

FINAL REPORT

**Management and Leadership
in the
Creative and Cultural Sector
in South East England**



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EXECUTIVE SUMMARY

The *Management and Leadership in the Creative and Cultural Sector in South East England* report was commissioned by the South East of England Development Agency (SEEDA) to review the skills shortage in leadership and management in the cultural and creative industries, identify providers of training and development in the region and make recommendations to enhance provision for the future.

This report is an updated report (developing from a March 2006 report) based on three actions undertaken in March/April 2009: an audit of management and leadership training provision in South East England (see appendices), a trawl of academic literature and sector strategies, and interviews and case-studies within the sector. The report concludes with the identification of four issues:

- Consistency and continuity in the training offer

Too many initiatives are just that – local initiatives with no guarantee of long-term impact. In order to build expertise in the sector longer term solutions need to be sought.

- The training source/provider and the distinctiveness of the offer

Given the barriers considered throughout this report to the expansion of take-up of training possibilities by the CCI, a trend towards a more generic form of provision and a less distinctively tailored programme of training is unlikely to draw in further participants.

- CCI training and the economic downturn

Expanding leadership capacity in the sector remains a priority at the policy level despite the increasingly difficult economic circumstances. It would be counter-productive to cut training opportunities for management and business development at the very time when CCI ventures may well be recognised as models for a particular type of market niche.

- Beacons of excellence

In the South East, there is a need for such Beacons to a) clarify the nature of the training offer in the region, b) distinguish between levels and forms of leadership, management and business training, and c) act as the catalyst for the initiatives within the colleges and universities, foundations, and CCI themselves.

The core recommendation of this updated report reaffirms the primary recommendation of the 2006 report:

To establish a regional network of Beacons/Centres providing management and leadership training and development for the CCI

The recommended Beacons/centres need to:

- map career pathways in the field;
- communicate opportunities for leadership and management training, to ensure that all cultural producers and creative businesses know where they can access training appropriate to their requirements, ensuring access to, as the online Creative Choices site puts it, ‘tools, knowledge, networks’;
- support the development of a more coherent training offer;
- facilitate access to research resources as planning tools.

1. Context

In February 2008 the UK Government published *Creative Britain: new talents for the new economy*. Co-produced by the Department for Culture, Media and Sport (DCMS), the Department for Business Enterprise & Regulatory Reform, and the Department for Innovation, Universities & Skills, this was a manifesto for ‘unlocking talent’ in a population already renowned for its creative cultural qualities. Prime Minister Gordon Brown wrote, in his Foreword, that people from across the world recognised ‘Britain as a hub of creative endeavour, innovation and excellence, and they are drawn to the strength of our creative economy ... the creative industries will be important not only for our national prosperity but for Britain’s ability to put culture and creativity at the centre of our national life.’

At the beginning of that document a ‘creative hub’ is presented, with ‘building individual creativity’ at the centre of the concentric circles, and one of the sections linked to that centre entitled ‘helping creative businesses grow and access finance’. Within that, ‘raising business skill levels’ and ‘making finances flow better’ are reminders that the creative and cultural industries (CCI) are not merely about identifying and launching talent, but must be concerned with supporting that talent and creativity.

Thus *Creative Britain* instanced two examples in which creative businesses could be helped to grow: Arts Council England’s expansion of its management courses in its Cultural Leadership programme, aimed at cultivating the capacity of CCI to develop training and business plans; and establishing regional beacons for the creative industries. These were welcome commitments, given the specific characteristics of the sector, though they were made at the beginning of what was to become an economic recession, and thirteen months later the unemployment figures for the UK topped 2 million.

In this report we revisit the context of the report produced by the University of Brighton in March 2006,¹ on the basis of an audit of management and leadership training providers in the South-East in March 2009, a review of changes to the context and source of provision, and selected interviews with providers and businesses in the region.

In 2006, there was widespread recognition that the current level of management and leadership skills in the creative sector in the South East of England was insufficient to support the continued development of the sector. We concluded that ‘this was not an issue distinct to the region, nor was it solely related to the creative sector’, and identified five issues that should be given serious consideration in further developing management and leadership opportunities:

- the mapping of pathways into training in management and skills
- basic communication of such opportunities to potential recipients
- development of a more coherent and focused training offer

¹ *Management and leadership in the creative and cultural sector in South East England*. Sussex Learning & Skills Council, 2006, prepared by Neil Ravenscroft, Paul Gilchrist, Gill Rogers & Belinda Heys, Chelsea School Research Centre, University of Brighton.

- development of research facilities providing knowledge of examples of exemplary initiatives and best practice not just nationally, but also internationally
- support for the development of Cultural Leadership Centres for a number of CCI sectors

These particular issues, identified on the regional basis, echoed the broader context described by George Cox, commissioned in the wake of the 2005 Budget Report, to consider the business/creativity conundrum. Cox identified three barriers, or principal obstacles:² limited understanding of the use of creativity for business advantage; lack of confidence that a return will be achieved, for time, money, and disruption, on investment; and a lack of knowledge of how to take things forward, or even where to go for help.

There might be high-profile national or flagship provision for leadership development – such as the Clore Foundation – and the Cultural Leadership Programme provided by the Arts Council, the Museum, Libraries and Archives Council, and Creative and Cultural Skills (both described in the 2006 report’s introductory ‘context’ section). But these have provided opportunities for relatively few, and the persistence of barriers to training opportunities has been a consistent finding, confirmed in systematic research in a variety of organisational and national contexts.

In knowledge-based societies it has been widely asserted, in popular opinion, that creativity is ‘impossible to control’; but, as DeFillippi³ notes: ‘Creative business quintessentially is project business’. Projects might be more flexible in the sector, with the capacity to generate new knowledge, but in any organization or business the ‘hard architecture’ of project organization must be linked to the ‘soft architecture’ of communities and networks: ‘The soft architecture generates new ideas: the hard architecture is more geared to making money out of those ideas’. And if DeFillippi is right, and all organizations need to combine these hard and soft elements, there will inevitably be tensions between them; even bigger problems will emerge, in the very small business, where the resource base itself of the hard architecture is minimal or negligible.

In the cultural economy, DeFillippi persuasively states, there is ‘an inherent antagonism between those communities and networks governed by professional ethos on the one hand, organizational and corporate logics on the other’. Put more pithily, CCIs exhibit a common tension between the ‘suits’ and the ‘creatives’:⁴ and when there is a lack of suits, the barrier is bolstered by the creatives’ lack of confidence or sheer business ignorance.

Flagship schemes have, then, amplified the need to provide a basis for the development of more adequate skills in management and leadership, but they have provided only for the few: there is little chance of them providing a template for the sector and the many. To transcend the barriers identified by Cox and in our 2006 report, more streamlined provision and communication, and wider and sustained interventions, were needed.

² Cox, G. (2005, November) *Cox review of creativity in business: building the UK’s strengths*. HMSO, London.

³ DeFillippi, R. (2007), ‘Introduction to paradoxes of creativity: managerial and organizational challenges in the cultural economy’, *Journal of Organizational Behavior* 28/5: 511-21.

⁴ Davis, H. and Scase, R. (2000) *Managing creativity*. Open University Press, Bucks.

Does the ‘regional level of skills gap’ still exist in the South East? This is the main question addressed in this updated report.

2. Managers and Leaders⁵

Although there is a general recognition of a skills shortage in creative sector management and leadership, it is less apparent that there is any general agreement about the skill sets required of managers and leaders. As Charlotte Higgins⁶ has observed, not only are there no consistently available professional development programmes for cultural leaders, but the sector is also notorious for ‘importing’ managers and leaders, either from other sectors – notably local and national politicians – or from other countries. Before considering skills development, therefore, it is necessary to understand the tasks that leaders and managers are expected to perform.

Leaders are responsible for strategy, overview and planning well ahead into the future. The leader is the holder of the vision and steers the direction of the organization. The leader needs the capacity to view the activities and performance of the organization objectively and to adapt and change what is happening, as needed. To this extent, leadership is synonymous with entrepreneurship. In addition, the leader needs strong relational skills – both for interacting with external customers and organizations but also for interacting with those within the organization. The core ingredients of such leadership are ‘soft skills’: advocacy, negotiation, conflict management and listening, for example. These skills are essential, particularly in the complex and loose-knit world of the creative sector.

Managers, by contrast, are far more based in the present and are responsible for getting things done, for making things happen. They operate on the physical resources of the organization, on its capital, human skills, raw materials and technology. Rather than entrepreneurship, therefore, managers need ‘gate-keeper’ skills, to determine the most effective and efficient ways of operating the business.

Work at the Banff Leadership Centre in Canada⁷ has sought to break down this divide, specifically by identifying leadership skills at all levels within an organisation, such that there is a progression through five spheres of leadership skill development, each of which will require the complementary technical skills of business management:

- **Self:** an emphasis on personal creativity and development;
- **Team:** the ability to engage and generate passion in others;
- **Business Unit:** the ability to align individual and team efforts with higher-level business objectives;
- **Organisation:** concern with strategic direction, enhancing customer (and owner) value and skilful guidance of the organisation;

⁵ To provide a consistent analytical and conceptual basis to this report, this section and the following section (though abbreviated) have been lightly edited, but essentially reproduced from the 2006 report.

⁶ Higgins, C. (2004) The fine art of leadership. *The Guardian*, 29th Jan, 2004.

⁷ The Banff Leadership training focuses on the development of ‘creative leadership’ (see www.Banffcentre.ca)

- **Society:** concern with issues of governance, stewardship and building effective and sustainable strategies for their organisations.

The Banff Centre argues that leadership and management skills are intertwined and operate at all levels within an organisation, although in different combinations in each of the spheres set out above. According to Charles Handy, creative people are very much individuals and like to cultivate and accentuate their differences from others – for example, ‘I am different because I have this particular edge or talent’. Their creative work is central to their sense of self – and thus to leadership at all levels of cultural production. Creative people thrive on tackling new problems, require recurrent challenges and thrive on exposure to new situations. They do particularly well when working in organizations or environments where there is a culture of experimentation.

These Handy identifies as the ‘**new alchemists**’, people who are able to create ‘something significant out of nothing or turn the equivalent of base metal into a kind of gold’ and ‘those who create something special out of their imagination’.⁸ Leadership in the creative sector is thus concerned with fostering an environment in which creativity can flourish within a business paradigm. It therefore involves continuous personal development - both to sustain individual creativity and to generate passion and commitment in others – within a commercial environment in which sustainability and survival are increasingly a function of creative entrepreneurship. For Handy, this revolves around the synergies of creative people and businesses clustering in particular locations where ‘creativity of different kinds flourishes, where there is a local appetite for innovation and the products of innovation, and where there are centres of finance and of political influence’.

Conventionally, therefore, cultural producers have clustered in major cities, thus impoverishing (or at least not enriching) regional creative industries. This has certainly been the case in the South East, with its proximity to London, a cultural centre of global significance. However, this same proximity has been used by some cultural producers to relocate to more attractive places while still retaining a close connection to London: Brighton, Guildford, Oxford, Milton Keynes and, more recently, smaller centres such as Hastings and Arundel. As yet, however, there is scant evidence that the supporting network vital to these clusters has relocated, or developed anew. This is particularly the case with education, research and innovation, where the traditional focus on London seems to remain predominant - although there is little evidence that cultural producers in the South East retain or make sustained links with creative networks in London.

Thus, while enriching the cultural life of regional towns and cities, the failure of the sector to foster suitable support networks and environments has led to what Dyer⁹ has termed ‘entrepreneurial myopia’, a tendency on the part of – in this case cultural – business leaders to become isolated and stuck in set approaches to problem-solving. This is particularly acute in the small and micro-businesses that dominate much of the

⁸ Handy, C. and Handy, E. (2004) *The new alchemists*. London: Random House.

⁹ W. Gibb Dyer, Jr., (1992) *The entrepreneurial experience: confronting career dilemmas of the start-up executive*. Jossey-Bass Publishers: San Francisco.

creative sector¹⁰, where management and leadership may consist of one person working largely without support. Dyer posits that, initially, informal help from respected peers will often be more easily taken on board by entrepreneurs than formal or bureaucratic interventions. This indicates the importance of local professional networks and mentors. In Dyer's experience in working with entrepreneurs, after beginning to engage with informal help, entrepreneurs will, in time, become more open to engage formal help, such as consultants, trainers and coaches to assist them with specific issues within the organisation. The availability of such forms of help – on a range from the informal to the formal – has been recognised as vital to the successful functioning of the smaller-scale CCI enterprise.

One study reports on 'entrepreneurs' common funding difficulties, the vagaries of competition, communications and marketing "holes" and inconsistencies in Intellectual Property protection', and points to the importance of bridging organizations that might scan or search for opportunities for brokerage, and store and make available information on networks and contacts.¹¹ Is such an environment of support and development still lacking in the South East Region?

3. Leadership in the creative sector

As Charles Handy has observed, there are good managers and leaders to be found in all sectors of the economy, including the creative sector. He argues that the availability of formal training is not in itself a gauge of leadership quality. Rather, it is the extent to which the sector has developed both formal and informal arrangements to support and develop management and leadership. Within this, he places considerable stress on the role of mentors and role models in developing successful businesses. Supportive networks are an important ingredient, as is working with others, as Handy observes:

Our alchemists were not lonely creators; they all worked with others on their projects. Even Philip Hughes, the one artist among them, is also involved with the National Gallery – where he is Chairman of the Trustees – and is on the board of a firm of publishers.¹²

It has been widely observed that many cultural producers put relatively little value on management and leadership training, rooted in a domain assumption within the sector that management and leadership in culture and the arts is different to that found in other sectors, because:

- There is a diversity of interests and constituencies to be served
- Conditions of law and governance are often different from those in business
- Managers are required to manage with scarce resources

¹⁰ University of Brighton (2006) *Cultural sector workforce development action plan 2006-8*. Report prepared for the Sussex Learning & Skills Council.

¹¹ Sapsed, J., Grantham, A. and DeFillippi, R. (2007) 'A bridge over troubled waters: bridging organizations and entrepreneurial opportunities in emerging sectors', *Research Policy* 36: 1314-34.

¹² Handy, C and Handy, E (2004). *The new alchemists*. London: Random House.

- Strategic planning often takes place in the absence of long-term financial security
- There are unpaid volunteers to manage (either as key personnel or board members)
- Leaders are required to complete short-term projects while ensuring constant innovation

While this may traditionally have been the case, with many cultural institutions not displaying the conventional hierarchical management and employee structure, Harvey Molotch¹³ has argued for some time that the schism is narrowing, as all industries are increasingly cultural in their approach to organisation, operation and development. By this, Molotch means that fewer businesses – in any sector – now employ a strongly hierarchical structure, instead favouring more flexible and culturally-relevant approaches such as work groups and clusters.

In this context of organizational volatility, and small-scale entrepreneurial settings, we identified in 2006 that the creative sector faced the following problems:

- Leakage of leaders to better paid employment (or a failure to attract them in the first place);
- Shortages in leadership qualities and management competencies;
- Low prioritisation of leadership development in training budgets;
- Lack of strategic lead in leadership training in CCI sub-sectors, leading to ad hoc provision.

This updated 2009 report surveys the key sub-sectors and providers in a consideration of how, or to what degree, such problems have been resolved.

4. An audit of current management and leadership training provision in the cultural and creative sectors (February/March 2009)

The conventional management workforce development route was overviewed in our 2006 report, and is included here, at the end of this document, as an Excerpt from the Original Report. In this section, we present a picture of provision in its generic and specialist forms, and at its various levels of provision. This is followed by observations on selected specialist spheres: the arts; museums, libraries and archives; sport; and digital and screen media. These are informed by our consultations and interviews with practitioners and providers.

In our 2006 report we identified relatively little tailor-made management training expertise for the creative industries in the South East region; an audit three years on points to some expansion of provision or planned provision. The cultural and creative sector is conventionally understood to comprise a number of sub-sectors that are not often bracketed together in education and training provision. For the purpose of this audit, the following distinction has been made:

¹³ Molotch, H. (1996) *All industries are cultural industries*. Seminar presentation, University of Reading.

- Production industries: art, design, architecture, advertising, digital and new media, TV, theatre
- Service industries: sport, leisure, tourism, hospitality

Management and leadership education and training takes place at all levels from FE and above, for both creative and cultural sectors. It can be characterised in the following way:

- FE: A concentration of creative skills development, with management and business modules available on many teaching programmes. No evidence of leadership training
- HE U/grad: the development of creative skills +: provision ranges from the availability of management and business modules on single honours programmes (the FE vocational skills model), through to ‘joint’ degrees, in which a suite of management subjects is taught as an integral element of some programmes. Some evidence of leadership training, but only at Universities that specialise
- HE P/grad: conversion programmes, with creative/cultural management and leadership training offered at M level (MA and MBA), either as a full-time programme, or part-time for those in work
- Mid-career: a range of vocational leadership programmes offered by sector skills councils, government agencies, charities and the commercial sector, either off-the-peg (the Clore Foundation, for example), or bespoke (the Leadership Trust). All such programmes are designed to support career development. Note here that, in co-operation with the Clore Foundation, Government has funded the Cultural Leadership Programme (CLP), specifically for the productive sectors and run through Arts Council England. The CLP offers a range of training programmes, including short courses in cultural leadership that are offered regionally, through HEIs and other appropriate bodies. The short leadership programmes dovetail well with entry to the Clore programme, and do offer progression from regional to national leadership programmes

As the sector matures, it is dividing into five distinct segments:

Specialist providers of cultural and creative *leadership* education

[BA, MA, MBA, short courses]

- University of Surrey – service sectors + Leadership Academy for the South East;
- University for the Creative Arts, Rochester – arts leadership;
- City University, London – cultural leadership;
- University of Portsmouth – cultural leadership

Specialist providers of cultural and creative *management* education

[BA, MA, MBA, short courses]

- University of Sussex – arts management/administration;
- University of Southampton – arts management;
- University of Brighton – service sector management – especially tourism and sport

Management specialists – available for creatives, but not specifically designed as such [BA, MA, MSc, MBA]

- Reading/Henley Business School;
- The Leadership Trust – MA, MBA provision

Management generalists [BA, foundation degrees]

- typically arts with management – most HEIs in the South East, and some FE Colleges

Vocational skills training [NVQ, Foundation Degree]

- many FE Colleges

FE providers (of basic vocational skills) are listed in Appendix One, and the other providers are listed in the tables in Appendix Two in the following categories:

- i) specialist cultural and creative leadership providers,
- ii) specialist providers of cultural and creative *management* education,
- iii) management specialists,
- iv) management generalists.

The accumulative picture of provision might suggest a maturing offer, in line with the government and its partners' ambitions and aspirations for the creative economy to be a leading source of employment, education and innovation: and there is without doubt increased provision for basic business skills, and management and leadership training and development, across the subsectors.

However, this picture also shows a persisting lack of fit between the training offer itself, and the employers' needs and perceptions. There is also a lack of cross-sectoral understanding of the range of training opportunities, and the commonalities in skills training and development that those opportunities could identify and achieve: economies of scale could be accomplished in the area, if the subsectors recognised their overlapping needs and associated possibilities.

Any strategy should remain sensitive to the subtleties of distinct professional identities, but an integrated approach to the training offer could lead to a more sustained take-up of the expanded provision.

What's happened to provision in the last three years?

The sector has benefited from numerous interventions and initiatives following the acknowledgement of the importance of the CCI to both the economy and cultural well-being, but these have often been short-term and so for this report we have gone through our 2006 report and pulled out the references to courses and providers, to check on their development, profile and continuing existence (or not) (see Appendix Three).

The general picture is that provision has expanded, with more training available, especially through the sector skills councils and FE, meaning that the specialist providers have had to specialise even more to stay in business. Thus, most sector-specific education and basic training is now done through public institutions such as FE and HE, with the more specialist provision being done by trade and commercial bodies (although there are specialist HE centres emerging, where research stands alongside training and development).

This, theoretically at least, makes available much more of a progression pathway through the creative and cultural sector and into management and leadership. This is supported by the Arts Council England, MLA, and Creative & Cultural Skills co-operation in the Cultural Leadership Programme, which is making the link between the regions and the national Clore Leadership programme.

While plenty of opportunities for targeted provision remain, there has been some progress since 2006, though as our concluding sections show, the same issues and challenges dominate the training agenda, and underpin the recommendations of this updated report; clear actions can be identified, though, to ensure that there are good and clear pathways in all parts of the sector, that there are more centres of excellence emerging (that could be commissioned by the appropriate regional body/bodies), and that particular gaps in provision are plugged.

5. Perspectives from the specialist sectors

Management and Leadership training: the arts

Initiatives that have offered potential models in recent years have sometimes been short-lived. In 2006 **All Ways Learning** described itself as a ‘catalyst, leader, guide and enabler in professional development for people managing the arts’, and offered a range of courses and services for arts managers. But in 2009, we could find no trace of it. **ETA – Empowering the Artist** – that had offered in 2006 a series of CPD programmes to enhance and explore careers paths for artists, offered only a moribund and unconnected web page in 2009. In 2009, then, several forms of provision or intervention were no longer in existence.

On a more positive note **Arts & Business (South East)** continues, after more than 30 years, to run introductory business sponsorship seminars across the region, including practical advice on how to secure sponsorship. **Dada-South** (Disability Arts Development Agency) continues to offer ‘access to appropriate support and professional development opportunities’ for disabled or deaf performing or visual artists in the region. These include advice on areas of self-employment, financial management, and business planning and funding in its: it offers as a resource its 7 Steps to Self-Employment/Business Start-up factsheet, and ‘Know Your Business’, a

professional practice training programme in association with the University for the Creative Arts. Dada's 'Disability Equality Training for Outdoor Arts and Events' is a collaboration (May 2009 onwards) with 8 local authorities (Buckinghamshire, Brighton & Hove, Hastings, Isle of Wight, Kent, Medway, Surrey, and Winchester) and 2 universities (Kent, and Winchester). Dada also provides 'networks and sharing events' as what it calls 'Living Newsletters'; and Dada-Exchange provides an advisors' network. Another survivor was **CIBAS (Creative Industries Business Advisory Service)**, originally an Arts Council England initiative and now core-funded by the University of Portsmouth, and matched with Grants for the Arts and other sources of public funding, providing one-to-one bespoke business advice and guidance from a specialist business advisor, in addition to networking events and seminars in local areas. It has targeted artists, creative practitioners and businesses, developed from the perspective of what it is to be an artist, and dealing with specific issues that arise from artistic and creative practice.

The service targeted visual arts, crafts, performing arts and literature. The role of the Creative Business Advisor for CIBAS was to assist the individual/organisation to explore the viability of their practice as a business and draw up short, medium and long term plans. In addition they were put in contact with appropriate business advisors, signposted to training and development opportunities and matched with appropriate mentors. During this period the Advisor would develop an informal diagnostic tool or diagnostic method for practitioners/sole traders that leads to the creation of individual development programmes; create sub-sector networking groups that will have potential to continue activity after the life of the project; and develop an exit strategy that raises funds for the continuation of the service and/or enables networks to be self-sustaining, empowering artists to develop self-supporting mechanisms.

Felicity Harvest, Executive Director of Arts Council England South East, talks with enthusiasm of one CIBAS initiative (established 2006) in which a dedicated group of established, Portsmouth and South East Hampshire based, creative practitioners act as an advisory group for CIBAS and other agencies. The 'Champions' are experts in their own fields and ambassadors for the growth and development of the local creative economy. Individuals and companies have participated from a wide range of the cultural industries – the visual arts, crafts, design, writing, music, theatre, film, dance, multimedia: a 'real range of people', emphasizes Harvest, who become a collective advocate in their training development for more cultural activity. Networking and refresher courses have, in this case, Harvest observes, 'helped people to know what they need to know'.

Another example of CIBAS-inspired capacity building is the Thanet Baker's Dozen, whose web publication was prefaced by Harvest: 'they are enriching their community, drawing in visitors, attracting inward investment and boosting the local economy', and this 'shows the strength of talent and imagination there is in the district'. The Thanet case also shows that such networks can draw in not just visitors but practitioners: Lorna Dallas-Conte, creative advisor for CIBAS, relates how 'CIBAS in Thanet has had an impact on me too, as I am now joining the creative community by renting a studio space in Ramsgate to develop my own practice'.

Felicity Harvest also recognizes the value of the impact of programmes such as the Clore-Duffield Fellowship on particular individuals who have benefited from the programme's aspiration to generate transferability in its leadership skills: 'I've seen people completely transformed', she said in reference to Canterbury-based

educational arts charity **Music for Change** founder Tom Andrews. The company was started in 1997 and has gone from strength to strength with Andrews 'coming back to the South East from a Clore fellowship, 'but with a wider vision' and more ambitious objectives, to transform the musical culture of a town or area.

Arts manager-practitioners – such as Alister O'Loughlin of Prodigal Theatre Company – believe that artists themselves have the capacity to become leaders rather than to be led or managed by others, and non-artistic managers lack credibility – and empathy – within the practitioner community. From this perspective it is a mistake to train away from practice, and the artist-led manager or leader will best serve the community of practitioners and their audiences. For this, **the apprentice model** is the preferred developmental option, through which a collaborative experience of the making of artwork is sustained. Within the theatre world, O'Loughlin argues, people need the experience of both managing and being managed; theatre is part of a long-established tradition – a professional family tree, in effect – and people, in making work and producing, continue to learn leadership through collaboration.

None of this is to deny the need for business skills, and the theatre world has recognised this in the last 15-20 years, with the professional community becoming more aware of the availability of government-supported start-up courses – though these are not sector-oriented and more sector-specific courses would be welcomed. If an arts organisation is managed by someone lacking familiarity with the culture, it can be destructive; the well-qualified manager with experience of management models in business organizations, but little or no experience of the collaborative culture of the artistic/theatrical community, can undermine the professional culture and ethos, it was claimed to us with reference to the Edinburgh Fringe.

Other perceptions germane to the world of the arts included:

- the placement of Arts Council officers within arts organizations, to learn the professional culture and understand from the inside its training needs;
- a more overt vocational emphasis in FE/HE courses, in a more fully developed model of partnership (apprenticeship and day-release).

In the view of Adrian Hooper, Project Director at Creative & Cultural Skills, leaders in the arts, embedded in the creative and cultural 'footprint', could benefit from more grounding in motivational and team skills. But within the sector, a gap persists between those with the artistic vision and the fundraisers and budget managers: some of the latter are 'just accountants – people with vision aren't leading, aren't in the hierarchy'.

Ideally, training provision would emerge organically, in a balanced practice/reflection model, or at least reflect the real world, as Felicity Harvest puts it: 'nobody's showing how it works in the real world, the sheer nastiness, competitiveness', though Harvest excepted four providers from this criticism – the University of Brighton, Chichester, UCA (Farnham), and Southampton Solent. Another 'fantastic' example for Harvest is Winchester's street-arts course that has grown out of a conventional arts curriculum, but also out of a real connection with arts practice and innovation.

Management and Leadership training: museums, libraries and archives

The South East Cultural Observatory (2009) describes, on its website, an example of partnership between four museums. Supported by the Renaissance in the Regions programme, Hampshire County Council Museums and Archives Service (lead partner) has worked with University of Oxford Museums, Royal Pavilion, Libraries and Museums (Brighton and Hove), and Chatham Historic Dockyard Trust to form a South East Hub, funded by the Museums, Libraries and Archives Council (MLA). The hub partners have ‘sought to optimise the economic and social benefits from tourism in the region ... working in effective partnership with public and private sector stakeholders’.

Up to ten million people are estimated to visit the region’s museums each year, and the hub partners aim ‘to become beacons of excellence and to provide leadership in museum modernisation and best practice for the museums and galleries community in the South East’. As well as brokering such high-profile initiatives, the MLA has sought to cultivate an ethos of management and leadership training at all levels of the sector’s workforce. Management and leadership are skill requirements across museums, libraries and archives, and we reported in 2006 how the sector has been given a strategic steer¹⁴ to bring about changes in service design and delivery, in a service that has been estimated to generate £224 million per year in tourist revenue in the region, and so contributes seriously to the employment and economics of the region.

MLA has developed an ambitious Workforce Development Strategy (2004, updated 2008)¹⁵ to match an equally ambitious mission ‘to enable the collections and services of museums, archives and libraries to touch the lives of everyone’ and ‘to enable every citizen to become directly involved in the exploration of the past and the invention of the future, accessing the knowledge and information they need to shape their lives’.

To deliver this vision, the MLA is committed ‘to recruit, retain and develop a diverse, appropriately skilled workforce’ focused upon four ‘overarching strategic objectives’: workforce composition embodying diversity and equality; skills and leadership; advocacy through the empowerment of learning and change; and research and information to underpin practice. The strategy emphasized that it ‘is essential that training providers meet the skills requirements employers need to deliver the services and benefits users expect’.

There has also been a reorganization of the sector itself that has affected the profile of the MLA in the region, with the closure, in December 2008, of the separate South East office (Museum Libraries Archives South East, Winchester). The regional body has produced a series of important and illuminating research, policy and strategy reports on the sector.¹⁶ And the national co-operation with the Arts Council and Creative and Cultural Skills continued to identify opportunities for leadership training

¹⁴ *Renaissance in the Regions* (Regional Museums Task Force, 2001); *Framework for the Future* (DCMS, 2003); *Listening to the Past, Speaking to the Future* (MLA, 2004); Howley, S. and Stevens, A. (2003) *WILIP: Summary report and next steps* (MLA).

¹⁵ MLA (2008) *Learning for change: Workforce development strategy*, aiming to develop a ‘fit for purpose workforce’

¹⁶ These include *Museums, libraries and archives in the South East: key facts; Resources for museums, libraries and archives*; and *The value of museums, libraries and archives for community agendas* (ed. Samantha Evans) – all dated September 2008.

in the Clore scheme. But we reported in 2006 that there was a lack of awareness and communication of such schemes at the regional level.¹⁷

Professionals in the field were led by what we called ‘domain-specific’ thinking. Liz Towner, Area Engagement Advisor East, responded to us on the 2009 situation, confirming that people within the sector ‘feel safer’ when getting leadership training ‘from within’: they feel more secure among their professional peers. But, Towner argues, professionals within the field need to see the leadership benefits that can accrue from making cross-sectoral connections, from being in a ‘wider church’, and looking to cultivate a vision ‘beyond the day-to-day minutiae of your own sector’. Towner is speaking of a common purpose that could be identified in this more overarching approach to training, what she refers to as ‘the benefits of the melting pot’. Towner is calling for strategies that would enable people to move between domains, and so sustain talent pools.¹⁸

The context of service delivery in the MLA sector has also continued to change, with many venues – new libraries and modernized museum sites – perceived and experienced as much more generic venues, reaching out to wider publics. Management and business skills are particularly important in this context, and the need for training especially acute in relation to independent museums or smaller archives, and in relation to a volunteer labour force, where the sense of ‘running a business’ is often not highly developed. Informing people and small businesses of the help that is available comes through as a major need in this small and micro-business sub-sector.

In December 2008 Creative & Cultural Skills summarized the training issues for the museums (and related heritage-related operations) sector, identifying five main points:¹⁹

- the high cost of leadership training
- the low appreciation or take-up of opportunities for leadership development
- the limited leadership training of boards, trustees and elected members
- the undeveloped understanding, or misunderstanding, of the manager’s role, which means that many individuals take on the managerial role reluctantly and/or with little training
- poor line-management or people-management skills, stifling staff development

This is a bleak summary, and may overlook the more optimistic trajectory that has seen professionals – however initially reluctant – grasp the value of business plans and forward planning. The sector is characterised too by professionals who, in Liz Towner’s words, are ‘committed, driven, passionate’, and will take the relevant opportunity for personal and professional development, as long as providers find a way ‘to improve the offer’. Not everyone aspires to the ‘strong, visionary leadership’

¹⁷ Moore, N., Wallis, M. and Marshall, A. (2005) *The museums, libraries and archives workforce in the South East of England: a report for SEMLAC*.

¹⁸ See too Leadbeater, C. (2003) *Overdue: how to create a modern public library service*. Demos /Laser Foundation.

¹⁹ Creative & Cultural Skills (2008) *The cultural heritage blueprint: A workforce development plan for cultural heritage in the UK*.

that Towner believes the MLA world needs, but most in the sector will respond to opportunities for the enhancement of their management and business skills. The MLA, too, recognises the importance of establishing visible and attainable pathways for career development: the Library Archives & Museum (LAM) Development Programme identified gaps in provision for the training and development of Future Leaders, and prioritised the needs of participants from apprenticeships and foundation degree entry schemes.

Management and Leadership training: sport

The sport and recreation sector of the creative industries has long recognised the need for management and leadership at all levels, both by those employed in the sector and by volunteers; these latter are fundamental to the delivery of sport to the community but, as confirmed by Skills Active regional development manager Emma Forward, the voluntary sector remains unaware of the need to be more like a business, with little interest in the acquisition of business skills.

Sport is the one subsector where leadership training is available at all skills levels, from the Sports Leader awards validated by Sports Leaders UK through to the M level sports development at the Chelsea School, University of Brighton; but, again from the SkillsActive perspective, ‘a more commercial focus is essential’. Mentoring – of sports coaches for instance – is also seen as a distinctive developmental need in the area.

There has been a great deal of reflection and some initiatives relating to the sport workforce. In 2004 the Regional Sports Board (RSB) took on a ‘strategic lead in the South East to help people to Start, Stay and Succeed in sport at every level. Sport England’s vision was to make England an active and successful’. The missing noun is telling: a strategy such as this is so all-embracing that it is difficult to be precise about what the activity and the success should actually relate to. Nevertheless, the RSB ‘was charged with ensuring they were ready to take up this challenge’, and ‘the approach and priorities of the South East region were set out in a document called *Mission: Possible.*’²⁰ The period up to 2008 was reviewed against seven outcomes:

- increasing participation in sport and active recreation
- improving levels of performance
- widening access
- improving health and well-being
- creating stronger and safer communities
- improving education
- benefiting the economy

²⁰ Sport England (2004) *Mission: Possible, the South East Plan for Sport 2004-2008: Making the South East an active and successful sporting region*. A review of this strategy, more than 12,000 words in length, was provided in May 2008, and the two preceding quotes are from that document. For the ongoing strategic context, see the *Sport England Strategy 2008-2011*.

The executive summary of this review reported on, or listed, ‘Workforce Development Planning’ highlights: ²¹

- 2005 - Appointment of a joint funded post between Sport England South East and Skills Active.
- September 2007 - Three way partnership developed between Sport England South East, the Learning and Skills Council and Skills Active to create the post of Regional Partnership Manager Development and production of 7 county workforce development strategies in 2007.
- £1,481,963 of regional CIF invested into 11 interventions cited within the strategies, contributing to the total cost of these interventions of £3,816,900.
- In excess of £4,000,000 accessed from the European Social Fund to support the sporting workforce of the South East.

The outcomes most pertinent to workforce development and training issues were the first and the sixth. The ‘increasing participation’ outcome needed to be based in a reading of Sport England’s Active People Survey (2005-6) and so required training for people to access, read and interpret this vast database. Sport workers and relevant organizations were also expected to ‘sign up to the Equality Standard for Sport and deliver services in accordance with this Standard’. County Sport Partnerships (CSPs) in the region had all committed to this, ‘embedding it into all their work’ with Oxfordshire and Sussex the final counties scheduled to achieve the preliminary level by March 2009 (this was achieved by Berkshire Sport, Bucks and MK, Hampshire and IOW, and Kent, by the end of 2007).

Working with the LSC, SEEDA, and Skills Active, Sport England South East also expanded its strategic personnel in the appointment of an LSC-funded Regional Partnership Manager Post (September 2007). All CSPs were also required to produce Workplace Strategies and Delivery Plans by March 2007 (these were endorsed in May 2007) aiming to ²²

- Influence key regional, county and local partners to direct new funding into sport (e.g. LSC, future ESF, SEEDA).
- Influence existing spend in the region, so all funding is distributed based on need (e.g. Community Investment Fund, existing coach bursaries, training provision, existing ESF)
- Influence training providers, so that all training that is run is based on the need of the sector.
- Influence the ways of working of the sector as a whole (for paid and volunteer), so that individual development ... and organisation development ... is greater understood and utilised so that the productivity (and retention and development of employees) in the sector is increased.

Beyond the CIF monies, and in partnership with Skills Active and the LSC, £2,860,000 was accessed via the ESF (European Social Fund) for the ‘On Your Marks

²¹ The *Mission: Possible* review, p. 4. The CIF is the Community Investment Fund, allocated by Sport England on the basis of National Lottery Funding from 2004 to 2009, after which the funding model changed.

²² Review, p. 14.

Programme' (2006-8), to target the training needs of managers, leaders, coaches, volunteers, and prioritising women, the disabled and the young. At the end of 2007, LSC also provided a further £1.5 million ESF funding to follow up the implementation of the county strategies.

'County Sports Partnerships Sub-Regional Workforce Strategies' have also been developed, supported by £5 million and aimed at improving regional coaching and leadership, focused in particular upon the 'the core functions of strategic co-ordination and planning, performance management and marketing and communications'. Sport England South East has monitored these and identified where the CSP works effectively – or not so effectively – alongside CSNs (Community Sport Networks) A range of leadership and management skills is required to make the Delivery System for Sport work, to bring together the different parties: national partners, regional partners, CSPs, CSNs, 'people behind the people', 'people taking part'.

At its traditional grass-roots level organised sport has been dependent upon volunteers, to hold office, to sustain clubs and basic organizational duties, and the region recognizes the core contribution of volunteers to any credible strategy, including the training needs of volunteers. In numerous sports, generations of volunteers have not been replaced by new generations, and as part of the Government's PE and Sport Strategy for Young People, 11-19 year olds have been targeted in the Step into Sport (SIS) initiative, seeking to double the numbers of young people engaged in sports leadership and volunteering.

More than 900 students in the region attended conferences and workshops (organized by CSPs) on volunteering in 2006-7. Other initiatives have included a Community Sports Leader Youth Placement Scheme, an initiative set up by Berkshire Sport, Berkshire Association of Clubs for Young People, West Berkshire Local Authority, along with Sports Leaders UK: volunteers are supported both to increase knowledge and self-confidence, and to develop planning, organization, team-related and communication skills.

In the sporting sector, partnership development has been a primary goal, with Youth Sport Trust development officers linking with regional and county initiatives, and School Sports Partnerships in dialogue with the CSPs through the SIS schemes. The government steer to establish 5 hours-a-week of sport (2 hours of PE, and 3 hours of community sport) has strengthened these partnerships and networks. To underpin this, the 'Extending Activities' drive, delivered first in Reading and in Bucks/MK, was implemented in all the other CSPs in September 2008, the extensions building on 'the existing school club links and SiS work strands'.

Seeking to link FE and HE institutions and local authorities, Sport England South East developed relationships with 'key strategic groups such as Association of Colleges South East (AOSEC), Higher Education South East, the LSC, the Centre of Vocational Excellence for Sport (CoVE)'. Committed to continuous professional development, the regional body has also staged workshops relating to the planning toolkit based on the participation database. When £6 million became available, via the Youth Sport Trust, for the creation of Further Education Sports Coordinators (FESCOs), linked to the policy of the 5 hour offer, 3 of the 31 pilot colleges were based in the South East, at Milton Keynes, South Kent and Slough. In September 2008 the remaining 346 colleges entered the scheme.

Our 2006 report noted that perhaps the strongest potential for developing a centre of excellence relating to sport leadership and management was in Eastbourne, where a level 3 CoVE in Sport and Recreation was located, along with the University of Brighton's Chelsea School and School of Service Management. An MA Sport Development was launched there in September 2006, with support from Skills Active, the Sussex County Sport Partnership Trust, and Sport England. Perhaps reflecting the uncertainty of cultural developmental work, the MA Sport has not, though, attracted large cohorts.

Management and Leadership training: digital and screen media

We noted in 2006 that despite a recognised need for better management and leadership skills, linked to business productivity and innovation, it was unclear where training is provided for in this sector. There are exemplary initiatives, though: Wired Sussex – a specialist business development and networking agency for companies operating within digital media sector – continues to offer specialist services and networking opportunities, for example through its accountancy and legal clinic and training seminar series.

Phil Jones, its managing director, emphasises the volatility and fast-changing nature of the specialist sector, pointing to the need for the small business leader to both grasp and articulate a vision, and constantly rethink and update; such a business is not based on accumulated 'historical knowledge', and can never know what might be 'five years down the line'. Jones believes that this can be 'trained for', in reflecting on techniques for business development, and peer-to-peer organisational case-studies, though during an economic downturn the micro-business will be less responsive to training. At the same time, a recession can be 'a test of your ability to react, to very quickly learn new ways of doing things, to ensure that you're not pricing yourself out ... it doesn't give you the room to get things wrong and it sometimes hampers creativity, though innovation can also prosper in a recession, getting ideas onto the market' more quickly.

Jones sees a space here for publicly funded institutions, such as universities, to engage with the creativity/innovation dynamic during a recession, helping the sector see different possibilities and directions. He sees the FE sector as less adaptable, less in touch with markets and trends than his own practice-based, professionally networked, and member-driven organisation. The Wired Sussex perspective emphasises creativity, vision and constant reflection in the training diet; however, most training in this specialist sector continues to take place at the technical/operational end, predominantly through private commercial trainers or in-house.

The sector continues to suffer from a clear lack of career progression and any sustained engagement with management and leadership training. The combination of business pressures and the creative process can place training low on the agenda: as one specialist computer games development company said to us, on being approached for an interview for this research: 'this isn't something we can help you with right now. We are a very small, very busy company and the next two weeks are absolutely packed'.

Skillset's work in the South East has prioritised strategic organization, working with employers, partners and stakeholders, aiming to stimulate strategies and action plans for 'creative and media industry', so that those in the industry will have 'access to the

skills and talent they require to remain competitive'. Skillset's South East Skills Panels have mobilised partners, and the South East Education Focus Group has sought to establish informal and formal educative networks, and awareness of the educational provision available to the subsector. The South East has been identified by Skillset as having 'key skills advantages compared to other areas of the UK': a more highly qualified workforce; a higher proportion of 16-18 year olds in full-time education; and more adults who are current or recent learners. In March, 2009, film producer Neil Peplow assumed the directorship of film at Skillset. 'I'm delighted to be joining Skillset at this exciting time. Like most industries at the moment, we are grappling with the impact of digital technologies and global competition within the context of an economic downturn. It is more crucial than ever that we adapt and continue to invest in talent, skills and training of our industry'. Nevertheless, there is little evidence in the digital world at least of connection with formal education or training providers, and creative professionals in the field widely see management and business skills as of only secondary importance. Research has shown this to be a persisting problem in relation to the creative firm in which the creative units, or 'communities of specialists', deal in knowledge-generation and ideas, and co-exist with hierarchies that handle the project or the business side; the creative units show little interest in the business matters, and in such circumstances 'managerial solutions put in place ... to balance creativity and efficiency are in continuous evolution. There is no fixed recipe, no standard platform or permanent procedure'.²³

The film industry offers interesting and more optimistic reflections on the question of workforce development. Jo Nolan, Chief Executive of Screen South, speaks with enthusiasm of bringing the 'creative edge' into the business plan, but the leader, the producer or product manager, might simply have the 'wrong content'. Somehow or another, Nolan says, quality and taste, criteria of excellence in relation to the creative content, need to be combined with the project planning. Often this seems to depend upon acumen or experience of particular individuals and one-off teams. Getting the effective balance here is elusive: as Nolan adds, 'bottle it and I'd be rich'. The creative personnel need to be able to 'drill down on the finance plan'; and business managers need to better understand how the creative process works.

Nolan comments that film professionals recognise the centrality of business skills to their work, and welcome forms of support. Screen South's stated aims emphasize the importance of networking and collaboration between media practitioners; the development of hubs of activity and expertise; and the availability of key routes for the flow of information. In business and skills, it offers gap-filling skills audits, script development workshops, and training for producers in pitching ideas and other key skills. Collaborations have been established with training providers and business partners, and education and training has also targeted audiences, in 'Communities and Learning' initiatives designed to enhance the interpretive skills of recipients. But the HE/FE provision appears to remain patchy, a 'gap in our [training] opportunity', as Nolan puts it. There are exceptions, Nolan notes: the film school at Southampton University, the University of Brighton on digital media, Royal Holloway (London) on creative writing, Farnborough (University for the Creative Arts) on computer games, Canterbury Christ Church University on animation. Where partnerships have been established between the college/university and the industry, and authentic joined-up learning achieved (at Bournemouth, in animation; and Ravensbourne, in television – though both actually outside the South East) there is a model that could be replicated

²³ Cohendet, P. and Simon, L. (2007) 'Playing across the playground: paradoxes of knowledge creation in the videogame firm', *Journal of Organizational Behavior* 28: 587-605.

more widely. Nolan also stressed the crucial importance of collaboration, particularly in a period of economic recession. There may be a ‘cushion of comfort’ whilst current projects and budgets are winding down, but as private equity sources diminish, ‘we’re trying to step up network and collaboration ... to deliver more for less in partnerships with more close sharing’. The key words here, in Nolan’s view, are the shared ‘learning platform with networking very much a part of that ... break the solitariness, with conversations, ideas, innovative possibilities together’. Creative artists in the film/screen world are in this sense less in competition with each other, more ‘savvy about cooperation across companies’. Screen South’s training model highlights the collective and collaborative potential of small creative clusters and groupings working together.

6. Conclusions: Issues and Possibilities for Management and Leadership Development in the South East

There is a continuing consensus that connections should be forged, or further developed, between educational and other institutional providers and the CCI. Just after the completion of our 2006 report, NESTA published a report, primarily concerned with a commercial analysis of the UK CCI, but also identifying three key issues concerning innovation and growth in the sector:²⁴

- the lack of scale of most businesses
- difficulties in accessing markets
- a lack of innovation to cope with and exploit structural changes in the industries

Business planning skills were also highlighted as a serious lack in the sector, and innovation was instanced as a vital future focus, through sharing business models, accessing new markets and customers, networking with businesses in other sectors, and being fully aware of how to exploit intellectual property rights. Commitment 4 of *Creative Britain* (2008) emphasised the need to identify ‘perceived gaps in provision’, and employer needs, noting that research commissioned from the Art, Design and Media Subject Centre at the University of Brighton would be ‘used as an opportunity to demonstrate how stronger links between Higher Education institutions, Further Education colleges, creative professionals, the creative and cultural industries and the wider community can be forged’.

The Subject Centre study was based on a combination of questionnaires, focus groups and case-studies, and framed as the largest-scale study of its kind since the 1930s.²⁵ It acknowledged a ‘widespread view in the creative industries ... that forming collaborations with higher education remains difficult’. Many agree the need for such collaboration, but a lack of policy support leaves local initiatives isolated and stranded; ‘systematic barriers to collaboration include a ‘developing research culture that reinforces academic values’; too frequently provision is conceived as a new layer

²⁴ *Creating growth: how the UK can develop world-class creative business*, compiled by the Burns Owen Partnership, Justin O’Connor, and the Creative Industries Development Service (Manchester). NESTA (April 2006).

²⁵ *Creating entrepreneurship: higher education and the creative industries*, The Higher Education Academy for Art Design Media Subject Centre and the National Endowment for Science, Technology and the Arts (2007), by David Clews.

of provision, rather than integrated; and training and learning are still seen as separate spheres, indicating a real need for the continuing professional development of both teachers and CCI professionals. Further research has been undertaken on graduates in the sector (on the basis of a survey of 3,500 graduates in 2008), reaffirming the ‘differentiated career progression experienced by graduates in art, design and media subjects.’²⁶ Emerging findings of the sample of 2002-04 cohorts, reported in 2009, confirmed the importance of freelance working, self-employment, and working in micro-businesses (of under 10 employees): almost half of the sample was working in these ways. Close to 1 in 4 had undertaken further study at postgraduate (commonly, Masters) level, and 1 in 4 had also taken some form of short, skills-based course. These findings indicated a qualified professional base in the sector, with a willingness to take up training opportunities and a commitment to lifelong learning.²⁷

The Cox Review (chapter 6) prioritised three main recommendations: develop clearer university-business (SME, small and medium size enterprises) links; promote, in Higher Education courses, more work preparation, stimulating understanding of other specialists beyond one’s particular field; and establish ‘centres for excellence ... for multidisciplinary courses combining management studies, engineering and technology and the creative arts’.

National initiatives obviously have regional consequences, and the National Skills Academy – with its specialist dimensions of ‘creative and cultural’ and ‘sport & active leisure’ – was launched in 2008 to support what Prime Minister Gordon Brown called ‘the global skills race’; this has confirmed the urgency of the training agenda for all regions, though is seen by some experienced training managers as too commercially driven. There is in the area a continuing emphasis upon need, alongside the recognition that provision continues to be fragmented and ad-hoc.

In general respects, the five issues outlined in our 2006 report are still serious challenges to those seeking to improve and enhance management and leadership provision for the CCI. In the national context such issues have been reaffirmed by Creative & Cultural Skills whose June 2008 listing of the five key challenges for the sector²⁸

- confirmed technical and specialist skill gaps
- identified a need for higher skills in business and enterprise
- pointed to a confusion about what training is available and what qualifications are needed
- recognized the importance of workforce diversity, that is, the commitment to create opportunities for everyone
- called for employers and practitioners to commit to training and development.

It is in this broader context that we draw four main conclusions from our 2009 audit, review and interviews.

i) Consistency and continuity in the training offer

²⁶ Linda Ball, ‘Creative Graduates – Creative Futures’, *Position Paper*, May 2008.

²⁷ Institute for Employment Studies, *Creative Graduates – Creative Futures*, 2009.

²⁸ Creative & Cultural Skills (2008), *Creative Blueprint Summary England: The sector skills agreement for the creative and cultural industries June 2008*.

Too many initiatives are just that – local initiatives with no guarantee of long-term impact. The All Ways Learning initiative of the Arts Council was heralded in 2006 as a model for continuing professional development in the sector; three years on there is barely a trace of it as a cross-regional provision. CIBAS projects all ‘operated in partnership with a range of partners including business support agencies, universities, local authorities and arts organisations’, but with variations in local impact. Surrey’s CIBAS found further support from the Esmee Fairburn Foundation and continued under the banner ‘Supporting the Artist’ in Farnham Maltings. CIBAS in Portsmouth and South East Hampshire, as instanced above, found funding for 2007-08, run out of the University of Portsmouth. But ‘CIBAS in Hastings and Bexhill has come to a close. Local partners are working together to see how the project can be continued.’ Such unevenness of continuity will do little to stimulate steady and accumulating response across the region.

ii) The training source/provider and the distinctiveness of the offer

The swing that we have identified towards courses and provision in university business and/or management schools makes the training provision appear more developed, yet at the same time less distinctive. Given the barriers considered throughout this report to the expansion of take-up of training possibilities by the CCI, a trend towards a more generic form of provision and a less distinctively tailored programme of training is unlikely to draw in further participants. The providers as a whole also need to distinguish more clearly between management training and leadership training, in light of the differing needs of managers and leaders, as discussed in section 2 of this report.

Also, the FE potential for the sector remains untapped, perhaps due to a stereotyping of the FE provision by decision-makers and in-house managers who have come through an HE/university route themselves; perhaps because, in the words of Sue Gill (Head of Skills and Training, Southern and South East Tourism) the training is provided by ‘people who haven’t worked in the sector’. Gill expresses some concern ‘about the educational providers ... they often haven’t got the people’, and ‘text books are different’.

iii) CCI training and the economic downturn

The most serious economic recession for 60 years is inevitably of great consequence for the CCI. But the consequences are mixed, and some in the industries talk of the opportunities that an economic downturn actually creates. If people travel less widely, they look more locally: the museum or the regional cultural festival becomes more attractive. Tourists may look to past traditions as well as less exotic-sounding locations. The business plans and market projections of the small CCI enterprise might find new opportunities in such contexts and times. It would be counter-productive to cut training opportunities for management and business development at the very time when CCI ventures may well be recognised as models for a particular type of market niche. Liz Towner tells of one carver of wooden birds who has found new markets because the price of the product is within reach of those who are spending less on items such as international travel, or luxury accommodation.

Expanding leadership capacity in the sector also remains a priority at the policy level despite the increasingly difficult economic circumstances. In March 2008, the DCMS and partners published *A passion for excellence: An improvement strategy for culture and sport*, and in March 2009 *A passion for excellence: One year on* confirmed the

importance of leadership to this strategy, despite the ‘toughening’ economic climate. Leadership and skills across the sector would be further supported from 2009 onwards by the delivery of two further leadership academies; provision of a further programme for senior managers through the National Culture Forum Leading Learning Programme; continuation of strategic commissioning; and provision of opportunities to share learning.

iv) Beacons of excellence

Beacons stand out on the skyline, and have in the history of civilizations been used to send messages across great tracts of territory. In the South East, there is a need for such Beacons to a) clarify the nature of the training offer in the region, b) distinguish between levels and forms of leadership, management and business training, and c) act as the catalyst for the initiatives within the colleges and universities, foundations, and CCI themselves. Experts within these beacons should carry their flares region-wide, in a series of developmental workshops, staged at low or no cost in facilities of partners (meeting rooms in libraries, board rooms in museums, club rooms of voluntary sport groups). Such beacons must not be allowed to flare up and then peter out, like too many of the local initiatives that have promised much but proved unsustainable. They should be fully resourced, for the long-term, informing, brokering and creating partnerships in which they are themselves potential co-providers of training.

7. Core Recommendation

To establish a regional network of Beacons/Centres providing management and leadership training and development for the CCI

Our core recommendation echoes the primary recommendation of the 2006 report, and fits with *Creative Britain*’s thirteenth commitment, to the formation of region-based beacons. Charles Handy’s ‘new alchemists’ cannot work alone. It is arguable that in an economic recession it is even more important that small businesses acquire management and business skills, that all organizations maximize the leadership potential of their personnel: and the flexibility of smaller businesses may well be an advantage in an even more volatile marketplace.

As we wrote in 2006, the recommended Beacons/centres would need to:

- map career pathways in the field
- communicate opportunities for leadership and management training, to ensure that all cultural producers and creative businesses know where they can access training appropriate to their requirements, ensuring access to, as the online Creative Choices site puts it, ‘tools, knowledge, networks’
- support the development of a more coherent training offer
- facilitate access to research resources as planning tools.

SEEDA and the LSC should identify the scale, scope and resourcing of such Beacons/Centres, drawing more systematically upon partnerships between FE and the HE providers, making more of the extensive resource base of the former for basic

business skills, and the specialist inputs of some of the latter for leadership and management programmes. Such Beacons/Centres should also facilitate placements for cultural workers at all levels, and provide research resources for particular subsectors.

Much work has been done in fields such as the arts, sports, and heritage, and Creative & Cultural Skills (2008) in its *Nations & Regions* overview identified nine skills and work development issues for the CCI (advertising, craft, cultural heritage, design, literature, music, performing and visual arts): leadership and management was one of these nine, business skills and enterprise another. But much remains to be done to co-ordinate the most effective cross-sectoral initiatives in these two areas alone, in ways that respect the distinctiveness of the specialist sector, but also harness transferable skills to the commitment and the visions that keep so many people committed to the CCI.

The question posed at the beginning of this updated report – is there, within the region, still a skills gap? – can be answered unequivocally: yes, there is. From an Oxford museum to a local music festival, from a Chichester theatre to a Medway craft centre, from a local sports club to a new library, it is clear that workforce development is a widely perceived need and could enhance the profile of the sector.

To evolve a management and leadership training offer that covers the needs of both the volunteer and the visionary is a daunting task: but the former could one day become the latter, or vice versa, in a flowing workforce that harnesses talent and commitment in highly distinctive fashion. For that to happen, the providers must distinguish between the training needs for business, management, and leadership; the workforce employers must integrate their strategies and policies; funders must commit to more than short-term experiments or interventions; and workers at all levels must be helped to see their possible – and alternative – career paths, in the knowledge that there are identifiable, accessible and sustainable directions in which their creative talents can be complemented by the acquisition of new and complementary skills.

END OF REPORT

EXCERPT FROM ORIGINAL REPORT:

Provision of training for management and leadership

In 2006 we described the conventional management workforce development route, and we reproduce that here. That conventional route has traditionally been full-time education to level 3 or 4, entry to a management training post and upward progression to management (usually within the same business sector, if not the same business unit or employer), often supported by further part-time study. Upward progression has largely taken two increasingly mutually exclusive forms:

- Entrepreneurship (often associated with leadership); and
- Gate-keeping (more associated with a management role)

Most FE and HE providers offer level 3 and 4 programmes in business and management studies, with all parts of the South East region being well provided for. There are also extensive MBA and other M level management programmes available widely, both full-time and distance learning (particularly through the Open University, which is based in the South East region). Of particular note in the South East region are the following centres of recognised excellence in management and leadership training:

General Management and Leadership training:

- Henley Management College
- Roffey Park Institute
- Said Business School, University of Oxford
- Southampton Management School

Specialist

- Kent Centre for Europe (Jean Monnet European Centre of Excellence)
- School of Management Studies, University of Surrey (tourism and hospitality)
- CENTRIM, University of Brighton (innovation management)
- Reading Business School (real estate and construction; international economics)
- School of Management, Royal Holloway College (Centre for Public Service Organisations)

In addition, there is also extensive management training and leadership coaching available in the South East, as well as non-certificated management courses. At the more senior levels within business, most large organisations in the UK that have identified the need for management and leadership training, and have the budget, tend to look for experienced coaches, trainers and consultants who can offer tailored management and leadership development activities, which are customised to the current and future needs of their organisation. Such management and leadership development activities include:

- Executive coaching
- 360-degree feedback (or similar processes)
- On-going management and leadership development programmes
- One-off seminars or training programmes to meet a particular need, such as presentation skills
- “Learning by doing” approaches, such as mapping out and analysing the key processes of the organisation (which typically takes place over a number of days)

Executive coaching is offered at all levels, but is especially taken up by the top executives (CEOs, MDs, Board Chairs) who tend not to attend management and leadership training programmes offered by or in the organisation. According to the need of the top executive, different skills and issues are worked through with the coach. Often, particular relational skills are addressed (such as how to manage difficult conversations), and in addition, a lot of work is often done around the topic of advocacy (both for internal and external purposes): how to understand and present the story and the vision of the organisation in a way that is arresting and motivating for others. Occasionally, two coaches work with one executive simultaneously – one, for example, coaching on body language, the other on voice. On-going management and leadership development programmes can consist, for example, of one seminar per month (lasting an evening and a full day) focussing on particular topics and skill-development, with project work done on work-based issues by participants in between seminars.

The broad context described here has not been radically altered in the last three years.

Appendix 1: FE and HE Colleges in the South East

Name of College	Creative and Cultural Courses	Notes/ Courses of Interest
Abingdon and Witney College	<u>1 Dip. in Art and Design</u> <u>Found. Degree in Sound and Media</u> 2 courses	
Alton College	<u>Found. Course in Art and Design</u>	
Amersham and Wycombe College	<u>7 HE Art and Design Courses</u> <u>4 HE Media Courses</u> <u>8 FE art courses</u> <u>3 HE media Courses</u> 22 Courses	
Aylesbury College	<u>3 BTEC in Art and Design</u> <u>3 BTEC in Media</u> <u>4 FE Courses in Sport</u> <u>3 FE Courses in Sport</u> 13 Courses	
Basingstoke College	<u>Access to HE Art and Design</u> <u>BA Fashion Textiles</u> 2 Courses	
Bracknell and Wokingham College	<u>4 BTEC Courses in Art and Design</u> <u>2 BTEC Courses in Media</u> <u>2 BTEC Courses in Performing Arts</u> <u>BTEC in Sport First Diploma in Sport</u> <u>BTEC Dip. in Travel and Tourism</u> <u>Nat. Dip. in Travel and Tourism</u> 11 Courses	
Brooklands College	<u>6 FE Arts Courses</u> <u>4 Media FE Courses</u> <u>5 BTEC Sport Courses</u> <u>BTEC 2 Travel and Tourism courses</u>	
Canterbury College	<u>3 BTEC in Art and Design</u> <u>HE Coures in Fashion Marketing</u> <u>4 BTEC in Media</u> <u>2 BTEC in Music</u> <u>3 BTEC in Perf. Arts</u> <u>1 BTEC in Sport</u> <u>2 BTEC in Tourism</u> 16 courses	
Central	<u>BTEC Dip. in Sport</u>	

Sussex College	<u>BTEC in Travel and Tourism</u> <u>2 BTEC in Media</u> <u>3 BTEC in Perf. Arts and Music</u> 7 Courses	
Chichester College	<u>7 Art and Design BTEC</u> <u>5 Music BTEC</u> <u>1 BTEC in Tourism</u> <u>3 BTEC in Sport</u> 16 courses	
City College Brighton and Hove	<u>15 BTEC Art and Media</u> <u>3 Tourism BTEC</u> <u>3 BTEC in Sport</u> <u>4 BTEC in Music</u> 25 Courses	
East Berkshire College	<u>3 BTEC Courses in Art and Design</u> <u>Retail and Merchandising display advanced diploma</u> <u>2 BTEC in Media</u> <u>2 BTEC in Perf. Arts</u> <u>BTEC Award in Sport</u> <u>BTEC & ND in Travel and Tourism</u> 10 Courses	<u>Activity Leadership NVQ level (Sport)</u> Typical candidates for this course will be those aiming for a career in sports development or coaching in specific sports.
East Surrey College	<u>7 FE Creative Courses</u>	
Eastleigh College	<u>HND in Art and Design 1 Course</u>	
Fareham College	<u>4 BTEC Courses in Art and Design</u> <u>2 BTEC in Media</u> <u>5 BTEC in Perf. Arts</u> <u>2 BTEC in Music</u> <u>6 BTEC in Sport</u> <u>2 BTEC in Travel and Tourism</u> 21 Courses	
Farnborough College of Technology	<u>5 FE courses in Art</u> <u>3 HE Courses in Travel&Tourism</u> <u>11 HE courses in Sport</u> 19 Courses	BA Sport Science and Management Foundation Degree in Hospitality Management
Goldaming College	<u>1 BTEC in Sport</u> <u>1 BTEC in Media</u> <u>1 BTEC in Art and Design</u> <u>1 BTEC in travel and Tourism</u> 4 courses	

Guildford College	<u>3 HE Creative Course</u>	Found. Degree in Hospitality Management Horticulture Management top up Found Degree in Animal Management
Hastings College	<u>4 HE Art and Design courses</u> <u>2 Dip in Perf. Arts</u> <u>3 Dip. in Sport</u> <u>4 Dip in Tourism</u> 13 courses	
Havant College	<u>2 BTEC in Art and Design</u> <u>1 BTEC in Sport</u> <u>1 BTEC in Performing Arts</u> <u>2 BTEC in Media</u> <u>1 BTEC in Travel and Tourism</u> 7 Courses	
Henley College	<u>11 Creative and Cultural FE Courses</u> 19 courses	
Hertford Regional	<u>19 FE Art and Design courses</u> 19 courses	none
Highbury College	<u>5 BTEC in Art and Design</u> <u>9 BTEC in Media</u> <u>2 BTEC in Fashion</u> <u>3 BTEC in Music Tech.</u> <u>3 BTEC in Tourism,</u> <u>Found. Degree in Tourism Management</u> <u>4 BTEC in Sport</u> 26 Courses	
Milton Keynes College	<u>3 ND in Art and Design</u> <u>ND Travel and Tourism</u> <u>1 ND Perf Arts</u> 5 courses	
National Film and Television School	<u>Diplomas in Editing/Production Management/Script/Sound Recording</u>	<u>14 MAs under category of 'Filmmaking'</u>
NESCOT	<u>3 Diplomas in Art</u> <u>9 other creative and cultural diplomas</u>	
Newbury College	<u>4 Diplomas in Art and Design</u> <u>ND in graphics</u> <u>2 BTEC in Media</u> <u>3 BTEC in Sport</u> 9 Courses	
Northbrook	<u>Found Dip in Art and</u>	BA Music Business and

College	<u>Design</u> 3 BA in Fashion 4 BA in fine art 3 Dip in Illustration and Graphics 3 ND and BA in Media 4 Found degree in Music 18 courses	Management 1 year Top up
North-West Kent College	<u>5 Creative and Cultural Found. Degrees</u> <u>12 FE Couses (BTEC & ND) in Art and Design</u> <u>4 BTEC in Sport</u> 21 courses	
Oxford Cherwell Valley College	<u>7 Art and Design HE Courses</u>	
Queen Mary's College	<u>3 BTEC in Art</u> <u>4 BTEC in Perf. Arts</u> 8 Courses	
Ravensbourne College	<u>2 ABC Dip and BTEC in Art</u> <u>5 Media Found. Degrees</u> <u>7 BA Media Courses</u> <u>4 BA Art Based</u> 18 courses	<u>MA Enabling Creative Innovation</u>
Reigate College	<u>First Dip in Art and Design</u> <u>2 BTEC in Travel and Tourism</u> 3 courses	
South Downs College	<u>4 Arts and Design BTEC</u> <u>4 Media BTEC</u> <u>11 BTEC in Perf. Arts and Music</u> <u>2 BTEC in Tourism</u> <u>5 BTEC in sport and fitness</u> 26 Courses	
South Kent College	<u>26 Creative FE and HE Courses</u> 26 courses	All creative courses based at Ashford School of Art and Media
Southampton City College	<u>2 BTEC in art and design</u> <u>BA found. Art</u> <u>3 Diplomas in Tourism</u> 6 courses	
Strode's College	<u>BTEC Media BTEC Art</u> <u>BTEC Sport</u> <u>BTEC in Travel and Tourism</u> 4 courses	

Sussex Downs College	<u>4 Art BTEC</u> <u>4 BTEC in Media</u> <u>3 Music BTEC</u> <u>4 BTEC and Dip in Sport</u> <u>3 Tourism BTEC</u> 18 courses	
Thames Valley University	<u>3 BTEC Art and Design 1 ND Art</u> <u>2 Fashion Textiles and Media BTEC</u> <u>3 Media BTEC Interior and Product Design BTEC</u> <u>3 Access to Art and Design Courses</u> <u>5 BTEC in Music and Media</u> <u>1 BTEC in Perf. Arts</u> <u>4 BTEC in Sport</u> <u>3 BTEC in Travel and Tourism</u> 25 Courses	
Thanet College	<u>7 Creative BTEC Courses</u> <u>1 BTEC Tourism</u> 8 courses	
The Isle of Wight College	<u>8 Art and Design BTEC</u> <u>4 BTEC in Music</u> 12 courses	
West Kent College	<u>12 HE and FE Art and Design Courses</u> <u>6 FE and HE Courses in Media</u> <u>7 BTEC Courses in Perf. Arts</u> <u>3 BTEC Courses in Sport</u> <u>3 BTEC in sport</u> 31 courses	
Worthing College	<u>BTEC in Art</u> <u>BTEC in Media Production</u> <u>3 BTEC in Sport</u> <u>BTEC in Tourism</u> 6 courses	

Appendix 2: (1) Specialist Cultural and Creative Leadership Providers

Name of Provider	Under-graduate Creative and Cultural Courses	Undergraduate Creative & Cultural with Management & Learning, Courses of interest	Postgraduate M&L in Creative and Cultural Courses
City University		<p>Note: not in the SE region, but a major provider of leadership programmes to those in the region</p> <p>Courses:</p> <p>MA in Cultural Leadership</p> <p>Leadership and Management course.(evenings)</p> <p>The Business Plan: Developing a proposal for a product, service or contract in the creative industries (evenings).</p>	
University for the Creative Arts	A range of creative skills programmes	<p>BA Advertising and Brand Communication</p> <p>BA Arts and Business Management</p> <p>BA Fashion and Marketing Management</p> <p>Found. Degree in Creative Advertising</p>	<p><u>MA Creative Enterprise</u></p> <p><u>MBA Creative Industries Management</u></p> <p><u>MA Design Strategy</u></p> <p><u>MA Fashion Management and Marketing</u></p>
University of Portsmouth	<p><u>15 HE Art Courses</u></p> <p><u>7 HE Creative Design Courses</u></p> <p><u>13 HE Creative Writing Music Language Courses</u></p> <p><u>5 HE Sport Courses</u></p>	<p><u>BA Creative and Cultural Entrepreneurship</u></p> <p>BA Hospitality Management</p> <p>BA Human Resource Management</p> <p>BA Sport Management</p>	<p><u>MA Creative and Cultural Management</u></p> <p>(<u>MSc Leadership and Management</u>)</p> <p><u>MSc Project Management and Leadership</u></p> <p><u>MSc Cultural and Tourism Management</u></p>

Clore Duffield Foundation		Leadership Programme and Social Leadership Programme now well established. The Foundation also conducts research and undertakes outreach activities such as conferences. Summary of conference “Leadership: Excellence in the Arts & Culture” 5th June 2008. “Leadership: lessons for the cultural sector”, 12th June 2007. Available for download at http://www.cloreleadership.org/library.php?cat=talks_articles	
Cultural Leadership Programme (CLP)	A govt. funded ‘investment in excellence in leadership across the creative and cultural industries’. Started June 2006, hosted by Arts Council England and with input from MLA and Creative & Cultural Skills. 2 big aims: creating a culture of strong leadership; encouraging diversity in leadership. 6 initial programmes, including intensive leadership development courses. Lots of information, inc current opportunities, inc short leadership courses, coaching skills for leaders and leadership development for Boards (first & third run by Clore). Also lots of links to different management and career development programmes. Very much linked to the Clore Programme, with Chris Smith being a prime mover in developing the Cultural Leadership Programme and securing the Prime Minister’s backing for the launch. Current priorities for research include: ‘the artist as leader’; a competency framework for leadership; and accrediting CLP activities. Note here that they expect the short leadership programmes to be run regionally, in universities and other such centres.		
University of Surrey	<u>2 HE Dance Courses</u> <u>4 HE English Courses</u> <u>2 HE Film courses</u> <u>3 HE Double Languages</u> <u>3 HE Music Courses</u> <u>HE Theatre Studies</u>	BA Business Management with French/German/Spanish BA International Hospitality and Tourism Management BA Retail Management BA Tourism Management	MSc Tourism Management, Development, Planning Leadership Academy for South East England: Two-year SEEDA funded initiative, March 2007-9, in co-operation with a number of other SE universities and executive trainers. Holds seminars around the region, on general leadership issues. Includes setting up the Management Observatory for Leadership and Innovation Excellence (MOLIE). Christina Hartshorn, Head of Leadership and Innovation at SEEDA, is heavily involved. But there is nothing explicitly about cultural leadership. It is also not clear if the Academy will

			continue after the funding finishes (note there that the last Newsletter was July 08)
Museums, Libraries and Archives Council	Through its Renaissance funding programme, the MLA has developed and delivered the 'Leading Museums and Archives Programme', and has also supported Clore fellowships. It has a national workforce development strategy that addresses management and leadership issues in the sector, and is now working with FPM Training (a leading specialist in management and leadership training in the public sector) to develop a new leadership development programme for 'current and aspiring leaders'. Note that FPM Training is also involved in a new learning network for mid-career archivists, funded by the Cultural Leadership Programme.		
Sainsbury Centre for the Visual Arts, University of East Anglia	Runs a two-week intensive Museum leadership Programme each summer. This is endorsed by the MLA.		
Center for Creative Leadership	US-based global not-for-profit leadership development and executive education consultancy with close links to N American business schools. The Europe office is in Brussels.		

Appendix 2: (2) Specialist providers of cultural and creative management education

Name of Provider (college, university, private, etc)	Undergraduate Creative and Cultural Courses	Undergraduate Creative & Cultural with Management & Learning, Courses of interest	Postgraduate M&L in Creative and Cultural Courses
Buckingham New University	<u>HE Courses within Creativity and Culture Faculty</u>	International Football Management BA International Management BA Business and Retail Management BA Business and Tourism Management Music and Arts Management Music and Live Events Management <u>5 HE Sport and Management Courses</u>	<u>MA Music and Entertainment Management</u>
Oxford Brookes	<u>18 HE Courses within Arts and Humanities</u>	BA Tourism Management BA Hospitality Management BA IT Management for Business	<u>MA European Culture and Languages</u> <u>MA International Hospitality and Tourism Management</u>
University of Brighton	<u>37 HE Art Courses</u> <u>20 HE Media Courses</u> <u>17 HE Linguistics Courses</u>	BA Retail Management BA Sport and Leisure Management BA International Event Management BA International Hospitality Management BA Travel and Tourism Management	<u>MA Hospitality Management</u> <u>MA Tourism Management</u> MSc Digital Television Management and Production Fashion with Business Studies MDES Textiles with Business Studies MDES
University Of Kent	<u>3 HE Art Courses</u>	BSc Hons Management Science	<u>MA Tourism Management</u>

		<p>Retail Management Foundation</p> <p>BA French and Business (or Hispanic Studies, German)</p> <p>BA Sport and Exercise Management</p> <p>BA Retail Management</p> <p>BA Tourism Management</p>	
University of Southampton	<p><u>7 HE Film Courses</u> <u>2 HE Art courses</u></p> <p><u>14 Languages</u></p> <p><u>7 Music HE Courses</u> <u>2 sport Courses</u></p>	<p>BA Music Management</p> <p>BA Management Sciences and French/German/Spanish</p>	<u>MA Film and Cultural Management</u>
University of Sussex	<p><u>8 HE Film Courses</u></p> <p><u>20 Combinations HE Lang</u></p> <p><u>5 HE Media Courses</u></p> <p><u>6 HE Cultural Courses</u></p>	No Management courses with Creative or Cultural Orientation	<u>MA in Arts and Cultural Management</u>
Birkbeck College, University of London		<p>Cert HE Arts Management</p> <p>Cert HE Women in Management</p>	<p>MA Arts Policy and Management</p> <p>Also short course programme</p>
Creative Choices, run by Creative and Cultural Skills		<p>“Creative Choices” is the first online service to provide the tools, knowledge and networks ‘to support every individual and business to get in, and get on, in the creative industries and cultural sector’.</p> <p>There is a ‘cross-sector’ leadership page, but</p>	

		access is not currently available	
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Appendix 2: (3) Management Specialists

Name of Provider	Undergraduate Creative and Cultural Courses	Undergraduate Creative & Cultural with Management & Learning, Courses of interest	Postgraduate M&L in Creative and Cultural Courses
Reading University	<u>6 HE Courses in Art, Theatre, Philosophy.etc4</u> <u>HE Design Courses</u> <u>3 Film Courses</u>	BA Management with French/German/Italian	<u>MSc International Management</u> <u>Postgraduate Diploma in Applied Management</u> Note: Henley Business School: Henley Evaluation for Leadership and Management Development (HELM) – available for any sector
Open University	<u>6 HE Language</u> <u>HE Media Studies</u> <u>HE Sport and Fitness</u> <u>HE Environmental Studies</u>	Found Deg and BA in Leadership and Management No others	None
Royal Holloway University of London	<u>6 HE Drama courses</u> <u>10 HE English or English with an option</u> <u>2 HE Media courses</u> <u>7 HE Music with options</u>	Economics with choice of 5 different languages or music BA Management and Spanish/French/German/Italian BA Management with Human Resources	<u>MA Organisations Change and Leadership</u> <u>MA International Management</u>
mc-cubed, Farnborough, Surrey	Leadership development consultants – lots about performance development, and leadership at different levels within organisations. No evidence of work in the cultural sector.		
Leadership Trust	An educational charity based in Herefordshire, but with regional reach in the UK. Aiming to be a centre of excellence in leadership development; no specific work listed for the cultural sector. Runs an MA leadership programme with University of Gloucestershire and an MBA (leadership) with Strathclyde University.		

Appendix 2: (4) Management Generalists

Name of Provider	Undergraduate Creative and Cultural Courses	Undergraduate Creative & Cultural with Management & Learning, Courses of interest	Postgraduate M&L in Creative and Cultural Courses
Farnborough College of Technology	<p><u>5 FE courses in Art</u></p> <p><u>3 HE Courses in Travel&Tourism</u></p> <p><u>11 HE courses in Sport</u></p>	<p>BA Sport Science and Management</p> <p>Foundation Degree in Hospitality Management</p> <p>Offers Train to Gain initiative</p> <p>http://www.farn-ct.ac.uk/templates/page_291.aspx</p>	None
Canterbury Christchurch University	<p><u>29 courses in the creative and cultural section</u></p>	<p>BA Business Studies with Fine and Applied Arts/Film Radio and TV/Media and Cultural Studies</p> <p>BA Sport and Leisure Management</p> <p>BA Advertising Management</p> <p>BA Music Industry Management</p> <p>BA Tourism Management</p> <p>BA Media and Cultural Studies with Business Studies</p> <p>BA Digital Media and Business Management</p> <p>BA Digital Culture Arts and Media with Business</p> <p>BA Music Production and Business Management</p> <p>BA Photography with Business Management</p>	None
University of Winchester	<p><u>9 Creative Courses</u></p>	<p>Found. Degree in Creative Industries</p> <p>Found. Degree in Management & Cultural Events</p> <p>Found. Degree in Sport Management</p> <p>Found. Degree in Retail</p>	<p><u>MA Cultural and Arts Management</u></p>

University of Winchester (cont.)		Management BA Arts Management BA Arts management and Drama BA Arts Management BA Arts Management and Drama BA Perf. Arts & Business Management	
University of Chichester	<u>19 HE Creative & Cultural Courses</u>	BA Business Studies and Tourism Management Sports and Fitness Management	None
Guildford College	<u>3 HE Creative Course</u>	Found. Degree in Hospitality Management	None
University of Buckingham	<u>5 HE Language</u> <u>6 HE Journalism/Comm.</u>	BSc Marketing with Media Communications	None
Southampton Solent University	<u>5 HE Advertising/Comm. Courses</u> <u>3 HE Animation/Design Courses</u> <u>5 HE Fashion Courses</u> <u>8 HE Film/Interior Design Courses</u> <u>14 Journalism Courses</u> <u>8 HE Music Courses</u> <u>7 HE TV Courses</u> <u>14 Sport and Fitness Training</u> <u>8 Tourism/Event Management</u>	BA Event Management with Sport or Tourism BA Extreme Sport Management BA Fashion Management with Marketing BA Knowledge Management-Creative Media BA Outdoor Adventure Management BA Music Industry Management BA Tourism Management	<u>MA Fashion Merchandise Management</u>

Appendix 3: Programmes and courses mentioned in the original report

(1) General Programmes

Course/programme	Does it still exist?	Any information available about it?
Council for Excellence in Management and Leadership (CEML)	No	Reports still available online. Last general report was “Managers and Leaders: Raising our game”. Became Centre for Excellence in Leadership and is now part of the Learning and Skills Improvement Service, which offers management and leadership training within the FE sector
Clore Leadership Programme	Yes	Summary of conference “Leadership: Excellence in the Arts & Culture” 5th June 2008. “Leadership: lessons for the cultural sector”, 12th June 2007. Available for download at; http://www.cloreleadership.org/library.php?cat=talks_articles
Arts Council England and the Cultural Leadership Programme	Yes	Arts Council England publication 2006: “Arts, enterprise and excellence”; “Arts Council England’s first national strategy for the arts and higher education outlines how the higher education sector plays a major role in arts and cultural development.” CLP, ‘development programme’, “has been developed in direct response to the capacity development issues of leadership within the cultural and creative sectors, and will provide seed funds to support organisations in meeting their leadership development needs.”. http://www.creativeportal.org/news/stories/clp.html
Unilever Programme	Yes	Graduate leadership programme 2 years, more designed to turn young graduates into senior executives within the Unilever company.
Cultural Leadership at City University	Yes	Courses: MA in Cultural Leadership

		Leadership and management course.(evenings) The Business Plan: Developing a proposal for a product, service or contract in the creative industries (evenings).
The Open University	Yes	New course: “Making it happen! Leadership, influence and change” Level 2, Learning through Working. Diploma of HE, BA (Hons) and foundation degrees in management and leadership.
All Ways Learning	No	No information available on what happened to it
DaDa South	Yes	Dada south website offers advice on being self-employed as a disabled artist. Advice for setting up a business.
Arts and Business	Yes	Still running and offering sponsorship services mentioned in report.
ETA (empowering the artist)	No	Doesn’t seem to still be running. On some of the other organisations mentioned, but links do not work.
MLA	Yes	Still running.
Sports Leaders	Yes	Still running.
Wired Sussex	Yes	http://www.wiredsussex.com/events/eventsarchive.asp link to seminars on starting a business. “Women in Media” initiative. Aims to help women get involved in the industry offers knowledge and training.
Skillset	Yes	Offering business support for freelancers working within the digital media industry. ‘Train to Gain’ is offering owner managers and company directors in South East England the opportunity to apply for up to £1,000 to help develop business leadership skills http://www.skillset.org/uk/southeast/traintogain/article_6940_1.asp Good directory of management courses at all levels.
Oxford Brookes BA Arts Management & Administration	No	“The Arts Management programme will not be recruiting for September 2008 onwards. The Arts Management and Administration Modules will continue to run and may be incorporated into some of the Department of Arts other programmes.” http://ah.brookes.ac.uk/artsadmin/

Appendix 3

(2) Course Listings UNDERGRADUATE

University	Course	Does it still exist?	Equivalent course?	Information available
Buckingham Chiltern	Arts Management and Artistic Development	No	BA Music and Arts Management	University has changed its name to 'New Buckingham University'. Other undergraduate courses in the creative and cultural faculty that offer management with a creative subject. Tourism/sport/music
Oxford Brookes	Arts Management & Administration	No	No	"The Arts Management programme will not be recruiting for September 2008 onwards. The Arts Management and Administration Modules will continue to run and may be incorporated into some of the Department of Arts other programmes." http://ah.brookes.ac.uk/artsadmin/
	Environmental Sciences	Yes		No faculty of "communications/media/culture" continues. Replaced perhaps by "Arts and Humanities". BA(Hons) in Environmental Science available under the institution of environmental sciences.
	Hospitality Management Studies	Yes		Under Business School faculty.
	Marketing Management	Yes		Under Business School faculty.
	Retail Management	No	'Retail and Business Management'	Under Business School faculty.

Oxford Brookes	Tourism management	Yes		Business School faculty. Also “tourism and business management” course is available.
	Religion, Culture and Ethics/Hospitality Management and Administration	Yes	All three courses still exist but have dropped administration from their title and are within the Business School faculty. The religion/culture/ethics faculty does not exist.	
	Religion, Culture and Ethics/Marketing Management and Administration	Yes		
	Religion, Culture and Ethics/Tourism Management and Administration	Yes		
University of Kent	Business Administration with Spanish/German	Yes	Business Administration with Hispanic Studies/German	also French, English Language, Italian, management science, philosophy.
University of Reading	Management with French/German/Italian	Yes		
University Of Surrey	Business Management	Yes		Does it still include tourism/hospitality? YES
	Communication and Media Studies	No	BA(Hons) Media Studies	
	International Hospitality and Tourism Management	Yes		
Open University	Professional Certificate in Management	Yes		
	Business Studies	Yes		

De Montfort University	Design Management and Innovation	Yes		
	Arts Management	Yes		
Chichester University	Business Studies with IT/Media Studies/Music/Tourism Management/Fine Art	No	Business studies with IT and Business with IT/Tourism top up routes	Business Studies only available with IT and Tourism.
	Dance with Business Studies	No	No	
	IT and media	No	IT management for business	
	Tourism Management	Yes		
	Tourism Management with Heritage Studies	No	No	

Appendix 3

(3) Course Listings POSTGRADUATE

University	Course	Does it still exist?	Information available
Sussex University	MA Arts and Cultural Management	Yes	
Brighton University	MBA Public Service Management	Yes	
	MSc Digital Television Management and Production		
	Graduate Certificate in Social Enterprise		

ABOUT SEEDA

SEEDA is the Government-funded agency set up in 1999 responsible for the economic and social development of the South East of England - the driving force of the UK's economy.

SEEDA's aim is to create a prosperous, dynamic and inspirational region by helping businesses compete more effectively, training a highly skilled workforce, supporting and enabling our communities, while safeguarding our natural resources and cherishing our rich cultural heritage.

SEEDA aims to be a catalyst for change within the South East, working with partner organizations – businesses, education at all levels, local authorities, Government agencies, voluntary and community organisations and many others - to produce clearly recognisable results.

We also have funds from Government to enable us to invest directly in a range of economic and social development programmes, and are in a position to help secure European Union and private sector investment for the region. Accountable to Government, SEEDA is a business led organisation, governed by a Board whose Members have wide-ranging experience in industry and commerce, local government, education, trade unionism and voluntary service.