

Changing cultures

*Transforming leadership in the arts,
museums and libraries*





RESEARCH TEAM

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ABOUT THIS REPORT

METHOD

The evidence underpinning the findings in this report was drawn from four sources:

1. Rapid Evidence Assessment (REA)

The REA allowed us to scope robustly the various evidence bases about leadership skills, attributes and behaviours in the arts, museums and libraries in England. As a comparator to this comprehensive search, we undertook a focused search of evidence bases internationally as well as in comparable sectors in the UK. Further detail about the selection process can be found in Appendix 1.

2. Survey

We gathered data via a rapid response online survey as a means to gauge levels of support for leadership development across the arts, museums and libraries in England. The survey received 730 useable responses; however, we recognise that the sample may be biased towards a self-selecting group of individuals who have experienced or have an established interest in leadership development. A copy of the survey outline and list of networks to which it was circulated can be found in Appendix 2.

3. Interviews

12 interviews were undertaken with people who had either participated in, supported, hosted or benefitted from leadership development. These interviews formed the basis of five case studies, selected on the basis of being:

- Successful, evaluated interventions;
- Indicative of a broad range of initiatives; and
- Collectively representative of the portfolio of organisations supported by Arts Council England.

11 additional interviews were also undertaken with cross-sector experts in managerial and leadership development.

4. Focus groups

We convened two focus groups to test and discuss our emerging findings. The first focus group was made up of emerging early-career leaders in Coventry. The second group was comprised of experienced decision-makers within national organisations, drawn from the cohort of King's Cultural Fellows and other contacts.



EXECUTIVE SUMMARY

Like many other sectors, the arts, museums and libraries in England face some significant challenges. Fluctuations in the external environment, financial uncertainty and the need to be relevant to the changing needs and tastes of contemporary society will all require the sector's leaders to be responsive and open, flexible and innovative. Leaders need to think differently about developing and retaining talent, particularly in order to enable organisations to become more inclusive and to adapt to changing demographics in an increasingly intergenerational workforce. This is likely to pose a special challenge to hierarchical models of leadership and create new pressures that may exacerbate the already high risk of burnout in the sector, at all levels. These challenges require innovative, brave and resilient leaders, who work collaboratively and can begin to change organisational cultures to create a new paradigm of leadership.

This report was commissioned by Arts Council England to better understand the current landscape of leadership in the sector and to survey the support available for leaders to address these pressing challenges. We were invited to conduct forward-facing research on how leadership was being developed in the arts, museums and libraries in England, in order to better understand how leadership values and behaviours relate to organisational outcomes, and to find out more about interventions to develop executive leadership skills and their effectiveness.

The findings of this report will inform the Arts Council's strategy for leadership and workforce development during the period 2020–30. In undertaking this research, we have considered:

- How the environment for leadership in the cultural sector has changed in recent years
- The skills, attributes and behaviours required for leadership in the next ten years
- The ways in which leaders are being developed
- The main outcomes of leadership interventions
- Ways in which leadership development is being evaluated.

The sector wants to see leadership that is facilitative, flat and more diverse

The changing nature of work has prompted a radical shift in the attributes, competencies, skills and behaviours required of leaders. Developing leaders is no longer a question of focusing on the person at the top of an organisation, but of creating opportunities for individuals to lead at all levels, be it as employees or freelancers.

Yet distributed leadership is still far from the norm. For more collaborative models of leadership to become a reality, leaders will need softer skills, including the ability to build consensus, particularly when tough decisions need to be made. The qualities and skills needed today are similar to those in other sectors: future-facing leaders need to adapt to a changing context while being centred on a core set of values that are reflected in their behaviour and in organisational culture.

• *Know yourself*

Today's leaders need to be self-aware, with the humility to be open about their own strengths and vulnerabilities. They give authority to people whose skills and attributes complement their own gaps. Self-aware leaders are receptive to people and ideas coming from a different perspective.

The ability to know yourself as a leader rests on confidence, which includes the ability to admit mistakes, to take difficult decisions where an obvious answer isn't clear and to reach down and pull people up the leadership ladder, particularly those under-represented in the cultural sector. Values are core to effective leadership. Leaders need to be true to themselves, with commitment to an authentic vision.

- *Build relationships*

Being genuinely collaborative is the backbone of effective relationships within organisations. Leaders need to be flexible and to create an environment where mistakes can be made, where knowledge is shared and different voices heard.

An important mechanism for managing the pressures of leadership is trust, enabling others to take responsibility for decisions in their field of expertise. Modes of communication need to adapt with changing work practices. With a growing number of micro-specialisms, organisations are frequently outsourcing aspects of their work, which means that leaders have to lead across a network, not just within an organisation. The cultivation of relationships through networks across the sector facilitates 'leading beyond authority', particularly for small organisations and freelancers. Collaboration between organisations is also a way of ensuring a diminishing pool of resources goes further.

- *Embrace change and innovate*

Cultural leaders need to be flexible in dealing with change, able to handle uncertainty and alter course if things are not working. Freelancers, artists and consultants play a vital role in encouraging flexibility and facilitating more agile approaches, for example, by challenging institutional conservatism that may block an organisation's capacity to change and take risks. The most urgent call for change, however, is centred on diversity – both in the context of attracting a greater diversity of people into leadership positions and the workforce more generally, as well as being responsive to new voices in order to encourage innovation and to be relevant.

- *Be responsible*

An increased focus on accountability and social responsibility takes various forms, including civic engagement as well as financial and environmental sustainability. While not losing sight of core values, there is a clear appetite, particularly among emerging leaders, for acquiring more entrepreneurial, business-like skills in order to lead organisations in a sustainable way. Moreover, resilience needs to be combined with adaptability: leaders need

to have good judgement in handling ethical challenges. The culture of the workplace must be trusting and respectful, with zero tolerance for unacceptable behaviour.

Leadership programmes are important, but organisational culture and networks could play a more powerful and valuable role in developing leaders

Leadership interventions take a variety of forms, according to need, circumstances and preferences, as people learn in different ways. Research indicates that leadership development is most effectively delivered through a combination of formal training, learning through others and on-the-job experience, with practical application in the workplace playing the most significant role.

There are variances in learning preferences across the public, private, social and cultural sectors. In the cultural sector, the most common form of leadership is structured learning (eg courses, fellowships and secondments), which is often considered to strengthen competencies associated with self-awareness and relational aspects of leadership, such as confidence, team work, supporting others and communication. Less attention appears to have been paid to the more outward-facing aspects of leadership, such as embracing change and innovation, accountability and resilience.

Through interviews and focus groups with established and emerging leaders in the sector, and responses to an online survey, we identified four core mechanisms through which leaders are developed:

- *Organisational Culture*

Organisational culture is critical to developing leaders but remains under-recognised as a mechanism for leadership development. Where cultural organisations have the capacity, aspiration and skills to support the development of leaders, they can be highly effective by preparing and enabling individuals at all levels to lead through appropriate structures and mechanisms. For example, the introduction of a flatter organisational structure to Battersea Arts Centre has created opportunities to develop leaders across all levels of the organisation and beyond.

Research also indicates that learning from externally delivered programmes is

reinforced by opportunities to apply that learning in the workplace. The role of the line manager is critical in ensuring that learning is productive.

An organisation's ability to provide this support is, however, dependent on motivated individual leaders. These leaders tend to be tuned into the challenges facing the cultural sector today; they understand the attributes, competencies, skills and behaviours that leaders need, can inspire others in their organisation to share their commitment and are generous with their knowledge and expertise.

- *Structured learning*

Structured learning is the dominant form of leadership development, with a broad range of initiatives available. This model is generally self-directed or experiential, combining taught courses with elements such as customised training, mentoring, coaching and secondments. This allows participants the freedom to define their own objectives within a broader framework. Experience on-the-job is an important ingredient, cementing and synthesising theoretical knowledge and preparing participants for real world situations. Other forms of structured learning include:

- Partnerships between cultural institutions and universities, combining the practical with the academic
- Specialist provision such as leadership in fundraising or marketing
- Virtual or blended learning
- Leadership programmes outside the cultural sector, some of which facilitate cross-sectoral learning.

Positive experiences of structured learning hinge on a number of factors, including the quality, relevance and accessibility of the course, the skills of the facilitators and the needs of the individual (in particular, whether the format suits their learning preferences and whether or not they can apply the lessons learned in their usual working environment and are supported to do so).

- *Relationship-based development*

Relationship-based development offers valuable practical experience of 'learning by doing'. Coaching and mentoring are

important mechanisms for individuals to reflect on and learn from their experience of leading through relationships with others. This can take different forms, including dual directional mentoring, where two individuals assist one another's growth.

- *Networks*

Networks can provide important support for both emerging and established leaders. For senior and executive leaders in particular, peer networks can offer a collective voice and safe space for problem solving and knowledge exchange. Similarly, for cohorts of leaders on structured programmes, the network generated among the cohort or alumni can provide sustained support for leadership development after a structured learning programme has ended.

We surveyed 730 people within England to find out the uptake of these development opportunities. We found that appetite for leadership development endures within the sector, with 62 per cent of respondents to our survey having received training or support for leadership development at some stage in their career.

Common barriers to participation in leadership development include time, cost and lack of organisational support, with the most frequently stated barrier being time commitment outside working hours. For some, this relates to caring responsibilities, particularly for residential courses. Barriers within organisations, however, tend to be focused on cost and lack of appetite among employers.

Contract workers face the biggest barriers to accessing development opportunities. We found that access to leadership development varied according to employment status: only 46 per cent of contract workers reported they had received development, compared to 68 per cent of permanent employees.

Experience of leadership development is also generational. Many structured learning opportunities seem to be focused on mid-career leaders, with relatively few available for young leaders. Nevertheless, there is significant appetite among those aged 20–34, with 88 per cent in this age group saying they would be interested in undertaking leadership development, if available.

Choice of language in how leadership development opportunities are marketed may also discourage some people from applying. Examples such as Step Change and the Weston Jerwood Creative Bursaries, neither of which are marketed as leadership development programmes, indicate that there may be value in developing leadership skills through alternatively labelled programmes, which may encourage more diverse applicants.

While the proportion of Black and minority ethnic and disabled participants in some programmes exceeds that in the cultural workforce as a whole, and some initiatives focus specifically on addressing the lack of diversity among leaders of the arts, museums and libraries, this is not yet reflected in organisational leadership. Individual cases alone will not be sufficient. A more systematic approach is necessary to recruit more diverse leaders, together with a change in organisational cultures, at all levels.

There is limited support for executive leadership development, which needs to take account of particular circumstances such as pressure on CEOs' time. This creates particular challenges in the design of dedicated programmes for those at the top of organisations who may benefit from training and refreshment.

Other sectors provide models for leadership development that the cultural sector could and should emulate

Many of the challenges outlined above are not unique to the arts, museums and libraries. For example, leaders in the social sector face a common set of challenges. These range from an acute sense of external scrutiny, constrained resources and significant demand for ambassadorial roles outside the organisation to the need to develop business skills while staying true to charitable objectives and leadership demographics that do not reflect the constituency they support.

The programmes offered in the social sector show similarities to those available in the cultural sector, although there are more opportunities for senior leaders/CEOs and for young leaders, and a wider choice of one-day courses on offer.

Initiatives which may be relevant to, or adaptable by, the cultural sector include:

- Cross-organisational coaching
- Leadership development for social entrepreneurs
- Co-production and collaborative leadership focused on public value.

The social sector has also found that building greater flexibility into programme design can attract a broader range of participants, for example, by offering modular and/or blended courses which can be undertaken alongside work.

Place-based initiatives have also proved successful in building a peer group of leaders – including those from the cultural sector – who together could address local challenges and provide a broader foundation for civic leadership.

Leadership programmes show broadly positive outcomes and sustained demand, but evidence of their impact is weak; more could be done to evaluate their long-term impact

At a most basic level, the success of leadership development interventions is demonstrated by continuing demand and the frequency of word of mouth recommendations.

Responses to our survey also showed that leadership development has a positive impact on participants' professional lives, with only 2 per cent saying it had no impact. Similarly, evaluations of individual programmes consistently point to positive outcomes, as did the interviews and focus groups conducted as part of this study; the range of benefits identified is outlined in the table on page 9.

Yet the evidence base for this impact is weak, primarily drawing on self-reporting and measuring impact immediately after the end of the programme. The causality between personal benefits and outcomes for organisations is equally difficult to prove, largely being made through plausible attribution rather than direct evidence.

Current evaluation frameworks and models do not generally capture behavioural change and organisational outcomes, and instead rely on single source, self-reported data. Among the evaluations that we reviewed from the cultural sector, few had a clear statement of the anticipated outcomes, or provided substantial evidence of whether these outcomes were achieved.

IMPACT ON INDIVIDUALS	<ul style="list-style-type: none"> • Time for reflection is vital for developing an awareness of your own leadership style. Reflection time enables people to better understand their strengths, encouraging some of them to think of themselves as leaders for the first time, to recognise and challenge bad leadership, and clarify where they want to position themselves within the sector. • Strengthened networks provide valuable support for progression. Making contact with senior people, with mentors and potential employers or collaborators is critical. Relationships developed among a cohort are a common source of support. • Improved confidence is an important aspect of developing agency as a leader. Survey respondents told us they gained confidence in communicating more effectively, managing change and dealing with risk. Other benefits can include confidence about showing vulnerability and tackling uncertainty, and increased ambition both for the individual and their organisation. • Knowledge and skills development remain an important aspect of leadership training. Effective mechanisms for retaining skills and knowledge include mentoring and immediacy of application. • Career change is an important measure of success for individuals. However, while career trajectories may be a central element in individual success stories cited in evaluations, longitudinal studies of the career paths of cohorts post-development are rare.
IMPACT ON ORGANISATIONS	<ul style="list-style-type: none"> • Organisations can also benefit from strengthened networks through leadership schemes. Expanded networks can create opportunities for collaboration and exchange, and provide access to a potential pipeline of future leadership talent. • Retention of staff returning from development requires attention from organisations. Leadership development can have a positive impact on staff retention but needs commitment and active involvement on the part of the organisation. • Leadership development can improve an organisation's capacity to be more inclusive. Programmes delivered through organisations can bring in fresh voices, new ideas and connections with different communities. • Supporting leadership programmes can help to accelerate change for organisations, but requires an open mindset. Diversifying leadership will only happen if leaders are willing to initiate and embed change within organisational cultures.
IMPACT ON THE SECTOR	<ul style="list-style-type: none"> • Leaders have a vital role to play in advocating for the sector as a whole. A number of interviewees told us they had gained the confidence to give voice to the needs of a broader group. The benefits of leadership development can have a cascading impact on other organisations and the sector more broadly when individuals are generous in sharing their learning and developing others.

The intended organisational or sector-wide impacts of leadership interventions were also rarely articulated. A pre-programme outline of stated organisational or leadership development objectives, together with an associated logic model or theory of change linking the programme activities and outputs to associated measurable outcomes, would do much to increase the rigour of evaluations in the cultural sector.

Longitudinal evaluations of leadership development are relatively rare, with current evaluation practices being limited by short-termism. In reality, impact on career progression is highly individualised, often non-linear or erratic, and likely to resonate long after the end of an intervention. For example, it was suggested to us that the full impact of the Change Makers programme would be seen in the next 5–10 years, rather than solely during the course of the placement. More evidence of leadership journeys – not just from start to end points but around data points that track a career over time – will be essential if we are to understand how leadership development can translate into outcomes for individuals.

Cultural literature tends to be concerned with demonstrating the impact of one particular programme rather than with a comparative analysis of different approaches. This makes it difficult to compare the effectiveness of different development approaches using the current evidence base. While these evaluations are informative and provide evidence of the value of the particular interventions, they provide little guidance in understanding which methods of leadership development are the most effective – or even which specific elements of courses contribute most to overall effectiveness. Adoption of a ‘shared measurement’ framework would help to compare the efficacy of initiatives across the sector, and to build knowledge of the types of development approaches that are working.

It is still, then, difficult to identify a direct, causal relationship between a programme and its outcomes, as the effects of an intervention play out over time and interact with other factors, such as organisational culture. It has been suggested that evaluators should be satisfied with evidence of a change, instead of a ‘proof’ of what caused it. Recognising the fraught nature of identifying change directly arising from a programme, the Australia Council for

the Arts takes an approach of identifying ‘plausible attribution’ as a useful framework: *‘Like a ripple effect, plausible attribution works on the premise that changes are likely to ripple outwards from the initial point of contact’*.

The cultural sector could also benefit from placing greater emphasis on formative rather than summative evaluation practices. At present, evaluation usually takes place at the end of a project, and is often externally contracted. In some contexts, it may be more effective for leadership development providers to approach evaluation as an iterative approach. This would mean a move away from treating evaluation as something done at the end of the programme to ‘prove’ impact, and instead viewing it as a formative process that is simultaneously ‘research and a contribution to the processes of development’. In short, evaluation would take the form of participant observations that are fed back in real time, so that adjustments can be made at the earliest opportunity.





INTRODUCTION

Cultural leadership first emerged as a term after a managerial crisis was felt across the arts at a national level in the late 1990s. This prompted the commissioning of the Holland report on management training and development in museums, galleries and heritage (1997), and Metier's review of management and leadership in subsidised arts organisations, *The Leadership Challenge* (2000), which concluded that the sector was not investing enough in management and leadership at almost every level.¹

Twenty years on, much has changed. Sector-specific leadership development opportunities now exist through providers such as the Clore Leadership Programme and other specialist and/or institutional schemes. Preconceptions of leadership styles have also begun to shift from a preoccupation with the personalities of individuals who sit at the top of organisations to a more inclusive approach. We are seeing a growing recognition that people who want to lead are not necessarily those who see themselves in a single organisation or at the top of an organogram.² This shift has also been reflected in approaches to leadership development, the focus of which has broadened from understanding hierarchies and acquiring managerial skills towards enabling people to lead because they want to make a difference.³

Yet many important challenges remain. With the changing environment of leadership in the sector, as outlined below, increasing pressure is being placed on our leaders. Leaders today need the skills to cope with a world defined by rapid change, to rise to the occasion in dealing with increasing complexity, unpredictability and plurality, and to manage growing expectations placed on them. Many of our organisations have not kept pace with this rate of change and are failing, in particular, to respond to the growing call for greater diversity in leadership roles. And while engagement with leadership development endures, recent studies have shown that many people working in the cultural sector still lack the basic skills in people management.⁴ Bullying and harassment are also known to be prevalent in some organisations, as is evident from recent surveys.⁵

This report takes stock of the current provision and uptake of leadership development in the arts, museums and libraries, with the view to informing Arts Council England's planning for leadership development in its 2020–30 strategy. The core questions underpinning this study are:

- What are the skills, attributes and behaviours required for leadership over the next ten years?
- What is being done to develop leaders within the arts, museums and libraries, and elsewhere?
- What are the main outcomes of current leadership development initiatives and how are they evaluated?
- To what extent are the leadership challenges in the arts, libraries and museums unique to the cultural sector? What lessons can be learnt from other sectors?

The changing environment of leadership in the cultural sector

The arts, museums and libraries in England are creatively vibrant but, like other sectors, face some significant external pressures, from growing social challenges to the need to introduce new business models. These pressures require innovative, brave and resilient leaders who are able to drive change in organisational cultures and create a new paradigm of leadership. There is an urgent need to tackle the following issues head on, yet such changes in the external environment are not fully reflected in working practices and leadership approaches currently seen across the sector.

There's potentially an opportunity for younger, aspiring leaders to start thinking radically differently to the people who have been leading organisations for years. ... I guess we've gone through quite a significant shift quite quickly in terms of funding and resources, economically. I just think there's an opportunity for us to rethink the way we're running organisations.

Emma Harrabin,
Programme Coordinator,
Coventry City of
Culture Trust

Cultural leadership needs to be responsive to financial uncertainty

In the context of continuing economic instability, the erosion of public subsidy and reduced consumer spending, organisational leaders need to be adaptive and innovative, ready to handle complex financial risks and develop new business models.

The current instability may also be exacerbated following Britain's exit from the EU. A 2018 study conducted by ICM and SQW on the expected impact of Brexit on the arts and culture sector⁶ identified adverse effects such as:

- The potential loss of some markets and funding sources
- Reduced access to European talent and skills
- A more challenging environment for touring and for securing loans of art works, and negotiating co-commissions and co-productions
- Increasing pressure for leaders to develop relationships with a wide range of partners in the UK and internationally, and manage the demands of multiple stakeholders.

The sector needs to do more to be relevant to the needs and tastes of contemporary society

The coming years will witness the accelerated impact of changing demographics, including an increasing proportion of England's population living in cities. Research by the Creative Industries Federation,⁷ together with data gathered by Create London's 'Panic! It's an Arts Emergency' project,⁸ demonstrate the lack of diversity in the creative sector across gender, ethnicity, disability, sexuality, age and socioeconomic backgrounds. The current workforce, attitudes, dominant values and taste are not considered to be representative of the population as a whole. Without effective strategic interventions, our ever more diverse nation is likely to remain under-represented in the sector's workforce, leadership, governance, audiences and activity.

There is a growing expectation for the sector to extend its social benefits more widely

The arts, museums and libraries have been shown to make a vital contribution to social cohesion and well-being.⁹ And yet, in terms

of civic engagement and responsibility, the reach and impact of cultural organisations could be much greater.

Leaders in the arts, museums and libraries are expected to take on a broader civic role, to engage more fully with the public beyond their current audiences/users and to have political nous. To be effective at a community level, particularly in the context of continuing financial pressures on local authorities, leaders need to justify more robustly public investment in the cultural sector and to advocate the social value of their organisations. Part of the solution will be for the sector to increase its data capabilities, so leaders have evidence to help make the case for investment, from the public purse and from new partners, including business.

The call for the sector to blend social and commercial leadership also resonates with parallel trends in business. For example, in the last decade social entrepreneurship has found its way on to curricula in many of the leading business schools. MBAs now give increasing attention to responsible decision-making and offer (mostly elective) modules on how to adapt business models to take account of social and environmental results in addition to financial drivers. In parallel, there has been a rising intake of students from non-profit and social enterprises, who are looking to business schools to learn about running sustainable businesses.¹⁰

The sector needs leaders who are open to change and innovation

Developments in technology have generated and will continue to generate creative and business opportunities for cultural organisations. A recent report produced by Nesta, *Experimental culture: a horizon scan*, highlighted the behaviours and practices that will enable organisations to respond proactively to these kinds of changes and challenges. These include 'cultivating the capacity to be more experimental in harnessing new technologies and adopting new organisational practices, alongside leveraging the value of data in order to understand how best to engage audiences and test new business models'.¹¹

To harness this potential, leaders need to have the capability to lead transformational change through technology, as well as other forms of innovation. This means being agile, entrepreneurial and digitally literate.¹²

Leaders need to think differently about developing and retaining talent

Nesta's *Experimental culture* report also identified 'buoyant' prospects for creative occupations.¹³ *'There is an emerging consensus that the future workforce will place a high premium on talent that combines advanced cognitive skills, such as originality, active learning and systems thinking, with strong social and communication skills – hallmarks of creative work'.*

This recognition of the relevance of creativity in the workplace is not reflected in the status of the arts in education. The erosion of arts provision in state schools brings pressures on arts organisations, which are expected to do more to help deliver effective arts education; meanwhile, falling numbers of arts students entering higher education will lead to a reduced pipeline of future talent. Added to this, depressed salaries, long hours and insecurity of employment, with an increasing number of freelancers providing highly valued talent and skills for projects and tasks,¹⁴ will make it more difficult to attract, reward and retain diverse talent.

There is an increasingly high risk of burnout in the sector, at all levels of leadership

Cultural leaders have found creative responses to the external challenges of the last few years. However, the demands on the cultural workforce – and on its leadership in particular – mean that the sector may be vulnerable to burnout. If this is true, the consequences will be considerable.

Burnout occurs when the demands of a job outstrip a person's capacity to cope with stress, leading to an erosion of engagement. In periods of continuous change, organisational leaders need to foster an engaged workforce, which is motivated, proactive and involved, and must be properly resourced if it is to deliver effectively.¹⁵ In this context, the recent emphasis on 'doing more with less' could be a contributory factor to causing burnout, together with other characteristics of the cultural sector, such as low pay levels, lack of work-life balance and limited opportunities for career progression. In order to weather the pressures that are expected to lie ahead, leaders will need to take care of their own development and

mental wellbeing, as well as that of those with whom they work. Burnout is not simply a symptom of stress: it is a serious health concern, affecting cognitive functions such as creativity, problem-solving and memory,¹⁶ all of which are vital to effective leadership in a rapidly changing environment.

The ageing workforce poses a challenge to hierarchical models of leadership

People are living and working for longer. With increased life expectancy, there will be more cross-generational workplaces. This is caused in part by long-term leaders deferring their retirement, often for financial and social reasons, but also psychological ones because the arts give them a sense of purpose, identity and self-esteem.

As the Hewlett Foundation demonstrated in the report *Moving Arts Leadership Forward*,¹⁷ cultural organisations are becoming more diverse in terms of age than ever before. Leadership increasingly needs to be more dispersed, and organisations need to be more welcoming to distinctive work styles and preferences. This may mean a less hierarchical approach to people management and fewer silos in organisational structures. It is also likely to require changes in how professional development is delivered within organisations, with a shift towards more dual directional mentoring and shared learning.

In this climate of change and all the associated pressures on current and emerging leaders, it is important not only to examine what is expected of leaders but to consider the skills, behaviours and attributes required and how these can be developed most effectively. In this report, we approach this challenge by looking both within and outside of the sector to gain insight into effective leadership development practice.



1 Towards flatter, facilitative and more diverse leadership

The changing nature of work in the arts, museums and libraries has prompted a radical change in the skills, attributes and behaviours required of its leaders. Developing leaders is no longer a question of focusing on the person at the top of an organisation, but of creating opportunities for individuals to lead at all levels, be it as employees or as part of an ever-growing workforce of freelance artists, technicians, consultants and other specialists.

Across many sectors, flatter management structures are increasingly looked to as a way to address the rate of change and complexity faced in contemporary leadership. Top-down command is gradually giving way to more dispersed forms of leadership: the authority to take decisions is more often shared among a wider group of individuals and strategic direction and values reached in consultation rather than being defined by an individual alone.¹⁸

The shift from the traditional 'heroic' concept of the leader towards a more collaborative approach is emerging across the private, public and charitable sectors. Business leaders recognise that more inclusive organisations will have competitive advantage and be more productive; and in the context of shrinking public funding, social and cultural leaders understand the need to connect within and beyond organisations to deliver and sustain their charitable purpose. The same is true of how leaders are being developed:

'I notice that leadership competency frameworks and the design of leadership development programmes are converging. Arguably there used to be more of an "IQ" focus in business, which used leadership development to improve results; and more attention paid to "EQ" in the not-for-profit sector, in that the social sector in particular has always had to rely more overtly on values and relationship skills to attract the large volume of volunteers on which the sector relies. Now both the public and the social sectors have to evidence hard results to attract funding, and the war for talent means that commercial businesses have to pay much more attention to soft skills.'
(Eve Poole, Leadership Consultant)

Table 1 tracks this development of theories about leadership from the mid-19th century to the current decade. While academic evidence of leadership in the arts, museums and libraries similarly demonstrates this shift from command and control to a more inclusive approach, distributed leadership still appears to be far from the norm. The siloed way in which many organisations are run often hinders attempts to break down hierarchies or to be porous to new voices. Hierarchies also notably endure in creative leadership roles. As Melissa Nisbett and Ben Walmsley have argued, the art world '*enjoys celebrating and romanticizing its leaders*'. The charisma of a leader continues to hold power and influence over the primary stakeholders of arts organisations, including audiences who are '*captivated and seduced by the charm and vision of charismatic leaders*'.¹⁹

In this report, we use the words values, attributes, competencies and skills to mean the following:

- Values are the moral standards, principles or beliefs which help leaders decide what is right or wrong and which inform their standards of behaviour
- Leadership attributes are personal qualities or characteristics (such as integrity and honesty) which contribute to effective leadership
- Competencies are professional capabilities and skills which can be learned, developed and practised in order to strengthen leadership.

I suspect the form of leadership we're talking about will have radically changed or may not even exist in 10–20 years.

Jonathan Reekie,
Director, Somerset
House Trust

TABLE 1 SUMMARY OF THE MAIN THEORIES OF LEADERSHIP

Source: NHS Leadership Academy, 'Towards a New Model of Leadership for the NHS' (2013) p. 27

Trait theory; innate qualities; 'great man theories'	Carlyle (1841); Bernard (1926); Hong, Liao et al. (2013)
Behavioural theories: task-related and relationship-related; style theory (eg autocratic vs. democratic)	Ohio State University studies; University of Michigan, Katz and Kahn (1951) Likert (1961); Blake, (1964); Lewin (1939)
Situational and contingency theory; repertoire of styles; expectancy theory	Fiedler (1967); Vroom and Yetton (1973); Yukl (2009); Hersey and Blanchard (1969); Thompson and Vecchio (2009)
Exchange and path-goal models (relationship between leader and led as a series of trades)	Graen and Uhl-Bien (1995); House (1996)
'New Leadership'; charismatic and visionary leadership; transformational leadership	Burns (1978); Bryman (1992); Conger and Kanungo (1988); Bass (1985); Tichy and Devanna (1986); Kouzes and Posner (1997)
Leadership as performance	Mangham (1986); Peck (2009); Grint (2000)
Leadership within Learning Organisations: leadership as a creative and collective process; distributed leadership	Senge (1990)
Post charismatic and post-transformational leadership theory; spiritual leadership; authentic leadership; leadership with compassion	Khurana (2002); Maccoby (2000); Fullan (2001a); Fullan (2001b); Boyatzis and McKee (2005); Tamkin et al (2010); Avolio and Luthans (2005)

For distributed and collaborative models of leadership to become a reality, the attributes, skills and behaviours of the sector's leaders need to adapt. This may mean the development of softer skills in negotiation, shared decision-making and collaborative working as well as an openness to radically rethinking how organisations are run. Leaders need increased focus and ability to build consensus, especially when tough decisions need to be made.

Future-facing leadership requires skills, attributes and behaviours in four core areas:

- Know yourself
- Build relationships
- Embrace change and innovate
- Be responsible.

The competencies and behaviours associated with these four areas, as outlined in Figure 1, show considerable overlap with competency frameworks for leaders and the wider workforce in other sectors (see Box 1). This suggests that the call for cultural leaders to adapt to a changing context while remaining centred to a core set of values is one that is shared with other sectors. In the following sections, we bring in some of these synergies

as we discuss key attributes, competencies and behaviours needed for future-facing leadership in arts, museums and libraries. Drawing on the research undertaken for this report, the four quartiles in Figure 1 are examined in more detail in the following section.



Figure 1: Leadership competencies and behaviours



Knowing your strengths and weaknesses, self-awareness is critical; surround yourself with a team with complementary skills who will balance out your weaknesses.

Virginia Tandy,
Former Director of
Culture, Manchester
City Council

Know yourself

Self-awareness was cited across the interviews and focus groups as critical to contemporary leadership: knowing one's own strengths and weaknesses, surrounding oneself with people whose skills and attributes complement those gaps, rather than replicate them, and giving authority to those people. Particularly in the context of increasing technical micro-expertise, leaders need to retain the ability to see the big picture.

Self-awareness was also bound up with ensuring the relevance of cultural organisations. As a leader, being aware of the limits of one's own worldview, and being receptive to people or ideas that come from a different perspective, are considered essential qualities for producing work that is genuinely inclusive. *'It's a really important thing as a leader to know that you might need to bring in someone who is not like you, you might need to bring in those voices that aren't like yours, rather than building an empire of people who are the same.'* (Rebecca Holt, Executive Director & Deputy CEO, Battersea Arts Centre – interview). Producing work that is broadly relevant was

seen as a paramount issue for the sector, given the increasing need to justify and protect the public funding received by the sector.

As a leader, the ability to *'know yourself'* also rests on confidence. Participants in the established leaders focus group highlighted a variety of definitions of confidence, moving away from confidence as a *'façade over vulnerability'*, which the group felt belonged more to an outdated, authoritarian style of leadership. For future-facing leadership, the group defined the qualities of confidence as being:

- An ability to admit mistakes
- An openness to taking on perspectives of others and responding to ongoing evaluation
- Bravery to take difficult decisions where an obvious answer is not clear
- Manifestation of authority, based on skills, expertise, connections and reputation
- Collective: particularly for those under-represented in the sector, role models who reach down and pull people up the leadership ladder were seen to foster a collective cultural confidence.

BOX 1 COMPETENCY FRAMEWORKS

Competency frameworks in the private sector continue to emphasise results, and to focus on consumers and customers; however, recent years have seen additional emphasis on people, values and behaviours. Many public-sector organisations similarly continue to place a focus on service. Yet some, such as the Police and Civil Service, put values such as integrity and impartiality at the heart of their competency frameworks, alongside their commitment to service.






For example, the College of Policing has produced a forward-facing competency and values framework.²⁰ The importance of combining values with competencies is illustrated through its focus on how tasks are achieved, not what tasks are achieved. The revised framework provides a common language for describing performance, and the abilities and attributes displayed by an individual. The values at the heart of this framework are impartiality, integrity, public service and transparency.

The Civil Service Competency Framework 2012–17²¹ also places values – namely honesty, integrity, impartiality and objectivity – at its core. To support these values, the civil service competency framework outlines the need for leaders to be inspiring, confident and empowering in how they support their teams to deliver.

Competency frameworks for leaders in the social sector – ie charities and social enterprises – share the most in common with the attributes and behaviours identified in Figure 1. Literature on social sector leadership from the US and UK, for example, has focused on identifying the characteristics and skills required for effective leadership and identified longlists of competencies and skills which have significant cross-over with those for cultural leadership. These include values, connections, representation and (self) insight.²² Figure 2 outlines one such framework of leadership competencies derived from interviews with social sector CEOs in the US and a review of ten years of relevant literature.²³ Similarly, the Clore Social Leaders capabilities framework identifies an effective leader as:

- Inspirational Communicator
- Empowering Enabler
- Focused Strategist
- Passionate Advocate
- Generous Collaborator
- Courageous Changemaker.

Figure 2: Six capabilities of a social sector leader, reproduced from Callanan et al. (2015), p. 20²⁴

 Problem Solver	 Generous Collaborator	 Motivated Mentor	 Responsible Steward	 Applied Researcher	 Savvy Networker
<p>Unrelentingly puts the problem and needs of constituents at the centre; agnostic as to model of the solution</p> <p>Places solving the problem ahead of growing own organisation or personal profile</p> <p>Uses values and mission to guide strategic choices</p>	<p>Recognises problem can only be solved at the ecosystem level, not by a single actor</p> <p>Cares about contribution to the solution more than attribution of credit</p> <p>Actively nurtures growth and success of partner organisations as well as own</p>	<p>Committed to the professional development and success of all colleagues</p> <p>Intentionally seeks to build own skills at feedback, active listening, difficult conversations</p> <p>Recognises the opportunity cost staff, volunteers and board pay working in the social sector; seeks to engage them in the mission in return</p>	<p>Prudent fiduciary with funds in the public trust</p> <p>Plan-ful, strategic, manages to outcomes, committed to quality improvement, takes informed risk</p> <p>Seeks sector best practice as a guide; exercises sound judgement</p> <p>Responsibility to constituents is top obligation</p>	<p>Anchors innovation, strategy, implementation in data and evidence</p> <p>Brings a learning mindset; prioritises evaluation, hears constituent voice</p> <p>Committed to knowledge development, dissemination of results and accountability</p>	<p>Taps colleagues and builds alliances based on awareness of strengths and limits of self and organisation</p> <p>Uses influencing skills to leverage partners and resources that would otherwise be out of reach</p> <p>Effectively manages relations with disparate constituencies</p>

In the 21st century, leadership is much more about a kind of facilitation, to have a mandate for other people to go on and do what they want to do, rather than a leader saying 'we're going this way' and everyone following. It feels like that's a dying art form.

David Jubb,
Artistic Director & CEO,
Battersea Arts Centre

A recent study on leadership development in the Swedish Armed Forces has linked these qualities of confidence to practical, positive outcomes for leadership. Through post-training questionnaires, co-workers reported that improved confidence had led to a greater reciprocity of trust between the leader under development and themselves, and felt leaders were calmer and more open to discussion and feedback.²⁵

Future-facing definitions of confidence therefore rest on having the humility to be transparent about one's strengths and vulnerabilities. In the emerging leaders focus group, being open about not always having the answers and working through problems in dialogue with staff, collaborators and communities, was a strong theme.

Vision remains an important quality of 'knowing yourself' for senior leaders. Participants in the established leaders focus group defined a leader as *'somebody who can create a vision and a sense of excitement and urgency around that vision that makes you want to follow and help deliver it'* (Anu Giri, Executive Director, Dance Umbrella – established leaders focus group). This suggests a paradox between the dominant narrative of enabling others to lead while at the same time offering decisive direction. This is also a tension felt in business. Executive leadership development at the Cranfield School of Management recognises the need for leaders to foster cross-function collaboration and collective action while at the same time providing answers, clarifying vision and offering certainty in planning, as pressure grows on leaders to offer stability in an uncertain world. *'Leaders have to manage the tension between being the strong leader that people want to see during times of change and encouraging leadership at many levels and a capacity to co-create new practices that will sustain the organization in a complex context.'* Despite this paradox, this practice relies on a shift from leader-driven to leader-enabled change.²⁶

Values, reflected in behaviour, are core to effective leadership and commitment to vision needs to be authentic. *'I do think you can teach people rhetoric, you can teach people how to communicate in public speaking, ... but if there's any gap between that rhetorical ability and the reality of how they act on an everyday basis it blows the whole thing to pieces. And to be inspiring, you have to really live and breathe the thing the whole time.'*

(John Holden, Independent Consultant – established leaders focus group).

Build relationships

Within an organisational context, the success of embedding distributed leadership is dependent on building relationships across all levels. Being genuinely *collaborative* was repeatedly stated as the backbone for fostering effective relationships, built on flexibility, an environment where it is okay to make mistakes, and where knowledge is shared and different voices heard.

'Being able to be responsive to change and to be collaborative feels really important. I think the model of this one superhuman who sits at the top of the organisation may be starting to feel old-fashioned in some ways. ... Being able to be a collaborative leader feels important, in terms of the workforce becoming more representative of its audiences.' (Rebecca Holt, Executive Director & Deputy CEO, Battersea Arts Centre – interview).

Trusting and enabling others to take responsibility for decisions in their field of authority is vital, particularly with increasing demands on leaders to be accountable for decisions in areas where they are not an authority. As recognised in a provocation paper by Graham Leicester in 2007, those in senior roles are now asked *'for a range of human capacities little short of the miraculous'*. The more the sector responds to the changing world, the more that is being asked of its leaders, leading to high levels of staff turnover, dissatisfaction, stress, extended sick leave and ultimately burn out.²⁷ Evolving organisational culture through trusting and enabling others to lead through authority in their area of specialism is an important mechanism for managing the pressures of contemporary leadership.

Communication is vital to establishing these relationships. One interviewee spoke of the tensions caused when modes of internal communication do not adapt with changing work practices. *'I think there's a real gulf in how working practices have evolved and how communication has changed. I think some leaders are great at schmoozing, some leaders are great at the networking that they need to do with people to bring big projects in, but actually their communication when it comes to the people who are working underneath them*

A cultural leader ... is someone connected with society, prepared to intervene and propose or even impose meaning. Such a cultural leader is an active social agent, not a mere purveyor of goods in a cultural market place.

Jonathan Price, 'The construction of cultural leadership' (2017)

can be quite poor' (anonymous interviewee). Similarly, external communication also needs to be meaningful, particularly in the context of generating followers for social enterprise. As observed by Martin Burt, founder of Fundacion Paraguaya – the first and longest-running non-governmental organisation in Paraguay – *'you need to be a people person in the sense that you have to get along well with people, you have to have certain types of communication skills in order to get your message across and convince people to work with you even though they may not fully understand what the project is.'*²⁸

The cultivation of relationships across the sector was also described by interviewees as an important way both to respond to the funding pressure in the sector and to enact change. Especially for small organisations or freelancers with a strongly focused social agenda, the ability of networks to facilitate 'leading beyond authority' has been an important way to snowball the impact of their agenda:

'We talk a lot about our catalytic impact because we're a very small organisation, so we're aware that our direct impact on changing the world is limited by the scale of what we can do. But there's quite a strong belief that we can have a wider catalytic impact, which, as an organisation, is about leadership beyond our authority; sometimes that's to do with influencing much bigger organisations in subtle but sometimes significant ways to change the way that they think and the way that they work, and sometimes it's about sectoral change and chucking pebbles in the water and letting the ripples do the work.' (Kate McGrath, Director, Fuel – established leaders focus group).

Fostering relationships across the sector was also described by focus group participants as essential to the day-to-day of getting things done. With the growing number of micro-specialisms required within the sector, organisations are frequently outsourcing aspects of their work. This means that as a leader *'you have to be able to lead across a network, not just within an organisation; it's a whole different set of qualities to the sort of old fashioned idea of a leader who is the Managing Director, who has been appointed and therefore has the authority to lead'* (John Holden, Independent Consultant – established

leaders focus group). For the emerging leaders in Coventry, linking up between organisations locally was similarly an effective way of making an ever-diminishing pool of resources go further. The ability to share physical resource, to tap into the social media networks of nearby organisations and to co-host events across the city was vital to sustaining the cultural offer in the city.

Embrace change and innovate

A common theme across all interviews was the need for cultural leaders to be *flexible* in dealing with change. Successful leaders were described across the interviews as those *'who are able to deal with uncertainty, who are happy to change course if things aren't working. The disastrous leadership is the one where you press on with a policy even though you know there will be collateral damage'* (Claire Hodgson, Co-Artistic Director, Diverse City – interview).

The call for change in the sector is both urgent and deeply felt. Caro Howell, Director of The Foundling Museum, observed *'huge cultural upheaval at the moment with the conversations around #MeToo and the decolonisation of museums; there is a feeling that very profound change needs to be seen to be happening at a very accelerated pace. ... Nobody has the solution in their back-pocket, but the wider world wants to see a solution now'*. The means to act, Howell noted, rests on increasing the appetite for risk and nurturing cultures that are supportive of failure.

Freelancers and consultants play an important role in supporting flexibility and facilitating more agile approaches to risk taking. In 2009, the Artist as Leader Project found that leadership in the arts and cultural sector was about *'more than simply well run cultural organisations'*. Among a number of distinct contributions made to leadership in the sector, independent artists were observed to have a unique impact on artistic-political dynamics. This may mean introducing new possibilities for ways in which *'groups organise themselves to make decisions and address power relations'*, helping to drive an agenda, or knowing when to push and when to hold back.²⁹ Almost ten years on, the interviews conducted in this study suggest this dynamism remains in productive tension with organisational politics, with the periphery of freelancers who interact with organisations playing an important role

Leaders shouldn't be parents; they shouldn't be the person who people approach to sort out all their problems. If you're leading an organisation, you should be trying to turn everybody else into a fully functioning adult who is able to take responsibility for their own lives and their own decisions.

John Holden,
Independent Consultant

in identifying and challenging institutional conservatism that may be blocking an organisation's capacity to change and take risks.

While in the literature, technology is also an important area for innovation,³⁰ the most urgent call for innovation among interviewees centred on diversity. The need for leadership to be inclusive not only relates to attracting a greater diversity of people into leadership positions or into the workforce more generally, but also is about creating opportunities to be porous to new voices. Being *responsive* to voices different from one's own was not only considered a moral concern, but a way of guaranteeing the relevance of the sector and of bringing innovation to the work produced.

Leadership that is genuinely porous to ideas and new perspectives from diverse sources, however, was frequently observed by interviewees as being a long way from reality in how the sector is currently run:

'The current participation model for arts organisations, to bring in new people, to widen the gate and broaden access is based on a model of 'joining in with us'. "We are a theatre so come and act, we're an orchestra come and play, we're a gallery come and paint". In other words, come and do what we do. And of course the Artistic Director – who is often white, male and middle-class – has aesthetically chosen the programme for the organisation. So the invitation is to come and do what I like doing! It is a self-perpetuating model of participation and we don't talk about it enough. The fundamentals of our invitation have to change, the nature of the work we do has to change. Because it is also our current leadership model, isn't it? We will teach you how to lead the organisation – that we are leading – in our way. Be like me – rather than be like you. No wonder we've got problems!' (David Jubb, Artistic Director and CEO, Battersea Arts Centre – interview).

Be responsible

Leaders in the arts, museums and libraries face an increasing focus on accountability and social responsibility. This takes a number of forms.

1. Leading in a sustainable way

Financial and environmental sustainability were the two prominent frameworks for

sustainability across the literature survey and interviews. In a study from 2017, Clare McCullagh challenged the norm for arts organisations to operate as charities. Looking instead to models of social enterprise, as embodied by the economic success of the creative industries, which remains economically strong without compromising its social foundations, McCullagh argues that cultural organisations *'will be forced to question and reallocate their resources, liaise with their audiences and beneficiaries, forge more local partnerships, frequently reflect on their mission and aims and I would think, ultimately be a lot stronger by being able to do a lot more for themselves'*.³¹ While not losing sight of commitment to core values, there was a clear appetite – particularly among the group of emerging leaders – to look outside of the cultural sector to *'learn some sense of business strategy'* and acquire more entrepreneurial skills to lead organisations in a sustainable way.

2. Trust, ethics and accountability

#MeToo, harassment and bullying surfaced across a number of interviews. The culture of the workplace needs to be trusting and respectful, with zero tolerance for unacceptable behaviour:

'Ultimately what's required for any human being to thrive is trust, accountability and responsibility. The creative case for mutualism or the creative case for respect is based on being able to trust, be accountable, and to be able to demonstrate responsibility and while these sound like very open-ended, philosophical dilemmas, it's the very basis of what is worthwhile investing in. ... It's lovely to talk about policies that will change your life and strategies that will make everything better, but we haven't got the fundamentals right.' (G Sian, Associate Director, Attenborough Arts Centre – interview).

Leaders need to be clear about their values and have good judgement in handling ethical challenges, for example, considering potentially contentious sponsorship deals with prospective external stakeholders.³²

3. Socially engaged

An article by Jonathan Price tracks the evolution of the values and attributes of cultural leaders since the early 2000s.

It's the whole concept of the leader as head of the orchestra, that's where I like to come from. It's a facilitative role trying to bring out the interests and talents of those with me rather than being a director who says 'this is my vision', 'this is where we're going'.

Michaela Butter,
Director, Attenborough
Arts Centre

Price charts a transition from an institutional model of the 'highly entrepreneurial senior manager' to the emergence of three complementary, and often overlapping strands of values and attributes in contemporary leadership:

- *Entrepreneurial leadership*, where a leader remains focused on the success of their particular cultural organisation or project
- *Generous cultural leaders*, where 'cultural leadership involves working for the greater good of the sector as a whole, being prepared to put aside personal or local interests where necessary'
- *Public cultural leadership*, linked to the role that the work produced by artists and cultural organisations plays for individuals and society, and their processes of making meaning and communicating different forms of value. ... A cultural leader being 'someone connected with society, prepared to intervene and propose or even impose meaning.'

According to Price, the emergence of public leadership reveals an increased expectation that a cultural leader may also operate as '*an active social agent*'.³³ This mirrors a parallel emphasis on social entrepreneurialism in the private sector, which rests on 'responsible leadership'.

4. Resilience

In his 2010 paper *Making Adaptive Resilience Real*, Mark Robinson suggested that resilience was not only characterised by financial resources derived from a robust business model, but also other assets – intellectual, physical and human, including strong networks. He highlighted the adaptive skills needed for resilience; for example, '*innovation and experimentation embedded in reflective practice*' and planning and preparation for disruption. For Robinson, strong leadership skills alone cannot deliver resilience in an organisation, since '*they could be undermined by a lack of financial flexibility or a predominance of silo working and lack of networks*'.³⁴



2

The value of structured and unstructured development

Over the last 15 years, development opportunities for leaders in the arts, museums and libraries have seen considerable expansion – not just in the variety of dedicated programmes available, but in the very conception of what support for leadership looks like. Structured learning via formal courses, programmes or mentoring schemes is no longer the sole route to developing leaders; relationships, networks and organisational cultures increasingly play an important role in supporting and bringing through cultural leaders.

In 2012, the Chartered Management Institute (CMI) published a study on the business benefits of management and leadership development. The report drew on the experiences of 4,500 managers, CEOs and HR directors across a range of sectors, making it one of the largest studies to date to critically evaluate what is being done to develop leadership in the UK.³⁵

The study found that leadership development is most effectively delivered via a combination of theoretical learning with practical application and reflection in the workplace, even though preferences for development type did vary depending on management or leadership level, age and gender.³⁶ A more recent study on leadership development produced by the Corporate Research Forum (CRF) endorsed a similar model – the 70:20:10 principle – whereby 70 per cent of learning results from on-the-job experience, 20 per cent from learning through others and only 10 per cent from formal training.³⁷

The CMI study also found links between five types of management and leadership development, and desirable competencies and behaviours. For example, developing the competence to take more risks was seen to be most effectively achieved through a combination of job rotation, secondment, shadowing and acting up opportunities, while business school qualifications can help managers be more active and productive. The study also observed that different sectors had different learning preferences. For example, on the job experience, the use of e-learning tools and management competency frameworks had lower effectiveness ratings from managers in the public sector than for those working in the private and not-for-profit sectors. Such variances in preferences appear to be reflected in each sector's approach to learning, as leadership consultant Eve Poole has found from practical experience of teaching leaders:

‘The cultural sector can be a tough audience. In the private sector, the culture is often one of “if it works, I’ll use it”. This can lead to the unquestioning acceptance of tools or models that have no research base or validity, of course. But it does involve an openness to learning that is refreshing. The social sector I’d say can be quite allergic to anything that feels too commercially orientated or which appears to have been borrowed unquestioningly from the for-profit sector. ... The cultural sector tends to fight with the material until it makes sense and will often give up too soon if either the message or the messenger does not seem to align with their values.

Being values-led is an important hallmark of the sector, and this fighting is arguably the very best way to secure deep learning, but it runs the risk again of perfectly useful material being spat out because of a chance comment by the facilitator or a biographical quirk that didn’t land well with the group.’³⁸

Young artists, creative entrepreneurs and cultural leaders are demonstrating the creative vision, talent, and energy that our societies so desperately need to meet the challenges of the 21st century. We need to support them as emerging change makers.

Susanna Seidl-Fox,
IFACAA World Summit
on Cultural Leadership,
Malta, October 2016

A variety of structured and unstructured development opportunities are available for leaders in the arts, museums and libraries

The focus of leadership development in the arts, museums and libraries has traditionally been placed on structured learning (for example, courses, fellowships and secondments). The most common forms of provision – namely, leadership programmes and short courses – are often considered to strengthen competencies such as confidence, team work, supporting others and communication. These are the competencies most closely associated with the ‘know yourself’ and ‘build relationships’ aspects of leadership identified earlier.

Less development appears to focus on the competencies, behaviours and skills linked to the more outward-facing areas, ‘embrace change and innovate’ and ‘be responsible’. Moreover, other forms of development, such as networks or informal mentoring, are commonly described as part of a programme rather than as an alternative offer in their own right.

Limited account has also been taken in the cultural sector of the role that organisational culture itself plays in developing leaders, for example by creating an environment in which learning can be transferred. This concern was also echoed in the CRF study on leadership development, which called for on-the-job and formal learning to be better integrated, warning that learning and development often ‘focuses only on delivering the 10 per cent formal training and assumes that the remainder happens automatically’.³⁹

However, the survey responses and interviews conducted as part of this study suggest that organisational culture, structured learning, relationship-based development and networks are equally legitimate ways in which leaders are being supported and developed in arts, museums and libraries today. These four forms of development, as outlined in Figure 3, are not mutually exclusive. For example, structured learning may include mentoring and lead to the development of new networks; and the effective implementation of learning from structured courses is contingent on an enabling organisational culture. Similarly, organisations that facilitate in-house leadership development may also support coaching or enable staff

to participate in externally-delivered programmes.

The following sections provide an overview of the scope and uptake of leadership development within the arts, museums and libraries. Limited attention has been given to learning undertaken in business schools, such as MBAs, due to their relatively low profile in the interviews conducted and literature reviewed; however, we acknowledge this is an area that could usefully receive more attention.

The following is underpinned by the recognition that leadership interventions should take different forms, according to need, circumstances and preferences, as people learn in different ways. A fixed model of leadership should not be imposed. Rather, individuals should be facilitated to lead in the way they want to lead. The result is leadership that is authentic and values-driven, and that recognises that leadership happens at different levels across organisations as well as outside them.

Figure 3: Forms of leadership development in the arts, museums and libraries

1. **Organisational Culture**
eg internal mechanisms and structures that are designed to enable people to develop as leaders
2. **Structured learning**
eg programmes, courses and secondments that have a clear framework and set of objectives
3. **Relationship-based development**
eg self-directed relationships built around mentoring or coaching
4. **Networks**
eg peer-driven support through formal/informal networks for specific interests or common ground

BOX 2: THE EVOLUTION OF CULTURAL LEADERSHIP DEVELOPMENT

At the start of the millennium, a perceived crisis loomed in the governance and leadership of some of Britain's largest cultural institutions. The sector was facing a leadership vacuum, with a narrowing field of experienced cultural leaders from which to draw and opaque career pathways obscuring routes into leadership positions.⁴⁰

It was this crisis that prompted the Clore Duffield Foundation to commission a review of the leadership development needs of the cultural sector in 2002. Informed by consultation with over 500 people working in the cultural sector, the review concluded that 'investment in the rising generation of cultural leaders was both timely, and necessary'.⁴¹

Based on this recommendation, the Clore Leadership Programme was launched in 2003. Although preceded by sub-sectoral initiatives such as the Museum Leadership Course at the University of East Anglia, Clore was the first programme in the UK to offer tailor-made leadership development over an extended period to people working across a wide range of cultural activities, in different sizes and types of organisations as well as to artists or freelancers.

Government funding of £22 million for the Cultural Leadership Programme from 2006–2011 supported the emergence of other leadership development initiatives, including work-based opportunities, intensive learning, online resources and networks, governance development and diversity, as well as a wide range of activities, publications and events. The Cultural Leadership Programme prioritised a dispersed model of leadership, encouraging leadership learning within and across organisations. The more companies saw themselves as 'learning organisations' the more strategic and collaborative they became.⁴²

At the same time, an expansion of interventions offered within Clore included the introduction of two-week residential short courses launched in 2006, and later the one-week Emerging Leader course and development days, which were co-created with local partners.⁴³

While the scale of funding for leadership programmes has since diminished, most notably with funding for the Cultural Leadership Programme being withdrawn in 2011, two other developments have emerged. First, the international expansion of programmes that originated in the UK, such as the Powerbrokers International Leadership placements initiated by the Cultural Leadership Programme and the British Council's Cultural Leadership International, focused on Western and Eastern Europe, Central Asia and the Middle East.⁴⁴

The second development has been the emergence of cultural leadership programmes within universities and business schools. These include City University's Cultural Leadership MA, initially targeted at women and run in collaboration with Cass Business School, the MA at Liverpool John Moores University and shorter interventions such as the summer school on Fundraising and Leadership run by the University of Leeds in partnership with Arts Fundraising and Philanthropy.

Alongside these developments in the UK, support for cultural leadership has also grown internationally. A recent survey of 20 national arts and culture agencies found that eight currently provide leadership programmes for arts and culture professionals in their countries, with the majority targeted at either arts managers or artists.⁴⁵ Other international interventions range from Cultural Leadership at the Banff Centre for Arts and Creativity (Canada) and fellowships offered by the International Society for the Performing Arts (ISPA) to support for particular demographics, such as the Salzburg Global Forum for Young Cultural Innovators (Austria) and African Women Cultural Leadership in South Africa.

There's a very strong link between creating an environment in which everyone can feel that they're citizens as opposed to employees, and can take on board the rights and responsibilities that come with that sense of citizenship. ... The more people are able to slightly expand the bubble in which they work, the better an organisation we will be.

Tony Peers,
Director of HR,
National Theatre

The power and value of organisational culture in developing leaders remains under-recognised

Organisational structures and internal mechanisms that prepare and enable individuals to lead at all levels are a distinct way in which leaders may be developed. As demonstrated in Case Study 1, which can be found at the end of this report, the introduction of flatter organisational structures to Battersea Arts Centre via project working has enabled the organisation to bring through leaders at all levels of the organisation as well as externally.

We also found examples where open organisational cultures supported the progression of leaders outside of their organisation through sharing resource or expertise. Jonathan Grant, an Assistant Producer at Strictly Arts, Coventry, spoke of how his potential to lead within the sector had been accelerated through the support of a larger organisation, the Belgrade Theatre Coventry:

'The Belgrade has been a wonderful establishment lead for us, Strictly Arts, because they took us on as a springboard company and they provided us with rehearsal space, with marketing support, with financial in-kind support as well. They really enabled us to build as a company from a low-level to starting to really make waves in the industry.' (Jonathan Grant, Assistant Producer, Strictly Arts – emerging leaders focus group)

Where organisations have the capacity, motivation and skills to support the development of leaders, they are highly effective. However, the suitability of organisations to provide this support is dependent on motivated individual leaders who are tuned in to the challenges of the cultural sector today, who understand the kind of attributes, competencies, skills and behaviours that leaders need, and who inspire others in their organisation to share their commitment and be generous with their knowledge and expertise. However, the number of cultural organisations able to offer learning cultures committed to leadership development – particularly faced with stretched resources and increasing reliance on a transient workforce – appear to be in a minority.

Research also indicates that the learning from externally-delivered leadership development is reinforced when it is supported by opportunities to apply that learning in the workplace, through practices such as performance management, appraisal, succession planning and competency frameworks.⁴⁶ According to leadership specialist Eve Poole, the role of managers is critical in ensuring that learning is effective. *'The research we did at Ashridge showed that the line manager is pivotal. The best way to secure return on investment is to schedule in a debrief with the boss for the day of return and agree an on-going series of developmental activities that will be monitored and tracked as part of the appraisal process. You can get results with a diffident or absent boss, but it is much harder.'*⁴⁷

Such developmental organisational cultures are also considered critical for addressing the lack of diversity in leadership positions. Multiple interviewees suggested that until organisational cultures change, and leaders themselves are truly committed to diversity, the workforce and leadership of the arts, museums and libraries will not be representative. Some suggested that investing in a change of leadership culture within established organisations, rather than focusing development via external schemes, may be a more effective way of addressing the lack of diversity in organisational leadership. *'I would argue that it's about working on the culture of the NPO portfolio, the working behavioural culture within those organisations. I think work in that territory is a far better investment than working to fix a problem from the outside.'* (David Jubb, Artistic Director and CEO, Battersea Arts Centre – interview).

While culture change can be complex, it can be made easier if three conditions exist:

- 1 An appropriate amount of reconfiguration or restructuring
- 2 A systematic alignment to consolidate the behavioural changes as part of the culture of the organisation
- 3 Visible and active role-modelling by leaders.

These factors were identified as underpinning the successful changes at the Royal Shakespeare Company and indicate the role that leaders play in inspiring organisational change.⁴⁸ However, the strength of recommendations around

organisational culture also chime with the fact that there is scarcely any leadership development available for those at the top of organisations. While a choice of opportunities is available for mid-career leaders, those who are ultimately responsible for the strategic direction of the organisation might benefit from training in areas such as management of cross-generational and multi-disciplinary teams.

For Claire Hodgson, Co-Artistic Director of Diverse City, the inflexibility of organisations towards accommodating more diverse leaders reflects a wider resistance to change in cultural organisations:

'What I would like to make clear is that with this leadership stuff we are sort of coming at it the wrong way round, in that we can invest in people who are women, disabled people, refugee status, working class people, all the other groups that are unrepresented at leadership levels, but I think the training that needs to be done is with the major arts organisations across the UK about how they then use this rich source of talent and what they'll need to alter in their workplace in order to have these leaders; because a lot of people we've trained simply cannot access the workplace as it exists, and that's not because they're not good leaders, it's because the workplace is the same as it was forty years ago'. (Claire Hodgson, Co-Artistic Director, Diverse City – interview)

The lack of flexible working in the sector and weddedness to the 9–5, coupled with the prevalence of unpaid and unadvertised opportunities and restrictive recruitment processes, were identified by various interviewees, including Claire, as creating significant barriers to bringing through a more diverse group of leaders. Claire observed how *'we already have the leaders there but there is a glass ceiling in operation, below which are trapped loads of women with children, loads of people who are not white, disabled people, people living with mental health problems. ... We have this deficit model, which says that the reason that there aren't more leaders who are black, female, disabled, working class is because they need to learn the skills to be leaders, and I would challenge that.'*

Structured learning is the most dominant form of leadership development

Much of the recent literature about cultural

leadership development suggests that structured forms of learning and mentoring have come to be seen as the dominant way in which leadership is supported within the sector. A survey commissioned by the Clore Leadership Programme in 2013 identified an expectation that leadership development would increasingly be delivered externally, with in-house training or mentoring from colleagues favoured far less than part-time short courses, fellowships, and external coaching or mentoring.⁴⁹

A broad range of structured initiatives for leadership development are available within the arts, museums and libraries. While the format may vary, the defining quality of structured learning is a clear framework, with an agreed set of objectives and a defined start and end-point. Indicative examples of the variety of opportunities available include:

1. Self-directed and experiential learning

Self-directed and experiential learning have come to be the dominant model for leadership development in the UK. This is epitomised by schemes such as the Clore Fellowship or Step Change (see Case Study 2), which combine taught courses, customised training, mentoring, coaching and secondments, allowing participants the freedom to define their own objectives within a broader framework.

The experiential element delivered through individually-tailored secondments or projects was described by various interviewees as an important ingredient, resonating with wider business literature that identifies experiential learning as an important mechanism for cementing and synthesising theoretical knowledge as well as preparing participants for 'real-world' situations.⁵⁰ For example, Change Makers, a £2.6 million programme recently launched by Arts Council England, is one of a number of strategic initiatives that aim to provide targeted senior leadership training and development for Black and minority ethnic and/or disabled people, in this case through a development placement hosted by a National Portfolio Organisation or Major Partner Museum (see Case Study 3).⁵¹

2. Theoretical

A number of higher education institutions award postgraduate qualifications in cultural leadership, such as the MA in Arts Management at Middlesex University,

It's not only about supporting and developing artists; it's also about having conversations with leaders of venues to try and change the thinking in what is usually quite a mono-culture in terms of who is making decisions. ... You need to have people who understand why there's a need for change. You need more people in a leadership position to get it and I don't think they do.

Anonymous interviewee

The thing I love about Step Change is it's a secondment, it's a practical opportunity where you are working in partnership with an organisation, and often you're taken out of your comfort zone.

David Jubb,
Artistic Director and CEO,
Battersea Arts Centre

University of Leicester's MA in Museum Studies, the MBA in Arts Management offered at London Metropolitan University, and King's College London's Arts and Cultural Management MA. Increasingly, there is recognition that leadership development cannot be taught through theory alone and that learning through practice is essential. This is reflected in the growing number of partnerships between cultural organisations and universities to deliver programmes that combine the academic with the practical, such as the Oxford Cultural Leaders, which is run between Oxford University Museums and the Saïd Business School, or King's College London's executive programme for international cultural leaders, 'Leading culture in the 21st century', coordinated by its sector-facing Cultural Institute.⁵²

3. Specialist

Some provision also focuses on developing a particular purpose or specialism. For example, the Arts Marketing Association provides a marketing leadership retreat for its members, consisting of a three-part suite of leadership workshops and an online Audience Diversity Academy, to better equip professionals in the arts, culture and heritage to bring arts and audiences together. Other initiatives focus more on specific challenges facing the sector. For example, the Creative Climate Leadership initiative run by Julie's Bicycle consists of 5-day training courses in Wales and Slovenia, bringing together an international cohort of artists and cultural leaders to explore the role that culture can play in responding to climate change and environmental challenges.

4. Virtual or blended learning

A number of initiatives have offered online learning, such as the Cause4 Advance e-learning modules on fundraising and CILIP's Leadership Programme. The emergence of platforms such as Future Learn, which are specifically tailored for universities and cultural institutions, has also meant that courses such as the Effective Fundraising and Leadership in Arts and Culture run by the University of Leeds, are now freely available online.

5. Not sector specific

A wide choice of leadership programmes

exist beyond the sector, some aimed at the public or social sectors, and some more suited to the corporate environment. They include The Leadership Experience and online leadership courses such as Advanced Leadership: Leading on the Edge (Ashridge), Leadership Learning (ACEVO), Windsor Leadership Trust, Leading Change (London Business School), Leaders' Quest, and many others. Some, such as Common Purpose, are aimed at facilitating cross-sectoral learning and recruit participants from the arts, museums and libraries as well as a wide range of other sectors.

Responses to the survey, and insights shared during interviews and focus groups, suggest that the effectiveness of structured learning is dependent on a number of factors. As discussed in more detail in Section 4, positive experiences of structured learning hinge on the quality, relevance and accessibility of the course, the skills of the facilitator(s), the expectations of the individual, their learning preferences and whether or not they could apply the lessons learned in their usual working environment and are supported to do so. For example, while one focus group participant criticised the disconnect between theoretical content and its real-world application, others expressed a desire for more theoretical training, for instance, to help bridge the gap between freelance experience and being embedded within an institution.⁵³ Other suggestions from those who had benefitted from structured learning included requests for longer-term support after the conclusion of programmes.

Relationship-based development offers valuable practical experience of 'learning by doing'

Coaching and mentoring are important mechanisms for individuals to reflect on, and learn from their experience of leading through relationships with others. A coach usually neither advises nor guides, but facilitates. As defined in the Culture Change toolkit, coaching involves 'talking to a person to support them to achieve a task or a result',⁵⁴ whereas the *Australia Council for the Arts Guide to Mentoring* defines the usual dynamic of mentoring as 'a relationship between a more experienced person (the mentor) and someone less experienced (the mentee) to foster personal and professional growth'.⁵⁵

BOX 3 GLOBAL LEADERS PROGRAM

We looked at a number of models for developing emerging or future leaders, which, in different ways, distinguished themselves from models in England. Although the Global Leaders Program (GLP) offered by the Orchestra of the Americas has not yet been fully evaluated, the model it offers is distinctive from many others. Delivered in partnership with nine academic and other institutions, the course includes fieldwork, international site visits, remote learning, a module which brings the whole group together and a social enterprise challenge. On completion, participants receive an Executive Graduate Certificate in Civil Leadership, Teaching Artistry, Cultural Agency, Social Enterprise and Organisational Management.

GLP aims to help young music leaders build and guide the social music initiatives of tomorrow. Co-founder Mark Gillespie emphasises the entrepreneurial aspects of the programme: 'The GLP is based on two ideas: that music can be a powerful tool for social inclusion, and that anything truly worthwhile creates a demand. Our mindset for the program is the same aspiration we try to instill in Cohort Members – to create something that is unique and valuable to people, that exists for a social end, and that harnesses tools from the marketplace to improve and sustain its value over time'.

The four main elements in GLP's curriculum are social justice and community development, impact measurement, social enterprise (which Mark Gillespie describes as understanding the economic principles of supply and demand in the context of social value) and practical management tools, so participants can translate their ideas into action. According to Gillespie, a particularly effective module is cultural agency, in which a team of Harvard professors explain the role that the arts and humanities can play in solving concrete societal issues and which demonstrates to musicians that their talent and skill sets are valuable in finding out-of-the-box solutions to problems.

The creators of GLP have an ambition which is both social and cultural. They aim to develop leaders who will champion music as a tool for community development and social inclusion, and at the same time they believe the future of orchestral music requires the ability to adapt, respond and innovate, and needs a new generation of musicians who will be equipped to do so and help shape their art form in the 21st century.



Image (right):
King's College London,
Leading Culture
in the 21st Century

©Jack Latimer

Dedicated mentoring schemes for leaders in the UK include the Museum Association's Mentoring for All and One Dance UK's mentoring scheme for dance artists and practitioners identified as future leaders. Other mentoring and coaching relationships have also been shown to develop organically through personal contacts and recommendations,⁵⁶ be it within an organisational context or as part of a structured learning programme (see Case Study 4).⁵⁷ Training to become a coach is also increasingly popular across the cultural sector, particularly among freelancers, as demonstrated by the demand for courses such as the Relational Dynamics Accredited Coaching Course, Coaching for Creatives and the a-n Visual Arts Coaching Course.

Mentoring is, however, sometimes felt to discourage individual development, if, for example, the mentee feels bound to follow too closely the mentor's example or advice. Models of mentoring have emerged that seek to disrupt this power dynamic, including:

- Peer mentoring
- Hub mentoring (in which one mentor works with a number of mentees)
- Reverse mentoring (when a more experienced executive is mentored by someone younger)
- Dual-directional mentoring (when both members assist the other person's growth, skills and knowledge).

Dual-direction mentoring can be of benefit in fostering a more cohesive organisational culture. As Emiko M. Ono identified in her report *Moving Arts Leadership Forward, 'given the similar ratio of Millennials, Generation X-ers, and Baby Boomers in today's workforce, dual-direction mentorships that transcend age, experience, and pay grade are especially important to promote trust and learning across generations'*.⁵⁸

Interesting precedents for cross-sector mentoring also exist internationally. Australia Council for the Arts' well-established Mentoring Program for leadership development supports a 12-month mentoring relationship for artists and arts workers, to which people can apply as a mentor, mentee or self-generated mentoring relationship; both members of the mentoring partnership are not required to work in the arts. This may be a useful model to consider in terms of helping leaders to build relationships and perspectives

beyond specialisms, and even beyond the cultural sector.

Networks can offer a collective voice and safe space for problem solving and knowledge exchange

Networks tend to consist of a group of peers brought together by a shared interest, who exchange knowledge, guidance and support. They can provide a collective voice and a safe space for problem solving and knowledge exchange, be it for individuals who are emerging or under-represented in leadership roles or those holding the most senior positions.

For example, Museum Detox, a network founded in 2014 by a small group of senior Black and minority ethnic museum and heritage professionals, is now a collective network of more than 100 workers at major cultural and heritage institutions in the UK. As illustrated by Case Study 5, the Women Leaders in Museums Network has brought together 100 women in regional groups to support one another's professional development, becoming a valued sounding board for some of the most senior women working in the sector, and a force to campaign for change and to benefit the wider workforce.

Networks also help to address the limited provision for continuing leadership development after a structured learning programme has ended through exchange and learning opportunities. These types of networks include:

- The c. 1,800 leaders who have completed a Clore Fellowship or Clore course
- IFACAA, the global network of arts councils and ministries of culture, with member institutions in over 70 countries
- ISPA, bringing together over 500 leaders in the performing arts in 50 different countries
- Various industry lead bodies, which provide networking opportunities such as conferences, and also structured learning.

There is continuing demand for leadership development, but greater equality of opportunity is needed

To gauge the uptake of structured leadership development across England, we invited professionals working in the arts, museums and libraries to share their experiences via an online rapid response survey (see Appendix 2 for survey design and distribution).

Leadership is largely something we learn by doing it – and by reflecting on what went right and what went wrong, to cement the learning.

Dame Mary Marsh review of skills and leadership in the VCSE sector, 2013

I'm a single parent, so childcare is really difficult. Courses that I have been interested in are residential so are impossible for me to attend!

Anonymous
survey participant

730 people within England completed the survey. As shown in Figure 4, the demographic of this group cut across all disciplines represented in Arts Council England's portfolio as well as various levels of seniority, contract types and demographic groups. Yet there are implicit biases in the sample that it is important to recognise.

The invitation to participate was shared through industry-led bodies (see Appendix 2); however, there was a skew towards museums and libraries, which are the least represented disciplines in the NPO profile (8.5 per cent and 0.8 per cent of NPOs, respectively).⁵⁹

The survey also saw a substantially higher response from women (73 per cent of respondents vs a sector average of 49 per cent)⁶⁰ as well as from participants who identified as Black and minority ethnic (12 per cent of respondents vs a sector average of 7 per cent)⁶¹ – almost double the sector average for Black and minority ethnic representation in the workforce.⁶² 7 per cent of respondents identified as having a disability.

A comparatively lower response came from self-employed people. Data published by Nesta estimates that 47.6 per cent of the arts and cultural workforce is freelance or self-employed;⁶³ and DCMS Economic Estimates suggest that the number of self-employed people within the arts is much higher, accounting for 72 per cent of the workforce in 2016.⁶⁴ However, only 24 per cent of survey responses came from those who were fully or partially self-employed.⁶⁵

Such deviations from the sector average suggest areas where there may be a greater or lesser appetite for or awareness of leadership development, given that those who are most likely to respond to a leadership survey are more likely to have an existing interest in or experience of leadership development. In particular, more could be done to support freelancers and to sustain the interest coming from women and people of colour, who appear to have a strong interest in leadership development but do not currently hold a representative share of leadership positions.

Appetite for leadership development endures within the sector

62 per cent of people who responded to the survey had received training or support for leadership at some stage in their career.

However, this scale of interest in leadership development may be artificially high due to the caveat mentioned above.

Non-residential and residential courses were the most common formats reported (see Figure 5), yet it was common for leadership development to take place across a range of formats. Just over two thirds of people who had received development experienced more than one type of format, the most frequent pairings being residential or non-residential courses with mentoring or coaching. Over half also reported that leadership development took place at multiple stages in their career.

An appetite for leadership development is also apparent among the 38 per cent of respondents who had not received any support: 82 per cent of people who had not received leadership development agreed that it would benefit them and 72 per cent expressed an interest in undertaking leadership development in the future.

Common barriers to participation are time, cost and lack of organisational support

Limited support within organisations was as much of a barrier as the expense to the individual. The time commitment outside of work hours was the most commonly stated barrier to participation, experienced by 50 per cent of people who had not received leadership development. For some, this specifically related to incompatibility with caring responsibilities, particularly residential courses. Barriers within organisations, however, were more focused around the lack of buy in: the 'lack of appetite within my organisation' (43 per cent) and the 'cost to organisation' (35 per cent) were the most commonly reported organisational barriers. One individual shared that '*I was refused permission for two opportunities by my previous organisation, even when I offered to pay for it myself*'. Other barriers to participation included a lack of confidence to apply, unsuccessful applications to leadership programmes and a lack of choice in the options available.

Contract workers face the biggest barriers to accessing development opportunities

Access to leadership development varied according to employment status. While, as noted above, there is a plausible self-selection bias in our sample, with our

My board have been incredibly supportive of my personal development, including offering career coaching.
Anonymous survey respondent

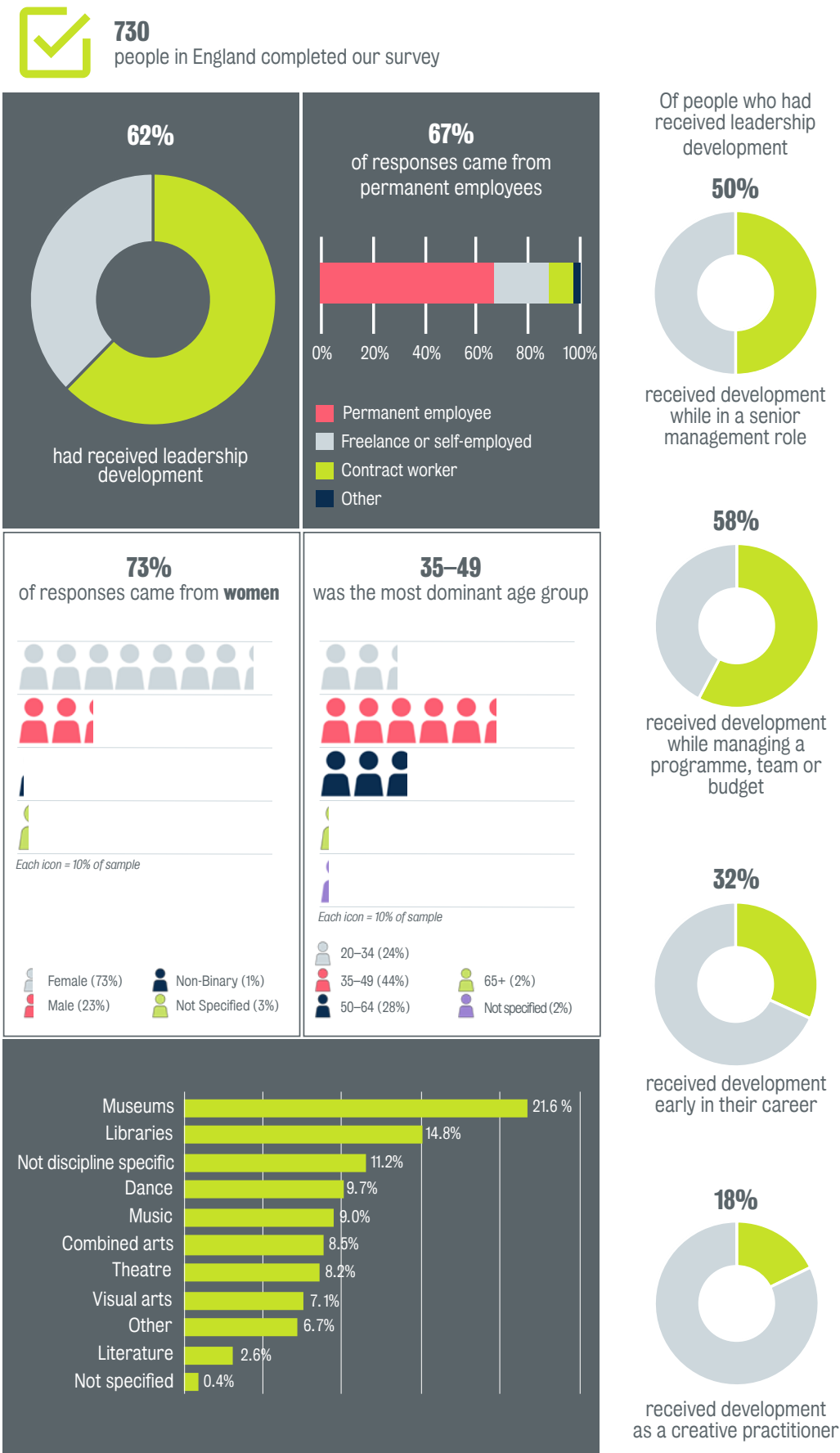
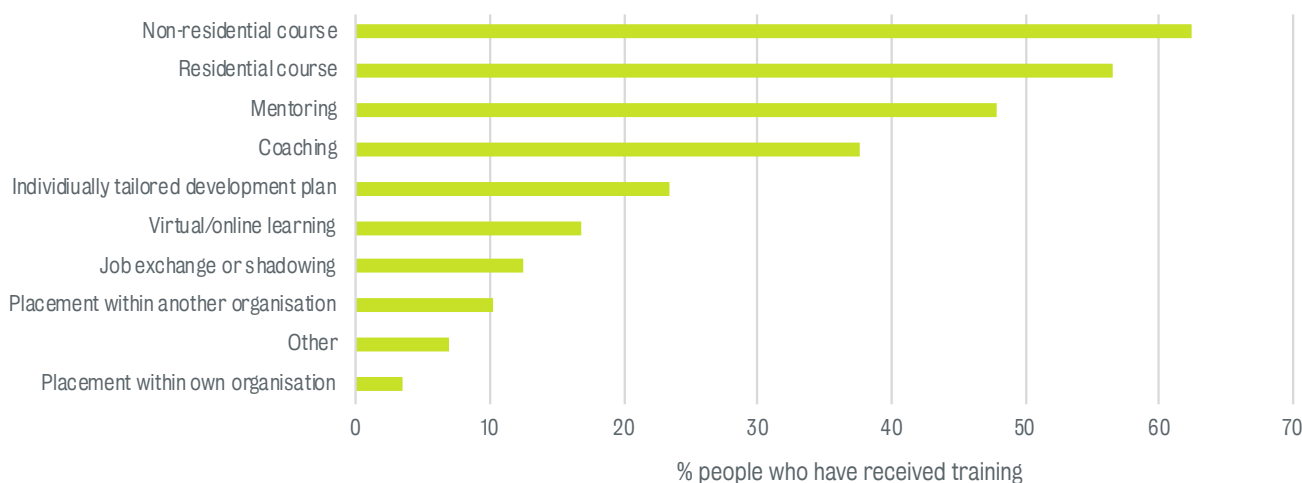


Figure 5: Forms of leadership development in the arts, museums and libraries

results likely recording higher-than-average numbers of individuals accessing leadership development, important differences emerge between different employment types:

- Of the 504 permanent employees who responded to the survey, 68 per cent reported that they had received some form of leadership development
- Just over half of self-employed respondents, of which there were 173, had received development
- Contract workers had the most limited access, with just 46 per cent of the 80 contract workers who replied to the survey reporting to have received development – a third less than permanent employees.⁶⁶

Free-text responses about the barriers to leadership development also suggest the frustration felt by contract workers, one of whom noted that development was *'not possible when working on short-term contracts'*. Another contract worker noted that they felt systematically overlooked compared with permanent colleagues. *'Since I'm not a permanent member of staff, I'm not worthy for management/leadership training – all other permanent producers have been given the opportunity to do the training'*. Given that the pattern of employment in the sector increasingly relies on contract work, providers of leadership development and supporting organisations need to be mindful of and adaptive to this inequality of opportunity.

Experience of leadership development is generational

Many structured learning opportunities appear to be focused on mid-career leaders, with relatively few opportunities available for early career leaders or for CEOs. The relative lack of provision for emerging leaders was confirmed by the survey results, where 24 per cent fewer participants aged 20–34 had received support for leadership compared to those aged 35–49 (see Figure 7). The greatest consumers were those over 50, 73 per cent of whom had received some support for leadership.

Generational differences are also borne out in the point of career in which an intervention took place. While 45 per cent of people who had received support did so at multiple stages in their career, only 32 per cent had an intervention early in their career. In comparison, 58 per cent received development as a person responsible for managing a project, team or budget, and 50 per cent while in a senior management role.

There is, however, significant appetite among those aged 20–34 to receive support as a leader: 88 per cent of this age group stated they would be interested in undertaking leadership development if it were available to them. This call for more development opportunities for younger leaders also surfaced in the emerging leaders focus group:

'We're a young city and there is a wave of developing young arts leaders coming through at the moment, and I think that's

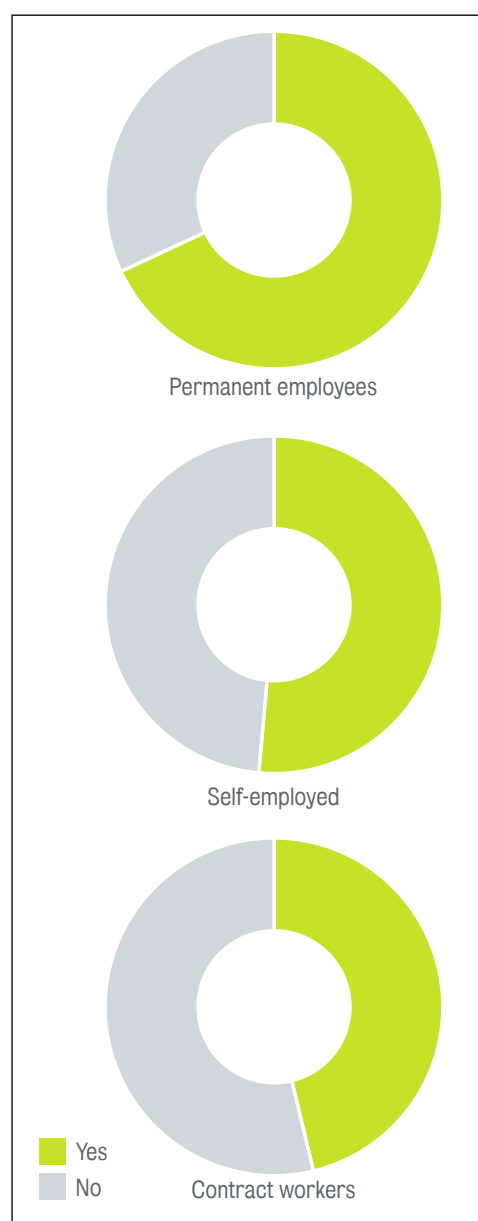


Figure 6: Have you received leadership development at any stage in your career?

only going to keep going. So we need to support each other and the people that are coming up behind us. And then the bigger organisations need to understand that they have a bit of responsibility to help the next generation of arts leaders as well. ... Most of our Executive, Creative and Artistic Directors are of an age where they will be retiring in the next ten years and it feels like between them and us there's a huge gap in expertise and knowledge.' (Laura McMillan, Director of Operations and Legacy, Coventry City of Culture Trust – emerging leaders focus group).

The development of future leaders in the arts, museums and libraries might learn from the recent change of approach in developing football coaches and managers. Previously, players were sent on leadership courses when they were in transition, as preparation for a managerial role. The football industry has realised now that rather than focus on potential leaders when they are mid-career, they should start to identify young people aged 16–18 who have the potential not only to be great players but, in due course, successful managers, and offer them development both as footballers and as leaders.⁶⁷

Indirectly marketed leadership development may help to attract more inclusive cohorts

Evidence suggests that a lack of diverse role models in leadership positions may discourage people from under-represented areas from pursuing leadership roles.⁶⁸ Interviews with participants from Step Change – which was not explicitly labelled as a leadership programme – suggest a value in developing leadership skills through alternatively marketed programmes, which may help to encourage a more diverse group of people to pursue leadership roles. As Dan Daw, a disabled artist and Creative Director, reflected, *'if it was a leadership programme, I would have*

just scrolled past it thinking I'm not ready for that yet, I'm not a leader yet. But when I got into the room, I had that moment of, yes, actually I am a leader.' (Dan Daw, Director, Dan Daw Creative Projects – interview).

Encouragement for applications to structured leadership programmes often appeared to be driven by pre-existing networks or relationships. Unless more systemic programmes to broaden recruitment to leadership development start to emerge, individual cases alone are unlikely to bring about a structural change to the profile of cultural leaders in the decades ahead.

Development for executive leadership needs to be tailored appropriately

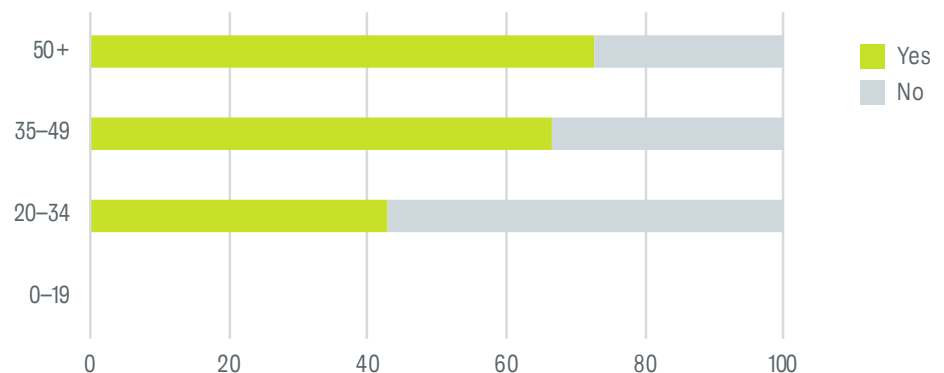
While our survey indicated that many senior managers had benefitted from leadership development, we noted that, compared to other sectors, there were very few opportunities for CEOs to develop their leadership skills and competencies. Time may be a particular barrier to participation for CEOs. In the UK, the Association of Chief Executives of Voluntary Organisations (ACEVO) reports its most popular activities as having a shorter time commitment, such as mentoring, lunchtime forums for CEOs (with a guest speaker, focused on problem solving) and a helpline for CEOs in crisis. In the US, the National Arts Strategies' Chief Executive Program has similarly been structured in recognition of time pressures, as highlighted in Box 5.

Leadership opportunities were never offered to me throughout my career – and despite my working in a senior role latterly. Firstly I feel this was due to my being from a Black and minority ethnic background and I have often felt invisible in the organisation for these opportunities, secondly when I became a mother and went part-time, and finally I felt overlooked as an older woman.

Anonymous survey respondent



Figure 7: Have you received training in leadership at any stage in your career? (n=730)



BOX 4 WESTON JERWOOD CREATIVE BURSARIES

The Weston Jerwood Creative Bursaries aim to address social and economic inequality in the arts. Launched in 2010, the scheme sets out to:

- Embed diverse recruitment practices amongst host organisations
- Share best practice across the sector about how to recruit as widely as possible to support inclusion at entry level
- Have a long-term impact on the diversity and vibrancy of the future workforce.

The Bursaries support 40 recent graduates to undertake 6–12 month placements, with mentoring and structured networking. While not explicitly a leadership scheme, alumni are already taking on leadership roles.

Following the review of the 2010–12 pilot, an impact study on the 2014–16 programme⁶⁹ found that 33 per cent of participants self-identified as non-white, 80 per cent felt that their placement had provided them with the skills and knowledge to be confident about finding employment in the sector in future, and 98 per cent of hosts would consider targeting future job opportunities to low income applicants.

Image (top right):
Weston Jerwood Creative
Bursaries Programme
©Outroslide Photography

CEOs need to be resilient and look after themselves as well as everyone else. In a CEO position, you can feel like the pinch-point in an egg timer, with trustees and stakeholders in one half, and staff and beneficiaries in the other. It can be difficult to find time for reflection and your own development.

Jenny Berry,
Director of Leadership
and Governance, ACEVO

BOX 5 THE CHIEF EXECUTIVE PROGRAM

National Arts Strategies (NAS) launched The Chief Executive Program – Community and Culture in 2011, offering 50 places for an international peer group of CEOs or potential CEOs, selected from a range of different art-forms and institutions. They are also, importantly, chosen from a mix of rural, urban and suburban settings, since one of the aims is for leaders to learn from one another about how cultural institutions can have an impact in different contexts.

Recognising that one of the barriers to leadership development is time, The Chief Executive Program has a flexible structure, offering three 5-day modules over a 12-month period, with periods of home learning in between. In this way, the cohort benefits from both structured learning with a peer group, with whom they share insights into local community assets and the approach their organisation takes, and distance learning at a time and place to suit each participant. The structured learning is delivered through a partnership with Harvard Business School and the University of Michigan's Ross School of Business. Modules are focused on *Strategy and Driving Change* and *Leading Others Towards Change*, hosted by each of the two partners, and culminate in *The Summit for Change* which is held at Sundance Mountain Resort in Utah.

NAS has considered the impact that the learning will have on the sector and on organisations (see Section 5 for details of the logic model of evaluation). Participants are informed at the outset that they will have both the opportunity and a responsibility 'to share what they have learned and serve as influencer for the field'.⁷⁰ NAS says it is looking for advocates who will 'create change in their own unique contexts'. NAS recognises that, however excellent a leadership development programme, its effectiveness is dependent on the opportunity to apply learning directly in the workplace and so the support of the Chair and senior colleagues is required. 'A supportive team will be integral to implementing the ideas that are sparked while participating in this project'. Anthony Sargent, CEO of the Luminato Festival in Toronto and founding Director of Sage Gateshead, was a participant in the 2011–13 pilot. He highlighted the elements of the programme that made it an effective learning experience, including:

- A diverse international (though US-majority) peer group of CEOs (most running medium-sized to large organisations), brought together in a safe environment where they felt able to share problems in a mutually supportive way
- Intensive, well-structured programme with inspirationally high-level academic content, including talks and workshops at the forefront of contemporary thinking about management and leadership, eg motivating teams, crisis management, financial planning, which were profoundly transformative in thinking about leadership and also specific and practical enough to be implemented in the workplace
- Intelligent but subtle leadership by NAS's CEO, who infused the programme with energetic ambition and defined the DNA of the learning journey.

Sargent highlighted the challenge of sustaining learning from intensive courses across a dispersed network of busy leaders, but recognised the value of peer-CEO networks. In a supportive, but less structured way, he has benefitted greatly from both professionally-specific networks, such as ECHO (the European Concert Hall Organisation) and locally-based ones, such as NGCV (Newcastle Gateshead Cultural Venues).

3

Lessons from other sectors

In order to uncover learning for the cultural sector, this section takes stock of recent leadership developments and initiatives in other sectors, with a particular focus on social leadership in the voluntary (or third) sector as it seeks to respond to similar challenges to those faced by the arts, museums and libraries. We have also included examples of innovation in the public sector.

The social sector faces a similar set of challenges to the arts, museums and libraries

The challenges faced by leaders in the social sector, which encompasses charities and social enterprises, and the pathways available for their development have been well researched in recent years. A 2002 report by ACEVO and a subsequent report carried out with NCVO, surveyed the key challenges facing social-sector leaders.⁷¹ Recent years have also seen a NCVO-launched commission into the ‘leadership and direction of civil society’ led by Baroness Tanni Grey-Thompson (2010),⁷² and a 2013 review of social-sector skills and leadership commissioned by then Minister for Civil Society Nick Hurd MP and led by Dame Mary Marsh.⁷³ Together, these reports uncovered a similar set of leadership challenges to those facing the arts, museums and libraries, including:

- An acute sense of external scrutiny
- Lack of resources
- Significant demand for ambassadorial roles outside of the organisation
- The need to develop business skills while staying true to charitable objectives
- Sector-wide challenges of leadership demographics that do not reflect the constituency they support, specifically the deficit of female, BME and disabled leaders.

The same reports identify familiar challenges in terms of the current models of delivering leadership development in the social sector. Specific challenges include a landscape dominated by a few formal leadership programmes that are more likely to be accessed by well-connected and self-aware leaders⁷⁴, a shortage of leadership resources for emerging leaders⁷⁵ and a lack of clear development pathways.⁷⁶

Given that the social and cultural sectors face overlapping sets of challenges, there may be opportunities for the two sectors to learn from one another’s experience. This is explored below through examining a variety of models.

The landscape of leadership development in the social sector

The history of leadership development in the social sector has a similar genesis to that in the arts, museums and libraries. Initially, the main provision was offered by a small number of organisations. In the case of arts, museums and libraries, these were the government-supported Cultural Leadership Programme and the independent Clore Leadership Programme. In the social sector, leadership development during the New Labour years was mainly delivered by infrastructure organisations such as the National Council for Voluntary Organisations (NCVO), the Association of Chief Executives of Voluntary Organisations (ACEVO) and the National Association for Voluntary and Community Action (NAVCA), as well as via national hubs.

After government funding was withdrawn in 2008, new players such as The King’s Fund, Clore Social Leadership and the Foundation for Social Improvement entered the market, each focusing on leadership in a different field.⁷⁷

Clore Social Leadership was, like the Clore Leadership Programme, initiated by the Clore Duffield Foundation. Its purpose is to strengthen leadership in the social sector, rather than

TABLE 2 RECENT LEADERSHIP DEVELOPMENT INITIATIVES IN THE VOLUNTARY SECTOR (SOURCE: TERRY ET AL., 2017, P. 7)

NAVCA	<ul style="list-style-type: none"> • Provide peer support and coaching services 	Uprising leadership programme	<ul style="list-style-type: none"> • Offers a range of leadership and employability programmes for 16–25 year olds
ACEVO	<ul style="list-style-type: none"> • Emerging Leaders Programme • Leadership learning (one day courses) • Coaching, mentoring and resources 	Foundation for Social Improvement (FSI)	<ul style="list-style-type: none"> • Free, or limited fee, training courses covering a wide range of subjects from event planning to leadership which are targeted at small size charities
Common Purpose	<ul style="list-style-type: none"> • Runs leadership development courses which mix people from the private, public and not-for-profit sectors 	School for Social Entrepreneurs (SSE)	<ul style="list-style-type: none"> • Run a number of fee-based courses, such as developing sustainable leaders, voluntary sector digital leaders • Run a free social entrepreneur programme
Clore Social Leadership Programme	<ul style="list-style-type: none"> • Delivery of a range of courses • Run fellowships for emerging leaders from a range of demographics, young people, BME, female disability etc. 	The King's Fund	<ul style="list-style-type: none"> • Portfolio of leadership programmes that cover different leadership styles, issues and groups. Many are run over a series of sessions, but have a substantial fee. The Cascading Leadership programme provides a free programme but spaces are limited to 20 leaders, individuals will be partnered with a consultant to provide support and advice.
NCVO	<ul style="list-style-type: none"> • Leadership 20: 20 commission; this has led to 'Charity leadership in the 2020s' fee-based programme for aspiring leaders. • Step on board programme 	Voluntary Organisations Network North East	<ul style="list-style-type: none"> • Yes We Can leadership and management programme for social change. Eight day training course, for those who are not accredited to develop their skills, with an attached fee
ACOSV	<ul style="list-style-type: none"> • Focused in Scottish voluntary sector organisations • The Leadership Exchange Programme is a free initiative that pairs leaders from across sectors to improve leadership capacity between peers • Also provide mentoring and a leader support service 		

Now I see world-class leadership development as being largely sector neutral, in that the offer is identical, but because such close attention is now paid to meaning-making for learning, it becomes very relevant and focused as the process is applied in practice.

Eve Poole,
Leadership Consultant

the arts and cultural sector. The two are separate and distinct charities and have evolved differently in response to the needs of the constituencies they serve. However, in general the programmes offered by the social sector are similar in many ways to those available in the smaller cultural sector. A variety of approaches are taken to learning, including online, face-to-face, immersive and experiential learning. Almost all offer opportunities for a group of peers to learn from one another, to exchange experiences, to work together and to support one another on their learning journey. Yet the offer in the social sector does include more opportunities for senior leaders/CEOs and for young leaders, in addition to there being a wider choice of one-day courses on offer (see Table 2).

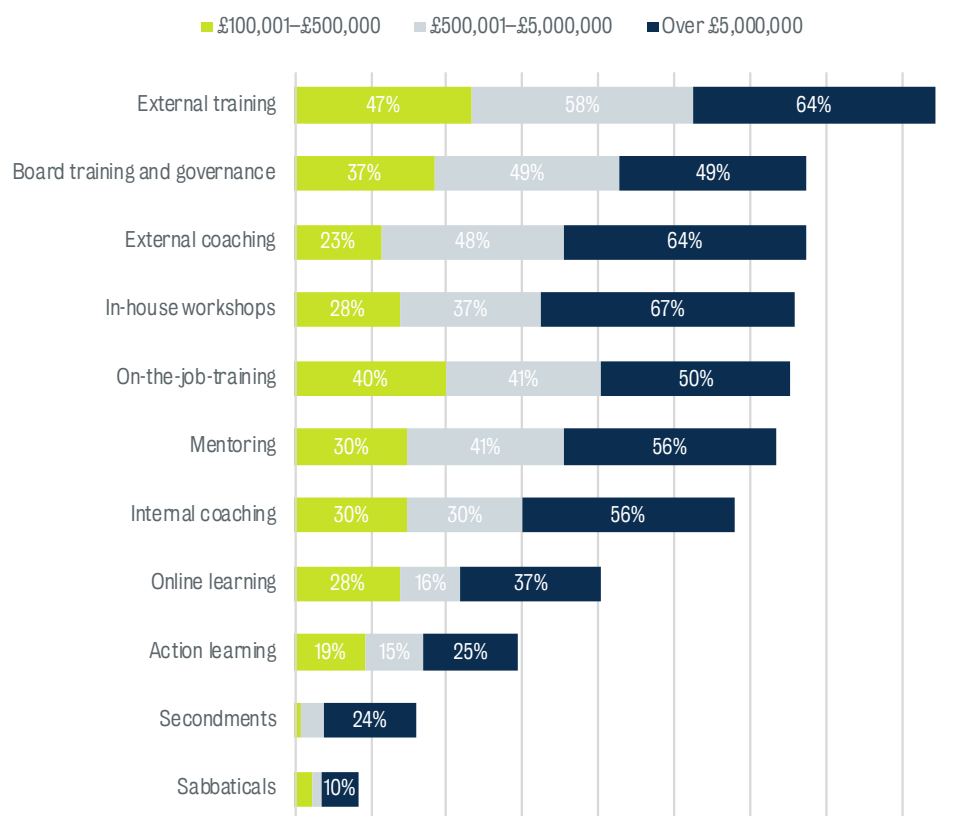
According to a 2015 survey from the Chartered Institute of Personnel and Development, 70 per cent of organisations in the voluntary sector make use of leadership development (as against 90 per cent of organisations in the wider economy).⁷⁸ This is comparable to the findings from our survey of the cultural sector, in which 68 per cent of respondents who were permanent employees said they had received training or support for leadership development.

In 2016, a survey of the uptake of leadership development among social sector organisations was carried out by Clore Social Leadership. Figure 8 outlines the relative use of different types of leadership development by organisational income among those who had undertaken leadership development in the last twelve months.⁷⁹

Figure 8: Relative use of different types of leadership development in the voluntary sector, by income.

Reproduced from Harries (2016), p. 7.⁸⁰

Note: Percentages represent the relative use, by income category, of each option; as a result, the figures do not add up to 100%.



The profiles from the social and public sectors, together with earlier international examples, suggest some innovative approaches to leadership development which could inform the way in which programmes in the arts, museums and libraries develop in the future. The projects profiled above offer opportunities not only for mid-career leaders (where many of the resources in the cultural sector are focused) but also for entry-point and future leaders. Importantly, they recognise the need for CEOs to continue to invest in their own learning and offer a choice of interventions to enable them to do so.

Harnessing existing resources could offer a more efficient approach to leadership development

Discussing the challenges facing leadership in the social sector, including the prohibitive

and exclusive costs of some courses, Dame Mary Marsh suggested leveraging the resources already present within the sector. In so doing, she called for *'a change in behaviour so that it becomes the norm for an established leader to mentor, coach or advise someone new, and the norm for aspiring leaders to have a mentor, coach or adviser and to share back their understanding of new ideas and the social and technological developments they have grown up with.'*⁸¹

One innovative model of drawing on resources already within the sector is cross-organisational coaching (see Box 6). A relatively new development, cross-organisational coaching has been linked to a number of benefits including access to wider experience and fresh ideas, and sharing of best practice and information regarding other organisations' approaches.⁸²

BOX 6 CASCADING LEADERSHIP (THE KING'S FUND)

Cascading Leadership is an initiative launched by The King's Fund in March 2016 *'to enable high-performing leaders of voluntary and community organisations to share their learning with the wider sector'*.⁸³

Fifteen voluntary sector leaders offered themselves as consultants and held two consultancy sessions with leaders from paired 'client' voluntary sector organisations. Two premises of the scheme are that thoughtful and reflective leadership increases the effectiveness of organisations; and that the voluntary sector itself has the skills and assets needed to develop strong leaders.

A crucial element of the programme is that it also develops the skills and capabilities of consultant organisations through training in support and facilitation skills – leveraging existing resources while contributing towards the capacity for, and normalisation of, coaching and mentoring within the sector. As it does not rely on external consultancy, the programme can be run at limited cost and is currently available free of charge with places funded by the Big Lottery Fund.

According to the evaluation of the Cascading Leadership pilot, benefits for participants included time and space for reflection, an increased ability to cope with complexity and uncertainty, and a protected space to explore and reflect on their own strengths and weaknesses. Participants also appreciated the opportunity to work with leaders from within their own sector who understood the specific challenges they faced.⁸⁴

Social entrepreneurship offers a transferable model for supporting enterprise and innovation

Many cultural institutions are responding to cuts in public funding by developing new business models. For example, the Library Service came out of Devon County Council in April 2016, and has since been running as Libraries Unlimited, an independent social enterprise and staff and community owned charity. Central to its business model is *'developing a culture of innovation and public service entrepreneurship'*.⁸⁵

In this context, there may be lessons to be drawn from leadership development programmes for social entrepreneurs, such as On Purpose. As Box 7 indicates, the CEO programme ensures that learning can be directly applied to an organisational project.

BOX 7 ON PURPOSE

Led by tutors from the social sector and business, On Purpose 'puts purpose before profit' and aims to develop the next generation of leaders of purpose-driven organisations, who use commercial approaches for social impact. These may include social enterprises, SMEs and the social teams of profit-seeking companies and charities.

On Purpose develops leaders through CEO and Associate programmes. The CEO programme, like some others, uses a modular structure, incorporating an initial three day residential, three separate days of learning as part of a peer group and a final two-day residential. What is distinctive about this model is that each leader brings an Organisation Impact Project (OIP), which they refine at the first residential, work on during the programme and discuss mid-programme. They do this in a working session with their trustees and other members of the senior team and later at a working day with their Board Chair. By the end of the course, they have mapped a way forward for the project. The inclusion of the OIP means the learning can be applied immediately, it can be embedded in the organisation and the organisation itself can benefit from the challenge and support that comes from the small Learning Group allocated to the project from within each cohort. Although On Purpose has not yet formally evaluated the Programme, one measure of effectiveness would be success in delivering the OIP, and the impact it has had on the organisation.

On Purpose Associates offers a one-year fully funded programme which includes a placement, training, coaching, mentoring and a residential course, which is similar to some initiatives in the arts, museums and libraries, such as the Clore Fellowship. What is unusual about this model is that each Associate undertakes two six-month secondments and the costs are mainly met by the placement hosts, which means that On Purpose, true to its nature as a social enterprise, covers its costs without relying on grants or donations.

Associates are equipped with knowledge and experience to operate in a new landscape and understand more about topics such as social investment, as one participant explained: *'Had it not been for the On Purpose programme, I would not have had such direct exposure to these new models, nor been able to witness first-hand the social impact investment industry in transition. I am excited to be a part of this passage to the next frontier and will be following these dynamic and innovative practices closely'*.⁸⁶



The voluntary sector offers established models for thinking about collaborative leadership and public value

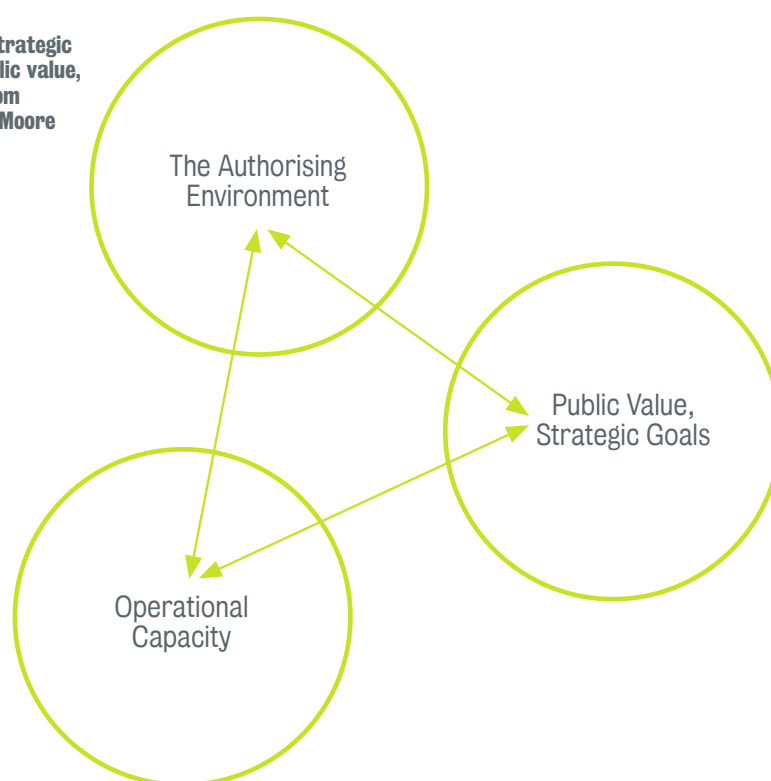
A lack of porosity, diversity and receptivity to new voices is a key challenge for the cultural sector, and one that threatens to undermine its relevance. Addressing this challenge, cultural leaders could learn from the more advanced call in the social and public sectors for greater collaboration and co-production.

Hartley and Benington identify a move in the public and social service sector away from valorising leadership for its own sake, towards a drive by researchers and policy makers to re-examine the aims and purpose of leadership.⁸⁷ With this question in mind, a critical element of leadership then becomes *‘developing and mobilising dialogue with other stakeholders about the goals and public purposes to be pursued’*. Such goals are conceptualised not as outputs but as the subsequent public value outcomes to which they give rise.

Work on the concept of ‘leadership for the public value’ by Benington and Moore⁸⁸ identifies three key elements that are essential to the creation of public value outcomes, outlined diagrammatically as a triangle in Figure 9.



Figure 9: The strategic triangle of public value, reproduced from Benington and Moore (2011 p.28)⁸⁹



**Images (left and top right):
Battersea Arts Centre,
The Agency, Sydney's
Naturals**

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Challenge 2017**

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**King's College London,
Leading Culture in the
21st Century**

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While the two elements on the left-hand side of the triangle focus on mobilising support from stakeholders and gathering operational resources, the element on the right-hand side asks that leaders *'clarify the public value goals and outcomes that are aimed for'* which necessitates that they understand *'what is the value proposition in terms of adding value to the public sphere; and what does the public most value?'* With this conception of leadership in mind, the job of leadership is increasingly to canvas ideas from local communities, rather than solely internally or from elite stakeholders.⁹⁰

Meaningful collaboration with an ever more diverse group of stakeholders does, however, throw up fresh leadership challenges. One attempt to tackle these has been developed by Common Purpose founder Julie Middleton through the construct of 'Cultural Intelligence' (CQ) (see Box 8). Middleton argues that the increasing demand for leaders to be inclusive and responsive to the demands of a globalised society, and the needs of a workforce that is increasingly diverse in age, gender, race, faith and culture, requires 'culturally intelligent' leaders who are better able to work and relate across cultures.⁹¹

BOX 8 COMMON PURPOSE

Common Purpose offers a choice of 'cross-boundary' leadership interventions. These opportunities range from the established Meridian programme for senior leaders to Commonwealth100, a free interactive platform for young people aged 18+. The latter initiative aims to explore Open Source leadership and can be completed flexibly in 3 to 6 hours. Common Purpose's streetwise mba® aims to develop Cultural Intelligence in leaders via a three-stage place-based course which combines peer coaching from leaders 'who have learned to work in places where cultures collide' and immersion at 'cultural collision points'. The programme is offered in London, Manchester, Birmingham, Johannesburg and Hong Kong, and aims to develop leadership skills, give participants confidence, to drive bold innovation, and help them develop broader networks and take better decisions.

The programme recognises challenges familiar to the cultural sector, including time as a barrier to participation and the challenge of sustaining the learning after a programme has concluded. Consequently, the initiative is structured in three parts:

- An 'online accelerator' which participants complete at a time to suit them, and which includes a webinar and learning platform
- Three days of face-to-face encounters when the cohort (drawn from the public, private and charitable sectors) comes together for shared learning, including peer coaching
- Steps to embed the learning post-programme, including: a 360° assessment, a meeting with the participant and their line manager, and a second assessment some months later to understand areas where learning still needs to be focused; and, for continued learning, access to an alumni network.

Over 95 per cent of streetwise mba alumni say they are better able to engage with people who are different from them. 94 per cent are better able to adjust their behaviour in culturally diverse situations and 100 per cent say they are more likely to seek input from multiple diverse sources when making key decisions.⁹²



The cultural sector could learn from successes in building flexibility into programme design

A number of initiatives in the cultural sector require people to take blocks of time away from work and other responsibilities, such as caring, which can be a barrier to participation. The example selected from the social sector in Box 9 illustrates more adaptive, accessible structures; they go with the grain of people's lives, offering more flexible modular courses which can be undertaken alongside work, thus creating an immediate opportunity for learning to be transferred.

Some of the models offer structured programmes in three phases, often taking advantage of digital communications: preparation (including online); core programme; and structures and mechanism to sustain the learning afterwards. In some cases, the closing section involves employers or senior colleagues, which helps ensure each course participant has a personal development plan when they return to the workplace.

BOX 9 CHARITY LEADERSHIP IN THE 2020s

NCVO's programme for 16 aspiring leaders drawn from across the voluntary sector (including arts charities) also provides an opportunity for cross-sectoral learning. It is aimed at those who are already team leaders and who are ambitious to be CEOs in the future, and includes elements which are co-designed with the sector to provide real-life opportunities and challenges. Self-reflection and different leadership theories are at the heart of the approach to learning.

Like Common Purpose's course, Charity Leadership in the 2020s has a blended, modular structure which includes:

- 'Base camp' an online platform where the group introduces themselves to one another
- A three-day residential course, at the end of which the group agrees to divide into sub-groups to work on real-life projects nominated by group members
- 6–8 days of self-directed project work, spread over 3–4 months when the group focuses on project development including peer coaching group. Two webinars/Q & A are offered, one pre-course and one mid-project
- A closing day, which includes coaching and presentations on group projects to an external panel and to the rest of the group, with feedback.

Throughout the programme and beyond it, the group has access to an online platform and to a book club. They also work together in learning trios. The planning and evolution of the programme is informed by self-assessment, feedback and in-depth case studies, and its overall strategic direction by NCVO's annual review of the operating environment for the voluntary sector, *The Road Ahead*, with current concerns including digital, post-Brexit, community cohesion, ageing and the future of volunteering.

Images (left and below):

**Step Change,
Live Theatre**

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The leadership development needs of social and cultural leaders are identical, though the context can be different. All leaders need help with building their confidence, resilience and developing productive relationships. Leadership is simply a set of skills and behaviours that has to be deployed flexibly and thoughtfully. Of course, many people learn best from 'people like me', but a good leadership programme also provides diversity, challenge and different perspectives.

Shaks Ghosh,
Chief Executive, Clore
Social Leadership

Opportunities already exist for cross-sectoral collaboration and shared learning

While the scale of the social sector, both in number of organisations and their size, far exceeds the cultural sector, there is a lot of common ground and many benefits to be found from shared learning.

Learning with a peer group can help leaders benchmark their understanding of what 'good leadership' or 'innovation' look like, as well as providing support. Small and medium-sized charities share a lot in common with arts and cultural organisations, as do SMEs and social enterprises. For professionals in the arts, museums and libraries, courses such as On Purpose's Associate and CEO programmes and those offered by the School for Social Entrepreneurs could provide stimulating and relevant learning opportunities.

As well as encouraging leaders to cross boundaries in order to access the most relevant leadership development for them, there could be value in providers of leadership development in the arts, museums

and libraries sharing research and best practice with those in the social, private and public sectors. The government recently announced the creation of a Public Service Leadership Academy 'to complement existing provision and act as a centre of excellence; creating a framework for collaboration between providers, public and private sector leaders, driving standards of leadership training, and researching effective leadership interventions to improve public sector productivity.' A collaborative framework such as this would be greatly enriched by the inclusion of representatives from the cultural and social sectors, and in turn could benefit them.

Place-based initiatives can help build a peer group of leaders who can together address local challenges and provide a broader foundation for civic leadership. One such initiative is HEY100 (see Box 10), which brings together leaders from the social and cultural sectors.

BOX 10 HEY100

The HEY100 Leadership Programme is open to leaders at different levels from social enterprises and the voluntary and cultural sectors in Hull and East Yorkshire. HEY100 focuses on place-based leadership, bringing together people from different backgrounds, but based in the same geographical location, to learn together and to learn from one another.

There is a choice of different learning opportunities, according to level of experience and need. These include masterclasses for senior leaders and CEOs, sessions for community champions and courses for people new to management, who receive support on topics such as giving and accepting feedback, developing strategy, motivating and inspiring teams, delegating responsibility and adjusting to change.

Shaks Ghosh, Director of Clore Social Leadership, explained that the experience so far 'has taught us that bringing together the social and cultural sectors has substantial benefits. On a superficial level, there are huge economies of scale. The joy, however, lies in seeing these leaders work together, challenge each other and grow their networks. The place-based model sets expectations for the two groups to work together seamlessly and we are seeing leaders equally passionate about serving the community and making Hull a better place'.

As HEY100 evolves, it will be interesting to see the impact it has on individual leaders and cultural organisations in Hull and East Yorkshire, for example, in terms of public engagement, partnership building and social enterprise. It may also help foster greater cross-sectoral collaboration in civic leadership, including the integration of cultural leaders in place-based leadership forums.

New approaches to leadership development in the public sector

Fresh thinking is being brought to bear on how leaders are developed in the public sector. In their report *The 21st Century Public Servant*,⁹³ Catherine Needham and Catherine Mangan write of the public service ethos being eclipsed by a wider focus on social value and a push towards commercialism. They describe a public sector worker as being a Municipal Entrepreneur as well as a Networker, Broker, Commissioner, Storyteller, Navigator, System Architect and Resource Weaver. In this model, leaders will need to have portable skills, enabling them to move across sectors and services. The research suggests these skills might be acquired not through traditional courses, but through job shadowing and secondments in other sectors, coaching, mentoring and action learning.

Images (right and below):
Attenborough Arts Centre
'DeStress Fest, Gallery Late',

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Dani Bower

Shobana Jeyasingh
'Material Men redux',

©Chris Nash





4

The positive impact of leadership development

The various components of our research indicate that leadership development can lead to positive outcomes for participants and their organisations, and can also impact the organisations that support or are involved in delivering a programme. Moreover, leadership interventions play an important role in facilitating participants to take on wider leadership roles for the sector as a whole.

Responses to our survey overwhelmingly showed that leadership development had a positive impact on participants' professional life, with 98 per cent of people who had experienced leadership training or development recording a positive impact. Only two per cent reported that the intervention had no impact (see Figure 10). Interviews and focus groups have enabled us to dig deeper into this finding, particularly in relation to the softer skills broadly associated with leadership development. Moreover, through interviews it became clear that the effectiveness of any programme is dependent on having an appropriate context for the learning to be applied. As already indicated, workplace culture is critical in ensuring that leadership development is effective; 'high-performing' organisations create the right conditions for this to happen.⁹⁴

As explored in more detail in Section 5, the causality between personal benefits and outcomes for organisations is, however, largely made through 'plausible attribution' rather than direct evidence (see Section 5, 'How is leadership development evaluated?'). The summary below indicates areas where leadership development has influence, but a stronger evidence base derived from larger datasets is needed to representatively link the support available for leadership to outcomes.

The transformative impact on individuals

Time for reflection is vital for developing an awareness of your own leadership style

The reflection time and awareness afforded by leadership development took a variety of forms. 'Understanding of my strengths', 'more knowledge of myself', 'greater self-awareness and emotional intelligence' and 'better understanding of myself as a leader' were all qualities reported by survey participants. Appreciating that there are different ways to lead was also vital, encouraging some participants to think of themselves as leaders for the very first time. 'It really did make me think there are different ways to be leaders. ... I realised you don't have to be this kind of alpha person to be in charge' (Katy De-Main, New Work Project Manager, National Theatre – interview).

Time for reflection also helped some recipients of leadership development to recognise and challenge bad leadership. 'When I've come up against bad leadership since, it's not something that you just put up with; you can see it for what it is. I don't think I'd have been able to recognise that before, because you always just kind of assume if someone's leading that they know what they're doing, but they often don't.' (anonymous participant, interview).

Reflection also meant having time to think beyond the routine of attending meetings and answering emails, to give space to thinking about where to position yourself within the sector. This resonates with outcomes seen in the social sector and creative industries. Findings from a 2017 study on the personal benefits of a peer mentoring scheme in the social sector found that having 'focused time and space for reflection and development' and 'permission to examine their own leadership style and skills' was crucial, as this was often given a lower priority in day-to-day work.⁹⁵

Figure 10: Outcomes of leadership development reported in the survey (n=456)



Greater personal confidence – as in, happier at being myself and carrying this into a leadership position.

Anonymous survey respondent

Improved confidence is an important aspect of developing as a leader

Increased confidence was a prominent outcome for the individuals surveyed, be it to communicate more effectively (73 per cent of people who had received leadership development), to manage change (61 per cent) or deal with risk (43 per cent). Yet such behavioural changes also had various elements in how they were reported by interviewees:

1. Confidence to identify as a leader

Leadership development appears to play a positive role in combatting imposter syndrome. 'My first day, I thought "what am I doing here?". And you do feel like a real interloper, but I guess by the end of the year you feel, yes, [like a leader]' (Jamie Beddard, Co-Artistic Director, Diverse City – interview). Such transformations in self-confidence were common, particularly among people who did not identify as a leader but had been encouraged by others to participate, or who felt trapped within a specialism or role.

2. Confidence to articulate and own authentic voice

Expressing an authentic and clear voice was an important outcome for freelancers working within creative specialisms, particularly those that are values-led. Confidence meant 'really being clear about what I want and what I want to get out of everything I do, and ... to fight for that and stick to my guns ... and really take ownership of that' (Dan Daw, Director, Dan Daw Creative Projects – interview).

3. Confidence to decide how you want to lead

Having licence to lead in a way that is true to your personality strengths, rather than a rigid definition of leadership was a common form of confidence to emerge from leadership development. This was especially true for those who did not identify with the prevalence of charismatic or command-driven leadership models: 'In my day in the 1970s and 80s, there was very much a male, macho culture so being able to recognise that there were real values in the way that women approach management and having the confidence to be able to stop and say "actually no, that is how I manage and how I want to manage", was great' (Michaela Butter, Director, Attenborough Arts Centre – interview).

4. Confidence in uncertainty

Networks emerged as an important vehicle for fostering confidence to tackle uncertainty and vulnerability: 'Having confidence in the not knowing or the not being totally sure, and having the confidence to try something and if it doesn't work ... being able to own the failure is really important. ... This earnest sense of really exposing yourselves and being vulnerable to get better is something that is very much part of this group and genuinely felt' (Caro Howell, Director, The Foundling Museum – interview referring to the WLMN group Case Study 5). Similar outcomes have also been observed in the creative industries, where mentoring improved the confidence of mentees in managing their businesses, giving them confidence that they were taking the right path or that they could achieve their goals.⁹⁶

5. Confidence to take the next step

Confidence to make a career change did not just mean transitioning into a more senior position or negotiating a new career path, but was also linked to increased scale and ambition. For Trina Haldar, the founder of a values-led theatre company, confidence meant permission *'to see myself and where I was, and where the company was ... and to be more ambitious, to really push as far as I can push'* (Trina Haldar, Director, Mashi Theatre Company – interview).

Strengthened networks provide valuable support for progression

Expanded personal networks were an important foundation for progressing into leadership roles. Making contacts with more senior people, with mentors or potential employers and collaborators was critical, particularly for those based outside of London. *'Regionally, being in Leicester and finding what I have available to me, knocking on several doors and not really getting very far, just made me go, "yes, stay in your bubble". Then coming out, to be able to access all areas made me think, wow, I can actually really stretch out and expand my limbs and see what happens.'* (Trina Haldar, Director, Mashi Theatre Company – interview).

Relationships developed among a cohort were also a common source of support for emerging leaders. *'It's just nice to know that people are out there, and you can pick up the phone to them and say "I'm having this problem", or "I've got this person who I think you might want to meet". You know, having a network of people who have all been in the same situation and you are all still progressing up together.'* (Katy De-Main, New Work Project Manager, National Theatre – interview). Networks established among a cohort also enabled people to draw on experiences and skills outside of their own discipline. Reflecting on her Clore Fellowship, Kate McGrath, Director of Fuel, stated that the cohort was *'one of the most impactful things for me: ... meeting people across different parts of the arts and cultural sector who were leaders but in different ways and in different fields, and being able to share experiences and compare notes about how they lead in their different contexts.'* (Kate McGrath, Director, Fuel – established leaders focus group).

Knowledge and skills development remain an important aspect of leadership training

Skills and knowledge development noted by interviewees tended to be focused on specific areas, be it marketing, budgeting and finance or softer skills such as communication and active listening. However, particularly when delivered in a structured learning setting, individuals found that retention of the skills and knowledge gained was dependent on the immediacy of their application in real life. *'It's all stayed with me, I think because I had to put it all straight into practice. I was faced with this big management problem in front of me, so I think [course content] alongside [practical experience] works really well.'* (Anu Giri, Executive Director, Dance Umbrella – established leaders focus group).

In the literature, mentoring has received particular attention across a range of sectors as a means of developing the skills and knowledge required for transitioning into senior or executive leadership roles. Within museums, a sustained mentoring relationship was found to be an effective mechanism for learning the intricacies of board politics, developing an ability to defend ideas at board level and building an awareness of how to navigate power relations in order to create change.⁹⁷ Nesta's Creative Business Mentor Network has helped owner-managers within the film, advertising, digital media, TV and games industries to better understand business and financial planning, to gain clarity on the overall direction of the business and manage growth.⁹⁸ Shorter-term interventions have also been seen to help individuals in the social sector to make the transition from managing to leading, giving them *'confidence to address fundamental questions for their organisation, while being supported to do so'*. This also translated into benefits for their organisations, with mentees reporting that the experience had *'helped create a learning culture in their organisation and helped them look at organisational culture and work values. They were clear that the professional skills they developed, such as coaching and strategic thinking, also benefited their organisation.'*⁹⁹

Career change is an important measure of success for individuals

Little evidence is available about the long-term impact of leadership development on the careers of participants. While career trajectories may be a central

I felt greatly improved self-confidence and awareness of my own abilities, which had taken a beating over years doing work that was far beneath what I am capable of.

Anonymous survey respondent

If I hadn't done Clore I don't think I'd be doing what I'm doing now. Until Clore I didn't see myself as a leader. ... Clore really opened me up to what leadership was.

Jamie Beddard,
Co-Artistic Director,
Diverse City

element in individual success stories cited in evaluations,¹⁰⁰ longitudinal studies of the career paths of entire cohorts post-development are rare. What this means is that we actually know little about what success really looks like. Does success mean progressing up an organisational hierarchy? Is success achieving the objectives set at the start of a programme? From the interviews, success looked a lot more varied.

For a number of participants, leadership development provided a moment of reflection and clarity about what they wanted to do in their careers. *'To actually sit down and think "what is it that I want to achieve" and writing it down was a really useful tool and I did achieve everything within the five years after that I wanted to.'* (Katy De-Main, New Work Project Manager, National Theatre – interview). For others, time for reflection and to gain experience of another specialism resulted in recognition that the goals envisaged at the beginning of a programme were leading down a false path. For one of the Step Change participants, who came to the programme with the view to exploring a shift into producing, a major impact of the programme was discovering that his interests lay elsewhere:

'Step Change did this really brilliant thing for me of asking where I am, and realising that I'm in a room with people of a similar age who are also asking that same question. ... Because when you're on your own you just end up thinking that when you're a dancer, you then go on to be a choreographer, ... but I don't want that for myself. That's not the trajectory I wanted. Step Change helped me to access other areas so I didn't have to follow the dancer/choreographer trajectory. I widened my options I guess. (Dan Daw, Director, Dan Daw Creative Projects – interview).

Insights gained from interviews with recipients of leadership development suggest that impact on career progression was highly individualised, erratic and non-linear. Success might look like anything from moving into a more senior role or taking on more responsibility to leaving an established organisation to set up a new company addressing a particular gap in the sector; it could mean moving from employment into consultancy, changing into

a different specialism, moving to a different organisation, or, as one survey respondent wrote, the realisation that you're more content not being a leader.

More evidence of leadership journeys, not just from start and end points, but built around a series of data points that track a career over time, would be essential to understanding how investment in leadership development can translate into outcomes for individuals.

Leadership development gives organisations increased drive to change, connect and be challenged

In writing about the impact of management and leadership development (MLD) on performance, McCain et al. observe that *'a direct relationship between MLD and organisational performance is notoriously difficult to prove. Nevertheless, the effect of MLD on performance can be considered in terms of a chain of impact.'*¹⁰¹ The study's findings suggest a link between developmental activity and the performance of an organisation, even if it is not a direct relationship.

Organisations can also benefit from strengthened networks through leadership schemes

Leadership development not only had an impact by creating networks of individuals, but it also helped host organisations to strengthen their networks. For Attenborough Arts Centre, a campus-based arts centre, hosting a Change Maker came hand-in-hand with additional capacity to deliver a large-scale project, De-Stress Fest, which strengthened relationships across the University of Leicester, particularly with the George Davies Centre for medicine, which opened in parallel with the start of the placement. *'I think the project has shifted us from being quite low profile to being much higher profile, and there's a much greater understanding of our potential role in delivering on a wellbeing agenda, which is really exciting for us.'* (Michaela Butter, Director, Attenborough Arts Centre – interview).

Comparable opportunities for increased collaboration and exchange have also been observed in the Australian context, where capacity building has been seen to enable organisations to *'reach new audiences and in some cases, internationalise'*. Small-to-

medium sized organisations have seen the greatest benefit: through better connected staff, many reported increased opportunities to work with national and international counterparts.¹⁰²

For the National Theatre, hosting a leadership development programme has also created a valuable external network, which provides a potential pipeline of talent for leadership in the future. *'What we want to think about are the various touch points that reach that person who runs their own, sometimes values-led organisation, intercepts it and makes relations within the National, which means that the point at which they want to ... get a job rather than having the daunting task of keeping an organisation alive, that it's a possible route and that the experience is respected and valued – and also that they're a known face.'* (Tony Peers, Director of HR, National Theatre – interview).

Retention of staff returning from development requires action from organisations

In the case studies, we found that leadership development that was delivered via relationships or that is embedded within an organisation's culture had a positive impact on staff retention. For Diverse City, *'the results of supporting people career-wise is that people work for us for a long time and have progressed. They come in doing one role and then move into taking more responsibility. ... We have created our own pool of people that we can put into leadership positions'* (Claire Hodgson, Co-Artistic Director, Diverse City – interview).

Movement into a new role or to a new employer is a common outcome of leadership development. For many of the participants we interviewed, success meant taking on a new challenge, often outside of their original organisation – be it moving to a more senior role elsewhere, setting up their own company or transitioning to freelance or consultancy roles. This shift was often borne from frustration in returning to a role that hadn't changed after a period of significant personal transformation. For the employer, making sure that staff on a development programme are supported to put into practice the skills and knowledge learnt when they return, and to have greater agency within the organisation, is therefore vital.

This pattern is not unique to the cultural sector. *'When we bring them into some form*

of leadership, there's then the question of what support do you give them? The mistake that we've definitely made is to say, "right, you're making this transition, go on a course and when you come back you're going to be a leader", which may be a necessary part of the process, but it absolutely is not sufficient. Support is something much more organic and rooted in day-to-day work.' (Bill Bush, Director of Policy, Premier League – established leaders focus group).

Leadership development can improve an organisation's capacity to be more inclusive

One outcome, in particular, of leadership development delivered through organisational culture has been to create feedback mechanisms at all levels that enable an organisation or individual to be open to new ideas. Leadership development, whether circumstantial or formal, is perceived to have improved the organisation's capacity to connect with and be responsive to a more inclusive range of voices.

1. Bringing in fresh voices

For Battersea Arts Centre, the introduction of project working has meant that 'ideas don't get stale'. *'Voices that are fresh and that are more connected, generally, to their communities are being heard.'* (Rebecca Holt, Executive Director & Deputy CEO, Battersea Arts Centre).

2. Connecting with communities

Alumni of the Australia Council for the Arts capacity building programme, 79 per cent of whom have since moved into leadership roles, similarly felt increased capacity for *'building strong, cohesive and vibrant communities'*; 75 per cent now actively take part in discussions about difficult community or social issues and feel 'better able to support their organisations to work with diverse communities and are achieving successful results'.¹⁰³

Supporting leadership programmes can help to accelerate change for organisations, but requires an open mindset

Leadership development as a mechanism for accelerating change in an organisation was a theme that emerged in the Rapid Evidence Assessment. A 2012 study on mentoring in museums found that one of the main drivers

Many of the possible leadership roles played by artists are not represented within a business-focused definition of cultural leadership, which tends to foreground the structural needs of organisations and institutions ahead of the aesthetic and social concerns which may be driving cultural practice.

Jonathan Price, 'The construction of cultural leadership', 2017

for mentors was to champion creative risk-taking from their mentee, even if they did not align with their own values, to prompt change beyond their own comfort zone. *'The mentor was someone who could support a very different vision of the museum than their own, who supported the cultural change that was much needed and desired, and as someone who encouraged the views of the new generation of museum professionals and directors.'*¹⁰⁴

Yet while change has moved higher in the agenda of leadership development, particularly in terms of structured learning opportunities actively targeting more diverse cohorts, embedding change after the programme has ended remains a barrier to diversifying the leadership of the sector. *'A lot of disabled people I know have been "emerging" all their lives. They are always being described as emerging leaders. A lot of minority groups are emerging for ages, but one day you need to say, "no I'm not emerging, I'm really getting on".'* (Jamie Beddard, Co-Artistic Director, Diverse City – interview).

The sector benefits from investing in its leaders, but knowledge of the full impact of development is limited

It is clear from our examination of leadership attributes and behaviours, and within the context of a volatile operating environment, that leaders have a vital role to play in both advocating for the sector as a whole and in influencing change. Yet while considerable evidence has been gathered, we found very little analysis of sector-wide outcomes. Three areas of thought surfaced in the evidence reviewed that warrant further consideration:

1. Shaping the arts

An impact assessment of investment in capacity building by the Australia Council for the Arts cited above revealed that many felt that the programme had made them surer of purpose. As a result of their development, they had renewed their interest in ensuring that their contribution to the arts was valuable and effective, for example by questioning the decisions of others and exploring new opportunities for artistic development.¹⁰⁴

2. Developing collective leadership for driving change

A number of interviewees felt they had gained the confidence to give voice to the needs of a broader group and to bring about change as a result of leadership development. As one participant told us:

'I've brought together a group of NPOs who have disability as a focus, 43 of them, ... got them all in and they all came. ... And there was such a hunger to take a collective leadership role around disability that would be feeding up to the so-called mainstream organisations that are supposed to have some diversity in them and are not doing it. ... Actually I think this is a really important opportunity to demonstrate a commitment to change in the field of disability by really supporting that group to take collective leadership and then to provide us with the tools by which we can then share that with the other NPOs.' (Michaela Butter, Director, Attenborough Arts Centre – interview).

3. Generosity in developing others

The benefits of an individual's leadership development are not only felt by the organisation(s) they work with or for, but may have a cascading impact on other organisations, communities and the cultural sector more broadly. For instance, many Clore Fellows, as a result of their own experience of leadership development, have been inspired to help other leaders, for example through mentoring, coaching, facilitating courses or, in some cases, establishing structured programmes, such as Curve Theatre, Leicester's Cultural Leadership programme initiated by Chris Stafford; RE:Present and ASTONish co-directed by Helga Henry in the West Midlands; Bev Morton's *The Art of Possibility*, run from West Yorkshire; and Diverse City's Unexpected Leaders, created by Jamie Beddard and Claire Hodgson, the subject of one of our case studies.

5

The challenge of evaluating change

The majority of evaluations, along with continuing demand for leadership programmes, suggest that leadership development has a positive impact on participants; however, the evidence base on which this assertion is made is limited. Evaluation of leadership development in the sector would benefit from capturing more information about behavioural and organisational change over longer time-scales, incorporating evidence beyond direct participants and adopting standardised approaches to evidence collection.

Evaluations of leadership programmes consistently show a positive impact on participants. This impact is, in turn, indirectly verified by the continuing demand for leadership programmes. For example, in 2018–19 – its fifteenth year – the Clore Fellowship saw 10.4 applications per place; and the Clore Emerging Leaders course has consistently seen over twice the amount of applications to available places, despite doubling capacity in 2016 to 50 places.¹⁰⁵ However, the evidence base on which the impact of leadership development initiatives are assessed has important limitations.

We consulted a sample of published and unpublished evaluations for twelve cultural leadership programmes based in England and internationally. While the sample size is small, our analysis suggests that evaluations in the cultural domain tend to rely on participant self-reporting and measure impacts immediately after the end of the programme; these evaluations also show little use of longitudinal data, comparison groups or controls.¹⁰⁶ Similarly, the lack of clearly stated goals and objectives of leadership programmes – something that has been criticised in the wider academic literature – makes evaluation of a given programme’s success in meeting these goals extremely challenging.¹⁰⁷

In this final section, we consider some of the challenges of evaluating leadership development initiatives. We also highlight various models from beyond the sector, which could inspire a fresh approach to evaluating initiatives in the arts, museums and libraries.

Evaluation frameworks rarely capture behavioural change and organisational outcomes

The most commonly cited evaluation model in the academic literature is the Kirkpatrick hierarchical model of training outcomes.¹⁰⁸ The model is split across four levels, which measure:

- 1 The participant’s affinity for the programme, including their reaction to the content and post-course satisfaction
- 2 The specific skills and knowledge gained through participation in the course
- 3 Behavioural change in the workplace following the programme, attempting to link it to programme participation
- 4 The link between changed individual behaviour and organisational outcomes.

A common criticism of leadership development evaluations in the cultural sector is that they focus on the first and second levels of the Kirkpatrick model, with only occasional extension to the third level and typically missing the fourth altogether.¹⁰⁹ Indeed, the practice of evaluating levels three and four has been described as *‘the trainerly equivalent of flossing your teeth’*¹¹⁰ – you know you’re supposed to do it, you know it’s good for you but somehow it rarely gets done.

This is not an issue that is unique to the evaluation of cultural leadership interventions. In their 2011 survey of the health leadership literature, Hartley and Benington found more evidence of the activities and immediate outcomes of leadership development, such as satisfaction, than about the wider or longer-term impact. Moreover, relatively few studies

We have organisational development consultants we are working with at the moment. There are very few organisations who can do this, offer individual and group coaching, and the market for this is highly fragmented. Other courses on which people can be sent are many and varied but we don't have any way of determining quality. Anonymous survey participant

examined whether learning was transferred to the workplace and led to better organisational outcomes.¹¹¹

The first challenge of evaluating levels three and four of the Kirkpatrick model is identifying and measuring behavioural or organisational outcomes. Among the evaluations that we reviewed from the cultural sector, few had a clear statement of the anticipated outcomes at these levels or provided substantial evidence of whether these outcomes were achieved. The intended organisational or sector-wide impacts of leadership interventions were also rarely articulated.

Use of the four-level Kirkpatrick framework could significantly enhance the evaluation of cultural leadership development literature. Table 4 offers an example of an evaluation framework for leadership coaching using the Kirkpatrick model, developed by Ely et al. based on review of the academic and practitioner literature.¹¹² While not all aspects in the fourth level may be directly transferable to the cultural context, it serves



TABLE 3 A SELECTION OF INDICATORS FOUND IN THE CULTURAL SECTOR LITERATURE

Kirkpatrick Level	Example survey question indicator
Individual Reactions	One hundred percent of respondents reported having had a positive program experience. ¹¹³
	31% of fellows rated the congress excellent. ¹¹⁴
Learning	Four in five alumni believe that they are more confident in managing and leading through change today than they were prior to participating in a capacity building program. ¹¹⁵
	Four out of five grantees responded that by participating in the professional development grant program, their feelings of commitment to the arts and culture field increased. ¹¹⁶
Behaviour	Please describe one concrete example of how you have applied knowledge gleaned or leveraged networks developed from your participation in the Fellowship Program. ¹¹⁷
Organisational/sectoral impact	Nine in ten survey respondents believe they are now better placed to promote broader arts engagement and participation in community and public life. ¹¹⁸
	Two-thirds believe that by participating in a program, they have helped the organisations where they have worked be more sustainable. ¹¹⁹
	Alumni believe they are now better prepared to question the 'status quo' and have a deeper appreciation of the social impacts of public arts participation, and are prepared to allow this to lead their work. ¹²⁰

TABLE 4 SUMMATIVE EVALUATION ASSESSMENT, REPRODUCED FROM ELY ET AL. (2010), P. 50¹²¹

	Focus of Assessment	Relevant Data Sources & Methodologies
Reactions	<ul style="list-style-type: none"> • Client's perception of coaching effectiveness • Client's perception of coach (eg competence) • Client's satisfaction with coach-client relationship (eg trust) • Client's satisfaction with the coaching process (eg frequency of meetings) 	<ul style="list-style-type: none"> • Self-report satisfaction (client)
Learning	<ul style="list-style-type: none"> • Self-awareness • Cognitive flexibility • Self-efficacy • Job attitudes (eg job satisfaction, organisational commitment) 	<ul style="list-style-type: none"> • Pre and post self-assessments (client) • Self-report (client)
Behaviour	<ul style="list-style-type: none"> • Change in client's leadership behaviours (eg managing personnel, resources) • Client's achievement of coaching goals 	<ul style="list-style-type: none"> • Pre and post 360 degree appraisals of leadership behaviours (client, subordinates, and superior) • Ratings of goal achievement (self and relevant other)
Results	<ul style="list-style-type: none"> • Increased retention (clients and clients' subordinates) • Adequate pipeline to fill senior leadership positions • Changes in subordinates (eg job satisfaction and performance) • Changes in customer satisfaction • Return on investment 	<ul style="list-style-type: none"> • Organisational records • Succession planning • Satisfaction and commitment (client's subordinates) • Customer satisfaction

In the past, evaluation of library leadership development interventions has seldom provided any substantive evidence as to whether organization or community level outcomes were achieved, nor have these provided clear evidence that behavioural change or knowledge transfer has been attained.

Romaniuk & Haycock (2011), 'Designing and evaluating library leadership programs'

A predefined outline of stated organisational or individual objectives, together with an associated logic model or theory of change linking the activities and outputs to associated measurable outcomes, could help to increase the rigour of evaluations in the cultural sector.

Logic models show the connections between an intervention and its outcomes, and how the various inputs, outputs and outcomes are linked. After finding similar deficits in the leadership development literature on libraries in 2011, Romaniuk and Haycock laid out the critical elements for developing a programme theory that can be used to develop a logic model that supports a robust evaluation framework.¹²² These include:

- An underlying leadership philosophy or theory
- A stated mission or purpose
- Specific goals and objectives – these should be SMART (specific, measurable, achievable, realistic and time-bound)
- Particular programme elements that address specific goals and objectives.

Some examples of best practice making use of the Kirkpatrick framework and logic model approach were found in the international and cross-sectoral literature. For example, as illustrated in Table 5, National Arts Strategies have developed a logic model to evaluate their Chief Executives Program: Community and Culture.¹²³

TABLE 5 CHIEF EXECUTIVE PROGRAM: COMMUNITY AND CULTURE, LOGIC MODEL

Assumption	Inputs	Activities	Outputs	Outcomes	Impact
Arts and culture orgs that connect with their communities are more likely to be sustainable	NAS staff time <ul style="list-style-type: none"> • Pres./VP 17% • Director/Project Lead (1) 25% • Directors (2) 17% • Program Coordinator 10% 	Three events held over 18 months, two with university partners and Summit at Sundance	Evaluations for every activity	90% of leaders have more diversified professional networks by geography, viewpoint and discipline	The cultural field sees NAS as part of the creative placemaking network and supporters of change agents
Supporting leaders who do creative placemaking will strengthen the cultural sector at large	2 university partners	Community based lessons and simulations coupled with in-class topic exploration	10 blog posts for Field Notes Sundance	90% of leaders have membership in and ownership of a trusted peer network which offers a 'safe sphere' for interaction, reflection and cooperation	75% participants are able to create change that increases their positive impact on the community
Dominant logic is reinforced by discipline-specific silos	Faculty from business and urban planning	Setting personal and org objectives	240 possible solutions to problems leaders view as most pressing	80% of leaders have a greater awareness of their own strengths and weaknesses	80% of leaders have a broader strategic and operational view – beyond their own organization, discipline or geography
Leaders need greater skills to better deliver local civic value and be seen as a legitimate part of civic discussions	Tools to reinforce learning and share with organization	Five calls with NAS to discuss learning and actions towards change	4 amplification events where leaders present on CEP topics at conferences	90% of leaders have a sharpened skillset for better guiding their organizations and their personal careers	The arts & culture field is determined by a larger number of leaders/voices, adding to DEI efforts in the field
Too few voices are represented across the array of views in the arts and culture field (overlogeneous)	Platform for connecting participants in between convenings	Small group conference calls to discuss how leaders are applying what they're learning and build relationships	1 Mindmap of issues concerning leaders	75% of leaders will improve articulation of value they create in community	80% of participants will involve others (from their organizations, their geographic community and/or their field) in change and share transformative leadership concepts they are taught
Leaders benefit from and seek support and honest feedback from peers. This critical resource is difficult to obtain, especially in smaller communities with smaller peer populations	50 CEOs of orgs that put creative placemaking at the center of their mission		Six small group conference calls	90% of leaders are able to apply what they've learned	
	NAS expertise in program design and contextualization for the arts and culture field		Six action plan support telephone calls with NAS key contacts	80% of leaders say they have increased their capacity to lead change	
			Network established of 150 cultural chief executives bonded by shared experience, processes and frameworks		

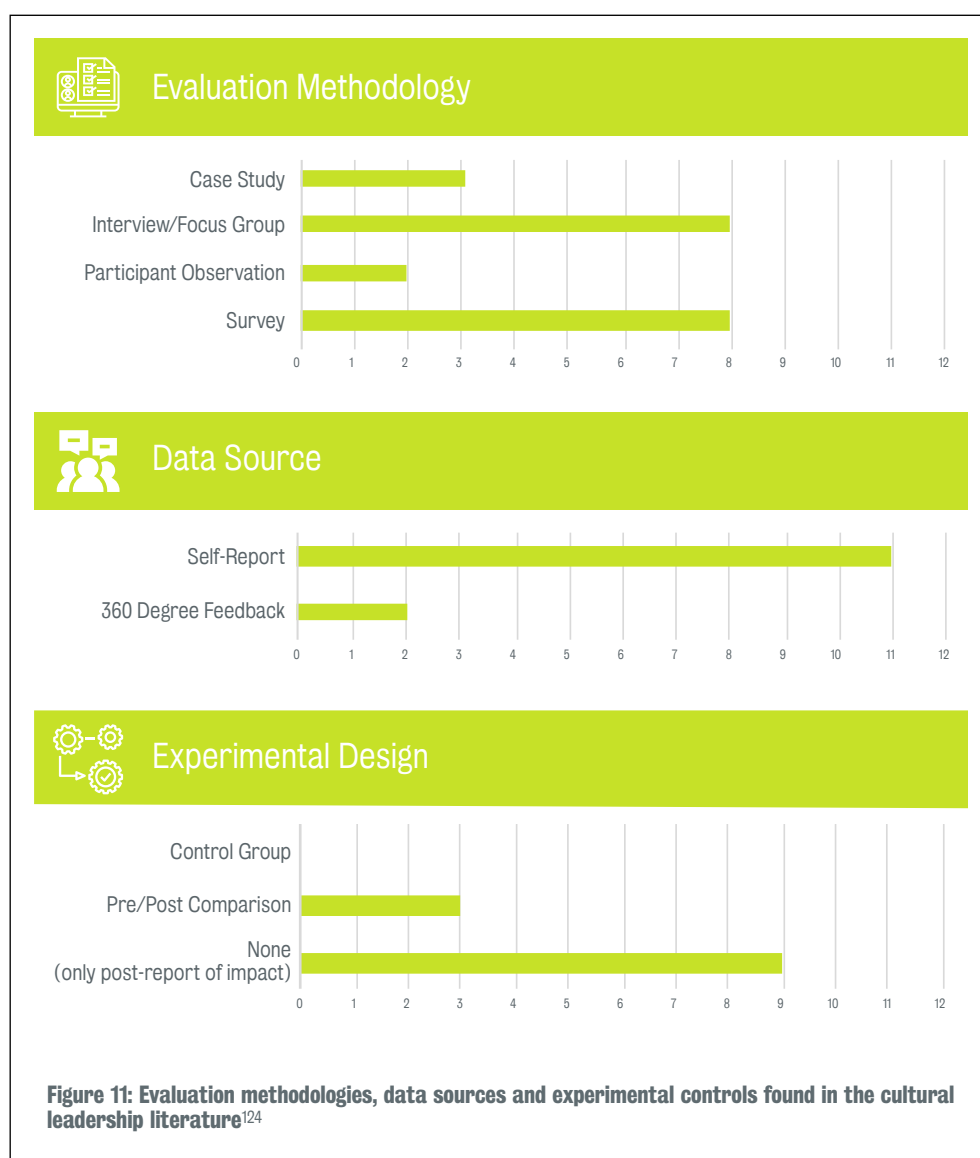
Programme evaluations tend to rely on single source, self-reported data

Most of the evaluations consulted in this study relied on participants self-reporting the effect of the programme on their skills and behaviour. Just two used multi-source data, otherwise known as ‘360 degree feedback’,

to measure the trickle-down effects for other colleagues on the changes in a participant’s behaviour as a result of the intervention (see Figure 11).

77 per cent of programs conduct some kind of evaluation of their work. Among the programs that conduct evaluations, most use internal evaluators (82 per cent) and focus on participant satisfaction (86 per cent).

Arabella Advisors (2015), *Cultivating Global Library Leadership*



The collection of multi-source data – for example, from subordinates, peers and superiors – is generally recommended in the wider leadership development literature to bring added validity to evaluation, especially at the third and fourth level of the Kirkpatrick model.¹²⁵ This is especially true if the goal of an intervention is to develop a facilitative style of leadership, which has associated outcomes for other

members within a leader’s organisation.¹²⁶ An advanced model was found in the evaluation of Clore Social Leadership, carried out by the Work Foundation, which conducted in-depth interviews with various stakeholders as set out in the stakeholder map in Figure 12.¹²⁷

As leadership involves influencing others, only focusing on these outcomes at the leader level neglects the influence of coaching on leaders' subordinates, peers, and superiors. This suggests that to truly evaluate leadership coaching results requires the adoption of a multi-level framework.

Ely et al. (2010), 'Evaluating leadership coaching'



Examples of the 360-degree approach found in the international and out-of-sector literature revealed some of the difficulties in relying too heavily or uncritically on this data. For example, the response rate to the 360-degree feedback survey distributed to line managers of programme alumni of the Australia Council for the Arts' capacity building programmes was too low to consider the responses.¹²⁹

Jarvis et al. also observed that the behavioural changes resulting from leadership development may not always be experienced positively by others in the organisation. It is therefore essential to combine quantitative pre- and post-360-degree feedback data with qualitative methods that are able to shed light on the complexity underlying the changes visible in the quantitative data.¹³⁰ A model such as that profiled in Box 11, if it were tailored to the cultural sector, may provide a useful mechanism to measure the impact of any interventions over time as well as monitoring leadership competencies based on self-assessment and 360-degree review.

It is difficult to prove direct cause and effect in leadership development

Another challenge of capturing behavioural or organisational change

comes from the difficulty of attributing any identified outcomes to the programme. In fact, the further up the chain you go, the harder it becomes to identify a direct, causal relationship between a programme and outcomes.

Any effects of a programme are likely to play out over time and interact with a number of other factors, such as the organisational culture of the participants' institution. This makes it difficult to capture outcomes in a direct, cause-effect manner.¹³¹ This, added to the non-experimental design of most evaluations, makes it impossible to distinguish correlation from causation.

In the cultural literature, we did not find any examples of a randomised control methodology, the format best placed to causally link any intervention to such outcomes. Kirkpatrick himself recognised this tension and suggested that evaluators must therefore be satisfied with evidence of a change, instead of a 'proof' of what caused it.

This change-led approach was taken by the Australia Council for the Arts in their 2017 Capacity Building Impact Assessment. Recognising the fraught nature of identifying change directly arising from a programme, they instead take an approach of identifying 'plausible attribution':

*'Like a ripple effect, plausible attribution works on the premise that changes are likely to ripple outwards from the initial point of contact. For example, if a member of alumni believes that a program has had impact on their skill set, and they have been given the opportunity to practically apply these new skills within their organisation, then it is plausible that the program has also had impact at an organisational level. Within the same logic, if an organisation has been strengthened as a result of the upskilling of staff, then it is also plausible that an organisation may have greater influence at a sectoral level, increasing the impact of the original intervention in capacity building.'*¹³²

The effectiveness of different development approaches cannot be accurately measured or compared using the current evidence base

The pervasiveness of the single intervention, post-study evaluation design means there is a dearth of information available about the most effective curricula and methods for leadership development programmes.¹³³ While evaluations consistently show a positive impact on participants, evaluations tend not to compare different approaches.

This issue is not unique to the cultural sector. A systematic review of the literature on business coaching also found that the lack of comparative research meant it was impossible to make a judgement about the relative effectiveness of coaching compared to other techniques.¹³⁴ In the absence of such research, the authors found there was a tendency to assume that if respondents rated coaching as effective, it was defacto evidence of its effectiveness over other techniques.

Such assumptions about the effectiveness of a particular approach are less prevalent in the evaluations from the cultural literature, which tend to be concerned with demonstrating the impact of one particular programme rather than a comparative analysis with other approaches. While these evaluations are informative and provide evidence of the value of a particular intervention, they provide little guidance in understanding which methods of leadership development are the most effective, or even which specific element of a programme contributes most to its overall effectiveness.

Evaluations that randomly assign leaders to different leadership models or training curricula would be best placed to begin to build this knowledge; however, individual training providers and participants would have little motivation to conduct or contribute to such studies, and the costs involved are likely to be prohibitive.¹³⁵

In the absence of comparative studies, a potential way forward suggested by the social sector literature is a shared measurement approach. Over the last two decades the social sector has faced increasing calls from policy makers and practitioners to find ways of measuring and demonstrating their impact – broadly defined as their wider external benefits to society.¹³⁶ In 2012, several influential third-sector organisations, including the NCVO and ACEVO, formed the Inspiring Impact network with the aim of developing a system of 'shared measurement' across the sector, which they described as:

*'...understanding a sector's shared outcomes, often mapping out its theory of change... organisations using shared measurement should have consensus on the shared outcomes that their sectors achieve and measure these shared outcomes using the same tools. ... There should be agreement on the key outcomes in a shared measurement framework while also allowing the flexibility for organisations to pick and choose which outcomes are most relevant to their work.'*¹³⁷

One of the goals of the shared measurement project was to develop tools that can allow organisations to compare results meaningfully across similar initiatives.¹³⁸ A review of studies developing shared measurement systems found a number of factors critical to their success, including engagement of multiple stakeholders, easy-to-use, non-burdensome systems, efficient data collection tools and support from funders.¹³⁹

Current evaluation practices are constrained by short-termism

Longitudinal evaluation of leadership training programmes is relatively rare. A survey of 30 international library leadership training programmes from 83 countries found that while over three quarters have conducted some form of evaluation of their

Sector wide impact is difficult to express not only because of the elusive nature of 'impact' but also because of the significant contribution external factors can have in generating or influencing impact.

Australia Council for the Arts (2017), Capacity Building Impact Assessment

Evaluations typically measure the interpersonal skills and work performance of participants, tend to be based on short term outputs such as number of participants or satisfaction rather than on longer term outcomes.

Romaniuk & Haycock (2011), 'Designing and evaluating library leadership programs'

work, only a third had considered the long-term effects on programme participants.¹⁴⁰

A survey of twenty national arts and culture agencies found differing approaches to this aspect of evaluation among funders internationally. While Arts Council England was identified as commissioning evaluations over the course of the grant, the Australia Council for the Arts measures the impact of programmes before and after completion of the intervention, evaluating the impact of programmes after one, three and five years. The National Arts Council of South Africa similarly follows up with the progress of participants at regular intervals over three-year timelines.¹⁴¹

Some interviewees also shared a frustration with the lack of longitudinal evaluation in the sector in England. Michaela Butter, Director of Attenborough Arts Centre, emphasised that the full impact of the Change Makers programme was likely to be seen in the next 5–10 years, rather than solely during the course of the placement, and felt that consequently longitudinal evaluation of leadership programmes would be highly valuable.

The sector may benefit from adopting more formative evaluation practices

In discussing the difficulties of linking outcomes to interventions in the public service leadership literature, Jarvis et al. suggest a different approach to evaluation. This approach moves away from treating evaluation as summative, as something

done at the end of the programme to 'prove' impact, towards viewing it as a formative process that is simultaneously 'research and a contribution to the processes of development'. In short, evaluation takes the form of participant observations that are fed back in real time.¹⁴²

A similar approach has been embedded in the working practices at Battersea Arts Centre (BAC). As outlined in Case Study 1, BAC uses a process called 'Scratch' to encourage artists and staff to test and develop new ideas with members of the public at an early stage of their development. Staff then use that feedback to refine the idea as part of an iterative process:

'I get very frustrated with the sort of long-haul evaluation process that arts projects can get bogged down in. Often teams will talk about evaluation as if it's got to be done by somebody else – whereas for me the whole point of Scratch is that you are evaluating every moment. You are constantly asking yourself what does this piece of information mean? How do we make this project better? Rather than contracting out your evaluation in a literal sense to a third party, who then writes a very long report which in the 21st century nobody reads, we've got to develop a more fleet of foot evaluation culture within the cultural sector which actually learns from the things that have happened today to make today and tomorrow better.'
(David Jubb, Artistic Director and CEO, Battersea Arts Centre – interview).



The currently desired shift in emphasis towards autonomy, responsibility and accountability with a strong orientation towards patient care and compassion ... represents a contemporary modification in the desired Leadership Model for the NHS. These emerging high priorities need to be reflected in a leadership model suitable for the time.
 NHS, *Towards a New Model for Leadership of the NHS*

BOX 11 MEASURING THE DIFFERENCE: THE HEALTHCARE LEADERSHIP MODEL

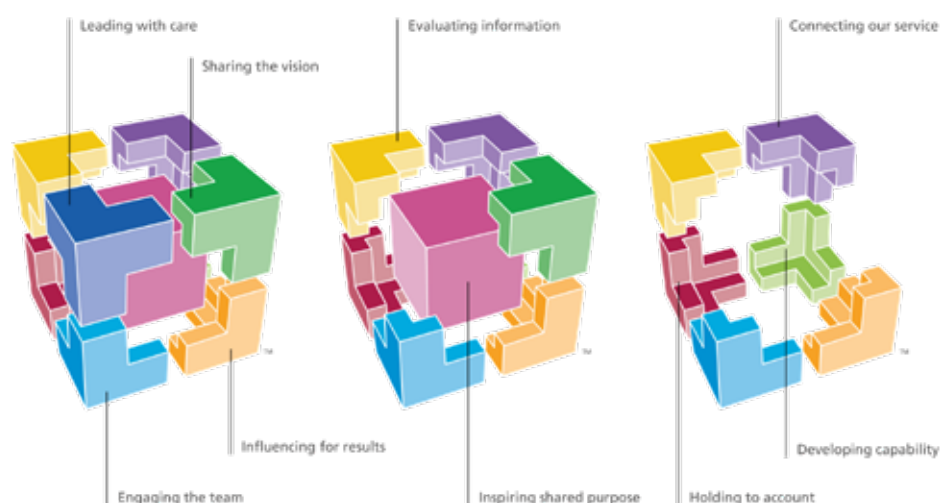
Developed by the NHS Leadership Academy with the Hay Group and Open University, the NHS's Healthcare Leadership Model 'describes the things you see leaders doing at work and is organised in a way that helps everyone see how they can develop as a leader'. It is currently being rolled out across many different health and care settings.¹⁴³

The model identifies nine leadership dimensions. Each dimension shows behaviours on a 0–4 point scale:

- Essential
- Proficient
- Strong
- Exemplary

The scale is not tied to particular roles or levels of seniority. It is intended both to assist individuals, teams and organisations in their own development or to develop others, and to help people in carrying out appraisals and other forms of performance review (for example, writing personal and professional development plans, drawing up recruitment criteria and processes, and devising training programmes and materials). The scale is supported by a range of resources to assist individuals, teams and organisations to further develop leadership behaviours.

The model emphasises the importance of personal qualities in the way leaders manage themselves. Qualities such as self-awareness, self-confidence, personal reflection, resilience and determination are seen as the foundations of how individuals behave and are an essential part of being an effective leader. The Leadership Academy encourages self-directed learning, and associated development resources for individuals at all levels include a self-assessment tool and 360-degree feedback tool. There is also support for teams and organisations such as templates for 360-degree feedback group reports, online resources and events, a talent management hub, and organisational development tools including blogs, tool-kits and podcasts in areas such as culture change, team building and evaluating your practice.



Images (left and right):
Step Change,
Live Theatre
 ©Chris Auld
Healthcare Leadership
Model and associated
graphics
 ©NHS Leadership Academy



6

Concluding reflections

This research has identified a number of pressing challenges and opportunities for the leadership of arts, museums and libraries:

1. *Currently, the dominant form of leadership development is through structured interventions such as courses and placements.*

Less attention has been paid to the ways in which organisations can help leaders to grow by spotting and supporting potential at all levels, and creating opportunities for individual development beyond the boundaries of conventional job descriptions.

The case study of Battersea Arts Centre demonstrates how this can be achieved, and also illustrates the transformative impact that organisational culture can have on staff retention, workforce diversity and effectiveness. This kind of approach may require changes to traditional structures and working practices.

There is also evidence that the success of any leadership development will be dependent to a considerable extent on an individual's ability to implement lessons learned within their usual working environment. This means that organisational leaders need to be committed to personal and professional development and encouraging of individuals, particularly in the period immediately after their training comes to an end. Employers should create opportunities for individuals to apply their learning, consider in advance how they provide space for them to grow afterwards, be open to listening to new ideas and perspectives (and be ready to act on them if appropriate) and recognise that, while one of the outcomes might be increased staff retention, in some cases participants will be ready for new leadership challenges elsewhere.

By working collaboratively, organisations can help develop leaders within and through their organisations. The experience of Step Change demonstrates the benefits this model can bring to the partnering institutions. It also shows that participants can bring fresh perspectives which disrupt and challenge institutions, which may in turn prompt necessary shifts in working cultures.

2. *A range of high quality leadership development opportunities are available, but their efficacy is reliant on organisations being flexible, committed to learning and open to change.*

More focus is needed on developing and supporting those at the top of institutions to welcome new voices and ensure the workforce and its leadership is more diverse. Without a move towards more inclusive organisational cultures, there is a risk that the sector will not feel the full benefit of initiatives to bring through more diverse leaders, however good the programmes on offer.

3. *There is increasing convergence in the competencies required of leaders across different sectors, and therefore scope for leaders and future leaders to benefit from cross-sectoral exchange; for example, through coaching and placements, or from shared learning in a mixed cohort.*

While we acknowledge the values of sector-specific development for cultural leaders, increased opportunities to learn from other sectors could strengthen leadership, broaden perspectives and networks, and increase understanding of different approaches. When organised locally, such opportunities may also help engender a collaborative approach to improving civic life.

What will success look like? Boards will be reflective of the populations they serve, people at the top of organisations who will look like those at the front-line and when senior positions come up, we will not just recycle the same people but will be spoilt for choice with new talent. We will have developed leaders whose behaviour is inclusive and who are willing to challenge and be challenged

Dr Clare Price Dowd,
Senior Programme
Lead, Evaluation and
Patient Experience, NHS
Leadership Academy

Images (left):
City of Culture Bid Launch
'Godiva Festival 2016'

Press photo

CASE STUDY 1 Project working at Battersea Arts Centre



Background and Purpose

Battersea Arts Centre is a multi-disciplinary venue that engages with artists, performers and the local community, and is known for its innovative working culture and support for the creative process. Project working was introduced to Battersea Arts Centre in 2010 by Sarah Preece, then Executive Director, following a secondment to Unilever as part of her Clore Fellowship. Inspired by the private sector's use of project working for developing new products, Sarah saw parallels with the cultural sector – which is also driven by projects, be they shows, programmes, workshops or initiatives – and began to apply it to the governance at Battersea Arts Centre. Today project working is applied across the board, for everything from developing shows to managing capital funding projects.

Format

- Each year staff are allocated a portfolio of projects. Each project has a 'shaper' who is responsible for driving the project, and a wider team to cover the necessary functions to bring a project to fruition.
- Project working is supported by the employment of a part-time organisational coach, who is available to support staff at all levels.
- Project working is reinforced by the culture of 'Scratch', an iterative decision-making process in which ideas are repeatedly tested, evaluated and re-developed.

Outcomes

We spoke to Artistic Director David Jubb and Executive Director Rebecca Holt about how Battersea Arts Centre presents a different way of thinking about organisational leadership – a model that is both dispersed and enabling, creating opportunities for staff at all levels as well as the wider community to contribute to the leadership of the organisation.

Flatter governance structures have helped to break down silos and improve collaboration

Reflecting on the impact of project working on the organisation, David emphasised its positive ability to counter rigid management structures that limit change and often foster siloed departmental priorities: 'lots of organisations across different sectors owe a lot more to a kind of 19th-century manufacturing model than a 21st-century model based on how people work these days. ... It's quite weird that an organisation effectively structures its resources and decisions around function, rather than focusing on activities and the way functions support them'.

Echoing David's perceptions of project working, Rebecca highlighted that project working has been 'useful for developing people and removing hierarchies and departmental silos', a way of 'making sure that anyone has a way to contribute ideas for moving forward'. Working in smaller teams gives all staff the opportunity to

understand the tools and functions that make a project a success, from the beginning of an idea to the final outcome.

Project working facilitates staff development and enables individuals to lead at all levels

Both David and Rebecca stressed how project working supported the professional development of staff, allowing them to gain new skills and learn from the knowledge of others. David noted that 'a project matrix encourages a culture of everybody knowing they could do it'. In this environment, if a member of staff is keen to 'skill up' in a different area, say a producer with an interest in the mechanics of fundraising, the opportunity is there. For the organisation, this way of working has had a positive impact on employee satisfaction, particularly among middle managers and junior staff. David pointed out that this way of working provided more internal pathways for professional development, meaning ultimately that junior staff are able to stay longer in the organisation without the risk of career stagnation.

Creating open feedback loops is vital to producing high-quality, relevant work

Project working at Battersea Arts Centre is supported by a culture of actively soliciting and sharing feedback both across the organisation and from the wider community.

A part-time organisational coach supports staff at all levels. Rebecca noted that in an organisation where people are often in their first or second job, this ability to seek personal guidance is incredibly valuable, particularly when working through challenges. As an individual who is connected to all parts of the organisation, the coach is able to see what is working and what is not and feed this back to managers. This also allows staff strengths and potential to be identified and supported, and affords staff anonymity in feeding back to the executive team.

Battersea Arts Centre is also able to listen to external voices through 'Scratch', which informs decision making and development across the full range of the organisation's activities. Scratch is a process in which ideas are constantly tested and evaluated, based on the premise that ideas become stronger when they are built over time and take into consideration a wide-range of responses.

For David, 'the beauty of Scratch is that you are constantly listening to people', meaning ultimately that the 'work becomes ever-more relevant' and lower risk, as 'you don't throw all of your resources into the first test'. Scratch fosters an environment of continual self-evaluation, which goes beyond what David sees as the outdated 'right to fail' mentality, and instead looks both inside and outside the organisation for reactions, ideas and solutions. This process is now seen as critical to Battersea Arts Centre's success.



Dispersed leadership has helped to develop and retain a more diverse workforce

One central outcome of Battersea Arts Centre's approach to cultivating a dispersed model of leadership and open channels of communication has been the development of a more diverse workforce. David noted 'we used to have 5 per cent BAME staff; we now have 30–35 per cent – and this is continuing to go up. It is also similar in terms of disabled staff and the gender balance of the organisation'. David perceives this increase to be partly the result of stronger links between all projects, and the development of opportunities for staff who 'would typically sit in an administrative function to have agency and power to connect across projects'. This extends to the provision of opportunities for staff to incubate and develop creative ideas, rather than solely responding to agendas set by the directorate. For David, this way of working has only reinforced how 'so much of the work Battersea Arts Centre does requires a diverse workforce'.

Implementing project working has highlighted the importance of iterative processes

Rebecca was clear that project working is 'not bulletproof or perfect at all' and has required continual evaluation. She elaborated that some areas of Battersea Arts Centre's work do necessitate centralisation, such as fundraising and human resources, to prevent those working on more lucrative projects having a disproportionate amount of resource than others. Another issue has been the need to reintroduce a system of line management, after an initial manager-less structure had left some staff struggling to prioritise their workload. While acknowledging that project working and Scratch are often more time-consuming ways of working, Rebecca emphasised that for Battersea Arts Centre 'the ideas you get out of the process outweigh the negatives'.

CASE STUDY 2 Step Change



CHRIS AULD

Background and Purpose

Step Change was conceived as a way to address the lack of career development opportunities for individuals in the early to mid-stages of their careers in the arts. Established in 2006 by the National Theatre, Royal Opera House, Battersea Arts Centre and the Young Vic, the programme supports individuals through a career transition, be moving from a large to a small organisation (or vice versa) to moving sideways to a new specialism or environment. Participants learn new skills through working in unfamiliar contexts and are supported to take on greater challenges and seniority.

In 2014, Step Change expanded from a London-based programme to a national operation, partnering with organisations such as the Bristol Old Vic, Live Theatre (Newcastle upon Tyne) and The Lowry (Salford).

Format

- Each cohort participates in the programme over a ten-month period.
- Participants attend three residential masterclasses, each hosted by a partner organisation, and undertake a 40-day secondment at a cultural organisation.
- Each participant has access to a mentor, who can offer personal guidance and help set goals.
- The cohort comes together for a final evaluation day.

Outcomes

We brought together four former Step Change participants – Craig Morrow, Trina Haldar, Dan Daw and Katy DeMain – to discuss their experiences of the programme.

Participating in the programme has helped to crystallise career ambition and purpose

All of the participants we spoke with came to Step Change at a time in their career when they wanted to gain more control over the path they were taking. As a dancer, Dan had grown 'impatient having to wait for work' and wanted more agency in creating work and opportunities without following the typical dancer-to-choreographer path. Craig indicated that he had outgrown his job as deputy to the Artistic Director at a small arts venue in Somerset and was seeking change and a way forward; and Katy hoped to find a better life/work balance. For Trina, the programme helped to 'fine tune how I talk about the work I do and myself', while maintaining 'authenticity in my own voice'.

Building relationships as part of a cohort and through mentoring supported career progression

Craig and Trina emphasised the value of the programme and cohort in terms of connecting their work and careers in the regions to the wider national ecosystem for the arts.

All four participants also spoke of the value of the Step Change cohort as a group. For Dan, it allowed him to realise that he was not 'the only person having a crisis'. Katy echoed this sentiment, stating it was good to 'have a network of people who have all been in the same situation and who are all progressing up together'.

Participants are also paired with a mentor, who is usually an established leader from within the sector. The experience here was varied. Trina spoke of her mentor as someone who developed into a trusted friend and who she still regularly consults on issues relating to her company. Craig, however, spoke of a more distant yet equally valuable mentor, while Katy found focusing conversations with her mentor sometimes difficult.

The programme helped participants find the confidence and ambition to lead

Taking part in Step Change enabled our interviewees to 'work at a different level'. Trina described it as being 'given permission' to be more ambitious and to think more about the scale of her work. For Dan, a heightened sense of confidence spurred him to think more seriously about delegation. Today, Dan employs a Producer to support his work, whereas 'before Step Change I wouldn't have dreamed of it'.

Dan, Trina and Craig all stated that prior to the programme, they would have been reluctant to describe themselves as 'leaders'. Craig and Dan said the programme was far more about process than working towards a rigid idea of leadership, which can be often be off-putting. Trina re-iterated this point, stating that she felt the programme was ultimately about 'me and my development rather than what the industry wants me to be'. Katy felt that the programme had helpfully nuanced and strengthened her perception of leadership: 'it really made me think that there are different ways to be leaders. ... I didn't see myself as a leader and still don't, but I realised you don't have to be this kind of alpha person to be in charge'.

Leadership development is perceived as an iterative and ongoing journey

Trina acknowledged that balancing a structured programme of activities alongside time for an individual's bespoke journey is a 'complicated web to get right', but that Step Change endeavours to provide that balance. Participants also still feel connected to the programme long after it officially ended. Much of this ongoing connection is a result of the personal relationships that are formed through the programme, across the cohort and between the participants and organisers, who are 'in it for the long-haul' and are invested in individuals beyond the immediate cohort.

We spoke to Gemma Baxter (Step Change Coordinator) and Tony Peers (Director of HR, National Theatre), who are responsible for devising and delivering the Step Change programme. They spoke to us about the impact of hosting the programme on their own perceptions of leadership and how it has influenced life at the National Theatre.

Step Change provides support for 'helping people out of cul-de-sacs'

Step Change is designed to catalyse 'people making a change of direction in their career' – a change often complicated by artificial barriers that exist between large and small-scale arts organisations. By giving participants experience outside their norm, the programme has been able to challenge these misconceptions and build 'confidence working in new environments'.

Both Tony and Gemma have also found that, for freelancers, a block sometimes forms in mid-career with regards to realising ambitious projects. For some, the ability to gain experience within an organisational setting has proved a useful, if challenging, learning opportunity.

Similarly, people working within organisations can face a 'dearth of ambition' mid-career, with some individuals 'getting to the point where they're doing such a discrete role that they forget why they are working in the arts'. Step Change has helped individuals in this situation to reconnect with the industry.

Getting to know the cohorts has helped the National Theatre to develop more inclusive leadership pathways

Tony noted that Step Change has 'forced us to think hard about people who don't have a natural route into our sector'. Learning from Step Change has been applied in the development of new initiatives such as the Accelerate programme, run in partnership with the Southbank Centre and the Royal Opera House, which supports management development targeted at disabled and Black and minority ethnic individuals who still predominantly lack access to management posts. The aim is to break down the unseen advantage that many people working in the arts have had in terms of long-standing familiarity with the sector as well as the opaque pathways that exist within theatre careers.

Tony also feels that, across the sector, realistic but radically different thinking is needed to improve levels of diversity in the arts at all levels. 'We need to find ways for senior people to operate without fear. It's quite difficult for people to give up responsibility to people who aren't a mirror image of yourself', but this needs to be tackled.

Learning from Step Change has helped the National Theatre address organisational silos

Step Change has influenced a move by the National Theatre to tackle their own siloed way of working. Gemma described an informal programme that had been trialled to bring new managers together across departments to help bridge communications across the organisation.

CASE STUDY 3 Change Makers at Attenborough Arts Centre



ATTENBOROUGH ARTS CENTRE/DANI BOWEN

Background and Purpose

Launched in 2016, Change Makers is an Arts Council England scheme that supports a cohort of Black and minority ethnic and disabled leaders to develop leadership skills through senior leadership training and a development placement within a National Portfolio Organisation (NPO) or Major Partner Museum (MPM). The programme was designed in response to evidence highlighting the lack of diversity in leadership across the arts sector. Its aims are twofold: first, it works to enable participants to compete on merit when future Artistic Director, Chief Executive or senior leadership positions become available; second, it aims to be a catalyst for driving culture change in NPOs.

In this case study, we look specifically at an ongoing Change Makers placement at Attenborough Arts Centre, a multidisciplinary arts venue within the University of Leicester that aims to champion new talent and disability-led artists.

Format

- Change Maker training placements are offered for a period of up to 18 months.
- The Change Maker is supervised by the Chief Executive, Artistic Director or another senior leader or Chair of the host organisation.
- Applications require the host organisation to apply in partnership with a named Black, minority ethnic and or/ disabled leader.

- Applicants can apply for up to £150,000 to fund the Change Maker and associated activities, but must fund 20 per cent from other sources.

Outcomes

Michaela Butter has been Director of Attenborough Arts Centre for three years. Having known G through his ongoing work in Leicester, Michaela saw an opportunity in the Change Makers programme and was instrumental in bringing G into the organisation.

Alignment of values was an important impetus for hosting a Change Maker

G's position as a Change Maker was born out of an existing relationship with Attenborough Arts Centre. Michaela noted 'I had met G various times around the city – his contributions on each occasion had felt fruitful, insightful and rooted in his own experience'. His strong roots in the community and interest in mental health aligned with the Centre's priorities, making him the ideal candidate for the programme. Michaela also noted how Change Makers was a welcome opportunity to help address the drop off between Black and minority ethnic candidates making it into junior roles and those making it to executive positions, which she is acutely aware of from prior work on leadership. Having shared values was an important foundation for both sides to benefit from the placement.

Hosting a Change Maker has brokered new relationships and influenced strategic thinking

The impact of G's placement has been felt across Attenborough Arts Centre and the university. Having the extra capacity, Michaela noted, enabled Attenborough Arts Centre to pilot programmes and make stronger connections across the university; G's work around mental health and the wellbeing agenda has particularly strengthened relationships with the School of Medicine, 'adding weight' to the Centre's profile.

G also came into the organisation at a pivotal time when new business plans were being prepared for Arts Council England: 'he added a quality of thinking to our planning and gave us more confidence in terms of our thinking around diversity'. Michaela also emphasised G's influence in terms of 'envisioning a way forward', as he thought beyond immediate programming needs to a more holistic vision for the organisation.

The convergence of freelance and institutional practices created a productive tension

G's experience as a freelance artist and producer brought a 'can-do attitude' to Attenborough Arts Centre that sometimes posed a challenge to business as usual. Michaela also acknowledged that G had experienced a culture shock moving into a university environment, noting 'you can't be the fleet of foot person you can be as a freelancer'. Describing the atmosphere as one of occasional 'creative tension', Michaela indicated that G's ability to bring staff out of their comfort zones and question existing ways of working was ultimately productive.

Being embedded in an organisation afforded a renewed perspective on career path

Michaela spoke of the challenge G now faces in considering his next steps. Attenborough Arts Centre is currently supporting him through a mentor to evaluate his skillset to ensure he is able to continue developing as a leader after the placement ends. Michaela mentioned how the process has potentially shifted his perceptions of the direction he could take and the role he has to play. Earlier in the programme, 'G was wondering if the only way to gain influence would be through running an organisation', but today 'he has recognised he enjoys being the provocateur – and Change Makers gave him a voice at the table in the position he wants to be in'.

We spoke to G Sian, who has been a Change Maker at Attenborough Arts Centre since 2016. Prior to Change Makers, G worked independently as a freelance Artist, Producer and Director in the Leicester community. Through Change Makers, he is currently Associate Director at the Attenborough Arts Centre. G spoke to us about his career, his vision for leadership and his experiences as a Change Maker.

Bringing in an external perspective has helped to shake up programming

The freelance drive and flexibility that G has brought to Attenborough Arts Centre has influenced some pragmatic changes within the organisation, such as initiating 'exhibition lates'. This aligns with his wider vision to open and integrate the exhibition spaces with other types of programming taking place. Now, performers 'use and respond to installations', creating a more coherent space. G also indicated that subtle attitudinal shifts had taken place, and that staff had become increasingly open to new ideas and ways of working.

Learning on-the-job built appreciation of operating in an organisational context

G's career has predominantly been self-led and driven by creative vision. Though at times a challenge, his placement at Attenborough has allowed him to 'be within an organisation but also to have the autonomy to be fluid'; he sees this balance as critical to his success as a Change Maker. Understanding that organisations and individuals 'cannot be fluid all the time', he emphasised that 'there need to be cracks' to allow for new ideas and ways of facilitating creative work.

Reflecting on his work before Change Makers, G spoke of the precarity of being a freelance creative, and the need to 'do whatever it takes to get things off the ground' – often working without pay or support. Although uncomfortable with being rigidly labelled a 'leader', G acknowledged that the stability and authority that comes with being a Change Maker have afforded him greater influence both inside and outside the organisation: 'I've been able to be part of conversations' and 'to be heard at a particular moment'.

Projects facilitated by Change Makers addressed values shared by the individual and host

G emphasised the importance of creating a more 'inclusive' cultural sector that proposes a shift from 'diversity' to a focus on respect and mutualism: 'rather than recognise difference, let's recognise what we have in common – find a basis for commonality'. G frames his work on the 'De-Stress Fest', a programme of events run as part of the placement on the themes of mental health, neurodiversity, body image and stress alleviation, as an example of programming that aligns to this vision. In practical terms, G perceives this way of working as a means to best utilise limited arts funding: 'what would have been limited application of a resource to a targeted "cultural project" becomes a project for everybody'.

CASE STUDY 4 Coaching at Diverse City



DOM MOORE

Background and Purpose

Diverse City is an award-winning arts organisation that stages theatre and circus shows with a diverse range of artists and partners. The company seeks to model equal representation in the arts and in particular to challenge preconceptions of the artistic roles and abilities of D/deaf and disabled people. Alongside performances, Diverse City furthers its mission through creative training and consultancy, specialising in arts equality and access to enable organisations become more diverse and inclusive. A culture of coaching and leadership development runs through multiple strands of Diverse City's work, embedded both in the internal culture of the organisation and the way that it engages with partner organisations and projects.

Format

- Diverse City has a relatively flat organisational structure and a high trust, high responsibility ethos. Team members work remotely to 'lead' distinct areas of activity and are coached formally and informally to ensure ongoing professional development.
- The senior team at Diverse City offers ad-hoc individual and group coaching and mentoring – in particular to d/deaf and disabled people who work in the cultural sector. They also provide training and consultancy to organisations to better include D/deaf and disabled people across all areas of the arts.

- The 'Unexpected Leaders' programme is run by Diverse City and was originally set up to support a cohort of ten individuals to develop their leadership skills through professional coaching, work experience and networking. The Unexpected Leaders faced barriers to realising their leadership potential perhaps due to their having asylum status or facing disabling barriers. They were selected on the basis of their potential to activate social change in communities through the arts and each participant received practical and financial support via a bursary.

Outcomes

We spoke to Jamie Beddard, who became Co-Artistic Director of Diverse City in 2015 after initially working for the company in a freelance capacity. Jamie was a Clore Fellow in 2012. He spoke to us about Diverse City's coaching programme, Unexpected Leaders, and the diversity deficit in the arts.

Leadership development can present opportunities to support others within the sector

Jamie's time as a Clore Fellow helped him to see himself as a leader. 'Until Clore I never imagined myself as a leader. ... Clore really opened me up to what leadership was. I always thought leadership was more conventional, now I know it can be a lot broader and there are many different ways to be a leader.' While a Clore Fellow, Jamie acquired money to start

Diverse City's own coaching programme. Running alongside a travelling series of outdoor circus shows, the money was used to develop two 'Unexpected Leaders' in every city where the show was held. Those leaders worked on the show in the build-up and were offered a year of mentoring and coaching with Jamie. 'We've had 10 go through it and they've all undoubtedly developed and it's really opened up their worlds.' One of the alumni of this programme joined the Diverse City board, and four of them have been employed in different capacities by Diverse City.

Adopting a culture of coaching within the organisation has given staff more autonomy

Within Diverse City, employees coach each other and attend courses to learn coaching techniques as part of their professional development. According to Jamie, the coaching is beneficial in terms of developing greater leadership capability: 'you're making your own decisions but you're being facilitated in the way that you think about stuff.'

Supporting a more diverse group of leaders to emerge is vital, but the sector needs to see fundamental change before the impact is truly felt

For Jamie, a key element that is missing in the arts is investment in people who don't fit the current mould of arts leaders. 'The thing about being disabled is that a lot of disabled people I know have been emerging all their lives. They've always been described as emerging leaders. A lot of minority groups are emerging for ages. ... One day you need to say, "no, I'm not emerging I'm really getting on".' 'Art is about risk and innovation and different stories and different perspectives; that's what we're told the narrative of the arts is. And yet if all the leaders look the same then that is very anti that. ... The challenge for the arts is just to get up and do it rather than talk about it; we've been talking about it for 30 years.'

Jamie points to the flexible organisational culture of Diverse City as being key in facilitating these sorts of leaders, for whom the typically 9 to 5 pattern of working is not possible. Yet until this flexibility becomes standard practice across the sector, Jamie sees the potential impact of bringing through more diverse leaders as limited.

We spoke to Claire Hodgson, Co-Artistic Director of Diverse City. Claire launched Diverse City in 2005 and was awarded an MBE in 2016 for services to social inclusion. She spoke to us about how the structure of Diverse City lent itself to the development of staff, and about her frustration with the traditional 'deficit' model of leadership development.

Shared leadership and flatter structures have helped to develop leadership qualities and retain staff

Claire set up Diverse City 12 years ago. Following participation in the Clore Leadership Programme, she later decided to take on shared leadership within the company. It is now run in what she describes as a 'leadership triangle'

between Co-Artistic Directors Claire and Jamie, and Executive Director Becky Chapman.

Claire described the benefits of shared leadership: 'we're artists so the hard thing is keeping the company alive, which is just as much work as keeping the shows coming. ... For a long time when I was running the company on my own, I wasn't really able to produce the amount of artistic output that I wanted because running a company takes so much time. So the sharing is liberating because it allows us to do artistic work and keep the organisation thriving.'

Beyond this 'triangle', the responsibility and pay structure is practically flat, because all employees hold leadership roles in their area. There is no central office and work is done remotely, meaning that all employees need to be self-motivated and responsible for their own area.'

Claire sees staff retention as a key result of this support for staff's careers: 'people work for us for a long time and have progressed; they come in doing one role, and then move into taking on more responsibility. Two of our younger members have mainly worked for us in their careers and we've been able to offer them those opportunities to develop their leadership.'

Diverse City has been able to challenge the 'deficit model' through coaching

Claire is critical of the 'deficit model' of much leadership development, which assumes 'that the reason that there aren't more leaders who are Black, female, disabled, working class is because they need to learn the skills to be leaders.' Claire observes that many individuals from these groups are already primed to be leaders but are trapped below a glass ceiling and working below their skill level because the organisational cultures of the arts are still unable or unwilling to accommodate them.

Truly diverse leadership will remain limited until we see a 'revolution in the workplace'

Claire suggests that real progress would be made if more effort was put into training the leaders of organisations on how they could alter their workplaces in order to have a truly diverse workforce, such as tackling the rigid long-hours culture of the arts, often centred around one building. 'There is no point in training up diverse leaders if they've got to fit into this mould. You can only work in that mould if you don't have responsibilities in other bits of your life. It's ok if you're young, and sort of ok if you've got a partner at home who is doing the shopping, looking after your children and packing your lunch box. Most people who are leaders in the current setting have got someone else who is supporting them unpaid, and if you haven't got that I don't see why you shouldn't be included.'

CASE STUDY 5 Women Leaders in Museums Network



MUSEUM OF LONDON

Background and Purpose

The Women Leaders in Museums Network (WLMN) is a network of senior women currently working in museums in the UK. Beginning as a series of informal meetings, in 2007 WLMN received a grant of £90,000 from the Cultural Leadership Programme. This led to a six-month programme of intensive events, many of them residential, for 20 participants who either led a Renaissance in the Regions Hub or were the most senior women in a national museum.

After the initial programme, the remaining money was used for the continuation of the group which has now expanded to a maximum of 40 members. Annual subscriptions to the network create a pool of money to fund speakers and events.

Format

- 40 members are connected via a responsive and confidential online mailing list.
- Regular contact with the network takes place through events, which focus on peer mentoring and self-development.
- WLMN host an annual two-day retreat, with facilitation for focused discussion.
- The network is complemented by follow-on initiatives, such as the Confidence, Choice, Connections programme, which offers peer mentoring, coaching and collaborative learning to a set of regional networks of women working in

museums and heritage in England, and the SHIFT network for senior women museum leaders moving into portfolio working.

Outcomes

We spoke to Virginia Tandy, who, while Director of Manchester City Galleries, founded the WLMN with Diane Lees (then Director of the Museums of Childhood). Virginia is now a Freelance Consultant, Adviser and Researcher, and was previously Director of Culture for Manchester City Council before taking early retirement in 2011.

Seed funding of a small initiative led to the formation of network with real longevity

Although the group is now self-funded, Virginia stressed the importance of the initial seed funding. 'Doing it on an amateur, ad hoc basis was not enough to make it fly. With the Cultural Leadership grant we could appoint facilitators who put together an intensive course for us. ... It created a bond between the original core of women and has enabled the network to thrive and survive.' She used this model again in 2015 developing the Confidence, Choice, Connections programme, with funding from DCMS, Arts Council England and the National Museum Directors' Council, to create a new set of regional networks of women working in museums and heritage across England.

Having a safe space to confide in others enables leaders to share their experiences openly and to admit uncertainty

For Virginia, one of the key benefits of the network is the space and support it offers women in senior positions to share their experiences. This includes specific job-related experience, for example, around capital projects and staff management issues, but also addresses other challenges such as being a female leader in a male environment or balancing a demanding job with motherhood and other caring responsibilities. It also affords a unique opportunity to share uncertainty: 'It is often the case that people will expect you have all the answers, when actually you might not, and it might not be appropriate for you to admit that at that point.'

Having time to reflect has proved vital for questioning whether you're leading authentically

By virtue of offering participants a space to pause, reflect and discuss, the WLMN has helped its members to develop self-awareness and clarity on values. 'It sounds ridiculously simple, but if you think about what the Women Leaders in Museums Network, Transition Network (Shift) and what the Confidence, Choice, Connections networks are all about, they were about time to think, which is often the thing you have least opportunity for when you're rushing from one conversation to another, one set of emails to another.' 'It's essential to know what your values are, what your organisation's values are, and whether they match; and, if they don't, is that okay?'

For Virginia, this is essential because the behaviour of a leader can have a profound effect on the overall organisational culture. 'It is absolutely the case that if you are at the top of an organisation, then the impact you have on the behaviour of everyone else in that institution will be huge; you will set the tone of that organisation.' She also suggests that in an increasingly complex world where income generation is a skill that is ever more demanded of its leaders, a focus on values helps negotiate some of the moral mazes that come along with this. 'You need to really think through why you're there, why you deserve the public's money. If you start by thinking about values, then it makes you reassess everything you're doing in order to get the outcomes that you say you want.'

We spoke to Sharon Ament, Director of the Museum of London, and Caro Howell, Director of the Foundling Museum, who are currently Co-Chairs of WLMN. Together, they spoke about the unique nature of the WLMN and its importance for their 'leadership health'.

Peer-support is vital for developing in senior roles

According to Sharon, the network centres on the recognition that in leadership, 'the role and the woman in that role merit support and can give support to others.' Caro similarly noted that the network recognises the expectation and burden felt by dint of being the most senior woman in an organisation.

Network events offer an opportunity to seek and obtain advice from other members of the profession in a confidential environment, where great trust has been built up. Sharon notes that 'a critical word in our title is women: ... how it's facilitated the kind of issues we deal with, the femaleness, the woman-ness is really important. The style in which we engage with each other is not something I have experienced in other circumstances; it's very caring, soft, discursive, collegiate. ... This earnest sense of really exposing yourselves and being vulnerable to get better, is something that is very much part of this group and genuinely felt.'

Having a disciplinary focus has provided opportunities for meaningful knowledge sharing

Being focused on the museum sector in particular means that network members have access to sounding boards who really understand the challenges they are facing. They are able to consult people who are dealing with the same issues, perhaps on a different scale, or with the benefit of having people in their institutions who are specialists in that problem. Caro contrasts this with other types of leadership programme. 'A lot of them are about the hypothetical, "if you were in this situation, what would you do?" But with this one it's, "I am in this situation, and I don't know what to do, but who can I call?" Or "I am in this situation and this is what I'm going to do. Does that sound like the best way to go about this?"'

WLMN provides improved 'leadership health' and resilience for tackling the difficult challenges

Caro and Sharon pointed to the importance of leaders having a space where they could admit uncertainty. According to Sharon 'the thing we talk about most is how messy it all is and accommodating that messiness'. Caro adds that this feeds into a different conception of leadership: 'the old style of leadership is very much about giving an answer, even if you don't know the answer.'

Sharon links this with an improved 'leadership health'. 'It makes us more resilient and more flexible. ... As the leader of this museum, it makes me healthier, more robust, it tools me up and fits me out for the next range of issues I need to deal with at the time'. Caro noted that as a museum leader 'you're always working in an environment of radical doubt' and yet the challenges that the sector face often require resilience and the ability to plug away at an issue without giving up. For her, the WLMN 'reenergises you and makes you think back to the coalface'.



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Appendices

Appendix 1: Rapid Evidence Assessment (REA) method

The rapid evidence assessment was undertaken in line with established practice¹⁴⁴ using inclusion and exclusion criteria agreed with representatives from Arts Council England at the inception meeting.

The key research questions that guided the REA were:

- How do leadership values and behaviours relate to organisational outcomes?
- What is the landscape of initiatives that currently exist to develop executive leadership skills and how effective are they?

The REA was implemented between March and May 2018.

Screening & Quality Assessment

The evidence review identified 76 documents that met the search criteria. Each document was screened by a researcher against the inclusion and exclusion criteria reproduced in the table on the following page.

Search strategy

The search strategy drew together published and unpublished sources using a three-pronged approach:

1. Searching academic databases, including Web of Science, Google Scholar, JSTOR, British Library Explore and ETHOS

2. Identifying grey literature through a Google search capped at the first 100 hits, supplemented by a targeted search on the following websites:

- clouleadership.org
- co-creatives.co.uk
- artscouncil.org.uk
- gov.uk/government/publications
- culturehive.co.uk
- nesta.org.uk
- ahrc.ukri.org
- britishcouncil.org
- creativeindustriesfederation.com

3. Expert recommendations were used to identify relevant sources missed in searches of material in the public domain, and to identify, specifically, evaluations of recent leadership development initiatives. Many of these evaluations are unpublished and have been anonymised in the analysis.

Results for the online searches were capped at the first 100 hits, and the date of publication restricted to the last ten years for academic literature and the last five years for all other sources. The search terms used were ‘must have “leadership” and “development”, “training”, “initiative” or “programme” and ‘must have “arts”, “libraries”, “museums” or “cultural”’.

A second round of targeted web searches were undertaken after screening and quality assessment to source any additional evaluations and policies identified during the evidence review.

The search is limited in that, in the interest of time, additional searches were not undertaken for each discipline represented within the arts. It may be that more sub-sectoral literature would be picked up using terms such as ‘combined arts’, ‘dance’, ‘literature’, etc.

Comparator search strategy

In identifying such sectors, we gave targeted meta analyses in sectors with comparable organisations in terms of size and location as well as comparable career drivers, commitment to public service and accountability to multiple stakeholders. For example:

- Comparable profiles in terms of organisation size, location and financial turnover
- A high percentage of workers who are freelance
- A highly motivated workforce, for whom the main driver is not financial
- A high degree of public service
- Accountability to multiple stakeholders

The sectors we focused particular attention on were the social sector and public sector.

	Include	Exclude
Participants & population	<p>Sector remit includes arts, museums and libraries, which are grouped into the following subsectors:</p> <ul style="list-style-type: none"> • Combined arts • Dance • Libraries • Literature • Museums • Music • Not discipline specific • Theatre • Visual arts <p>Population is restricted to executive leadership, which is defined in this study as people currently in, or about to move into decision-making roles involving programmes, people and/or money</p>	<p>Sector definition excludes heritage and creative industries, and academic libraries.</p> <p>Population excludes trustees, boards and the general workforce.</p> <p>There are no restrictions on contract type, ie employees, contract workers, freelancers are all considered.</p>
Interventions of interest	<p>Evaluations of formal leadership development tailored to the population described above</p> <p>Studies published since 2013 (or 2008 for academic literature)</p> <p>Formal research that addresses the research questions, with a clear research process and sound method, or a robust analysis of secondary literature; Grey literature relevant to the research questions stated above</p> <p>Studies based in England</p>	<p>Formal leadership development tailored to the population described above that has not been evaluated</p> <p>Studies published before 2013 (or before 2008 for academic literature)</p> <p>Studies that do not focus on research questions stated above</p> <p>Studies that do not have a clear research process to produce credible findings</p> <p>Studies not published in English</p>
Comparators	<p>Evaluations of formal leadership development in comparable sectors</p> <p>International studies based on leadership development relevant to population described above</p> <p>Examples of leadership development that is informal or unfunded</p> <p>Studies published since 2013</p>	<p>Formal leadership development in comparable sectors that has not been evaluated</p> <p>Studies not published in English</p> <p>Studies published before 2013</p>

Appendix 2: Survey design and distribution

A cross-sectional survey was created to take stock of the uptake of leadership development opportunities at the point of time in which we administered the survey. The survey was open between 29 March and 22 April 2018. Within the survey taxonomies from the Arts Council England annual submission were used where possible.

Survey Distribution

The survey was circulated via the networks of the following organisations through newsletters, mailing lists and social media channels:

- Arts Council England
- British Library Living Knowledge Network
- CILIP The Library and Information Association
- Clore Leadership Programme
- Dance Umbrella
- Free Word Centre
- King's College London Culture teams
- Living Knowledge Network
- Museum Detox Network
- One Dance UK
- Royal Society of Literature
- Society of Chief Librarians
- Society of London Theatre
- WhatNext?



Image (right):
Somerset House Trust,
'Creative Careers
Programme'

Appendix 3: Interview & Focus Group Participants

Approval was sought from the Research Ethics Office at King's College London to undertake the interviews and survey, which was granted on 6 April 2018. All interviewees were provided with a Participant Information Leaflet detailing the process and their right to withdraw from the study, the implications of their informed consent, and were asked to sign a Consent Form.

Interviewees

Caro Howell Director, The Foundling Museum **Claire Hodgson** Co-Artistic Director, Diverse City **Craig Warrington-Morrow** Artistic Director, Lincoln Performing Arts Centre **Dan Daw** Director, Dan Daw Creative Projects **David Jubb** Artistic Director & CEO, Battersea Arts Centre **G Sian** Associate Director, Attenborough Arts Centre, **Gemma Baxter** Step Change Coordinator, National Theatre **Jamie Beddard** Co-Artistic Director, Diverse City **Katy De-Main** New Work Project Manager, National Theatre **Michaela Butter** Director, Attenborough Arts Centre **Rebecca Holt** Deputy CEO & Executive Director, Battersea Arts Centre **Reyahn King** Chief Executive, York Museums Trust **Sharon Ament** Director, Museum of London **Tony Peers** Director of HR, National Theatre **Trina Haldar** Director, Mashi Theatre Company **Virginia Tandy** Former Director of Culture, Manchester City Council

Established Leaders Focus Group (London)

Anu Giri Executive Director, Dance Umbrella **Bill Bush** Director of Policy, Premier League **Diana Spiegelberg** Deputy Director, Somerset House **Emma Gladstone** Artistic Director & Chief Executive, Dance Umbrella **John Holden** Independent Consultant **Jonathan Reekie** Director, Somerset House **Judith Knight** Director, Arts Admin **Kate McGrath** Director, Fuel **Shobana Jeyasingh** Artistic Director, Shobana Jeyasingh Dance

Emerging Leaders Focus Group (Coventry)

Asha Eade-Green Event Manager, Coventry Cathedral **Elyse Caddon** Events Assistant, FarGo Village **Emma Harrabin** Programme Coordinator, Coventry City of Culture Trust **Jonathan Grant** Assistant Producer/Administrator, Strictly Arts **Laura McMillan** Director of Operations and Legacy, Coventry City of Culture Trust **Ruark Jon-Stevens** Marketing Manager, Culture Coventry **Stevie Connoll** Destination Management Officer, Coventry City Council

Additional consultees

Clare Aarons Training Coordinator, NCVO **Sally Bacon** Executive Director, Clore Duffield Foundation **Jenny Berry** Director of Leadership and Governance, ACEVO **Hilary Carty** Director of the Clore Leadership Programme & former Director of the Cultural Leadership Programme **Lilli Geissendorfer** Director, Jerwood Charitable Foundation **Shaks Ghosh** Chief Executive, Clore Social Leadership **Mark Gillespie** Creative Director and General Manager, Orchestra of the Americas **Tracy Lonetto** Programme Lead, Healthcare Leadership Model, NHS Leadership Academy **Jon Opie** Deputy Director, Jerwood Charitable Foundation **Eve Poole** Author, Speaker & Consultant **Dr Clare Price Dowd** Senior Programme Lead, Evaluation and Patient Experience, NHS Leadership Academy **Anthony Sargent** Chief Executive, Luminato Festival, Toronto

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