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Front cover image: Moving Spaces, CandoCo Dance Company.
Photo: Rachel Ferriman

Developing leadership: the
challenge for the cultural sector

Introducing the
cultural
leadership
programme



CREATIVE
& CULTURAL
SKILLS





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The Cultural Leadership Programme is jointly led by Arts Council England, Creative & Cultural Skills (SSC) and the Museums, Libraries and Archives Council

Introduction

The British cultural sector is a success by any standards.

The world rightly looks to us as a leader in every aspect of cultural life – as well as in the running of the institutions that celebrate creativity and bring culture to the widest possible audiences.

But culture in the UK not only helps to define and shape and deepen our lives as individuals. It also makes a significant contribution to our nation's prosperity.

If this significant part of our economy is to continue to prosper and grow as it should, we must recognise the role of our cultural leaders in delivering that success. We need to ensure the emergence of a new generation of cultural leaders. That is why the Government has invested £12 million in a two-year Cultural Leadership Programme that will promote excellence in management and leadership within the cultural sector.

This investment will pay dividends in a number of ways.

As it hones the leadership skills of talented high flyers in cultural organisations throughout the sector, it will also promote the emergence of a more diverse group of cultural leaders, drawing on the wealth of talent and potential in the wide range of communities that make up contemporary British cultural life.

The cultural sector is not alone in addressing its leadership challenge. The Cultural Leadership Programme will create new opportunities for collaboration across the public and business sectors. I am convinced that such interaction will enrich the cultural sector, the wider economy – and the nation as a whole – for generations to come.

Rt Hon Gordon Brown MP
Chancellor of the Exchequer
June 2006

Image: Lucy Bennett, Laura Jones, Chris Pavia and Dan Watson in *Dancer's Syndrome* by StopGAP Dance Company. Photo: Hugo Glendinning

Foreword

Britain's cultural life is thriving. Our artists and performers are producing work recognised the world over for its originality and quality. In economic terms, the cultural sectors account for over five per cent of the nation's GDP (gross domestic product). And for the last decade the sector has grown at twice the rate of the economy as a whole.

To maintain that healthy position we must continue to invest in the people who will be its future. The new Cultural Leadership Programme aims to do precisely that.

Tomorrow's cultural leaders may be emerging from an early stage in their careers, seeking to move from an artistic to a leadership role. Or they may already be operating at quite senior levels, but needing support to make the step up into a more high profile and challenging post. Or they may be cultural entrepreneurs who had never until now thought of themselves as occupying a leadership role.

This £12 million initiative aims to provide opportunities to meet all of these future leadership requirements in a systematic way.

It will ensure that the skills base and support networks for creative leaders are in place. It will support the drive to ensure that a more diverse range of people is identified and supported to be the leaders of tomorrow. It will provide development opportunities for current and future leaders, tailored to where they are in their careers. And, vitally, it aims to secure a long-lasting legacy from this and related investment.

An array of responses to these challenges has already been developed, from intensive leadership programmes delivered by Clore to a dedicated online guidance service for the sector, signposting appropriate development opportunities and information.

These and other developing strands will continue to be refined with the help of the sector itself. During the next two years, the programme will involve current leaders running major institutions and organisations. It will equally focus on those who are just beginning their working lives but already displaying the vision, dynamism, talent and passion to go on to greater achievements.

Crucially, the Cultural Leadership Programme will encourage leaders from a wide range of backgrounds to reflect the diversity that has made Britain a cultural powerhouse.

Appropriately, the structure of the Cultural Leadership Programme itself is an example of diversity, drawing on the talent and expertise of three very different organisations. Together, they have devised a structure and strategic approach to embed a strong leadership culture that will make Britain's creative sectors more successful – and more accessible – than ever.

Rt Hon Tessa Jowell MP

Secretary of State for Culture, Media and Sport

June 2006

A call to action

The very welcome support from the Chancellor for the development of leadership in the cultural sector represents not just a significant investment. It is also a challenge – a challenge to all of us to tackle the leadership gap in the creative and cultural industries.

Is gap too strong a word? Through our call for ideas last year, you told us that there wasn't an actual crisis in leadership. However, you wanted to see: a way of tackling the time–money resource issue for leadership development, better governance, more diversity in our sector leadership, more work-based and peer learning opportunities, and better guidance for those planning their future careers. Certainly this indicates a serious gap in current provision for developing our current and future leaders.

The sector is not alone in facing this challenge. The commercial sector and most areas of the public sector have realised the role good leadership plays in delivering overall success. Approaches vary from outdoor challenges to MBAs to informal mentoring. There is certainly no simple answer and no one-size-fits-all solution.

Investment in pursuit of good leadership is high – a 2004 report suggests around \$50 billion per annum on leadership development worldwide. But the solution does not depend on funding alone. If the Cultural Leadership Programme is to make a difference, it will need support from throughout the sector. Not just

emotional or abstract intellectual commitment, but active involvement that makes demands on time and energy.

In organisations that are already stretched, this will be a challenge. Existing leaders will be asked to give up their time to shadow, mentor, advise and guide the people who will eventually succeed them. And those future leaders will have to juggle their existing commitments in the interests of their own development.

None of this will be easy. It will require energy, creativity, insight and dedication – the very qualities that already contribute to the sector's remarkable success.

Visions of leadership

Cultural leaders have the capacity to ask questions other people didn't think of, turn these questions into a dynamic vision, and drive the vision forward through all the problems. The confidence to discover dynamic models and ideas from a range of places, apply them, but to throw them out again once they start to get in the way.

**John McGrath, Artistic Director,
Contact Theatre**

Cultural leaders are as different in style and background as the organisations they serve. And that's as it should be, particularly in a world as diverse as the creative sector.

However, in my experience, all successful cultural leaders have a few qualities in common. For one, they display clarity of vision coupled with a steely determination to deliver.

They resist the temptation to get caught up in detail. Instead, they are able to identify – and then concentrate on – the few issues that really matter to any organisation at any given time.

Cultural leaders invariably identify with the success of their organisations in an entirely personal way; whatever is good for the organisation is good for them. At the same time, they are aware that the converse is not necessarily true.

Their ability to empathise and engage with people at every level of their organisation is integral to generating the excitement and enthusiasm that are essential for success in the creative world.

Yet much as they identify with the people they lead, they can also detach their own intellects from their emotions. This enables them to make the often difficult – and sometimes even painful – decisions that are the price of true leadership.

At the moment, cultural leadership is probably less understood as a discipline than its counterparts in other sectors. During the next two years, as we work to encourage and develop existing and future cultural leaders from all backgrounds, I am confident that our understanding of the role will improve.

Meanwhile I am proud of the involvement of Arts Council England in this programme and pleased to be working with the other participating organisations. Together, we aim to make a real difference to the nation's cultural life.

Peter Hewitt, Chief Executive, Arts Council England

Image: Adult learners at Croydon Library. ©MLA
Photo: Jonathan Goldberg

To be a great cultural leader, the range of skills needed to come together in one human being is immense: entrepreneurial, logistical, visionary, curatorial, political and strategic. But all of those are as nothing, if you do not have the most important skill: the ability to really listen.

Augustus Casely-Hayford, Director, inIVA

You have got to put the art first: it is the only reason we do what we do. It sounds simple but it's not, as the pressures to concentrate on other things are huge. Be clear; be bold. Give others the courage to be ambitious. Take risks, and know some will fail. But learn from them in a way that no one feels to blame.

Keep the finances under control. If the money goes wrong, then the art suffers.

You should run with ambiguity. You should be a juggler who can keep lots of plates spinning. Though a friend once told me that running an arts institution is more like juggling with chainsaws.

Keep your focus outwards, as well as inwards. Leaders above all must see the bigger picture, what's happening in the wider world, and be ready to respond. And the challenge of that is now even bigger: we are lucky to be doing what we are in a period of enormous technological and social change.

We don't – so far – train our leaders or our managers. All the business school models of leadership are from the commercial world. We need to develop thinking about what we need to manage creativity. In the end, creativity is where the UK's future lies.

Tony Hall CBE, Chief Executive, Royal Opera House, Chairman, Creative & Cultural Skills (SSC)

True cultural leaders demonstrate the willingness to inspire in the delivery of positive change in the face of adversity and hardship across the cultural landscape of our society. We will find our new leaders by embracing the very individuals who make up the cultural aesthetic of our societies, and in doing so create openness to share, driven by the imperatives of trust, empowerment, teamwork, and involvement.

Madani Younis, Artistic Director, Asian Theatre School

In the past there has been too little focus on developing the very special management and leadership skills needed in the creative and cultural sectors and this programme is a timely initiative.

New ways of engaging with the public are emerging all the time and the most effective managers will know how to learn from the best and apply those lessons. They will also know how to increase audience diversity, contribute to education and link into national and local economic development.

Managing creative people is of course a challenge all of its own, but there are skills and experiences which can be absorbed and applied with immediate impact.

Leaders develop, share and advocate their visions and ambitions with users, staff, politicians and other stakeholders. This requires a commitment and belief in people, diversity, risk taking, teamwork, networks and partnership working. Leaders don't stand still. They are always looking to move their organisation and the sector forward, but they have to take people with them.

New leadership is needed at every level. I very much welcome the Cultural Leadership Programme's focus on emerging and mid-career leaders as they are essential to the future effectiveness of the sector.

Mark Wood, Chair, Museums, Libraries and Archives Council (MLA)

It is important to recognise that the idea of a 'great leader' may not be helping us. We are often looking to our leaders to solve our problems and we find them lacking. The idea that an individual may come along who could save us and solve our problems maybe allows us to not recognise our own leadership skills. The great cultural leader is a caretaker of the absurd and the 'marginalised', finding the value in the disturbances and events that don't match 'the plan'; is a creator of situations where people within a group recognise the quality of leadership in themselves.

Phelim McDermott, Artistic Director, Improbable

The UK's music industry is dynamic, vibrant and flourishing and is the source of much of the world's finest repertoire. We do, however, face more challenges than ever before as technology advances and competition for consumers' time and interest explodes in an increasingly global market.

Our industry is blessed with a large pool of immensely talented people but today's industry leaders have a responsibility to make the best even better and to identify and equip the leaders of tomorrow with the right skills and support. Those future leaders will come from every area of the industry, including sole traders and micro businesses, and many will currently still be at an early stage of their careers.

As well as having the ability to spot and nurture talent and to help artists achieve creative and commercial success, they must also possess a mix of technical understanding, entrepreneurship and business skills. They will also need a full appreciation of the rapidly changing consumer-driven environment and be able to adapt to new situations, forge new and innovative partnerships and manage change.

Against that background, it makes a great deal of sense that we take steps now to support the development of those future industry leaders. This project is a very welcome move in the right direction.

Eric Nicoli, Executive Chairman EMI, Trustee, Creative & Cultural Skills (SSC)

Emerging leaders need time to develop and support for their weaker skills, alongside a range of different options. These might include research time, secondments, mentoring (in both directions), shadowing, networks and skill shares. Our leaders need to be representative whilst remaining individual – it would be awful if we homogenised leaders.

Geraldine Collinge, Director, Apples & Snakes

The key task for a cultural leader is actually to define the founding principles of the institution and reinterpret those in a modern context. Crucially, British cultural institutions have histories very different from the rest of Europe. In Europe, culture reflected princely wealth and power; in Britain nearly all are founded on the extraordinary principle of civic generosity. This notion of a sense of civic generosity to change society is fundamental in Britain. Therefore expectations, and the running of these organisations are very different from the rest of Europe. Reasserting the founding ideals is crucial if you want people to have a shared ownership of the institutions past and to move forward together.

Neil MacGregor, Director, The British Museum

It is vital that cultural leaders combine personal passion and belief in their cause with the capacity to lead organisations into the future – a future that is increasingly unpredictable. They need to have confidence and resilience as well as the ability to manage people, systems and bureaucracy – all while sustaining their personal creativity and vision.

It is important that we do not crush individuality. There is no identikit leader, no prescription for what leaders should look like; although the complexity of many organisations – like the National Trust – requires experience and the confidence to make bold decisions. Cultural leaders need in particular to have the confidence to manage change while maintaining consistent core values.

Fiona Reynolds CBE, Director General, The National Trust Trustee, Creative & Cultural Skills (SSC)

Leadership is about inspiring, encouraging, enabling and supporting people to do things they never thought they could do. It's about being able to convince staff, customers, funders and others that the services we provide make a difference to people's lives and deliver key agendas, and it's about taking informed risks and learning from the outcomes. Leaders need nurturing, supporting, challenging and access to a variety of learning opportunities if we are to maximise the benefits of their abilities.

Adrian Whittle, Head of Libraries at Southwark Council

Culture is important because it brings people and communities together behind a shared vision, creating a strengthened sense of identity, acting as a catalyst for regeneration and enabling people to achieve.

Effective cultural leaders are able to articulate a clear and inclusive vision, exercise influence and marshal resources to make change happen, and challenge people to achieve more than they believed possible. They can make their vision real and exciting, not just to the people and organisations they work with, but to the wider community they serve.

Developing cultural leaders requires a firm lead from government, with recognition of the contribution that its many partners and stakeholders can make. It means a commitment to identify and nurture talent, to give high performing individuals a chance to test themselves and spread their wings. It means providing opportunities for potential leaders to measure themselves against the best that other sectors, public and private, can offer. And it means creating the conditions that enable sharing of experience and a cooperative approach to solving problems.

There are many challenges: juggling the sometimes conflicting demands of the organisation and the wider community; working with constrained public sector funding; developing a coherent vision that engages very diverse communities and stakeholders; having the courage to be clear about priorities. Above all, there is the imperative to look into the unknown – beyond the boundaries of the organisation or of the medium-term future – and to take risks. Only this combination of vision, judgement and courage will ensure that the cultural life of the communities we serve continues to flourish.

Martin Molloy OBE, Strategic Director, Cultural and Community Services Department, Derbyshire County Council

At heart, a great cultural leader is passionate with a huge respect for artistic talent and the vision to push that talent to its limits. Sometimes there is an element of saving creative people from themselves. You need grit, determination, and an ability to make your team have one vision.

**Robin Millar, Producer
Hon. Patron, Music Producers Guild**

The 21st century world is networked and interdependent like never before. Leadership in this context is about building bridges between worlds – the cultural, the social and the economic, the high and the low, the very local and the global – while creating an inspiring vision, sense of uniqueness and direction. In this context, arts organisations can have a local responsibility while at the same time being global leaders; a situation that requires extraordinary flexibility from the organisation itself and its leadership.

In the past, the arts had an atomized model of leadership. Now we are moving into power sharing; leaders must be open, and developing relationships and networks is vital. I believe that leadership is an artform not a science; instincts are important and they make things happen. Leadership's an art that needs a good dose of humility, a focus on people and team building and an openness to learning.

Hilary Cottam, Director of Research and Development, Design Council; Designer of the Year 2005

Debating leadership

Earlier in 2006, the project champions of the Cultural Leadership Programme – the Rt Hon Lord Smith of Finsbury, Director of the Clore Leadership Programme and Farooq Chaudhry, Executive Producer, Akram Khan Company – met to share their views on developing leadership in the cultural sector. Former Clore Fellow Jacqueline Riding, facilitated their discussion.

Jacqueline Riding (**JR**): What puts off artists from going into management?

Farooq Chaudhry (**FC**): One of the key issues for me is language. As a practitioner, you listen to management speak and it seems so alien, so far away from what you do.

Secondly, from my own experience I didn't know where to go – there didn't seem to be any clearing-house, or anyone to broker me into the industry. Another factor is the perception of low status, low pay, low confidence, particularly when you come into a small organisation where most people start.

Chris Smith (**CS**): Certainly in the past, leadership has happened in culture by accident rather than design. I hope with the Clore Leadership Programme, and this new programme now underway from the Chancellor's funding, that we will be able to establish part of the framework needed to offer an easier path. The very best leaders in the cultural sector have the passion for the art, talk the same language, share the same emotions and soul as the artists, and are able to sense how the organisation can best be brought together as a holistic entity.

FC: And to add to that, one of the big differences I think between cultural leadership and other types of leadership is change. Artists want change. They are looking for new ideas, innovation. So you need stable organisations that are enthusiastic about change, and therefore leaders who are really adaptable and flexible, and kind of engender that feeling in the organisation. It's kind of a weird one...

JR: ...balancing the risk and change, and stability at the same time. Do you think the business world learns from the arts?

CS: Yes. I remember someone telling me of a wonderful way of training senior managers in a major PLC. They took them away for a weekend and said, 'You've got to put on an opera'. They said it was the best management training exercise they had ever done. Because it taught them about working as a team, engaging in lateral thinking, making do with limited resources, reaching inspired ways around problems, all these things which people in the arts deal with every single day.

JR: So, do you think leadership can be taught?

CS: It has to be taught in a special kind of way. The two absolutely fundamental things are understanding yourself, your strengths and weaknesses, and learning about building relationships.

JR: What are the challenges for the 21st century cultural leader?

FC: An important factor is that people are customising their lives so much. It's not so clear cut anymore. Someone can go to the opera, watch Chelsea, and do salsa. That's the kind of culture we live in today, it's no longer mono-cultural.

CS: Two big challenges in the years ahead are firstly managing in a cold climate and secondly being part of the links between the traditional cultural sector and what we now broadly talk of as the cultural economy, the cultural industries. The two are fundamentally linked and hugely important for the country.



JR: The cultural sector is now more diverse than just the traditional artforms. Is one of the challenges therefore bringing a broader pool of people into cultural leadership? It's got to happen hasn't it?

FC: Absolutely. It's part of the same beast and I think hopefully some of these schemes will help this to happen.

JR: So, who or what are your inspirations?

FC: For me it still remains extraordinary, inspirational, ground breaking artists. And leaders who can make change, can galvanise and make people collectively passionate about something, who can profoundly move people, not just entertain them. And anyone who does that, whether it's political, artistic or sports people. I always say that the perfect balance for my children is artistic, academic and athletic and the one I want to avoid is apathetic...

CS: For me I suppose the first inspiration was poetry because that's what I developed a love for when I was a teenager. But now I've broadened out – there's a constant refreshing of the soul that goes on if you really feel about the art and culture that you experience.

FC: Someone said that culture is how society speaks to itself. I think it's how society imagines itself. It's what we aspire to be and how we remember ourselves.

Developing leadership: about the programme

From July to October 2005, we called for ideas on how to tackle leadership development for the sector. It was the first step in implementing a £12 million programme initiated by Chancellor Gordon Brown in that year's Budget statement. The aim: 'to promote excellence in management and leadership within the cultural sector'.

The response to our call for ideas was generous, informed and inspiring.

It forms the basis of a two-year Cultural Leadership Programme that aims to bring about sector leadership that is dynamic, diverse and genuinely world class.

We will focus on:

- ensuring that the skills base and support networks for creative leaders are fit for purpose
- enabling a more diverse range of people to be leaders
- providing development opportunities for current and prospective leaders at different stages of their careers
- securing a long-term legacy for cultural leadership by connecting the programme to other major skills developments

What will success look like?

Between 2006 and 2008, over 2,000 people working in the cultural sector will benefit directly from leadership development opportunities through this programme.

We will put in place some of the building blocks of an infrastructure for leadership development – careers advice, good practice in governance, cross-sector coaching and mentoring schemes. We will build delivery partnerships beyond the sector, learning lessons from others facing the same challenges, sharing ideas and resources. Most challenging of all, we will seek to establish a change in how we view leadership in the sector – and make sure that leadership development is part of our everyday working practice.

Image: Meet the Curator (Alessio Antonioli) at the Water Works Exhibition, Chinese Arts Centre.
Courtesy of Chinese Arts Centre

The Cultural Leadership Programme in outline

Based on extensive sector consultation, we have identified six focus areas. Each meets a specific need. All will help develop a new generation of cultural leaders.

1 Intensive leadership development

The Clore Leadership Programme, working with selected universities and business schools in England, will deliver a series of two-week intensive residential courses designed to cultivate the skills of emerging cultural leaders. These courses are for people with at least five years of experience in the middle ranks of larger cultural organisations (or for those at or near the top of smaller ones).

The curriculum will cover intensive personal development work, training management skills, financial accounting, people management and teamwork, strategic planning, media and presentation skills, fundraising, marketing and lobbying, governance and charity law. Each course will not only draw on the expertise of faculty members, but will also rely on lecturers with experience across the whole cultural sector.

2 Better informing the career choices of people in the sector

Leaders – current and prospective – progress by broadening their experiences and increasing their knowledge. With that in mind, the Cultural Leadership Programme will create a dedicated online service and web portal. Developed by Creative & Cultural Skills (SSC), this will make a wide range of material available, including information on development opportunities, specialised industry approved advice tailored to participants' needs and guidance on next steps in training and career development. This learning resource will benefit a huge number of individuals across the UK.

3 Opportunities for emerging and mid-career leaders

The Cultural Leadership Programme features a work-based initiative. This will be demand-led and focus on peer learning, networks, coaching and mentoring.

Action learning sets will support participants in experimenting with new ways of working within their current organisations. A pilot initiative, with 15 partner networks, began in April 2006. Partners are drawn from across the country and span the cultural sector. A specific initiative will address the needs of disabled people as leaders. Based on this experience, a full-scale programme will start in November 2006. Ultimately, around 500 people will enhance their leadership skills by participating.

4 Powerbrokers Black and minority ethnic development programme

A diverse society needs cultural leaders from every part of the community. Powerbrokers will start to address the existing imbalance by ensuring a high level of participation in the Cultural Leadership Programme by people from Black and minority ethnic backgrounds. A sector-wide consortium will be tackling the barriers that frustrate the progress of Black and minority ethnic people in cultural organisations, through a combination of direct support and advocacy. While this strand provides additional support for specifically targeted people, we will also provide opportunities for a wide and diverse range of aspiring leaders across the whole programme.

5 Governance development

Good governance has rightly become an overarching leadership issue, transcending sectors and disciplines. A major role for the leadership programme will be to establish and promote best practice for governance bodies within cultural organisations. Equally important will be facilitating development opportunities for governing bodies and their members, with particular emphasis on the role of chairs; executive leadership; succession planning; and risk management.

6 Developing entrepreneurs as leaders

Our call for ideas raised issues that cultural entrepreneurs face in their career development. Consequently, we will work with a group of entrepreneurs to define their leadership learning needs and create appropriate opportunities to run from April 2007. This work will be informed by a number of other initiatives in this area, including the Department for Culture, Media and Sport's Creative Economy Programme.

Taking part

How do I participate?

We hope many leaders and emerging leaders will benefit directly from the Cultural Leadership Programme during the next two years. We will advertise initiatives through a regular bulletin, on our website – www.artscouncil.org.uk – and on the websites of the delivery partners. To sign up to receive the bulletin, please email cultural.leadership@artscouncil.org.uk

Who is eligible to take part?

The programme is for emerging leaders, people mid-way in their careers and cultural entrepreneurs. England is the primary focus, but opportunities will be open to people throughout the UK working in the core cultural sector of crafts; libraries and archives; museums and galleries; music; and the performing, literary and visual arts – as well as those working in the wider creative and cultural industries.

Will the programme fund my project ideas?

The Cultural Leadership Programme is not about open-application grant funding. Therefore, we cannot respond to individual project applications. The 2005 call for ideas demonstrated the importance of being demand-led, allowing current and future leaders to outline their own needs and ensuring that what we do responds to those needs. We will invite you, through the bulletin, to share ideas with us during the course of the programme.

The programme will not fund:

- existing initiatives (or offer replacement funding for these)
- duplications of existing initiatives
- existing management and leadership courses, including those based in further and higher education

Delivering leadership through partnership: about the partners

Three strategic partners are delivering the Cultural Leadership Programme. **Arts Council England, Creative & Cultural Skills (Sector Skills Council) and the Museums, Libraries and Archives Council** have formed the Cultural Leadership Partnership. The partnership will draw on existing resources, share expertise, and ensure the programme provides value for money and maximum impact. The team has started brokering additional support from across the creative community and beyond.

Arts Council England

Arts Council England works to get more art to more people in more places. We develop and promote the arts across England, acting as an independent body at arm's length from government.

'Arts Council England is extremely pleased to be launching the Cultural Leadership Programme and to be collaborating in a unique partnership with Creative & Cultural Skills and Museums, Libraries and Archives Council. The programme has received an extremely positive response from practitioners in the arts sector who recognise the importance of high quality leadership if the sector is to achieve its full potential. In the arts, we have a strong ethos of project management and delivery to deadline. This programme affords us the opportunity to focus on developing real leadership for the mid and long term.'

**Nicola Thorold, Director, Arts, Arts Council England,
Chair Partnership Advisory Board**
www.artscouncil.org.uk

Creative & Cultural Skills

Creative & Cultural Skills is the Sector Skills Council for Advertising, Crafts, Cultural Heritage, Design, Music, Performing, Visual and Literary Arts, licensed by the Government to address the training and skills requirements of the sector. An industry-led organisation, it has been given real influence over the supply of education and skills across the UK.

'Creative & Cultural Skills is delighted to be playing a key role in the Cultural Leadership Partnership and the delivery of an innovative and exciting programme. As an industry-led organisation, we are passionately committed to developing the workforce the sector deserves and needs. Employers have consistently highlighted the need for effective management and leadership development as one of their priorities. We will ensure that the Cultural Leadership Programme makes a significant contribution to addressing these needs.'

Tom Bewick, Chief Executive, Creative & Cultural Skills
www.ccskills.org.uk

Museums, Libraries and Archives Council

The Museums, Libraries and Archives Council (MLA) is the lead strategic agency for museums, libraries and archives. It is part of the wider MLA Partnership, working with the nine regional agencies to improve people's lives by building knowledge, supporting learning, inspiring creativity and celebrating identity. The Partnership acts collectively for the benefit of the sector and the public, leading the transformation of museums, libraries and archives for the future.

'As a pioneer of leadership development in the cultural sector, MLA warmly welcomes the opportunity to join the Cultural Leadership Partnership. Leadership, diversity and partnerships are priorities identified by practitioners in our three domains and MLA's Workforce Development Strategy. MLA has played its part in addressing these through sponsoring MLA Fellows on the Clore Leadership Programme and developing our own leadership initiatives, particularly for future leaders and middle managers. We are excited about the potential benefits of building on this approach in a cross-sector collaboration which we believe will bring new opportunities and approaches to this area for those working in museums, libraries and archives.'

Chris Batt, Chief Executive, Museums, Libraries and Archives Council
www.mla.gov.uk



What makes a great cultural leader? Vision, respect, a sense of humanity, an unshakeable faith in the right of people to a creative life, the power of the arts to change the world and the continued striving for the ownership of the arts by people, no matter where it is.
Josette Bushell-Mingo, Artistic Director, Push