

Powerbrokers International Leadership Placements January 2008 to March 2011

Reflections and Legacies of Leadership Learning in an International Context

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"We are the face of 21st Century Leadership" Lord Paul Boateng, CLP Refreshers 2010

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FOREWORD

If you are interested in leadership development and effectiveness, especially in the cultural and creative industries, this Powerbrokers International Leadership Placements (PILP) report will make interesting and beneficial reading. Maureen Salmon has spent many years helping organisations and individuals improve performance and results through effective leadership. That work has taken place with institutions in a wide range of countries and cultures: UK, USA, China, India, the Caribbean and Africa where Ms Salmon has built a network of relationships with practitioners and researchers in leadership.

When the Arts Council's Cultural Leadership Programme invited me to become involved as an observer of and a contributor to PILP and other leadership development efforts I was keen to do so. This is because of my involvement (in 25 countries around the world) helping midsize businesses and large corporations that wish to improve the calibre and evident contribution of their leaders. It is against this backdrop that I comment on the PILP Programme. Incidentally, PILP was launched in 2008 and had five cohorts of eighteen participants (referred to as Associates).

During the course of each cohort's selection, induction, training, international placement, and de-brief back in the UK, the participants transformed their understanding and practice of leadership. Partly this was due to the design and methodology created and implemented by Ms Salmon. This included formative and summative evaluation and was interactive whilst letting the responsibility for change remain squarely with the individual.

It would appear that the participants in PILP took to heart the words of American writer Eric Hoffer who said, "*In times of drastic change it is the learners who inherit the future. The learned usually find themselves equipped to live in a world that no longer exists.*"

Oliver Nyumbu, CEO
Caret

INSPIRING CHANGE

The challenge of bringing about significant improvements in the contributions leaders make to organisations and society through learning has always been central to the work of Freshwaters Consultancy. It was in this context that I began conversations with Hilary Carty, Director of the Cultural Leadership Programme (CLP) who outlined the vision for the Powerbrokers International Leadership Placements (PILP). In her words:

*“rector of’ they are Peaches (CLP workbased learning placements)’ in terms of the same leadership development experience outlined the vision for the Powerbrokers International Leadersthink finding international hosts will be a really rewarding and exciting offer. Hosts do not have to be BAME but that would be a great boon and provide the opportunity rarely afforded in the UK - of working alongside high-level BAME leadership”
(July 2007)*

In November 2007, I was commissioned by CLP to deliver PILP and at the time I had just finished working on the first fifteen Peach Placements. I was in the process of completing my portfolio of professional practice on work-based learning as a part of a certificated course at the Institute of Education (IoE). The Portfolio was a crystallization of my thoughts based on substantial and varied work-based learning and teaching related experiences across sectors between 1997 - 2007. Much of this work involved working with black and minority ethnic (BAME) professionals in partnership with organisations in the United States and Europe. PILP presented the opportunity to apply this learning in the creative and cultural sectors and in a wider international context. And so, I embarked on the delivery of PILP, confident of the likely outcomes of an innovative ‘learner-centred’ leadership learning programme that combined personal and professional development, cultural diversity leadership and work-based learning in an international context.

Motivated by my beliefs, passion and long-term commitment to achieving ‘cultural diversity in leadership’ in the creative and cultural sectors, I relished the opportunity to make PILP a reality. Three years later, a total of eighteen placements were delivered in Barbados, Brazil, China, Hong Kong, India, Jamaica, Singapore, Senegal and the United States of America (USA). Fifteen of the hosts were of African, Caribbean, Chinese and Indian origin. PILP Working with the Associates was inspirational and it has been a privilege to part of their leadership journeys and discoveries. Being the architect of PILP marks a significant episode in my own leadership journey. Overall, the experience has enriched my learning and professional practice as a cultural broker, learning facilitator and leader. It has broadened my perspective and repertoire to function more effectively across cultures internationally.

The successes and timely delivery of PILP were a direct result of the collaborative working and learning achieved through effective relationships and communication with a broad range of people and organisations: the CLP team, medar pysden, Caret, Associates (the recipients of a placement), hosts, the British Council and Visiting Arts.

I wish to acknowledge their valuable contributions and support over the last three years. I would also like to give special thanks to Hilary Carty for her vision, Oliver Nyumbu for his intellectual guidance and keeping us focused on strengths-based leadership, hosts and associates for their commitment to the journeys and discoveries.

See Appendix a – Acknowledgements

Maureen Salmon, Director, Freshwaters Consultancy

THE PLACEMENTS

Hosts	Leaders	Associates
2008 - Round 1 & 2		
Harlem Stage New York City USA	Patricia Cruz	Stella Kanu
Jazz at Lincoln Center New York City USA	Lawrence Patrick	Georgina George
National Gallery of Jamaica	Dr Boxer	Dionne Walker
National Library of Jamaica	Winsome Hudson	Maxine Miller
Hong Kong Academy for Performing Arts	Tom Brown Philip Soden	Tina Gharavi Louis Chow
2008/9 –Round 3		
National Museum of Singapore	Chor Lin Lee	Nilesh Mistry
TheatreWorks Singapore	Tay Tong	Selina Papa
Beijing Modern Dance Company China	Zhang Changcheng	Harpreet Kaur
501 Art Centre Chongqing City China	Yan Yan	Valerie Chang
2009 –Round 4		
Centro Cultural Sao Paulo Brazil	Martin Grossman	Carole Morrison
Centro Cultural Banco do Brasil Sao Paulo Brazil	Marcelo Mendonca	Dawinder Bansal
Errol Barrow Centre for Creative Imagination Barbados	Professor Yearwood	Delia Barker
National Art Gallery Committee Barbados	Alessandra Cummins	Asif Khan
2010 – Round 5		
Sanskriti Foundation New Delhi India	OP Jain	Padma Rao
SEHER New Delhi India	Sanjeev Bhargava	Archana Kalyana
Association of Arts Presenters and Festivals of Senegal	Ousmane Faye Oumar Sall	Lynda Rosenior
Biennial of Contemporary African Art Dakar Saint Louis 350 Senegal	Ousseynou Wade Joëlle le Bussy	Beverley Sterling

See Appendix b for a detailed list of all Placements

EXECUTIVE SUMMARY

Context and Purpose

In 2007, the Cultural Leadership Programme (CLP) commissioned Maureen Salmon of Freshwaters Consultancy to design, develop and deliver the Powerbrokers International Leadership Placements (PILP). Launched in January 2008 and operating until March 2011, PILP was part of the Powerbrokers development priority within CLP. This aimed to address the significant absence of cultural leaders from Black, Asian and Minority Ethnic (BAME) backgrounds employed in leadership and decision-making roles across the cultural and creative sectors. <http://www.culturalleadership.org.uk/366/>

The PILP were an eclectic range of eighteen three month placements across the cultural and creative industries, in dynamic, culturally diverse international organisations. These organisations encouraged 'learning through doing' with some of the industries' most respected international leaders and organisations. The placements were inspirational and aspirational in terms of diversity in leadership, learning and development opportunities. At the heart of the placements were the learning objectives of the Associates (the recipients of a placement) supported by strategic projects to hone leadership competencies to take their leadership to a higher level.

The PILP were conceived during a period of global economic prosperity, but were delivered in a climate of dire financial crisis. There was a high degree of cultural sensitivity and adaptability to the different social, cultural, economic and political contexts in the countries where the placements were delivered.

This paper explores the outcomes and impacts of the leadership learning journeys of the eighteen UK leaders from BAME backgrounds that completed placements in Barbados, Brazil, China, Hong Kong, India, Jamaica, Singapore, Senegal and the United States of America (USA). The paper gives prominence to the learning interventions and processes that helped these associates to improve their overall performance and to take their leadership to a different level. The outcomes and impacts are evidenced by the words of the Associates and their hosts.

This document is structured into two sections. The first section explores the Associates' personal learning journeys, particularly the learning interventions and processes. The second section examines the Associates' collaborative working and learning with their hosts, and the impact of PILP on hosts in terms of leadership and diversity. Illustrative feedback from the Associates is included in the appendices.

Approach

An innovative and collaborative learning approach was adopted for the overall delivery of PILP, combining cultural diversity leadership, work-based learning and internationalism. PILP were built on a culture of learning, which included collaborative learning, reflective practice and strengths and emotional intelligence based learning. From the point a view of the Associates, learning activities/interventions were formal and informal, planned and unplanned and these led to changes in knowledge, skills, attitude, belief, values, behavior and performance. The placements were 'learner-centred' with Associates' learning objectives at the heart and supported by the delivery of strategic projects. A strengths-based and emotional intelligence leadership learning method was adopted, supplemented by a range of other learning interventions.

Findings

Over the three years, various evaluation methods were employed to assess the impacts and successes of the PILP including: self assessment; observations; reflections; review of conversations, emails, blogs, reports, workshops, meetings and placement midway visits. In addition, a final qualitative questionnaire was used to track outcomes following the completion of the placements. This was completed by eleven of the Associates in January/February 2011. This rich source of evidence provides an in-depth exploration of the values, feelings, experiences, processes, understandings and events of the placements. The evaluations have shown that PILP made a significant contribution to the Associates' leadership learning journeys and discoveries, principally by understanding the key personal and societal issues that have affected their career progression, and enabling them to make the right learning intervention. The most powerful impacts of PILP on the Associates were self-discovery, discovering strengths, increasing emotional intelligence, and intentionally using these tools to build self-confidence. The opportunity to work collaboratively at a higher level and with senior leaders from culturally diverse backgrounds in culturally diverse work environments was immensely empowering.

Working in new and different culturally diverse environments challenged the Associates to make significant personal change through self-discovery, self-awareness and self-confidence. These are the words most frequently used to describe the emotional impact of their placements. Increased self-confidence enabled the associates to better understand and appreciate the value of taking risks and learning from their mistakes. This was an important part of being creative and innovative in terms of the individual's personal and professional development. While there is evidence of significant learning and immediate successes for many of the Associates, the full impact of the placements is dependent on what they continue to do internationally to achieve their ambitions as 21st Century leaders.

There were two fundamental lessons learnt from PILP, namely the:

- Unique value of real time experiential work-based learning with high-level leaders from culturally diverse backgrounds in an international context.
- Significant investment leaders needed to make in their personal and professional development to improve their performance, excel as leaders and realise their ambitions.

The underlying impact of PILP is that they have empowered the Associates and the hosts to take their leadership to a different level through improved performance. Furthermore, the success of these eighteen Associates is integral to the CLP's legacy - Leadership Works. PILP provided time for the Associates to reflect, observe, question, discover, change and take action to become the face of 21st Century leadership. Nurturing 'diversity in leadership' in the cultural sector and more widely is as important as it ever was: diversity is a 21st Century reality. This is illustrated by the words of Lord Boateng at the CLP's Powerbrokers Journeys & Discoveries event on 8 July 2010: "*in our world 'people of colour' are in the majority*". <http://www.amplified10.com/2010/07/lord-paul-boateng-speaks-on-globalisation-and-cultural-diversity/>

Cultural diversity is a reality in all of the PILP host countries including the USA. President Barak Obama's 'yes we can' campaign has magnificently changed the face of 21st Century leadership in the USA, and this has had a huge impact around the world.

The value and legacies of PILP are the collective strengths, experiences and voices of the eighteen Associates. These form a rich source of cultural and emotional intelligence for the creative and cultural sectors to learn from. This is particularly the case when working internationally in the emerging and established creative and cultural industries in the economic powers of Brazil, China and India. The learning methodologies and processes of PILP are also valuable resources to be explored for their benefits to the wider cultural and creative sectors. The outcomes and impact of the learning from PILP has been shared within the creative and cultural sectors through the CLP network, namely the Re:freshers events, July 2010; PILP Reflections and Legacy event, 14 March 2011; and the CLP Legacy website Leadership Works. The film documentary produced by Archie Kalyana who was on placement at SEHER, India, safeguards and sustains the legacy of PILP. Our aspiration is for the legacy to be of a wider and greater influence in improving leadership in the cultural and creative sectors, the wider society in the UK and internationally. PILP Legacy highlights <http://vimeo.com/25787537>

Powerbrokers is a strange name for a programme like this. Who is brokering, who has the power and on what terms is it being negotiated”
(Tina Gharavi 2008)

Three years on, the Associates' stories provide the answers.

INTRODUCTION

Background

This paper explores the impacts of the Associates' leadership learning. It demonstrates the added value of work-based leadership learning in an international context for UK-based BAME leaders. The paper gives prominence to the learning interventions and processes that helped the Associates to improve their overall performance and take their leadership to a different level of effectiveness. The outcomes and impacts are evidenced by the words of the Associates and the hosts, both in the main body of the paper and in the appendices. The paper is structured into two sections. The first section explores the associates' personal learning journeys, particularly the learning interventions and processes. The second section examines the Associates' collaborative working and learning with their hosts, and the impact of PILP on hosts in terms of leadership and diversity.

Powerbrokers Objectives

There were three core objectives of the programme:

Rising to, and raising the aspirations of future BAME cultural leaders and equipping them with the skills and knowledge to succeed;

Fast-tracking the development of BAME cultural leaders on the cusp of high-level career success

Raising the profile of existing BAME cultural leaders, celebrating their success and articulating their vision for future change

Approach to Design, Development and Delivery

A collaborative learning approach was adopted throughout. All of those involved - the CLP team, Powerbrokers programme partner, medar pysden, as well as Visiting Arts, the British Council, Caret, the eighteen Associates and hosts – came together in the design, development and delivery of PILP. This approach contributed to the overall success and timely delivery of the programme.

The structure of PILP was developed through:

- Familiarisation with the Powerbrokers objectives, issues affecting BAME professionals within the sector and the barriers to leadership;
- Exploration of existing work-based learning and international and leadership programmes including the Peach Placements, International Placements for Creative Entrepreneurs and International Exchange;
- Researched ideas were tested with potential hosts including Adrian Ellis, CEO, Jazz at Lincoln Center, who was the first to sign up as a host.

See Appendix c – Collaborative Working and Learning

PILP Learning Objectives

- Provide a stimulating, challenging and creative environment to 'learn through doing';
- Facilitate 'learning through doing', intentionally using a range of learning interventions specifically the 'Clifton's Strengths Finder', emotional intelligence and journaling; to help unleash leadership potential and change the face of 21st Century leadership;
- Measure the level of learning through self-assessment, feedback and observations of behavioral change, knowledge and skills acquisition.

PILP Structure

The structure was the same for the five rounds of placements. However, the application of the learning interventions differed according to the learning objectives styles of the Associates. The placements were developed collaboratively with the hosts. To encourage peer learning and support in different culturally diverse work environments during and after the placements, two leaders were placed in each geographic location.

The placements were advertised nationally and recruitment was by open selection, submission of a Curriculum Vitae and a 1000 word statement outlining the reasons for undertaking the placement at this stage in their career and detailing how the placement would help them achieve their leadership and career aspirations and benefit cultural and creative industry sectors

The hosts were involved in the selection process including participating in the interviews which were held in London. The Associates were awarded £15,000 for the duration of their placements.

Prior to starting their placements, the Associates participated in an intensive induction programme, which comprised one to one and group leadership development and cultural orientation sessions. Throughout their placements, the Associates were provided with facilitated leadership learning and development support via telephone, email and midway visits.

The roles and responsibilities were outlined in a 'Letter of Agreement' between CLP and the hosts, and between CLP and the Associates in a 'Grant Offer Letter'. Taking on the learning from the first two rounds of placements, detailed roles and responsibilities briefing papers were issued. The actual day to day operation of the placements was agreed between the hosts and the Associates. Both participated in the monitoring and evaluation of the placements.

Modifications were made to maintain the 'learner-centred' approach and continuously improve the quality of the learning experiences. Measuring the outcomes and impacts of the learning involved gathering information about accomplishments before, during and after the placements in terms of behaviours, knowledge and skills. This was vital to measuring the specific change the Associates were trying to make during the different stages of the programme.

Context - Social, Cultural, Economic and Political

The social, cultural, economic and political context of the placements was integral to the overall learning experience and was also the 'Achilles heel', particularly for the Associates. PILP was conceived at a time of global economic prosperity, but delivered in a climate of financial crisis and social and political uncertainty. The five years prior the launch of PILP presented the perfect backdrop for the placements. According to the United Nations (UN) Creative Economy Report (2008) the creative industries globally were among the most dynamic emerging sectors; world trade generated \$424.4 billion in terms of world export products; creative economy was producing new opportunities for both developed and developing countries; the creative economy was seen as having the potential to generate income and jobs while promoting social inclusion, cultural diversity and human development. However, within six months of the launch of PILP and the collapse of Lehman Brothers in September 2008, the world plunged into an acute financial crisis. This had a global impact on the cultural and creative sectors and existing and potential host countries, organisations and associates as the economic tsunami spread around the world.

The Hosts - Countries and Organisations

Given the context outlined above, the criteria for selecting host countries were:

- Social, economic and political stability;
- Dynamic established or emerging cultural and creative industries;
- Diversity in terms of race, ethnicity, religion and culture

The process of sourcing host organisations was through networks, relationships with the British Council and Visiting Arts, and research visits. The latter were particularly useful for testing the cultural, social, economic and political environments of potential hosts and the following selection criteria:

- Shared values and commitment to the leadership learning and development objectives of PILP and CLP;
- Diverse and dynamic leaders, leadership and workforce;
- Innovative project ideas with learning opportunities;
- Policies and programme;
- Financial and organisational stability in the context of their social, cultural economic and political realities;
- Availability of the host to participate in the interviews and selection of the Associates.

The final eighteen organisations ranged from networks of artists and producers such as ADAFEST (Senegal) and 501 Art Centre (China) to large institutions such as Jazz at Lincoln, New York and the National Museum of Singapore.

The host leaders were diverse in terms of race, gender, ethnicity, leadership styles and personalities. Meeting the hosts and spending time within their organisations was the most effective way to experience the dynamics of their leadership styles and the culture of the organisations. Fifteen out of eighteen hosts were of African, African-Caribbean, Chinese and Indian origins and so surpassed CLP's expectations. It was not intentional to place Associates with hosts from their diaspora. It was pure coincidence that this occurred in the cases of the National Gallery of Jamaica, National Library of Jamaica, Sanskriti Foundation, SEHER, TheatreWorks and Hong Kong Academy for the Performing Arts.

Given the social, cultural, economic and political climate globally, all the placements experienced changes in leadership, placement project, organisational priorities, office base, programme and funding. On the whole, the hosts were professional and 'culturally discrete' about the impact of the economic crisis on their organisations, but this inevitably became

central to the realities of the placement experiential learning. The irony is that some hosts felt it necessary to 'protect' the Associates from the very experiences that the placements were designed to expose them to. Although situations were tough at the time, on reflection, the Associates have realised that these were valuable learning experiences for building resilience and for preparing them to return to the UK's climate of austerity.

The Associates

PILP were originally aimed at mid-career leaders with at least ten years of experience in leadership and/or management, a track record of achievements and high potential to excel as leaders. However, a number of placements were awarded to talented emerging leaders with a track record of achievements, who were motivated and who demonstrated high potential to excel. The age difference between the youngest and oldest associate was twenty years, and thus greater flexibility on learning objectives, attitude and approach to learning and professional development was required. The eighteen Associates, fifteen women and three men, were mainly independent practitioners from a range of creative and cultural sector backgrounds across the UK. The expectation was that these talented individuals had high potential to excel during their placements and as senior leaders.

OUTCOMES AND IMPACTS

THE ASSOCIATES PERSONAL LEADERSHIP LEARNING JOURNEYS AND DISCOVERIES

This section focuses on the outcomes and impacts of the Associates' personal leadership learning through strengths, emotional intelligence and reflective learning. Prior to starting their placements, the Associates participated in a two to three month intensive leadership learning and cultural orientation programme. Having a knowledge and understanding of the Associates' learning objectives and styles was important to their ultimate learning outcomes and the impact of the placements. Learning was most effective and evidenced where there was trust and confidence in the relationships cultivated prior to and during the placements. The extent to which the Associates were ready to learn and open to change depended on their values, motivation and confidence. The starting point for the Associates was their understanding of what they needed to 'unlearn' for new learning to take place, so that they were learning from their mistakes and not at risk of rehearsing past mistakes.

The first noticeable impact on Associates on being awarded a placement was their decision to leave their jobs either before or after their placements to embark on independent careers. The evaluation questionnaire revealed that eight out of the eleven associates who responded are currently self-employed and are feeling 'very confident' about achieving their ambitions in spite of the current economic climate. Interestingly, they rated their confidence level higher than those Associates who are employees.

The decision to have two Associates in the same geographic location proved to be an invaluable resource in terms of peer to peer learning and support before, during and after the placements.

The various evaluations of the learning level and achievements of Associates during the three years of PILP revealed that:

- The flexible 'learner-centred' approach and support were right and extremely effective;
- Each Associate was at a different stage of learning personally and professionally, had different learning needs, and their level of achievements and successes during and after their placements were different;
- Working with strengths, emotional intelligence, journaling, peer and host collaborative learning were the most effective learning interventions

The feedback from the questionnaire demonstrates the impacts of learning interventions from strengths, emotional intelligence and journaling as crucial to leadership development during and after their placements to increase their confidence and excel as leaders.

The evaluations also show that the personal benefits of PILP to the Associates were as follows (presented in order of priority):

- Increasing personal leadership effectiveness;
- Improving and accelerating professional development;
- increasing intercultural leadership development competencies;
- Making connections, building networks and relationships internationally to access employment and business opportunities.

For the majority of the Associates, the main reason for participating in PILP was to increase their leadership effectiveness and accelerate professional development. The evaluations provide substantial evidence of the impact of PILP in helping leaders take their leadership to a different level and in achieving the objectives of Powerbrokers and CLP. Securing and completing their placements increased self-confidence and helped the Associates to make informed strategic decisions about their futures.

Strengths-based Learning

The pioneering strengths-based leadership learning and development workshops were developed in collaboration with Oliver Nyumbu, CEO, Caret. According to Tom Rath (2007) strengths-based work is the result of 40 years study of human strengths by Dr Donald Clifton Gallup, which led to the creation of a language of 34 of the most common talents into the Strengths Finder assessment. The assessment is translated in 100 languages and is used across sectors around the world.

With the exception of the Associates from the first two rounds of the PILP, all shortlisted applicants completed the Strengths Finder assessment as part of their interview preparation. The focus on intentional and best use of talents and strengths, continued throughout including the induction, duration and post placements.

*“Talents are your naturally recurring patterns of thought, feeling, or behaviour that can be productively applied. Strengths are the things you cannot help but do, the way you think, relate to others, and make things happen
(Tom Rath 2007)*

Collectively, the Associates top five strengths were: Learner, Strategic, Relator, Input and Connectedness/Maximiser and are outlined below. Given the strong emphasis on learner, it is interesting that learning is the top strength of the associates; ten out of the eighteen Associates have learner as one of their top five strengths.

Within the context of the Four Domains of Leadership Strengths by Tom Rath and Barry Conchie (2008), the majority of the Associates’ strengths profiles are: strategic thinking and relationship building. This is further evidenced by their overall performance throughout their placements including the successful delivery of their placement projects.

Strengths	Descriptions	Number of Associates
Learner	Learner theme has a great desire to learn and want to continuously improve. In particular, the process of learning, rather than the outcome, excites them	10
Strategic	Strategic theme create alternative ways to proceed. Faced with any given scenario, they can quickly spot the relevant patterns and issues	7
Relator	Relator theme enjoy close relationships with others. They find deep satisfaction in working hard with friends to achieve a goal.	7
Input	Input theme has a craving to know more. Often they like to collect and archive all kinds of information	7
Maximiser	Maximizer theme focus on strengths as a way to stimulate personal and group excellence. They seek to transform something strong into something superb	5
Connectedness	Connectedness theme has faith in the links between all things. They believe there are few coincidences and that almost every event has a reason	5

See Appendix d - Associates collated strengths profiles

Emotional Intelligence Learning

The evaluations of the first two rounds of the placements highlighted the emerging benefits of PILP as well as the culture shock, which affected even the most confident Associates. The other challenges were lack of clarity about the purpose of the placement and roles and responsibilities. Although the programme was designed to develop leaders, some Associates did not fully understand that the responsibility for their development lay in their own hands. Where there were unresolved issues, the Associates tended not to benefit from the whole experience.

As a result, emotional intelligence (EI) and Oliver Nyumbu's 'Fitting In' and 'Standing Out' intervention were introduced in the context of the strengths-based leadership development workshop for rounds 3,4 and 5 Associates. Oliver Nyumbu explained the importance of being really skilful at performing the sometimes contradictory tasks of 'Fitting in' and 'Standing Out':

"If all you did was to 'Fit in', your host may begin to wonder why you are there – whether you have any added value. Equally, if you 'Stand Out' without reassuring them by 'Fitting In' first, you were at risk of being rejected and wasting your effort and expertise."
(Oliver Nyumbu 2009)

The positive outcomes and impact of EI led to PILP round five Associates being introduced to Dr Reuven Bar-On's model of EI, measured by Emotional Quotient Inventory (EQ-i), an online assessment tool. Dr Bar-On (2003) defines *emotional intelligence* as a:

"cross section of our emotions and social competencies that determine how well we understand and express ourselves, relate with others and cope with daily demands and pressures."

The Bar-On's model of EI was introduced because it has been researched and tested on different racial, ethnic and cultural groups, in the different countries, across different industry sectors. Some of the applications of Bar-On EQ-I include: leadership development, coaching, self-development, career guidance and development, diversity management, leadership and performance. The personalised computer generated reports provided and achieved the highest level of learning intervention for the Associates. From the reports, the Associates gained an in-depth understanding of their emotional functioning, evidence of recurring patterns of strengths and areas for development.

The specific competencies that predicted and demonstrated outstanding learning and leadership performance on the placements were: intra-personal abilities, self-awareness, self management, adaptability; self actualisation, the process of striving to actualise potential capacity, capabilities and talents; interpersonal abilities, such as networking and communication; happiness and optimism.

The evaluations revealed that those Associates who were able to go beyond their knowledge and competencies achieved the most, not just in leadership effectiveness, but also in their overall personal development, intercultural competencies, making diverse connections and relationships. The other key success factors that delivered outstanding performance on the placements were intentionally making the best use of strengths,

motivated by strong values, mission, vision and leadership styles. These were all within the control of the Associates.

"I have become more aware of my strengths and have learnt how to apply these in my work. I feel positive about my abilities as a leader and now have the ambition and drive to build upon this awareness. I've worked hard on improving my leadership skills so that I am a fair, ethical and inspiring leader."

(Archie Kalyana 2011)

"PILP has been totally instrumental in helping me define my strengths, goals and ambitions. It has been essential to clarifying my leadership goals and strengthening my belief in my talents. The placement in Sao Paulo, Brazil has provided a discreet arena to begin to test my ambitions."

(Carole Morrison 2011)

"The focus on the power and importance of emotional intelligence has been key. Having this self awareness has helped me to understand how and when I am most effective and to recognise other people's leadership styles and leadership preferences in order to effectively work with them."

(Delia Barker 2011)

"I use my strengths, emotional intelligence and leadership competencies daily in my work, particularly in relation to a major inclusive theatre project that will be launched in September 2011 that requires working with various partners and stakeholders."

(Lynda Rosenior 2011)

"A better understanding of a creative leadership style that is organic, flexible and personalized. An increased understanding of the distinction between leadership strengths and management skills and the importance of how they should work in tandem. How to adapt to change to achieve realistic objectives."

(Dionne Walker 2008)

"The two learned tools experiences on my placement which I apply the most in my day to day work are my five strengths and emotional intelligence. Finding out my strengths before the placement was a revelation for me to know I have skills personal to me which were valued and relevant for leadership. Learning EI was also fascinating- knowing how best to communicate with people of different characters and persuasions in varied circumstances."

(Nilesh Mistry 2011)

"The strengths work, EI and leadership competencies feature regularly in the way I work in my various current capacities. Particularly when I am faced with a challenge or a new situation – I am able to fall back on these tools to maintain my confidence in my skills base"

(Delia Barker 2011)

"I found Strengths Finder and the career development plan have been most useful. I believe Emotional Intelligence is vital when working in organisations and closely with people"

(Dawinder Bansal 2011)

Reflective Learning

The Associates were encouraged and supported to write a journal and use it for reflective learning of events and discussions; to enrich creativity and innovation; to develop philosophy on leadership; and to improve self awareness and confidence. This was crucial to self assessment and measuring the transformational process and successes.

Working with their strengths, EI and journaling facilitated the process of 'self discovery' and building self confidence. There were two phases to self-discovery. The first phase was discovering the real self, discovering who they are? Who they wanted to be? How they wanted to define themselves? How they wanted others to define them? The BAME acronym? was unknown, irrelevant and redundant and being 'British African, Caribbean, Chinese and Asian' was not always perceived to be positive and/or good. The Associates reflected on what they really valued most about themselves personally and professionally.

The second phase of self discovery was the ideal self. Who they want to be? What they really wanted to be, their personal vision and dream? What they wanted from their placements? The Associates capitalised on the opportunity to refine/rebrand themselves to 'Fit In' and 'Stand Out'. The focus was on their talents and strengths and what they can do to achieve their ideal self. The Associates focused on implementing their personal and professional development objectives, which enabled positive thinking, feeling and actions. They also set personal standards to measure their successes. This was a way of holding themselves to account. For some Associates, this evoked personal anxiety where there was fear of not achieving their objectives. The Associates were supported along their new intentional change process to turn their fears and anxieties into positive thinking and learning opportunities to experiment, learn from mistakes, practice new behaviours and develop new skills to excel into their ideal self.

This complex but essential process of emotional and intellectual self-discovery enabled the Associates to begin to remove the barriers to success including those self imposed; to cross boundaries to achieve self-confidence, including being certain and trusting of themselves and others. Gaining self-confidence was the most 'powerful' impact of PILP on the Associates. Confidence was the most frequently used word by Associates to explain the emotion that best described what they valued most and would take away from PILP. To sustain self-confidence once their placements came to an end, the Associates were encouraged and supported to strive to be in environments where they can continue to experiment, practice new behaviour and skills, develop new networks and relationships as well as strengthening existing ones. This may have been a contributory factor to the number of Associates who did not return to their jobs.

"The placement has given me confidence in my leadership style and my ability to lead. One had preconceptions on the qualities required to lead however this was turned on its head during my training with the assertion that most personalities and approaches are acceptable for leadership. A self directed approach and planning of the placement was part of the leadership experience and being able to interview leaders and gain insights into individual styles of leadership was invaluable. I witnessed dynamic leaders with the vision and ability to motivate a team on a common goal whilst seeing the contrary with dire repercussions. I feel my interpersonal skills have improved and have the confidence to command leadership in different circumstances, to analyse and tackle personalities and scenarios. I see my ambitions and goals will become a reality in due course."
(Nilesh Mistry 2009)

"It (the placement) has enhanced my ability to be more tuned in to people and situations and move on from negative patterns and people. The learning has

provided me with the knowledge from learning to re-direct my leadership to situations that can enhance my leadership and seek alternative and positive solutions. I am aware that setting by good example and influencing leadership styles and being a change agent is the direction that I am pursuing.”
(Valerie Chang 2011)

“Operating in unfamiliar surroundings and in a different cultural context has given me a unique opportunity to assess and challenge my own leadership style. Working in different work environments prompted me to sharpen my questioning skills and I have learnt to use this to not only establish effective communication, but also for self-reflection. Writing blogs, journals has been the most beneficial aspects of my development as a way of reflective learning.”
(Padma Rao 2011)

“Over the three-month period, I was able to hone my personal leadership style, a process which was possible due to readiness to integrate me into their day to day operations from the outset. My leadership potential grew over the period and was largely driven by the speed with which I was able to fit in and stand out and the confidence the SMT had in my understanding of the organisation and individuals within it. The experience clearly demonstrated to me the impact I have had and will have in future roles going forwardd
(Lynda Rosenior 2011)

“As a PILP I am certain this unique leadership development opportunity accelerated my learning and professional development by at least 10 years. Life is for learning and learning, I am and always will.”
(Dawinder Bansal 2011)

“The PILP placement enabled me to set my own learning outcomes and objectives, which was an empowering and motivating exercise and which led to some of the highlights of my placement. It put me in the driving seat of my own development, and to feel this sense of responsibility to myself was new to me. Much of the learning and development that took place for me within the placement period was on a personal level. Whilst completing the work brief enabled me to hone and develop new areas of technical strength (evaluation report writing/interviewing/idea development), the personal development aspects of the placement enabled me to grow as an individual, to appreciate my skills and my strengths, and to grapple with those aspects of my personality which to date have held me back from progressing. I think this, for me, was the most important aspect of the placement, perhaps even more important than the fact of completing the placement project. I feel privileged to have had the opportunity to spend this time reflecting on myself in such depth. Many I met in Singapore, arts professionals at my level, were enthused by the PILP placement, and many said they wished they had such an opportunity.

On a personal level I feel completely different to the person I was this time last year. I feel more motivated, more positive, and have hopes and aspirations for my future which I now feel empowered to achieve. And I feel that I’ll enjoy the path to achieving them. I now realise I owe it to myself, rather than anyone else, to try to make best use of my talents and the opportunities that come my way. I don’t think this could have been possible were it not for the generous amount of flexibility that Maureen and CLP exercise when guiding the placements. Enabling me to shape

the experience according to my development needs, rather than dictating a set path, was just what I needed at this point in my career.

The placement objectives were largely met, sometimes in interesting and unexpected ways.”
(Selina Papa 2009)

The outcomes and impact of the personal leadership learning journeys enabled the Associates to improve their overall performance. This was preparation for successful collaborative working and learning with their peers and hosts during and post placements. Those Associates who invested significantly in their personal learning and development benefitted the most from the whole placement experience and excelled as leaders.

See:

Appendix e - Associates' facilitated learning support during and after placements

Appendix f - Associates' leadership learning into action

Appendix g - Associates' continued professional development post placements

OUTCOMES AND IMPACT COLLABORATIVE INTERCULTURAL LEADERSHIP LEARNING

This section describes the outcomes and impacts of the Associates' collaborative intercultural leadership learning within the wider social, cultural, economic and political contexts, to deliver the strategic projects and engage in intercultural dialogue. It also highlights the impact of PILP on the host organisations in terms of leadership and diversity.

Context – Social, Cultural, Economic and Political

Those Associates whose hosts were proactive in operating in a wider social, economic and political context nationally and internationally, and who were interested in the bigger picture, saw these as opportunities to learn and raise their profiles. To illustrate, Asif Khan presented the findings of his placement project to the minister responsible for culture in Barbados; Dionne Walker was involved in meetings with the minister responsible for culture and also attended a parliamentary debate on the cultural strategy for Jamaica; Carole Morrison had a meeting with the minister for responsible for cultural diversity in Brazil; Delia Barker established a relationship with the permanent secretary for culture in Barbados. The placement with SEHER, India was of particular interest because of its Public Private Partnership with the Government of Delhi.

Also, the Associates brokered relationships with various directors of the British Council offices in Brazil, China, India, Senegal and Singapore. In Jamaica, the British High Commissioner hosted a reception for two associates during the placement mid-way visit.

"I have kept in contact with the host organisation 501 Contemporary Arts Centre, Yan Yan on a general level and the British Council. With my recent grant award from British Council, I am re-connecting with the host organisation, fellow artists and the British Council in Beijing and Chongqing to see if I can gather support and partnerships with my China-UK, Art and Environment project that I would like to pursue between the two countries. I have received response and will be arranging meetings when I return to see if I can develop it further"
(Valerie Chang 2011)

"During my placement, I was affected by the political climate in India. The negative publicity around the Commonwealth Games led to one of SEHER's major festivals being cancelled. We were part of the 'Delhi celebrates' banner which seemed inappropriate at the time. I remember feeling disheartened at the time but understood how such factors affected our output.
(Archie Kalyana 2011)

The learning from these experiences provided the 'gems' of the placements - even where the experience was not always positive the Associates were learning. They learned how to be 'politically astute' in the wider cultural, economic and political environments in which their hosts operated. They also learned how hard their hosts worked to 'Fit In' and 'Stand Out' in order to champion their organisations as well as the cultural sector.

Obama's election victory in November 2008 brought fresh thinking and new perspectives. The Presidential Inauguration in January 2009 was historic and hugely inspirational and aspirational for 'diversity in leadership' globally. This was a significant boost for diversity in leadership, PILP and the associates. Harpreet Kaur, who was on placement in China, was experiencing culture shock as well as cultural leadership challenges, emailed on 21 January 2009

"I watched Obama's inauguration last night online and felt a part of it, was beautiful. Made me think of Leadership and what I'm doing here in another way."
(Harpreet Kaur 2009)

The global impact of Obama's Presidency was experienced by the other Associates in Barbados, Brazil, India and Senegal. President Obama's 'presence' was everywhere, including the cover of children's exercise books in Senegal. Having failed to secure placements in Washington in 2009, PILP had its President Obama's moment when SEHER selected Archie Kalyana to be on the production team to produce the entire official Banquet hosted by the Indian President at the Presidential Palace for President Obama's visit to India on 8 November 2010.

"President Obama made his historic visit to India so I was part of the producing team for the cultural event to tie in with the visit. This opportunity really boosted my confidence and has helped me to promote myself and my work in a very significant way"
(Archie Kalyana 2011)

Padma Rao was the most vociferous in harnessing the learning from the wider social, economic and political context in India and globally. She explained how through this journey she gained an understanding about the importance of 'context', especially when working cross-culturally and internationally.

At the PILP Debrief in January 2011, Padma shared her perspective and vision:

"The current economic trends, such as the uncertainty of global economy, the shift in the global powerbase, shrinking resources and frailties of institutions will spearhead global affairs. The US will focus on job creation and Europe and Japan on accelerating growth. The shift in economic and political power will see emerging markets like India become the centre of growth and political decision-making. Resilience and stabilisation will be key: India has to do more to strengthen its arts infrastructure to cope with the growth coming its way. UK must invest in increased intercultural dialogues and partnerships to strengthen its arts industries for future."
(Padma Rao 2011)

Since completing their placements, a number of Associates including Delia Barker, Valerie Chang, Archie Kalyana, Carole Morrison and Padma Rao have been intentionally connecting with senior and high profile cultural, political and business leaders, as illustrated by the guests at the Reflections and Legacy event on 14 March 2011.

Learning From Diversity in Leadership

In the context of the host countries and organisations, there were distinct equality and diversity issues in relation to race, ethnicity, gender, social class, sexual orientation and religion. However, race and ethnicity were not the main issues for the Associates: the main issue was gender diversity, particularly given that fifteen of the associates were female.

While there were issues around the status of women in nearly all the placements, these were outweighed by the positive experiences of female role models. The female hosts (Patricia Cruz, Alissandra Cummins, Winsome Hudson, Chor Lin Lee, Joelle le Bussy and LaChonne Walton) all impacted positively on the Associates. There were three placements

where both hosts and Associates were female. One relationship between Associate and host that had perhaps the largest impact both during and after the placement was that between Winsome Hudson and Maxine Miller. Their 'special relationship' has been documented as a model of good practice in *International Cultural Leadership: Reflections, Competencies and Interviews*. <http://www.culturalleadership.org.uk/355/>

"The associate felt that working in a totally black environment and the availability of the support network of women such as Dionne Walker, Winsome Hudson and Maureen Salmon and (briefly) Hilary Carty – all women of African-Caribbean origin, like herself, was crucial to the success of her placement but that this did not necessarily mean that cultural sameness would be more desirable than cultural difference in a Cultural Leadership Programme.

What does success look like? It looks like me, because it did – the mirroring of her own identity on this placement because of the strong, black, female role models she encountered, and, specifically the mentor she found in the Winsome Hudson, Executive Director of the National Library of Jamaica, has made leadership a possibility".

(Excerpt from International Cultural Leadership on Maxine Miller's 2008 Placement)

"Race is clearly a factor influencing leadership in the UK context. It was most beneficial and affirming for Ms. Miller to be in an environment where one's advancement in one's profession is not influenced by race. It is my wish that CLP could find some way to use Miss Miller to work with CILIP and MLA to recruit and support more ethnic minorities to the profession of librarianship—until then librarianship in the UK will be a very lonely and non-affirming profession for ethnic minorities; but more significantly the profession there will be bereft of the skills and passion of persons such as Maxine Miller".

(Winsome Hudson, National Library of Jamaica 2008)

"I was pleased to observe at close hand the leadership style of Alissandra Cummings, the chair of the National Art Gallery Committee. Like many people at director level in Barbados, Alissandra wore many hats when she attended meetings, such as: Chair of the National Art Gallery Committee, Director of Barbados Museums & Historical Society, President of the International Council of Museums, Board Member of UNESCO Cultural Committee, Board Member of National Cultural Foundation. What seemed to set Alissandra apart from her peers in Barbados was her standing in the international arena. ... The more I understood how Barbados "worked", the more my admiration for Alissandra's achievements grew. For me, Alissandra's dominant leadership quality was her vision for Barbados and its cultural reputation in the global arena. Through Alissandra's roles at ICOM and UNESCO, Barbados appeared to be punching well above its weight and was the most influential Caribbean Island in matters of international cultural policy. I think that, as a result of this overseas success, Alissandra had been able to ride the change in Government in 2008".

(Asif Khan 2009)

"My host (Sanjeev Bhargava) is the cultural adviser to the chief minister of Delhi. He was responsible for the curation and selection of artistes for events related to the Commonwealth Games 'Delhi Celebrates' festival. I admire his knowledge and passion about promoting traditional Indian classical dance and music in both India and abroad. I also admire his ability to weave more commercial elements to the events which can attract anything up to 12,000 people. I could see how good he was striking a balance between old and new and persuading the Indian government to

support these events so the masses could experience culture and the arts for free. I really liked the ethics behind this idea.”
(Archie Kalyana 2011)

The age diversity was important in that it commands respect in all the countries. The hosts' ages ranged from late 30s to 83 years. Mr O P Jain, founder president of Sanskriti was the oldest and indeed the most experienced business and cultural leader. Intellectually and philosophically he was hugely inspiring. He challenged the definition of cultural leaders and leadership – making a clear distinction between cultural leaders (those who effect change in society) and administrators who in his words 'run cultural institutions'. He was incredibly supportive of PILP and was an exceptional and gifted host, particularly on the leadership learning and development of Padma Rao. To quote him: :

“Leadership: is a personal thing, work in progress, must be hands on and cannot be an MBA. Leaders must have passion and dreams”
(O P Jain 2010)

“I will remain eternally indebted to OP Jain for his invaluable contribution, guidance, wisdom, generosity and support towards my growth at professional as well as personal level. His stories of vision and leadership will always inspire me and serve me as beacons to help me continue on my own journey from here on.”
(Padma Rao 2011)

Learning Through Delivering Strategic Projects

From the point a view of the Associates, the projects provided high level collaborative learning opportunities to test ideas, develop and practice leadership behaviours and skills (creativity, innovation, entrepreneurial, strategic thinking, business development and planning, communication, networking, relationship management, teamwork and organisational transformation). Fourteen project reports were produced including:

- Appreciative Enquiry Evaluation Report –TheatreWorks, Singapore
- Business Development Plan -Intellectual Property -Jazz at Lincoln Center
- Business Development & Marketing Plan - 501 Art Centre, China
- Business Plan – ADAFEST, Senegal
- Clore Leadership Symposium, Hong Kong Academy for Performing Arts
- Community Outreach & Audience Development Plan - Harlem Stage
- International Strategy – Centro Cultural, Sao Paulo
- Marketing & Development Strategy – Bank of Brazil Cultural Centre
- Public Relations & Marketing Strategy – National Galley of Jamaica
- Visual Arts Strategic Development Strategy – National Art Gallery Committee Barbados

Examples of the outcomes and impacts of the projects:

The Picture Dis - Digital Photographic Album produced by Maxine Miller for the National Library of Jamaica is the only tangible and digital product. According to Winsome Hudson (2011) the Library has continued to develop Picture Dis, *etwo more collections have been added, one a partnership with a financial institution and the other a “recycling” of an earlier initiative which by being placed on Picture Dis has a longer life”*. www.nlj.gov.jm

Examples of the outcomes for the projects include:

“Positive outcomes from my visual arts international strategy have included: The Barbados government investing in artists participating in the Liverpool Biennale (Sep 2010). A representation of Barbadian arts professionals at the Shanghai Expo, funded by the trade and industry department (Dec 2010). A third Black Diaspora Visual Arts symposium with the Bahamas and Martinique, supported by a successful funding application to the Prince Claus Fund (Spring 2011). (Asif Khan 2011)

“I have been informed that the final findings of my project had been translated and placed on the intranet for the Organisation (Centro Cultural Sao Paulo) and its stakeholders.” (Carole Morrison 2011)

I believe the document was presented to the board of directors at Centro Cultural Banco do Brasil – which helped prove a case the organisation was trying to make. Plans for extending the centre have now been approved and in Jan 2010 the director and planning department sought a plot of land to build a new, contemporary and large cultural centre in Sao Paulo. (Dawinder Bansal 2011)

I’ve gained experience of producing large scale events. This has strengthened my position in the marketplace as a live events producer.” (Archie Kalyana 2011)

The learning outcomes from the placement have greatly increased my confidence, communication skills and intercultural competencies. I wish to set up projects between India and UK, in addition to this, I wish to look for new markets for work in India and these learning outcomes are key to developing the next phase of my career. (Padma Rao 2011)

The Biennial of Contemporary African Art Dakar and Saint Louis 350 aim was to gain more tangible outcomes such as sustainable, functional relationships as opposed to a report or strategy. Beverley Sterling produced a number of film documentaries of her leadership journey and also for the two hosts.

<http://www.youtube.com/watch?v=9fnGpIQhHTA>

<http://www.youtube.com/watch?v=Qewuc9hxyDQ>

Learning through Intercultural Dialogue

The midway placement visits provided collaborative learning opportunities for Associates, hosts and wider cultural and creative communities through debates in Brazil, Barbados, Hong Kong, India and Jamaica. The events in Barbados and Brazil were important in terms of the programmes content and reaching a wider global audience. They clearly marked the maturity of PILP in terms of global impact. The Associates were involved in the design and delivery, and provided the opportunity for focused peer learning.

Leadership and Diversity Encounter (24 November 2009) This debate on ‘leadership and diversity’ at the Centro Cultural São Paulo was shaped as a BBC “Hard Talk”, it brought together an impressive list of senior cultural leaders and a younger generation including the two associates, Carole Morrison and Dawinder Bansal. This three hour event was webcast live:

http://www.radiocsp.net/index.php?option=com_content&task=view&id=641&Itemid=51

Cultural Leadership: Global Focus (28 November to 3 December 2009). This symposium on leadership journeys was organised by in the National Art Gallery Committee Barbados in the context of the Caribbean Curatorship and National Identity Conference. Again, there was an impressive panel of international cultural leaders including the two Associates, Delia Barker and Asif Khan.

[Caribbean Curatorship and National Identity](#)

See Appendix h - Intercultural dialogue

Learning from the ogue nd National Identity io

The PILP experiences demonstrated that not speaking the language of the hosts was not the major barrier to learning in an international context. The real barrier was a lack of knowledge and understanding of the culture and cultural context.

“The so called language barrier has always been a challenge to anyone living and studying abroad. Should Harpreet understand the language and the cultural context better we think she could have done much better than what she already has achieved significantly. We need to consider the long-term impact and the legacy that this project has left once the project is over. We don't want it to be just a one-time thing. We would like to establish a long-time relationship with CLP and the participant and to really work together on something”.

(Beijing Modern Dance Company 2009)

The work plan had constant follow up with constant meetings, where we noticed that one of the main difficulties that Dawinder had was the lack of knowledge of our mother language – Portuguese. This difficulty never refrained her from performing her tasks though – all the interviews programmed. But it surely made it difficult for her to make deeper research, for instance in the websites in Brazil because most of them were fully written in Portuguese.

(Marcelo Mendonca, Centro Cultural Banco do Brasil Sao Paulo)

“Communication skills and increasing my awareness of body-language and the cultural differences of decision making i.e. speaking the language is not enough you have learn the codes of conduct and rules of engagement of each arena. You have to be open and able to learn (quickly) from mistakes. Also I am much more brave and will approach my fears e.g. public speaking and presentations. And finally the Strengths Finder, which has become a kind of GPS for my life!”

(Carole Morrison 2010)

“With regards to my learning, leadership skills, impact and outcomes, I feel that while I have been working in Senegal, in a francophone environment, having some knowledge of the French language is important. And to create an impact, there were times when I wished my command of French had been more advanced, especially in meetings and socialising situations. This possibly limited my contribution, although my hosts felt that my lack of French gave them the opportunity to learn more English”.

(Beverley Sterling 2011)

Although the professional working relationship between the Associates and their hosts ceased at the end of their placements, some personal contact continues with hosts and the staff of the organisations.

See Appendix i - Hosts' feedback on the associates' learning and Appendix j - Associates' relationship with hosts post placements

Hosts' Leadership Learning

PILP afforded the hosts the context within which to reflect on leadership and diversity. Much of this feedback was in the form of conversations during the placement mid way visits. For some hosts the focus was on the effectiveness of their leadership styles, while for others the focus was on the leadership in their organisation, the cultural sector and country. One host has since embarked on an international leadership development programme while others have enquired about strengths and emotional intelligence.

A selection of verbatim comments from hosts is provided below:

"In addition to the specific work product outcomes, Jazz At Lincoln Centre has gained enormous insights about its current leadership climate, its capacity to adapt to change and its formula for cultivating leadership.

The current leadership climate does have hints of "silos" and in the context of rapid growth there is some resistance to change. The placement experience provided us with a perfect opportunity to focus a segment of the leadership team on an initiative with a shared outcome. We debated the focus of the placement. We reshaped the placement after Georgina's arrival. We encountered the politics of launching new initiatives. We learned about the quality of available historic data that is integral to our future planning.

We also learned about the need for leadership development as a deliberate investment as opposed to relying on informal development to take place when staff are generally task focused. Our future leadership development activities will likely be a combination of structured instruction as well as informal mentoring. A final learning outcome for us was that mid-career professionals require a unique investment. Seasoned professionals must be able to draw upon their past experiences in order to appreciate new opportunities. The "what's in it for me?" has to be very obvious. Ownership for one's future and success is critical for employees in this phase of their work lives. In comparison, less seasoned candidates will likely find satisfaction in simply having opportunities to travel and work in new places therefore the investment needs are different.

Leadership development in culturally diverse contexts begins with recognition that a diverse workforce and cross-cultural contacts will increase the organization's efficiency. In order to achieve this goal the organization must acknowledge that new learning opportunities arise in diverse contexts as well as the challenges that occur from different perspectives. Jazz at Lincoln Center encourages and promotes diversity by first making each individual employee feel valued and important. This is then bolstered by encouraging openness and trust emanating from the top-down. As each employee's unique contribution is valued this diverse interaction gives rise to shared interests leading to a true democratic process, the underpinning of the jazz idiom".

(LaChonne Walton, Jazz at Lincoln Center, New York 2008)

“That during (sic) the process of understanding and appreciating the way we do things differently we both have learned something and gained some new perspective about each other and see the potential for future development and cooperation. Harpreet remains our international contact even though the placement is over”.

(Beijing Modern Dance Company, China 2009)

“The experience of hosting an associate through the CLP project has brought us the opportunity to reflect on our own policies or lack of policies on cultural diversity and leadership and led us to the articulation with other relevant cultural organizations, nationally and internationally, to gather efforts on the development of long term local programme for new cultural leaders within the Brazilian context. The final document produced by the associate led us to look at ourselves from a distance, like a little satellite “mirror orbiting our spaceship”. It creatively addressed a strategy for international collaborations and brought the appointment of our unique selling points with suggestions on how to capitalize on them. We believe this document will lead us to some fruitful internal discussion on our mission and international approach as well as provide us with some practical guidelines”.

(Martin Grossman, Centro Cultural, Sao Paulo, Brazil, 2010)

“The opportunity to host and work with an arts practitioner from Britain in the context of Senegal was particularly unusual and novel. It also provided the opportunity for us to gain an outside perspective and to bring in an impartial and objective approach. Thus we have been able to greatly aid the process and provide Ms Rosenior with an understanding of socio-economic context of the cultural and arts through meetings, interviews and sometimes travel to mix with Senegalese citizens in other regions whose field of activity is not directly linked with arts and culture.”

(Oumar Sall, ADAFEST, Senegal 2011)

LEGACIES

Remember to think about the traces we leave. What will be our legacy?
(Tina Gharavi 2008)

PILP enabled the Associates to create legacies of competencies, networks and relationships with creative practitioners, cultural organisations, cultural political and business leaders globally. The Associates are collectively a rich source of intellectual capital for the cultural and creative sectors for future collaborative working nationally and internationally. The Associates' international and intercultural experiences should be capitalised on to enrich the UK cultural leadership and artistic practices.

Since completing their placements, a number of Associates have been sharing their knowledge, skills and experiences with their colleagues, peers, through speaking at events, writing, mentoring and coaching. The creative and cultural sectors have begun to reap the benefits of the outcomes and impact of PILP.

See Appendix k – Examples of Associates' sharing their placement experiences

A core group of Associates, who have been in regular conversations since completing their placements, came together in the Autumn of 2010 and identified the need for a gathering of all the generations of Associates, and so an event entitled, Reflections and Legacy was held on 14 March 2011.

The objective of Reflections and Legacy were to:

- Reconnect with other Associates and to be inspired by their placements stories;
- Reflect and engage in dialogue on emerging themes and fresh perspectives from the placements;
- Contribute and share fresh insights on making international connections, building relationships and collaborations;
- Celebrate achievements, create visibility and raise the profiles of the Associates.

The programme was co-designed and co-facilitated by the Associates. It comprised of: leadership learning stories; discussions on intercultural leadership - the art of developing deep self-awareness and emotional intelligence; and the science of collaboration, which is critical to success in working in a globally interconnected world.

To demonstrate their rich resource and influence, the Associates invited a number of high profile cultural leaders with whom they either have relationships or would like to establish relationships for future collaborative working. The guests included: Beatrice Pemberton, Director, Creative Economies Unit, The British Council; Antonia Byatt, Arts Director, Arts Council England; Sabrina Noble-Smith, Visiting Arts; Tamsin Ace, Participation Producer, The Southbank Centre; Paul Gladstone Reid - CEO & Creative Director, The Incredibly Creative Company; Topher Campbell, Theatre Director, Writer and Filmmaker. The event was observed by the CLP team, Oliver Nyumbu and Beverley Mason.

The film of the Reflections and Legacy was produced by Archie Kalyana as part of the final PILP evaluation. It illustrates the transformation of the associates and the maturity of their stories. **PILP Highlight** <http://vimeo.com/25787537>

The associates describe their legacies:

“My legacy so far has been to be a gate-opener for artists and individuals and thus allowing them to find new horizons in their careers, artistic ideas or partnerships. I wish to continue doing this, albeit at an international level in addition to supporting diverse artists at the local and national level. I wish to continue my dialogue with the Indian artists, academics, arts organisations around this and develop ways to make small interventions. “

(Padma Rao 2011)

“Authentic, strategic successful leadership. The value of creating personal spaces for reflection and planning. An accessible network for past and future leaders. A space both physical and virtual for continued opportunities to progress.”

(Carole Morrison)

“If I am successful with Art and Environment project on to a higher level, involving the business, arts and environment sector, gathering financial support and momentum, I would like to be a catalyst for leadership change, bringing together great minds of collective thinking, partnerships by sharing and the new movers and shakers in today’s society. It is my ambition to bring about new models of leadership practice and social and ethical values enterprise.”

(Valerie Chang 2011)

“My PILP experience clearly demonstrated that as cultural and creative leaders we are on the cusp of a new dawn. The responsibility is great but equally the future is bright, exciting and awe inspiring and we should fully embrace it and share it.”

(Lynda Rosenior 2011)

“I want to leave a legacy that reflects my ethics. These include: treating people with respect; encouraging others to be honest and open; having faith in your own abilities; staying strong and positive in stressful situations”.

(Archana Kalyana 2011)

Success always follows leaders

(OP Jain 2010)

Examples of Associates’ achievements since they completed their placements are as follows:

- **Carole Morrison** - Currently exploring new international opportunities having delivered an education/learning project at Aga Khan University, Nairobi Kenya
- **Dawinder Bansal** - Qualified as a coach through CLP Coaching Programme and is setting up a coaching practice and recently became the UK Producer for an American theatre show called Basic Training with Kahlil Ashanti.
- **Delia Barker** – Independent Consultant, currently consulting for the Drake Music and Co-Interim Director for the English National Ballet School. Woman 2 Watch, 2010
- **Dionne Walker** - Founder, Creative Thinker/Producer, DVRSE Creative Communications and studying for MSc, University of Edinburgh
- **Harpreet Kaur** - Continued to develop international competencies through travelling and working in Australia, South America, South East Asia and India.
- **Maxine Miller** - Library Manager, Tate and Woman to Watch 2010

- **Padma Rao** – Returned to India in March 2011 to explore collaborative projects in cultural leadership development
- **Selina Papa** - Recently secured a job with the Aga_Khan Foundation, previously she was Deputy Head of Programmes at V, the National Young Volunteers Service
- **Valerie Chang** - Returned to China in March 2011 having secured a British Council travel bursary and R&D grant from the Arts Council England to progress a UK/Chinese visual arts and environmental project she conceived on her placement in China.
- **Archie Kalyana** - Produced a series of promotional films for 'Age UK' with the BBC and continues to explore opportunities with Commonwealth Broadcasting Association/BBC Community Channel and the Olympics.

Top Ten Tips for a Successful International Leadership Placements

In the context of their final evaluation reports, Associates affirmed their top then tips for a successful placement. These were pooled to produce the Associates' collated Top Ten Tips for a successful international leadership learning placement

1. Be true to yourself, decide what you really want to achieve, plan ahead for change, but be flexible.
2. Don't let fear determine your future, believe in yourself, stay focus on the positives.
3. Stay in touch with other peers and make time to learn from their experiences.
4. Take advantage of support from your sponsor and hosts.
5. Be open, prepare to listen, learn, and take action, use judgement and sense of trust.
6. Reflect daily – keep the journal. Be disciplined to write it.
7. Network, network, network and promote yourself
8. Deepen your understanding and experience fully the culture you are operating in, think global act local.
9. Relax, enjoy and treasure the whole experience.
10. Remember to think about the traces we leave, What will be our legacy?

CONCLUSION

As an innovative, flexible, 'learner-centred' work-based, international leadership programme, PILP has enabled the Associates to use their power and influence to achieve their placement objectives in challenging situations where they had little or no authority. They have drawn on different sources of power to lead and create personal and organisational changes in unfamiliar worlds.

In summary, the key intercultural learning outcomes of PILP for the associates were:

- Understanding of the principles of working internationally and building intercultural relationships;
- Understanding of personal cultural preferences and behaviours, and developing intercultural and interpersonal skills;
- Recognising synergies and differences between their own culture and those they are seeking to work with and maximising opportunities;
- Reflecting on and sharing intercultural experiences.

There were two fundamental lessons learnt from PILP, namely:

- The unique value of real time experiential work-based learning with high-level leaders from culturally diverse backgrounds in an international context.
- The significant investment leaders need to make in their personal and professional development to improve their performance, excel as leaders and realise their ambitions

The success of the PILP is a credit to all the individuals and organisations involved, especially the Associates and the host organisations who contributed generously to the realisation of the PILP vision. The foundation and the successes of PILP were the direct result of effective collaborative working and strong relationships brokered and nurtured with all the hosts.

The underlying impact of PILP is that it has empowered the Associates and the hosts to take their leadership to a different level through improved performance. Furthermore, the success of the eighteen Associates is integral to the CLP legacy. PILP provided time for the Associates to reflect, observe, question, discover, change and take action to become the face of 21st Century leaders. Nurturing 'diversity in leadership' in the cultural sector and more widely is as important as it ever was: diversity is a 21st Century reality. In the words of Lord Boateng at CLP's Powerbrokers Journeys & Discoveries event on 8 July 2010 "*In our world 'people of colour' are in the majority*",

Nurturing 'diversity in leadership' in the cultural sector and more widely, is important because diversity is a 21st Century reality. It remains the reality in all the host countries. However, President Barak Obama's 'yes we can' campaign has magnificently changed the face of 21st Century leadership in the USA. The impact of President Obama's leadership has been a huge inspiration around the world!

In the context of the UK, there is a need for a significant culture change driven by 'diversity in leadership.' The creative and cultural sectors need a diversity of talents to recover from the current economic climate and improve performance to compete confidently in the international arena with the rapidly emerging creative and cultural industries in the new super economic powers of Brazil, China and India, and to a certain extent parts of Africa and the Caribbean.

Over the past three years, eighteen UK leaders have been ‘learning through doing’ with some of the creative and cultural industries’ most dynamic leaders and organizations in these countries/regions. The question is, what does the cultural and creative sectors need to do to capitalise on this collective learning and improved performance? In time, we should be able to assess the economic impact of this investment.

The Cultural Leadership Programme was ahead of its time with its vision for the Powerbrokers International Leadership Placements (PILP) and its focus on diversity and internationalism. PILP reinforced the strengths and value of the UK’s diversity - a rich resource of untapped creativity, intercultural intelligence and competencies. The legacy of PILP is the collective talents and strengths of the associates as 21st Century world-class international leaders with the potential to create new business models and opportunities while promoting economic inclusion and diversity as a state of mind, a way of doing life and way of doing business. Rebuilding the UK economy will mean ensuring that everyone is able to recognise and reach his or her full potential, we cannot afford to waste the talents of one individual.

The publication, *Beyond Cultural Diversity: The Case for Creativity* (2010), compiled and edited by Richard Appignanesi inspires fresh thinking and optimism for cultural diversity. To quote Tony Panayioutou, Director of Diversity, Arts Council England, commissioner of the report:

“There is a clearer, simpler and more potent position to articulate for greater diversity and equality in the arts – they are crucial to the arts by sustaining, refreshing, replenishing and releasing the true potential of England’s artistic talent regardless of people backgrounds. The benefits to the arts and cultural industries of unlocking creativity, eradicating exclusion and having an arts sector which is truly welcoming and focussed on people is potentially magnificent.”

Appendix a - Acknowledgements

Host Organisations	Leaders	Associates
2008 - Round 1 &2		
Harlem Stage New York City USA	Patricia Cruz	Stella Kanu
Jazz at Lincoln Center New York City USA	LaChonne Walton Adrian Ellis Lawrence Patrick	Georgina George
National Gallery of Jamaica	Dr Boxer Jonathan Greenland	Dionne Walker
National Library of Jamaica	Winsome Hudson	Maxine Miller
Hong Kong Academy for Performing Arts	Tom Brown Philip Soden	Tina Gharavi Louis Chow
2008/9 – Round 3		
National Museum of Singapore	Chor Lin Lee	Nilesh Mistry
TheatreWorks Singapore	Tay Tong	Selina Papa
Beijing Modern Dance Company China	Zhang Changcheng Vicky SiYuan	Harpreet Kaur
501 Art Centre Chongqing City China	Yan Yan	Valerie Chang
2009 – Round 4		
Centro Cultural Sao Paulo Brazil	Martin Grossman Patricia Ceschi	Carole Morrison
Centro Cultural Banco do Brasil Sao Paulo Brazil	Marcelo Mendonca Sueli Yamauti	Dawinder Bansal
Errol Barrow Centre for Creative Imagination Barbados	Professor Yearwood	Delia Barker
National Art Gallery Committee Barbados	Alissandra Cummins David A Bailey	Asif Khan
2010 – Round 5		
Sanskriti Foundation New Delhi India	OP Jain Varun Jain	Padma Rao
SEHER New Delhi India	Sanjeev Bhargava	Archana Kalyana
Association of Arts Presenters and Festivals of Senegal	Ousmane Faye Oumar Sall Gacirah Diagne	Lynda Rosenior

Biennial of Contemporary African Art Dakar
Saint Louis 350 Senegal

Ousseynou Wade
Joëlle le Bussy
Amadou Diaw

Beverley Sterling

Cultural Leadership Programme

Hilary Carty
Nicola Turner
Diane Morgan
Rebecca Coletto

British Council

Nadine Patel (nee Owen) UK
Cathy Gomez, UK
Neill Webb Beijing China
Sarah Deverall Chongqing, China
Xiaoying Wang Chongqing, China
Dan Prichard, Singapore
Stephen Rimmer São Paulo, Brazil
Eric Lawrie, Senegal
Rwituja Gomes Mookherjee, India
Adam Puskin India

Visiting Arts

Yvette Vaughan Jones
Sioned Hughes

medar pysden

Beverley Mason
Marius Maritz

Caret

Oliver Nyumbu
Jemma Devine

Terry Adams
Samenua Seshar
Venu Dhupa
Brazilian Embassy London

British High Commission Jamaica
Jamaica High Commission London

Ministry of Youth, Sports and Culture Jamaica

Ministry of Culture Senegal

Ligia Nobre, Brazil

Daina Leyton, Museum of Modern Art, Brazil

Summer Rain Films

Archie Kalyana

Ian Whittington

Will Lock

Joanne Lafferty

Yves Salmon Photography

Appendix b - The Placements

PILP 2010 – September to December

Padma Rao

Sanskriti Foundation, New Delhi, India: Development Associate

Padma worked with O.P. Jain, Founder President and the Board of Directors to undertake a vision exercise to explore and build options for a roadmap that the foundation should embark on for the next decade. This placement provided a unique opportunity to help shape the future of Sanskriti.

Archana Kalyana

SEHER, New Delhi, India: Associate Creative Producer

Archana worked with Sanjeev Bhargava, Founder Producer and the production team to deliver the various events planned as part of the Commonwealth Cultural Festival to coincide with the Commonwealth Games. The placement provided the opportunity for Archana to gain experience of working with some of South Asia's best classical dancers, musicians and rock musicians from Asian countries.

Lynda Rosenior

Association of Arts Presenters and Festivals of Senegal: Business Development Associate (ADAFEST)

Lynda worked with Ousmane Faye, President and Oumar Sall to undertake a feasibility study to explore a micro-finance project as a solution to the funding challenges faced by artists and creative practitioners in Senegal. ADAFEST is a national network of artistic presenters and festivals that provides creative and innovative solutions to current challenges facing the arts and cultural sector.

Beverley Sterling

Biennial of Contemporary African Art Senegal, Dakar and Saint Louis 350: Creative Development Associate

Beverley worked with Ousseynou Wade, Director of Biennial of Contemporary African Art, Senegal and Joelle le Bussy, President, Saint Louis 350 to create links with artists, curators, critics and scholars of African descent in the UK and Caribbean, and partnerships with African and Caribbean institutions. This placement presented the opportunity to develop relationships and future partnerships between Senegal, the UK and Caribbean diaspora.

PILP 2009 - September to December

Carole Morrison

Centro Cultural Sao Paulo, (Sao Paulo Cultural Centre) Brazil: International Development Associate

Carole worked with Martin Grossman, Director General and Patricia Ceschi, Special Projects Manager to assess current international collaborations, research gaps and identify opportunities to develop a new Strategic Plan for international partnerships for the Centro Cultural São Paulo.

Dawinder Bansal

Centro Cultural Banco do Brasil Sao Paulo, (Bank of Brazil Cultural Centre) Brazil: Marketing & Development Associate

Dawinder worked with Marcelo Mendonca, Director and Sueli Yamauti Marketing Development and Communication Manager to explore how to extend the cultural programme beyond the building to other locations around Sao Paulo. Dawinder developed a Strategic Plan, which provided a new approach to the expansion of activities and audience

growth, as well as new possible location solutions to promote cultural diversity and educational projects.

Delia Barker

Errol Barrow Centre for Creative Imagination, Barbados: Business Development Associate

Delia worked with the Director Professor Gladstone Yearwood, to research how to measure the creative and cultural sector performance. She provided policy advice and led in the creation of a Strategic Plan to address the dynamics of the emerging creative and cultural sector and achieve national objectives that would significantly affect the country's future economy and culture.

Asif Khan

National Art Gallery Committee, Barbados: Strategic Planning & Development Associate

Asif worked with Alissandra Cummins, National Art Gallery Committee, Chairperson and David A. Bailey to create the 'Black Diaspora Visual Arts' (BDVA) Programme Strategy 2010 to 2015. The BDVA focuses on contemporary diasporic art, artists, curators and critics, to establish a new visual art paradigm of discourse through the creation of a forum enabling exploration of ideas, discussion of issues and professional development.

PILP 2008 November to 2009 March

Harpreet Kaur

Beijing Modern Dance Company (BMDC), Beijing, China: Associate Producer

Harpreet worked with Changcheng Zhang, Director and Vicky SiYuan, Programme Manager to explore and develop creative projects for BMDC's participation in national and international dance festivals. The placement also enabled Harpreet to network and develop relationships across Chinese society between policy makers, business and creative industries leaders and local independent artists.

Valerie Chang

501 Arts Centre, Chongqing, China: Marketing and Development Associate

Valerie worked with the Yan Yan, Director and the Management Committee to design and develop a Business and Marketing Strategy for 501. The placement provided the opportunity for Valerie to explore cross-culture collaborations and increase her knowledge and understanding of Chinese contemporary art.

Selina Papa

Theatreworks Singapore: Business Development Associate

Selina worked with Tay Tong, Managing Director to create a new Business Strategy to provide direction, vision and guidance. The placement enabled Selina to network, build relationships and develop arts management and business development skills in a diverse cultural environment beyond Singapore.

Nilesh Mistry

National Museum of Singapore: Associate Curator

Nilesh worked with Chor Lin Lee, Executive Director and members of the Curatorial and Programming Teams to research and review exhibitions and displays both past and present which could be 'packaged' for touring to the UK to raise the profile, increase visibility and accessibility of Asian artistic sensibility and Singaporean cultural heritage. Nilesh developed new leadership skills through working in the Singaporean cultural context.

PILP 2008 - April to October

Maxine Miller

National Library of Jamaica: Digital Resources Associate

Maxine worked with Winsome Hudson, Executive Director and the Cataloguing Team to analyse and create access points to digitised resources. She designed and delivered a workshop for representatives from the wider library community across Jamaica on cataloguing and digital resources. The result was a significant contribution in the advancement of the Library's mission towards facilitating knowledge and understanding of unique and important historical documents. Picture Dis www.nlj.org.jm

Dionne Walker

National Gallery of Jamaica: Public Relations and Marketing Associate

Dionne worked with Dr Boxer, Acting Executive Director and members of the Finance, Administration, Curatorial and Education Departments and played a key role through marketing and public relations in supporting the development of new programmes and audiences; brokering relationships with cultural institutions and the local business community to explore partnerships to assist in the progression and transformation of the National Gallery.

Stella Kanu

Harlem Stage, New York City: Community Outreach & Audience Development Associate

Stella worked with Patricia Cruz, Executive Director and the Senior Management Team to help expand Harlem Stage's priority objective to create greater access for community residents and foster more meaningful connections between artists and audience.

Georgina George

Jazz at Lincoln Center, New York City: Business Development Associate

Georgina worked with Lawrence Patrick, Director of Business Development and rotated through key departments to research, examine and produce a strategy for exploiting the organisation's intellectual property.

Tina Gharavi

Hong Kong Academy for Performing Arts: Development and Marketing Associate – Academic Programmes

Tina worked with Tom Brown, Director of the Graduate Education Centre and the Film-making Team to research and design a Master of Fine Art in Filmmaking. She also developed relationships with external cultural industry partners for work placement opportunities for the students.

Louis Chow

Hong Kong Academy for Performing Arts: Programme Associate Clore Leadership Symposium

Louis worked with Philip Soden, Associate Director of Operations to design, develop and deliver the Clore Leadership Symposium in October 2008. He consulted and worked with the co-organisers: Clore Leadership Programme and the Hong Kong Government Home Affairs Bureau to design and deliver the programme and its related activities.

Appendix c – Collaborative working and learning approach to design, development and delivery

A *collaborative learning approach* was adopted whilst working with the CLP's team and programme partners' medar pysden, Visiting Arts, the British Council, Caret, the eighteen Associates and host organisations.

During the first year of PILP, Hilary Carty provided the strategic direction and established a highly professional and collaborative working relationship, which was maintained with the other members of CLP's team: Nicola Turner, Assistant Director, Diane Morgan, Project Manager and Rebecca Coletto, Project Coordinator for the duration of PILP. CLP's contribution intellectually and administratively was a valuable resource and integral to the success of PILP. CLP capitalised on the outcomes and impact of the learning from PILP to inform other programmes such as the Peach Placements.

The conversations with Beverley Mason, medar pysden during the scoping and development stage of the first three rounds of PILP led to collaborative working on the development of rounds 3 and 4 of PILP and the Powerbrokers Leadership Pathway programmes in 2009 and 2010. Freshwaters Consultancy and medar pysden capitalised on their combined knowledge, experience and resources to:

- Better meet the learning and leadership development needs of a wider and more diverse pool of BAME professionals across the creative and cultural sectors;
- Create a leadership development progression pathway for the two programmes and sign post individuals accordingly;
- Work resourcefully with Caret on the delivery of the Strengths Finder assessments and Strengths-based Leadership workshops;
- Co-produce and co-facilitate '*The Changing the Face of Leadership*' in the context of CLP Re:freshers Event on 8 July 2010 and the Powerbrokers Legacy event on 14 March 2011.

Similarly, conversations with Yvette Vaughan Jones, and Sioned Hughes of Visiting Arts, led to a collaborative learning relationship to share the experiences of their respective programmes. Visiting Arts advised on potential host organisations including Sanskriti Foundation and SEHER in India, and participated in all the hosts networking events, the Powerbrokers Journeys & Discoveries and the PILP Reflection and Legacy events.

The collaborative relationship with the British Council was established through the UK London offices, via Venu Dhupa, the then Arts Director in 2008, and later with Nadine Owen, Arts Adviser. Both were instrumental in the brokering of high-level relationships with their colleagues in China, Brazil, Singapore, India and Senegal. The British Council provided country briefings, suggested potential host organisations and advised during the research and placement visits. The Associates were advised and encouraged to broker and maintain their relations with the British Council during their placements to increased their knowledge and understanding of the arts and culture in their host countries and for future collaborations.

Appendix d - Associates Collated Strengths Profiles

Strengths	Descriptions	No of associates
Learner	Learner theme stimulates a great desire to learn and want to continuously improve. In particular, the process of learning, rather than the outcome, excites them	10
Strategic	Strategic theme create alternative ways to proceed. Faced with any given scenario, they can quickly spot the relevant patterns and issues	7
Relator	Relator theme enjoy close relationships with others. They find deep satisfaction in working hard with friends to achieve a goal.	7
Input	Input theme has a craving to know more. Often they like to collect and archive all kinds of information	7
Maximiser	Maximiser theme focus on strengths as a way to stimulate personal and group excellence. They seek to transform something strong into something superb	5
Connectedness	Connectedness theme has faith in the links between all things. They believe there are few coincidences and that almost every event has a reason	5
Responsibility	Responsibility them take psychological ownership of what they say they will do. They are committed to stable values such as honesty and loyalty	4
Communication	Communication theme generally find it easy to put their thoughts into words. They are good conversationalists and presenters.	4
Ideation	Ideation theme are fascinated by ideas. They are able to find connections between seemingly disparate phenomena	3
Individualisation	Individualization theme are intrigued with the unique qualities of each person. They have a gift for figuring out how people who are different can work together productively	3
Activator	Activator theme can make things happen by turning thoughts into action.	3
Arranger	Arranger theme can organize, but they also have a flexibility that complements this ability. They like to figure out how all of the pieces and resources can be arranged for maximum productivity.	3
Developer	Developer theme recognise and cultivate the potential in others. They spot the signs of each small improvement and derive satisfaction from these improvements	3
Self Assurance	Self-assurance theme feel confident in their ability to manage their own lives. They possess an inner compass that gives them confidence that their decisions are right.	2
Context	Context theme enjoy thinking about the past. They understand the present by researching its history	2
Empathy	Empathy theme can sense the feelings of other people by imagining themselves in others'	2
Achiever	Achiever theme has a great deal of stamina and work hard.	2
Belief	Belief theme has certain core values that are unchanging. Out of these values emerges a defined purpose for their life.	2
Restorative	Restorative theme are adept at dealing with problems. They are good at figuring out what is wrong and resolving it.	2
Deliberative	Deliberative theme are best described by the serious care they take in making decisions or choices. They anticipate the obstacles	2
Harmony	Harmony theme look for consensus. They don't enjoy conflict; rather, they seek areas of agreement	1
Intellection	Ideation theme are fascinated by ideas. They are able to find connections between seemingly disparate phenomena.	1
Focus	Focus theme can take a direction, follow through, and make the corrections necessary to stay on track. They prioritise, then act.	1

Appendix e - Associates' leadership learning into action

The feedback from the questionnaire demonstrates that the associates have been intentional in using their learning interventions (journal, strengths, emotional intelligence, leadership competencies, and career development action plan) on a day to day basis and to achieve their long term goals.

"My development has been a key factor in me having the confidence to take the step into a slight unknown. My understanding of my strengths has meant that, wherever possible I play to them and take on work, challenges and roles that play to them too."
(Delia Barker 2011)

"My learning outcomes had helped me see things with a clearer vision and provided me with the tools to manage my career and always to seek alternative solutions"
(Valerie Chang 2011)

"Upon returning to the UK, I decided to focus on becoming a coach in the cultural sector and have since qualified as a coach and am now in the process of setting myself up as a coach, primarily working with women."
(Dawinder Bansal 2011)

"My placement has helped me to question my role, my working practice and how best to improve my contributions. This has helped me to work better as a team but also value the role of my manager"
(Nilesh Mistry 2011)

"The placement provided an invaluable insight of the skills, experience and focus required of leaders in the cultural sector. Above all I better understood the importance of peer learning, mentor support and working to one's strengths as key ingredients in fulfilling my career goals."
(Asif Khan 2011)

I really wanted to test my knowledge beyond my specialism and work based on the maturity of my experience to date. I wanted to be confident in myself as a senior cultural leader. I feel I achieved this well and have gone on to develop this further.
(Delia Barker 2011)

The placement has boosted my confidence and encouraged me enough to aim for high profile positions in the media/live events/cultural sector. The placement has helped me to build up some valuable contacts in India.....I've gained experience of producing large scale events. This has strengthened my position in the marketplace as a live events producer.
(Archie Kalyana 2011)

"The aspects of my placement which have had a positive impact on my transformation were:the experience of working at a higher professional level interfacing with key professionals and strategic partners from different sectors and being able to communicate effectively in French with a business setting Another key aspect was the support, confidence and feedback from my hosts which gave me the confidence to fully acknowledge, embrace and apply my leadership skills in a very natural and 'hands on' way.
(Lynda Rosenior 2011)

"I have revisited my books and am aware that writing my journey is good for my development. I have not been as active since my return as I was affected when my late father passed away in February 18th 2010 and all my career aspirations were put on hold due to bereavement."

(Valerie Chang 2011)

"I am more open about discussing my career ambitions with colleagues and other managers. Opportunities for further professional learning are increasingly rare, so I have recently focused on informally studying how leaders in my environment behave, what they say and whom they connect with."

(Asif Khan 2011)

"I have accepted a BBC project in March and will be producing five short films for broadcast. I will have the opportunity to manage 15 BBC staff and plan to use my various learning and development tools throughout the project."

Archie Kalyana 2011

The Senegal placement has highlighted positively my creative abilities, which are often overshadowed in the UK because I work in a more structured environment, that can be bureaucratic and target/outcome led. Working with my hosts in a cultural environment, which is hands-on, practical and culturally participatory has been an enriching experience, which I have valued and I have received positive responses on my creative input.

(Beverley Sterling 2011)

Appendix f – Associates' comments on facilitated learning support

The evaluations demonstrated the effectiveness of the facilitated learning support before, during and post the placements.

Support during the placements

“Maureen was a sensitive and inspirational source of knowledge and guidance throughout my (PILP) placement. She took time to hear my story and steered me in appropriate directions to fulfil my development needs. Maureen’s guidance has unlocked my self-belief”.

“What I found very helpful were the sessions identifying my areas of building strengths and emotional intelligence in the UK and areas for further development especially in emotional intelligence of ‘reality testing’, ‘problem-solving’ and ‘social responsibility’

“The support provided by Maureen played a crucial part in helping me to understand my role in the organisation, my leadership journey and its development over the different stages of my placement. She was extremely poignant in helping me to understand the different political dynamics within the organisation and how I should respond to that.”

“There were many opportunities to engage in discussions about my work, some of the challenges around intercultural issues as well as staff management. Some of these discussions were confidential and Maureen provided a safe space for me to get fresh perspectives on many of these areas and thus, renew my thinking.”

“Maureen helped me to reaffirm my belief in myself and asked some tough questions which compelled me to reassess my personal leadership style. She was an excellent bridge builder, a broker and a translator between me and the organisation.”

“What was really important was knowing Maureen would be fair and objective but also appropriately challenging if needed and this is very helpful”

“Maureen has consistently emphasised the value of putting the lessons learnt into everyday practice and development; the importance of making professional networks work for you; Maureen is a consummate professional and an invaluable role model, mentor and friend.”

Maureen combines a high level of professionalism with a personal touch. Her support in my (PILP) placement in China enabled me to overcome many challenges, allowing me to move forward and achieve my leadership objectives. She has an excellent understanding of emotional intelligence and how to apply this to situations, and has a very effective approach in managing complex meetings and people.”

Support post placements

I have been in constant contact with Maureen and have received invaluable support, encouragement and friendship since the placement ended. In addition, the continued opportunities to meet with my fellow PILPs have been wonderful – the learning continues.

(Delia Barker 2011)

"I have met with Maureen on a number of occasions since the placement ended: At the PILP debrief at the Arts Council: twice through PILP associate reunion tea events at the Commonwealth Club; at both the CLP Journeys & Discoveries and Re:Freshers events; at the Liverpool Biennale. Maureen has consistently emphasised the value of putting the lessons learnt from the placement into everyday practice and development; the importance of making professional networks work for you; my role as an ambassador for advocating CLP programmes and events and reviewing my personal goals and development strategies. Maureen is a consummate professional and an invaluable role model, mentor and friend."
(Asif Khan 2011)

Maureen has consistently included us in the shaping of a number of CLP events. She has been the focal point for regular meetings with other PILPs. The meetings at the Royal Commonwealth Club act as a kind of club for the PILP Alumni. Personally, the face-to-face contact and gatherings suits me best as (even though one of my strengths is relator) I am not a natural social networker i.e facebooker, twitter-er.. etc. Freshwaters has provided constant and consistent delivery on promises and agreements.
(Carole Morrison 2011)

Maureen has been giving with information, sending PILPs emails with relevant opportunities – which I think is useful. I also believe the social gatherings are worthwhile and an opportunity to re-connect.
(Dawinder Bansal 2011)

The value of learning from Maureen Salmon has been a key part of my experience of PILP. She played the role of a catalyst in helping me to overcome any hurdles I had during my placement. She gave sound advice and at times a gentle push when needed to help me move forward. She played the role of a critical friend and a good sounding board that helped me to tap into my own inner resource. She was the pillar that held the structure of this placement together. Well done Maureen.
(Padma Rao 2011)

I did have a very detailed one to one session with Maureen on my return to the U.K. I found this support very helpful as it gave me some points to think about whilst writing my final report. I found the de-brief session very informative and inspiring. I felt very positive about sharing my experience with the other associates and discussing common points with them.
(Archie Kalyana 2011)

"I have received valuable continued support from Maureen while in China and on my return. She has been very supportive and encouraging on the next steps and how to cope with the current economic climate. Continually being invited to events, providing me with job references has been invaluable. She has provided me with contacts and suggestions on my research project with China. It has been good to keep in touch and meet up where possible. Maureen is a reminder of the legacy and shared experience in China and the leadership journey that we are all on. I have valued her wisdom and guidance, encouraging me to continue on the journey despite the challenges and obstacles that I have encountered.
(Valerie Chang 2011)

Appendix g – Associates’ continued professional development

Since completing their placements and as part of their continued learning and professional development, the associates participated in a number of CLP activities including Powerbrokers ‘*Journeys and Discoveries - Changing the Face of 21st Century Leadership*’ workshop in July 2010

“I found that Paul Boateng’s words struck a chord at a point when I needed a boost and to feel inspired. Having the opportunity to hear other stories was also very interesting.”

(Delia Barker 2011)

“I presented as part of this Day and benefitted from my interactions (both on the day and subsequently) from a range of contacts.”

(Carole Morrison 2011)

“Hearing about other people’s experience and case studies. Networking opportunity. Re-visiting my China experience by giving a presentation, this instigated me to apply to the British Council. Meeting other BME leaders, sharing and exchanging the journey of CLP.”

(Valerie Chang 2011)

“I took part in the Refreshers event and hugely benefitted from meeting other cultural leaders. I found it deeply inspiring to share their experiences and stories of successes and achievements. I also had the opportunity to share my journey through a presentation which was helpful in asserting my confidence about my own achievements”

(Padma Rao 2011)

I better understood the tremendous honour of representing the UK cultural sector, and BME professionals in particular. Those attending the seminar were keen to learn about my experiences....At the seminar I felt that I was part of a fellowship of cultural professionals who had been given a life enhancing and career affirming opportunity in an international setting. Listening to the 2010-11 placements and hosts from Senegal and India provided a glimpse of the potential of the PILP programme to look at developing sustainable international projects.”

(Asif Khan 2011)

“My main challenge is to maintain the momentum and focus of my objectives since returning to the UK. However, by continuing to be involved in the CLP professional networks, keeping in contact with my PILP colleagues (and previous ones) I am confident that I will remain focused and ‘on task’.

The specific support that I would benefit from is access to a mentor with whom I could interface with on an ongoing basis, discuss issues ‘one to one’ and gain feedback and support”

(Lynda Rosenior 2011)

I feel that it is crucial that I continue to flex my leadership skills by interfacing with high level international professionals. The three month placement gave me a taste of what is required when operating at this level and I believe that developmentally I

have a way to go before I am able to operate fluently and with confidence at this level.

I need to extend my international network where I can network with like-minded professionals for mutual support, but also as a sounding board to explore and refine ideas. I will take advantage of relevant international events and conferences in which I can participate and hone these skills.

(Lynda Rosénior 2011)

Appendix h - Intercultural Dialogue

Leadership and Diversity Encounter

Centro Cultural São Paulo, São Paulo, Brazil - 24 November 2009

http://www.radiocsp.net/index.php?option=com_content&task=view&id=641&Itemid=51

The Centro Cultural São Paulo and Centro Cultural Banco do Brazil receive for a period of three months, two professionals selected by the Cultural Leadership Programme International (CLI) of the Arts Council, whose central objective is to enable the new and upcoming cultural leaders develop their capacities through international exchange. The Centro Cultural São Paulo and the Centro Cultural Banco do Brazil receive, for a period of three months, two professionals selected by the program Cultural Leadership International (CLI) Arts Council, whose main objective is to enable new and future leaders to develop their capabilities through international cultural exchange. Geared to professionals already active on the market, the program invests in the training of these agents, from the experience, the exchange of experiences, of the analysis and proposal of a plan of work in cultural institutions with distinct realities to their countries of origin. Aimed at professionals already working in the market, the program invests in the training of these agents from the experience, exchange of experiences, analysis and propose a plan of work in cultural institutions with different realities in their countries of origin. The experience of the programme raises the need for the discussion of cultural operators at national level. The experience of The program raises the need for cultural discussion at the national level. How are the Brazilian cultural leaders and, specifically, the representatives of the portion of society that integrate minority groups considered? How are the cultural leaders from Brazil and, specifically, representatives of the portion of society that in the groups considered minorities? It is possible to make a reflection on cultural diversity in leadership? You can make a reflection on cultural diversity in leadership? With the goal to reflect on issues such as this, the Powerbrokers International Leadership Placements/Arts Council, the São Paulo Cultural Center, the Centro Cultural Banco do Brazil and the British Council-Brazil propose an event with the participation of names that operate in the cultural area and can contribute with your personal experience to build opportunities for new generations.

In order to reflect on issues like this, the International Leadership Placements Powerbrokers/Arts Council, the Centro Cultural São Paulo, Centro Cultural Banco do Brazil and Brazil-British Council propose to carry out an event with the participation of names that work in cultural area and can contribute to your personal experience to build opportunities for new generations. Mediation: Claudia Toni (Music Advisor of the Secretariat of Culture of São Paulo State) Mediation: Claudia Toni (Music Advisor of the Secretariat of Culture of the State of São Paulo) Speakers: Danilo Miranda (Regional Director of SESC São Paulo); Eduardo Saron (Superintendent of Cultural Itaú Cultural Activities); Marcelo Mendonça (Director of the Centro Cultural Banco do Brazil-São Paulo); Martin Grossmann (Director of the Centro Cultural São Paulo) and Maureen Salmon (founder and Managing Director Freshwaters Consultancy) Speakers: Daniel Miranda (Regional Director of the SESC Sao Paulo), Eduardo Saron (Superintendent of Cultural Itaú Cultural Activities), Marcelo Mendonca (Director of the Centro Cultural Banco do Brasil-Sao Paulo); Martin Grossmann (Director of the Centro Cultural São Paulo) and Maureen Salmon (founder and director freshwaters Consultancy) Panelists: Adriana Barbosa (Director of Black Fair); Carole Morrison (Cultural Leadership Programme Associate-CCSP-International Relations); Dawinder Bansal (Cultural Leadership Programme Associate-CCBB collaborator); Gil Marçal (program coordinator WILL); Leandro Marquez Benetti (Director of the Youth Cultural Center); Patricia Ceschi (project technical coordination of the Centro Cultural São Paulo);

Paul Heritage (Director of the Department of Arts of the Queen Mary's University of London and Renata Bittencourt (Manager of education Core Cultural Itaú

http://www.radiocsp.net/index.php?option=com_content&task=view&id=641&Itemid=51

Caribbean Curatorship and National Identity - Symposium 4 Cultural Leadership: Global Focus

Bridgetown, Barbados - November 28 to 3 December 2009

[Caribbean Curatorship and National Identity](#)

Cultural Leadership: Global Focus' seminar of the Museums Association of the Caribbean Conference discussed:

- *The principles of working internationally and building intercultural-relationships in the creative and cultural industries*
- *Intercultural leadership competence framework (personal cultural preferences and behaviours, intercultural and interpersonal skills, and knowledge)*
- *The synergies and differences between Caribbean/Barbadian and UK cultures: How to work collaboratively to share experience and maximise on opportunities, and*
- *The business case for intercultural leadership development globally.*

Speakers included Alissandra Cummins (Director, Barbados Museums and Historical Society), Julien Anfruns (Chief Executive, International Council of Museums), Tom Trevor (Director, Arnolfini Gallery), Basil Springer (Caribbean Business Enterprise Trust), Nakazzi Hutchison (Visual Artist) and Maureen Salmon, Delia Barker and myself representing the Cultural Leadership Programme's PILP programme.

The seminar supported my understanding of the importance of role models and mentors in supporting leadership development:

- *Alissandra spoke of the influence of her father and mother as role models*
- *Julien recounted mentors that had influenced great leaders throughout the ages*
- *Basil highlighted opportunities available through business 'shepherding', where entrepreneurs were assigned a business coach to support business planning and strategic development*
- *Nakazzi spoke of the role that her mother had played in developing visual arts in Jamaica and the impact of her visit to Senegal on her understanding of intercultural awareness and other world views*
- *Tom spoke about opportunities for cultural leaders in Barbados to engage with the emerging 'Hotel Bristol Barbados' project*
- *Maureen spoke about the opportunities for international working made available through of the Cultural Leadership Programme and reflected on the implications for international leadership of UNESCO's Creative Economy Report*
- *Delia spoke about her experience of leadership and the differences between a good manager and a good leader, highlighting competencies such as emotional intelligence*
- *I spoke about some of my initial observations ('surprises') about the cultural environment within which leaders in Barbados operated, including a comment made by a mid-career leader that working on the island felt like taking part in a repeat episode of 'The Apprentice'.*
(Asif Khan 2010)

Appendix i - Hosts' feedback on the associates' learning

“Sanskriti provided a highly supportive environment for Padma Rao through advice, regular one to one contact with Mr OP Jain. Mr. OP Jain, President of the Foundation, internal meetings, introductions to external partners, invitations to events, overseeing the work plan and involvement in the organisation’s core work. Padma was given every opportunity to get involved in internal meetings, take lead where she felt comfortable and supported where needed to allow her leadership potential to be extended. Meetings were informally arranged with Mr. OP Jain as well as Mr. Varun Jain, trustee. Key roles were played by our staff, in helping Padma to get to know the local cultural context, socialise and build relationship with other members of staff. This was an important aspect of host support to ensure that the overall experience of working internationally was fully grasped by the visiting associate.”

(Sanskriti Foundation, India 2011)

In keeping with its holistic approach, ADAFEST embarked on this exercise by taking into account the social, cultural and economic benefits of this project. In this environment, ADAFEST is the first multidisciplinary platform for cultural operators in Senegal and provides established arts professionals with the opportunity to creatively address the issues and challenges facing artists in this developing state. Through her vision, Ms. Rosenior has understood very quickly that the ADAFEST project in creating an alternative funding model to support culture based on the Senegalese experience should also be created/available for the African Diaspora. She then worked with us on Diaspora connections with London, which after discussion and exchanges of correspondence, was very productive enabling us to embark on the search for capital to start micro finance mutual model. After three months, we felt that a new form of solidarity needed to be established to enable professionals to apply effective strategies for the sustainability of cultural actions.

(ADAFEST, Senegal 2011)

“Delia’s openness and eagerness to learn and experience the Barbadian cultural environment helped influence the project outcome. Delia’s work helped to plant a seed and contributed to the development of the research capability of the Creative Sector in Barbados. The project has included a wide cross-section of organizations in the creative and cultural industries sectors. In particular, established entities such as the Ministry of Community Development and Culture, and the National Cultural Foundation were at the forefront of this collaborative exercise, which provided opportunities for both senior and mid-career personnel to participate in planning the way forward for the development of the sector.”

(Professor Yearwood, Errol Barrow Centre for Creative Imagination 2010)

“The aim of the leadership development placement was for Valerie to gain greater awareness and understanding of 501 and forge good working relationships in a Chinese environment, whilst benefiting from working in an international context. She was aware of the importance of building crucial social networks and gaining an overview of ideas and opinions. Valerie demonstrated good communication and diplomacy skills to influence change and navigate around the politics. Listening openly, sending convincing messages and fostering good communication were some of her leadership skills that I observed. Valerie identified some cultural difference and discussed with me that she was aware that the face to face relationships were the most important ways of communicating and building trust. There were times when we had to work through different ways of working.”
(Yan Yan 501 Art Centre, China)

Appendix j - Associates' relationship with hosts and host country post placements

Although the professional working relationship between the associates and hosts ceased at the end of the placements, there are some personal relationships and contacts.

"We have also maintained a personal friendship which was developed during the placement. I was asked to write a recommendation to support an application to a new position. She was successful "
(Winsome Hudson 2011)

"I have maintained contact with a number of staff from the Programmes department at SNM on a friendship basis and am kept abreast of developments."
(Nilesh Mistry 2011)

"I am still in contact with the main people I worked with in Barbados. We are mainly in email contact and occasionally there is phone contact. There is a will for us to work together again in some way but it is proving a little difficult to find the project or opportunity to make this happen."

"I met with both the Chair of the Barbados National Art Gallery and Head of the Arts Faculty of Barbados community College at the Liverpool Biennale in September 2010. We discussed the legacy of the work that I had undertaken. I also keep in touch through Social Networking sites."
(Asif Khan 2011)

"Though the Director has left the organisation, I am in contact with the Head of Education, all members of the team I was attached to and several managers within connected organisations."
(Carole Morrison 2011)

"I have maintained links with some of the people I met in the other organisations introduced to me via my host organisation. Interestingly, these stronger links have been with women and I believe a greater understanding and affinity was developed with the women in the creative organisations. There has been some email exchange with my host however; it has been difficult to maintain a strong connection given the language barrier with my main contact."
(Dawinder Bansal 2011)

"With my recent grant award from British Council, I am re-connecting with the host organisation, fellow artists and the British Council in Beijing and Chongqing to see if I can gather support and partnerships with my China-UK, Art and Environment project that I would like to pursue between the two countries. I have received response and will be arranging meetings when I return to see if I can develop it further."
(Valerie Chang 2011)

For the time being I am continuing to work with ADAFEST in an advisory capacity. I have had feedback from my host organisation regarding the next steps in terms of project implementation which involve the identification of investors post the February 6th meeting. I am currently awaiting a more detailed report from the UK finance partner.
(Lynda Rosenior 2011)

Appendix k - Associates' sharing their experiences with the creative and cultural sectors

"Moving from the Arts Council has definitely benefited the sector in that she is confidently working as an intermediary between ACE and the sector."

"I currently have a mentee who is new to her position as Executive Director and am about to mentor a newly appointed Artistic Director. The experience helped with my Action Learning Set training too. I have spoken about my experience and learning within ACE before leaving and to a variety of colleagues since then."

*"I have given presentations at Re:freshers at Wellcome Trust, July 2010
Presentations at the Aga Khan University sponsored conference Imagining Futures in Nairobi, Kenya October 2010; British Council's CLP Event Global Conversations at the V&A, December 2010. Action Learning Workshop on Meaning, Pleasure and Strengths, Hebden Bridge, February 2011"*
(Carole Morrison 2011)

"I have been asked to take an important strategic role in support of a national event on combating poverty and social exclusion, taking place in Bristol in February 2010. I have also supported a local university with the programme of a visit by American academics in July 2010.

Through my contacts with University of the West Indies Cave Hill campus I have also facilitated the meeting of a Human Rights academic based in Bristol with a Senegalese filmmaker based in Barbados. Bristol screened the European premier of a documentary as a result."
(Asif Khan 2011)

"Presenting at the Journeys and Discoveries CLP event July 2010. Meeting future Hosts from Brazil and sharing my experience as an associate living abroad and giving them ideas on what to do."
(Valerie Chang 2011)

"This is an emerging picture but I am confident that my host organisation is benefiting directly from my learning and leadership and similarly the organisations and key stakeholders in Kensington and Chelsea who are involved in the various arts projects I work on will also benefit directly from my learning in terms of the development of new structures and my building of the capacity of individuals working in the arts and culture sector."
(Lynda Rosenior 2011)

"On return to my work I shared my placement experiences with my colleagues during a return gathering with the use of a slide talk. There was a change in management during my absence and my final report helped my new line manager to gain an understanding of my learning and experiences. Subsequently my manager has involved me in managerial procedures by sending me to management level team meetings and leaving me in charge during her absence. I am currently mentoring a junior colleague from a sister museum site having set a work programme over a given time frame."
(Nilesh Mistry 2011)