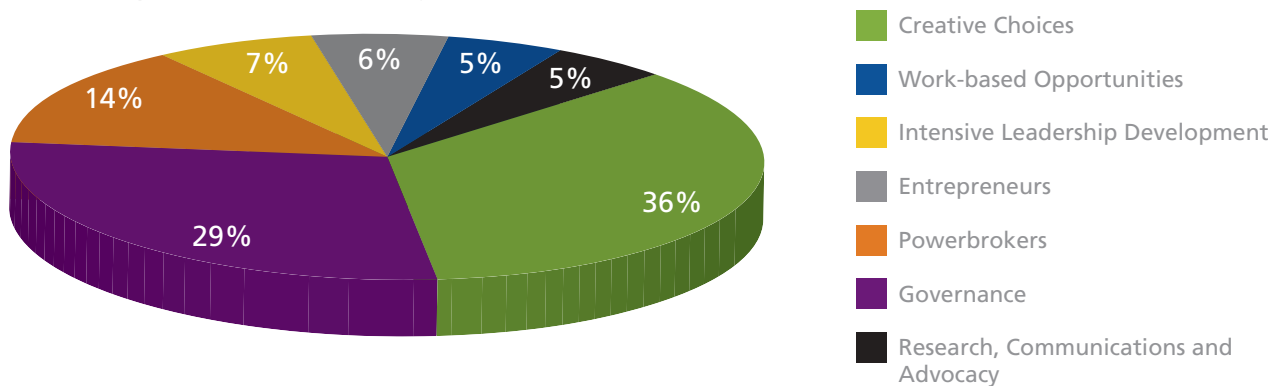
³ Source: Cultural Leadership Programme/DTZ analysis

- It is estimated that **14,000 people have participated in a Cultural Leadership Programme event during its first two years of operation**. 6,000 of those people have been engaged in face-to-face events. CCSkills research estimates that there are 50,000 individual leaders in the sector. This means that in total **the Cultural Leadership Programme has potentially reached nearly one in eight leaders within the sector** on a face-to-face basis. The figure below shows the distribution of participants by strand.
- The majority of activities funded by the Cultural Leadership Programme to date have been either training courses or work-based opportunities. Based on the available project information DTZ estimate that there have been:

- Over 100 seminars - one per week
- Over 100 longer/residential training courses
- Over 200 networking events - four per week - throughout the UK
- Almost 180 single day training courses - over three per week
- More than 400 coaching/mentoring relationships established
- 50 work placements

- The Intensive Leadership Development and Powerbrokers strands have both utilised single day and multiple day training courses in delivering training to the sector. In contrast the Work-based Opportunities and Entrepreneurs strands have both undertaken a significant amount of network development and

Percentage of participants by strand⁴



⁴ Source: Cultural Leadership Programme/DTZ analysis

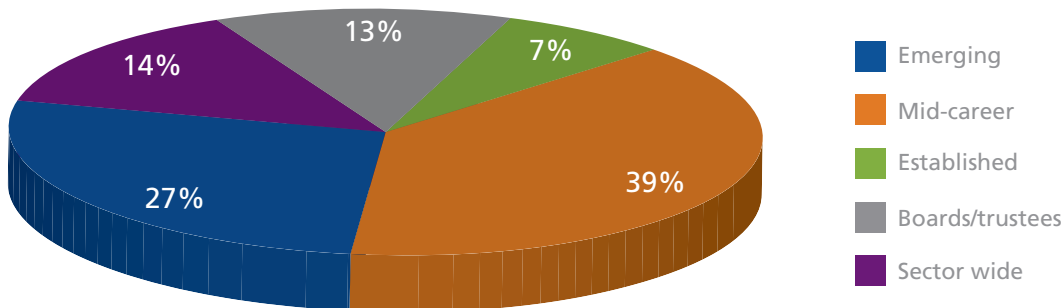
coaching/mentoring activity. Finally, the Governance strand has delivered much of its activity via shorter courses and seminars.

- The key reason for the variation in approaches is outlined in the rationale for each strand. For example, prior research showed that many emerging cultural leaders felt isolated. The Work-based Opportunities and Entrepreneurs strands have both looked therefore at ways of overcoming this sense of isolation and have made strong use of group-based activities. In contrast, the Powerbrokers and Governance strands have identified specific issues faced by specific cohorts (BAME workers and Board members) and it has been most effective to tackle these issues through short, focused training sessions.
- In addition to these activities, the Cultural Leadership Programme has also delivered a programme of audience dialogue and research sessions. These have helped to raise the profile of leadership development and training within the cultural sector. **There have been 31 dialogue sessions** and several strands have also funded further research activity.
- The Cultural Leadership Programme's web-based activity has largely related to the development of the Creative Choices website. The site provides users with the following information and tools:

- **A personal career management system, including self-assessment, access to advice and guidance from industry experts and peer networks, and quality-assured information on training and education offers available.**
- **An information hub on the creative and cultural industries and its workforce, with informative and provocative thinking on the leadership debate.**
- **Access to online learning facilities, enabling leaders and potential leaders to develop their key skills remotely.**

- Activities have been delivered in all parts of the UK. Just over half of all activities have been delivered in London. There have also been a considerable number of activities delivered in the South West and the North West.
- The Cultural Leadership Programme was designed to meet the professional development needs of leaders at different stages of their careers. The breakdown of target groups of participants indicates that the take up of the Programme amongst mid-career and emerging leaders is relatively high.

Target group for the Cultural Leadership Programme's activities⁵



These two case studies highlight the different ways in which the Programme has engaged with the sector.

Case Study 1 | Work-based Opportunities networks

The **South West Leadership Partnership** worked with leaders from a cross section of cultural organisations and sectors within the South West of England. The network delivered a range of different training activities including: group training sessions; coaching and mentoring; residential workshops; and conference events.

Network participants were divided into four cohorts – two focused on mid-career leaders, one focused on senior leaders and a wider cohort of freelancers and sole traders. Core network membership in the three main cohorts has been approximately 50 people. Attendance

at training events has been high and very few people dropped out during the process. The two larger conference events attracted a further 100+ attendees.

Group learning and coaching sessions were well received as these are felt to provide time learning things about personal leadership and management styles.

Over 60% of employers reported that their staff were more confident following network sessions. The network is estimated to have leveraged £6 million in economic benefits via new jobs, promotions and cost savings.

⁵ Source: the Cultural Leadership Programme's calendar of events

Case Study 2 | Powerbrokers strand

Participant B has been a Community Arts Officer working in Yorkshire and Humber. Over the past year she has taken part in the following Powerbrokers training courses: Leadership Development Day; two Strategic Management Skills Training sessions; Action Learning Set; two Executive Leadership Development sessions and also applied (unsuccessfully) for an International Placement.

Participant B recognised that the day-to-day demands of her job allowed very little time for reflection on personal goals and management styles. Through Cultural Leadership Programme literature and word of mouth she identified the Powerbrokers sessions as a way of ‘carving out’ out this time for personal development.

Participant B also felt that nearly all training received was of a high calibre and relevant to her day-to-day activities. The elements of training that allowed for self-reflection and analysis such as analytical questionnaires and group discussions of issues were seen as most informative. The opportunity to network was also well-received, especially in relation to meeting with more senior people and observing how they manage large and complex issues.

Dialogue with employers and organisations was felt to be crucial, with the point being made that the true impact of Powerbrokers should be seen in 5 years time when trainees start to secure promotions to more senior management positions.

value and impact

The key aim of the Cultural Leadership Programme has been to support 'improved leadership performance' and promote 'coherent models of leadership development' in the short and medium term and thus to contribute to 'improved sector performance' in the long term through a coordinated series of activities under specific thematic strands.

It is recognised that the impact of an intervention that commenced two years ago may only materialise fully well after the end of each activity and funding period. Fairly limited immediate impact would be expected to take place (or at least be demonstrable) in the short-term for individuals and/or organisations and the cultural sector as a whole. However, this evaluation has identified multiple examples of where the Cultural Leadership Programme has delivered added value to the cultural sector. For example:

- Interviews and discussions with various stakeholders at national, regional and sector level indicate that the Cultural Leadership Programme **has become a recognised 'brand' within the cultural sector and has raised awareness of the importance of leadership development** in the sector.
- In particular, the management and delivery approach adopted to implement the Cultural Leadership Programme **represents a novel way to strengthening and embedding leadership development within the sector.** The Programme has followed a grass roots and cross-sectoral approach to developing leadership skills, with the day-to-day Programme activity managed by a small delivery team that adopts a hands-on approach to commissioning and monitoring development providers, and support from partners with arts, creative and cultural backgrounds.

- The benefits of the **bottom-up design process** have been multiple and the design and delivery of the **Cultural Leadership Programme can act as a pilot and role model for learning and development initiatives in the sector.**
 - Firstly, it has encouraged each strand to think originally and design new activities.
 - Secondly, the approach has led to little duplication in what each strand is delivering.
 - Thirdly, where commissioners or participants have been aware of existing good practice, the grassroots design process has let them point this out. As a result, there has often been the scaling up and improvement of existing successful initiatives.
 - Fourthly, and most importantly, the bottom-up design process has helped to ensure that the Programme’s training has been designed and delivered according to participants’ needs and preferences.
- A core management and delivery team has ensured that the bottom-up design process **has been well-structured and coordinated.** Having a small core team has kept central overhead costs low and the Cultural Leadership Programme’s administration costs have not been excessive when compared to other organisations in the arts and cultural sector.
- The Cultural Leadership Programme has prioritised the commissioning of research into the leadership needs of the cultural sector. Possessing this **knowledge bank** has meant that the Programme has remained conscious of its target groups and the best ways in which to engage with them.
- **Identifying key issues for the sector and high-profile keynote speakers** have both helped to ensure large audiences at events and dialogues sponsored by the Cultural Leadership Programme. This in turn has helped to raise the profile of the Programme and leadership training within the sector more generally.
- **The Cultural Leadership Programme has also developed links to training programmes within other sectors** thereby helping cultural sector organisations to learn lessons from how contemporaries within the private sector manage teams.
- In the future, the launch of Creative Choices and **the establishment of sustainable sector networks** will also allow a step change in the number of participants that the Cultural Leadership Programme is able to reach and help to keep the cost/participant ratio affordable.

- **The Cultural Leadership Programme has achieved wide reach across the cultural sector**, in terms of sub-sectors, types of organisations and diversity of participants. As a result, brand awareness of the Programme has increased. From anecdotal evidence given by project deliverers and participants it does appear that **the Programme's events have enjoyed diverse audiences**, with representatives from different sectors and backgrounds networking and sharing learning experiences.
- The **diversity of the Cultural Leadership Programme's activities** has allowed the programme to be relevant to both **employees and freelancers**. This is an important point given the high percentage of freelancers in the sector compared to the wider economy. The style of training delivery has also helped. Approaches such as action learning sets spread training days out over a long period of time, meaning that if a freelancer cannot attend one session due to a prior project commitment they do not lose the whole benefit of the training.

the way forward

- > **develop new models of engagement** through online resources and the building of self-sustaining networks
- > **raise revenue and grow partnerships** with the private sector to deliver match funding and joint training initiatives
- > **engage with employers** to ensure support for participants and to develop the long-term impact of the Cultural Leadership Programme

recommendations

- build on success and continue to support innovation and excellence
- continue to offer and develop a varied approach to leadership development
- consider opportunities for accreditation of the Cultural Leadership Programme's courses and events
- develop a comprehensive participant database
- ensure learning is cascaded through the sector
- link up training providers
- consider developing further international opportunities
- continue to evaluate and monitor the Programme and its impact

sustainability and the future

The announcement of further funding for the Cultural Leadership Programme for 2008-2011 will allow its activities to continue for a further three years. From the experience of the first two years of the Programme's activities there are some clear lessons that will help the Programme ensure its long-term sustainability.

Models of engagement

Much of the positive feedback to date has related to the provision of mentoring, coaching and bespoke one-to-one training sessions for participants. However, it will not be feasible for the Cultural Leadership Programme to offer all participants this degree of training and support in the future due to the high costs involved. Alongside focused intensive training therefore, the Programme will need to look at lower-cost but targeted and effective ways of engaging with the cultural sector.

One key way of achieving this will be via online resources. To date the Cultural Leadership Programme has delivered relatively little leadership development support online. The launch of Creative Choices will allow a step change in the number of participants that the Programme is able to reach. The key issue will be ensuring that any online resources provided by the Programme are regularly updated and directly relevant to the needs of the sector.

Networks offer another way of keeping operational costs down. They do this by using internal training methods such as action learning, and peer mentoring instead of external providers and often use members' own premises to deliver training. Networks can ultimately become self-sustaining if they are relevant and have a big enough constituency. This is an issue already being considered by the networks within the Work-based Opportunities strand.

Leverage

During its first two years the Cultural Leadership Programme has formed high-profile links with several major corporations, including Unilever (Catalyst and Impact Unleashed) and Ernst & Young (Leadership Development Days). These and other partners have given their time and resources, and in the case of Unilever training places, to help deliver the Programme's strands.

There is little evidence of direct financial contributions to the Cultural Leadership Programme however. During the Call for Ideas and preparatory research work clear evidence was presented which demonstrated how the cultural sector is vital to the overall prosperity of the UK. Further research undertaken by the Department for Culture, Media and Sport (DCMS) Creative Economy Programme has shown that sectors that have strong links to the creative and cultural sectors demonstrate higher rates of innovation and growth.⁶ The Cultural Leadership Programme could use this evidence to highlight to private sector partners the benefits of working with and learning from the cultural sector. Outcomes could include match funding and joint training initiatives.

Another mechanism for raising revenue will be to develop appropriate charging mechanisms for training. To date the Cultural Leadership Programme has provided free or heavily subsidised training. Charging has a number of benefits aside from sustainability. It ensures that people value the training received; it helps to

create a market for training; and it ensures and that the Programme does not substitute for organisations' own investment in training.

Engaging with employers

The third finding regarding sustainability relates to the need to engage with cultural sector employers as much as cultural sector workers. Some participants reported that few of their colleagues or superiors understood what the Cultural Leadership Programme was about and what they were taking part in. Several training providers felt that stronger contact with employers would have positive impacts for participants.

Moreover, developing leadership in the sector cannot occur in a vacuum and without relation to what happens inside organisations. It is vital that participants are able to put their learning into practice if change and development is to occur in the sector. It is only by engaging more with employers that the Cultural Leadership Programme will be able to understand whether an outcome of its work is greater diversity in the recruitment to management positions within the sector. Only two years of training have been delivered so far and, as many of those consulted pointed out, impacts such as career advancement are unlikely to be seen for a few years yet. If the Programme develops strong links to employers now, it will be well placed to evidence longer-term impacts in a few years time.

⁶ DCMS; *Staying Ahead: The economic performance of UK's Creative Industries* (June 2007)

recommendations

In the light of the research findings to date, the following issues should be considered to guide the activities of the Cultural Leadership Programme as it enters its second phase of funding and activity:

- The Cultural Leadership Programme should build on its successes to date **continuing to offer and develop a varied approach to leadership development and training**, with networks at its heart. Practical and hands-on training should be combined with online resources, such as Creative Choices.
- At the same time, the offer could be refined and rationalised but also **create clear career pathways** for leaders in the sector at different stages of their career.
- Creative Choices could be utilised to demonstrate the way courses build on each other so that participants can assess relevant and fitness of purpose **training that meets their individual and organisational profile and priorities**.
- This approach would also enable individuals working in the sector to develop their own careers acting as a **Continuing Professional Development (CPD)** tool. Creative Choices could therefore act as a tool to aid self-learning. The impact of the Cultural Leadership Programme and Creative Choices would be maximised at little additional cost.
- The Cultural Leadership Programme has not chosen at this stage to **partner with academic institutions** to provide formal 'recognition' and accreditation of its leadership development approach in the sector - though it is allied with the Clore Leadership Programme's brand through the Short Course and Governance programmes. This option of delivery of its learning could be explored as it could boost the legacy of the Programme but also **ensure consistency and quality in provision**.
- The development of a comprehensive **participant database**, fully integrated with the Creative Choices user registration process, would act as a **performance management** but also **Customer Relationship Management (CRM) tool** that would allow better targeting of markets, sectors and organisations.
- **Cascading learning through the sector should be embedded within the delivery of the Cultural Leadership Programme**. Senior leaders attending the Programme's courses should be instructed as to how they can disseminate what they have learnt to junior staff, thereby multiplying the Programme's impact.
- **Linking up training providers** and periodic meetings of all project deliverers would help to identify links and synergies between courses and ensure no duplication of activity occurs. It will also help training providers refer participants to further sources of support.

- **Employer engagement and tracking impact at individual and organisational levels would ensure that the impact of the Cultural Leadership Programme's activities on the sector is captured and demonstrated.** Engaging employers before and after training will help to ensure that more individual professional development also enhances organisational performance.
- **Ongoing support for innovation and excellence should be encouraged** by inviting individuals and organisations to provide feedback and ideas. Learn from best practice in other sectors such as Local Government and the Communities and Voluntary sectors.
- In terms of future delivery models and in the light of available resources, the Cultural Leadership Programme may need to **consider streamlining of its activities** and also consider strategies for alternative bidding and funding that would encourage match funding but also take up of relevant and fit for purpose development opportunities.
- The McMaster review highlights the importance of learning from international best practice. The Cultural Leadership Programme has already funded well-received international placements, and should look to **further developing this international scope** in the next phase of delivery.
- A further phase of evaluation activity should be considered **to collate all final monitoring and evaluation information on current projects and assess impacts upon organisations and individual career pathways.** It has also been too early to assess whether leadership performance is improving in the sector and/or will be improved in the future as a direct result of this intervention and specific activities. Our research has provided us with a better indication of the distance travelled by the participants in the Programme's key activities. Therefore, continuous monitoring of changing individual and organisational behaviour beyond the lifetime of this evaluation would enable assessment of the full impact of the Cultural Leadership Programme.

appendix: the cultural leadership programme family

Cultural Leadership Delivery Partnership

Arts Council England
Creative & Cultural Skills
Museums, Libraries and Archives Council

Cultural Leadership Programme Board

David Kershaw, Chief Executive, M&C Saatchi, (Chair)
Tom Bewick, Chief Executive, Creative & Cultural Skills
Althea Efunshile, Executive Director, Arts Planning and Investment, Arts Council England
Gemma Emmanuel-Waterton, Eclipse Theatre
Shreela Ghosh, Deputy Director, InIVA
Michael Lynch, Chief Executive, Southbank Centre
Rt Hon Lord Smith of Finsbury, Director, Clore Leadership Programme
Virginia Tandy, Director, Manchester City Galleries
Sue Wilkinson, Director, Policy and Advocacy, Museums, Libraries and Archives Council

Cultural Leadership Programme Champions

Farooq Chaudhry, Producer, Akram Khan Company
Ruth Mackenzie, former Director, Manchester International Festival
Martin Molloy, President, Chartered Institute of Library and Information Professionals
Al Tickell, Director, Julie's Bicycle
Baroness Lola Young, Founder, Cultural Brokers

Cultural Leadership Programme Team

Project Manager, Nicola Turner - from July 2006
Director, Hilary Carty - from September 2006
Administrator, Lydia Gordon - from January 2007
Assistant Officer, Isobel Diamond - from October 2007
Project Manager, Charlotte Penny - from March 2008

And previously:

Nicola Thorold, Director Arts, Arts Council England - Project Lead
Rachel Baker, Industry Skills Director, Creative & Cultural Skills - Head of Programmes
Kate Booth - Administrator
Loraine Powderly - Administrator

Cultural Leadership Programme Partners

Work-based Opportunities:

Strand Manager: Nicola Turner, the Cultural Leadership Programme

Action Learning Associates - Action Learning
Deborah Barnard / Carol Wilson - Dynamics of Leadership Coaching
Tessa Brooks - Coaching for New Chief Executives / Accelerate
Hilary Jennings - Cultural Leadership Programme Networks Research
Maureen Salmon, Freshwaters Consultancy Ltd - Peach Placements

Intensive Learning:

Strand Manager, Hilary Carty, the Cultural Leadership Programme

14a Conversations - Integrated Leadership / CLP Alumni Event
Ada Inc - Sync 100
Arts & Business - Impact Unleashed
Ashridge - Advanced Business Leaders
Common Purpose - Leading Across Boundaries
Cusp Inc - Sync 100
CLOA / National Culture Forum - Leading Learning
Sue Hoyle - Clore Fellowship Programme
Martin Pople / Fiona Cameron - Clore Short Courses
Mark Stewart - TM International - The Circle
Mark Wright, People Create - Leadership Development Days
Unilever Catalyst Team - Catalyst Unleashed

Creative Choices:

Strand Manager: Alex Lockwood / Mike Greenwood, Creative & Cultural Skills

Lucy Newman-Cleeve
Box UK
The Team
Momentum

Powerbrokers

Strand Manager: Terry Adams, Head of Programmes, Arts Council England, Decibel

B3 Media - Powerbrokers Advance: PowerLab
Beverley Mason, Medar Psyden - Leadership Pathways
Caret Consulting - Leadership Pathways / International Leadership Placements
City University - Powerbrokers Short Courses
Cultural Brokers / Alchemy - Powerbrokers Advance: The Hothouse
IDEA - Powerbrokers Action Learning Sets
Maureen Salmon, Freshwaters Consultancy Ltd - International Leadership Placements
Mark Wright, People Create - Leadership Development Days
Sampad - Powerbrokers Advance: Aarohan Ahead

Governance:

Strand Manager: Dawn Langley, Director, Organisational Development, Arts Council England

Caroline Felton - Carver Model and Research
Clare Leadership Programme - Governance Development Programme
Graham Devlin Associates - Governance Development Programme and Research
Governance Works - Governance Development Programme
Susan Royce - Carver Model
Mission, Models, Money - Governance Research

Entrepreneurs as Leaders:

Strand Manager, Nicola Turner, the Cultural Leadership Programme

Venu Dhupa / Paul Howson, British Council - Leading Change
Hilary Jennings - Entrepreneurs in Conversations
Maria Georka, ICA - Pecha Kucha, Discovering Voices, A-Frame
Ian Baker, Nick Temple and Suzanne Creasey, School for Social Entrepreneurs - School for Social Entrepreneurs Programme
Sian Prime and Sarah Bucknall - You Mean I'm in Charge?
Southbank Centre - International Placements for Creative Entrepreneurs

Research, Advocacy & Communications:

Strand Manager: Hilary Carty, the Cultural Leadership Programme

Susan Benn - Performing Arts Lab
Barbara Brunson / Madeleine Hutchinson, Creative People - Concourse
Colman Getty - PR and Media
Kim Evans - Meeting the Challenge
Natasha Graham Associates - Dialogues on Leadership
Naseem Khan - Dialogues on Leadership
Sue Rose - PR and Media
Jagtar Singh / Lakhbir Bhandal / Laurence Hopkins, The Change Institute - BAME Leadership Baseline Research
TBR - Women in Leadership Baseline Research
Baroness Lola Young - Dialogues on Leadership

The Cultural Leadership Programme Delivery Partnership Lead Contacts

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Rachel Baker / Laura Gardner / Hilary Jennings / Catherine Large, Creative & Cultural Skills

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To download this publication or to find out more about the Cultural Leadership Programme see www.culturalleadership.org.uk

You can get this publication in Braille, in large print, and on audio CD. Please contact us if you need any of these formats

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