Rising to the Occasion
Cultural leadership in powerful times

A provocation paper by Graham Leicester, Director, International Futures Forum for

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Rising to the Occasion: Cultural Leadership in Powerful Times

The dogmas of the quiet past are inadequate to the stormy present.
The occasion is piled high with difficulty, and we must rise to the occasion.
Abraham Lincoln

Art turns wounds into capacities.
Goethe

Introduction

This paper advances a simple argument. We are living through a time of fundamental cultural transformation. Familiar cultural and social norms are in flux. This is not only an age of change but a change of age.

We are struggling to adapt fast enough. In the arts and cultural sector, as in all others, we have tried to meet the new complexities with higher skill levels and extended competencies. We have tried to tame the environment, to reassert control. The first strategy has overloaded our cultural leaders. The second is crushing their spirit. The results can be seen in evidence of burn out, anxiety disorders and stress. We are in over our heads.

In order to thrive in this challenging environment we need to develop a higher tolerance for complexity, uncertainty and not knowing. This is not a skillset. It is an existential condition. It is developed through experience.

The most promising settings to gain such experience are in the arts and cultural sector. Today's creative adhocracies are loose, flexible, adaptive organisational forms suited to the complex operating environment.[1] They are nurturing the midwives of a new culture. But they are fragile and dangerous: only the fittest survive. We need to figure out how to grow and sustain these sites of social learning.

The paper concludes with six practical propositions to support the arts and cultural sector's leadership role (see page 19). At a time of fundamental transformation we must be hospice workers for the dying culture and midwives for the new. This, the paper concludes, is the task, the challenge and the opportunity for cultural leadership in today's turbulent world.

Welcome to the 21st Century

We live in powerful times.[2] We are citizens of a global society, living in unprecedented conditions of boundless complexity, rapid change and radical interconnectedness – the defining features of globalisation. Old identities, rules, models of behaviour and understanding have been swept away, but no new certainties yet stand reliably in their place. This is not only an age of change but a change of age, a period of cultural transformation.

We suffer information overload. Where we used to believe that knowledge would set us free, now it makes us more confused. For every solid hypothesis about the way the world is changing backed up by data, evidence and experience there is an equal and opposite scenario just as well supported by the facts. In such a world plausibility is as powerful as truth and we are all left struggling to make coherent sense of the whole. The International Futures Forum (IFF) call this a 'conceptual emergency'.[3]

One consequence of the emergency is a crisis of effectiveness. Today's world brings new and unprecedented challenges. It also requires us to adapt to change faster than is comfortable, or in many cases possible. Radical interconnectedness means everything impacts on everything else. Actions can have as many unintended consequences as intended consequences. Attempts to connect and reconnect silos of specialist knowledge and expertise in order to grasp this new complexity merely add to the problem, and introduce new costs of coordination. Problems are often ill-defined, ill-structured social messes. Planning seems futile and ineffective, yet it is all we have.

Al Gore's recent documentary tells the 'inconvenient truth' of the extent to which the unintended consequences of our actions are now endangering the survival of the species.[4] But a decade ago the Club of Rome[5] revealed the still more worrying truth that we have no means of effectively acting on that information. 'The situation of humanity in the face of global transformations can be summarised in two sentences: "Societies are unprepared. Governance is ill-equipped." In the main contemporary governance is obsolete and unable to deal fittingly with rapidly mutating problems and opportunities.'[6]

Eamonn Kelly confirmed this sense of being overwhelmed by events beyond our control or anticipation at a recent IFF plenary session in San Francisco. Eamonn is President of Global Business Network, one of the world's foremost strategic consultancies, and author of *Powerful Times*. He reported that in the corporate world he is noticing an increasing and worrying disconnect between business executives' decisions and actions and the major uncertainties, disruptions and looming issues that lie ahead in the global operating environment in the next 5-10 years. This has probably always been so. The difference now is that there is a growing awareness amongst executives themselves that it is the case. Consequently there has been a shift in the metaphor in business circles from the 'white

water' of the 1990s to today's feeling of being 'lost at sea'. There is a gap between what we are doing now and what we know the future could hold. And, as Eamonn put it, 'there is no bridge across that void'.

In Over Our Heads?

The image of the void represents terrifying uncertainty and complexity, the fearful unknown. It is the point where simple answers, rational analysis, expertise and most of our other models for making sense of and operating effectively in our environment run out. The challenge is to learn our way into a new level of consciousness that can face this fundamental uncertainty without defaulting to the fear-driven responses of denial or dissolution. What that means is developing people.

Many of us have come to rely on our organisational settings to tune out the turbulence that lies in the external environment beyond. Work provides a zone of professional competence in which we can feel secure, where we 'do what we know how to do'. It is where we mix with colleagues and a social group who help to shore up our sense of competence in challenging times, by sharing our worldview and validating the way we are dealing with things.

As Don Michael put it in his classic text from the 1970s *On Learning to Plan and Planning to Learn*:

> 'One of the functions organisations perform is to buffer the individual member from the impact of the chaotic interrelation of everything to everything. Ideally organisations free the member to deal with just so much of the environment as their intellect and psyche permit.'[7]

The challenge today is that the external turbulence is now so profound that organisations can no longer protect their members from it. It is a real struggle to keep up with radical changes in the environment, tackle increasingly complex issues, pay attention to the longer term while fighting fires in the short term, all whilst juggling numerous other life commitments in extended time-poor families. This is the age of 'willing slaves',[8] and of 'knowledge warriors' desperately trying to pick up the skills they need as they go along.[9] No wonder, as developmental psychologist Robert Kegan puts it, we feel increasingly 'in over our heads'.[10]

Asking the Impossible

The signals have been picked up in the Human Resources and recruitment departments. They conclude that we require much more rounded individuals to thrive in today's environment. Routine management positions now ask for a range of competencies that were once associated with the most senior roles. Management courses have been rebranded as leadership training. Job specifications for

senior managers and leaders have added layer upon layer of desirable skills and experience to keep up with the multi-faceted nature of new challenges.

The result is that senior roles now ask for a range of human capacities little short of the miraculous. A special feature on business education in the *Financial Times* last autumn, for example, listed the following desirable characteristics for corporate leaders: 'having a fiercely sharp intellect, being a "black belt" in people skills, being genuinely intellectually curious about the world, while also boasting superb energy levels and a certain personal humility'.[11]

Closer to home, in the arts and cultural sector, the same trend is evident. Even at the level of basic musical training we are told that the modern 'artist-student' requires, above and beyond 'superb technique and artistry', 'entrepreneurial savvy, strong communication skills, fluency with emerging technologies, commitment to audience education, and public advocacy for music and the arts'.[12] Charles Leadbeater paints the creative economy as equally demanding. 'Sweat equity, natural talent and tenacity', being 'fleet of foot' with a 'resilient entrepreneurial outlook' are no longer enough. Participants also need to develop greater capacity for strategy, management and leadership.[13] The Cultural Leadership Programme launched by Chancellor Gordon Brown in 2006 promises the following: 'intensive personal development work, training in management skills, financial accounting, people management and teamwork, strategic planning, media and presentation skills, fundraising, marketing and lobbying, governance and charity law'.[14]

There is if anything an even more daunting list of skills for senior arts and cultural managers in AEA Consulting's excellent survey of *Critical Issues Facing the Arts in California*: 'they include board development and management, program design and administration, strategic planning and financial modelling, public relations and advocacy, marketing and branding, education, real estate development, commercial licensing, capital formation and fundraising, as well as a talent for diplomatically balancing the interests of diverse constituencies and responding to the changing regulatory environment in the wake of Sarbanes-Oxley'. With admirable understatement they conclude 'this is a tall order to fill (which may help explain why the average tenure of a museum director is three years)'.[15]

We have reached the point where we are asking for super-human capacities in our leaders and senior managers: everything short of walking on water. Highly evolved human beings are now required to enable our organisations to engage effectively with a challenging world. Yet research by Kegan and others suggests that fewer than half of all highly educated, socio-economically affluent, professional adults possess the level of mental complexity required to develop these multiple capacities.[16]

Human Costs

And there is more. The steady accretion of specialist skills required for the sector is mirrored in the development of arts and cultural organisations. Many of the skills in the lists above will now be matched by specialist departments in larger organisations. Appendix 1 charts the development of this trend from the 1940s onwards. We expect our senior managers not only to master these diverse skills themselves but also to integrate them, personally and within the organisation (which includes integrating the diverse skills of the Board where there is one). Hence two troubling paradoxes. The more we try to keep up with the demands of a changing world in this way the more we add to them. And the more we feel we have to develop specialist skills the less room there is for the creativity and spontaneity that should be the lifeblood of the arts organisation.

We see the results of these tensions showing up in high turnover, levels of dissatisfaction, stress, extended sick leave and burn out. Not only in the hard-pressed world of the arts. This is a condition of modernity. In a typical survey five out of the top ten health problems identified by over 400 corporate leaders as most seriously affecting their companies' workforces were: alcohol abuse, general mental health problems, stress, drug abuse and depression.   A recent three-year study of one large corporation showed that 60% of employee absences were due to psychological problems. LSE Professor and UK Government adviser Richard Layard estimates the total costs to UK society of our mental distress as nearly £50bn per annum, including £17bn in lost output. In Canada the estimate is £5.5bn per annum for disorders qualifying under criteria established by the American Psychological Association. 'If this estimate were expanded to include sub-clinical syndromes such as burn-out, demoralisation, disengagement and excessive substance abuse, the losses could be three times this conservative estimate - £17bn per annum.' [17]

These problems of burn out and mental strain are likely even more acute – if unrecorded - in the arts and cultural sector. There are striking indications in the latest work of Richard Florida. His *Rise of the Creative Class* is regarded as a blueprint in many cities for harnessing the potential of the creative economy.   Yet he was chastened to discover that a recent US study has found the incidence of stress and anxiety disorders markedly higher in regions that score well on his Global Creativity Index. The high energy, flexible, cosmopolitan, small-organisation-dominated creative economy that Florida and others believe will be the dominant economy of the future is generating burn out. It places greater strains on the psyche than we are able safely to absorb. Florida labels these 'externalities' and concludes that the creative economy is a sustainable notion only if it sits within a creative society.[18] In other words, the steady accumulation of specialist skills by the creative class is a hiding to nothing. We need a society-wide upgrading of capabilities to flourish in the buzzing confusion of the 21st century.

Rising to the Occasion

The challenge then is one of cultural evolution. For some time now, with supporting sponsorship from the World Economic Forum, the Foundation for Advanced Cardiac Therapies and most recently the Big Lottery Fund, IFF have been inquiring into how a process of widespread cultural evolution might occur. How can we help people develop the capacity to thrive on the demands of the modern world? Where are the settings in which such development is most likely to occur?

It turns out these are not difficult questions in principle. We already know a great deal about how people grow to meet new challenges. We have enjoyed a hundred years of intensive inquiry into human growth and potential since the birth of psychology, to say nothing of older traditions.

We know that over the course of a lifetime a person develops in response to two primary factors. The first is *context*: the culture they grow up and live in, the demands that their environment makes on them in order to 'conform' or to 'succeed' etc. These are cultural and social norms. The second element is *stress*: events that occur as challenges to the person. These can be predictable stresses like adolescence, grief at the death of a parent. Or they can come out of a clear sky: redundancy, divorce, tragic accidents etc. The responses of the individual to these challenges constitute how that person develops, and become part of the wisdom of a person's experience over time. A crisis can be experienced as a growth-enhancing opportunity.[19] Indeed, we know that some level of stress is a good thing for this reason. But only if we have the time and the reflective capacity to process it. That is sorely lacking in today's busy environment.

We can apply the model equally to organisations. The contemporary *context* is as already described: boundless complexity, globalisation, information overload etc. Organisations and individuals feel bewildered because the old cultural and social norms are in flux. There are also acute *stresses* on individuals and organisations within that context, as a result of what they are trying to do or achieve: time pressures, fierce competition, juggling multiple responsibilities, disruptive changes in organisational structure and work patterns etc (see diagram).

A model of personal development applied to organisations

R.E.Horn 2007
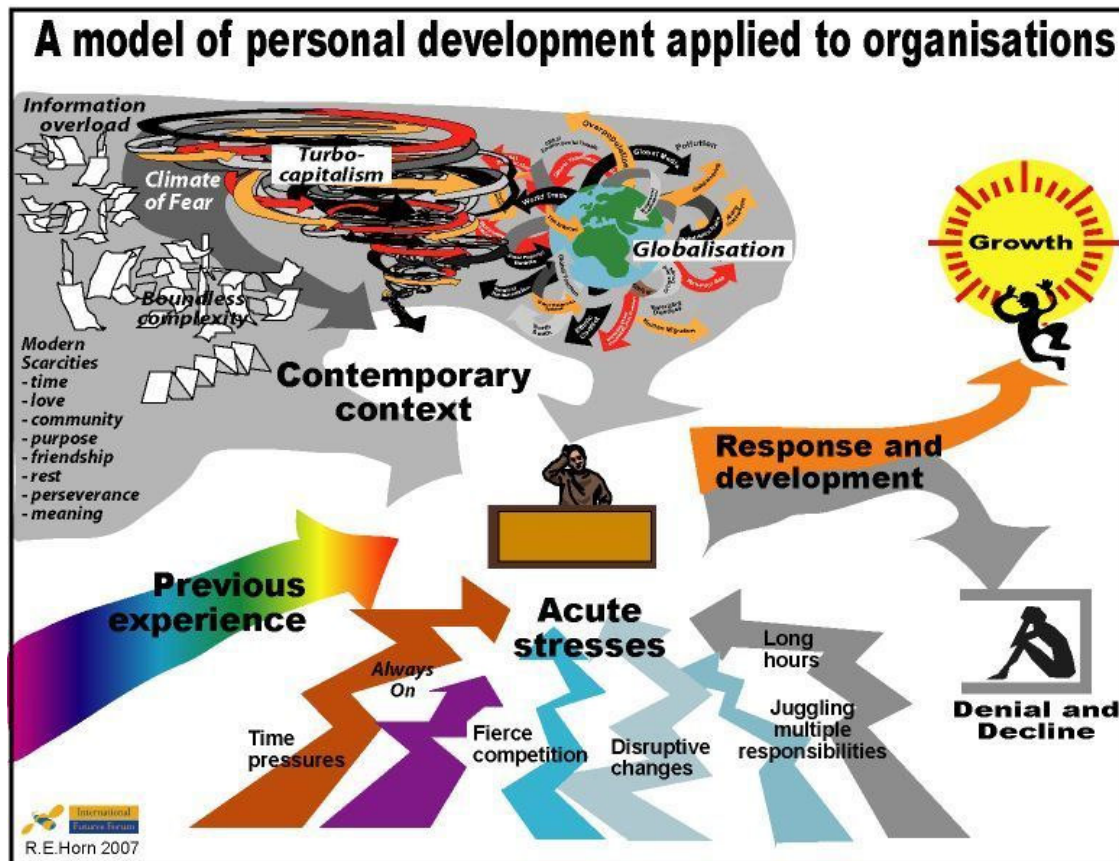
Denial and Decline

There are essentially only two ways to respond to these challenges: on the one hand growth, on the other denial and decline. Denial and decline occur when a person stops learning, stops growing, stops developing. They respond to new challenges with old routines, as if the terrain were familiar from previous experience. Their response does not change who they are, simply reinforces what is already there.

The tragic paradox of our times is that denial is an instinctive human defence mechanism against disruption and overload. We have a natural tendency when our certainties are threatened to invest in them more heavily, to cling more tightly to what we know, to reassert old truths, to become fundamentalists intolerant of other points of view. We tune out the complexity or fight against it, rather than seeking a creative engagement with it.

In organisations this fundamentalist response manifests in trying to micro-manage events and tighten systems of accountability in order to regain control.[20] We impose stricter discipline and closer oversight. We demand more metrics and indicators to keep track of progress. But the turning of the screw itself increases the pressure on organisations and individuals. Recent research on non-profit organisations in the US, for example, found that 'boards of directors and funders contribute to

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executive burn out' through their increasing desire to assert control.[21] In psychological terms this is a neurotic response. The tragedy is that it is almost instinctive – yet closes down the routes to any more creative engagement.

The Growth Response

By contrast, life and growth occur when a person adopts the developmental response, fully recognising each challenge as new, willing to acknowledge its difficulty and taking time to engage with its novelty and its challenge and to grow with and through it. Such individuals present as 'different', more capable people as a result, better able to cope with subsequent stresses and challenges in their lives. What they have generated is a capacity for hope, based on previous experience of growing through hard times. It is a capacity that involves considerable inner work and courage: it is hard won.

It is maybe more of a stretch to see this process operating in organisations. But a good place to look is crisis management. What happens when organisations come under acute stress? Ian Mitroff is one of the foremost authorities in the field. He finds that psychological preparation for the impact of crises is essential: 'You can and will survive – even prosper – but if, and only if, you are prepared emotionally, physically, intellectually, and spiritually.'[22] He urges companies to rehearse the psychological factors in their crisis preparations as well as the logistics: the feelings of stress and trauma, the sense of betrayal, the inevitable search for a scapegoat.

Mitroff's 'seven essential lessons for surviving disaster' apply equally to individuals, corporations, even societies. The first is 'right heart' – emotional resilience. Another is 'right soul' – 'effective crisis management requires a special type of inner spiritual growth. Nothing devastates the soul as much as a crisis.' These are lessons derived from over 25 years of experience. They point to the enabling conditions *in organisations* for triggering the growth response in a challenging environment. They make it clear that organisations too can do 'inner work' to build capacity and resilience.

Organisations are also aware of the potential power of their responses to shape their environment, to alter the *context* in their favour. Surely this is the path to sustainability that the arts and cultural sector has been searching for.

Shadowing

To complement this desk research, we have also set out to observe the psychological impacts of today's operating environment in practice. We have used a public health consultant and a psychotherapist to shadow a number of CEOs for the day. They have been drawn from different sectors - public, private, voluntary and the arts. Our intention has been to read the psychological

landscape in which today's CEOs operate, to see whether this reading is of any practical use to the people we shadow, and if so to consider how they might develop this 'literacy' for themselves.

We certainly found confirmation of contemporary stress – physical and psychological. The CEOs we encountered have to cope with long days, little predictability in their lives, disconnection and fragmentation of their teams in a global working environment, short term concerns crowding out long term ones. There were some distinctions between the sectors, but these appear more as nuances in a general picture – and in any event our sample is not large enough to draw firm conclusions. We found in the private sector a real tension between short term needs and scheduling and long term strategy (most conversations about time were about adjusting next week's schedule to accommodate new developments). Also an underlying sadness at the strains on personal loyalty in a fiercely competitive market. In the public sector we saw challenges of co-ordination between agencies, managing scarce resources, and keeping up with a welter of initiatives from the centre. In the voluntary sector succession planning was an issue and in the arts the sheer challenge of making ends meet – managing the basics while trying to support creative innovation.

The Yearning for Meaning

There is one other significant finding across all the sectors. There is plenty of evidence that the way we live and work today is leaving us unsatisfied, unfulfilled, unhappy and in many cases suffering mental distress. We can read both the anti-globalisation movements and the growing revival of interest in 'happiness' and 'wellbeing' as measures of progress as consistent with an economic model that is failing to satisfy human needs at a psychological level. There is a yearning for something more fulfilling – a potential trigger for the growth response.

Our modern age is clearly revealing a number of new scarcities: time, community, love, purpose, friendship, rest, perseverance, meaning. These are the modern scarcities that underlie our failing mental resilience. Given that they are both scarce and valued, can we not expect our economy to start to shift in the direction of meeting these needs? We are already tuning into this at an individual level – the self-help section is one of the largest in any modern bookstore. The drive to recreate meaning and purpose in our working lives is feeding a growing movement, particularly amongst the young. The poet David Whyte has written eloquently of the moment 'we realise that there is a corpse lying across the doorway to the office' – the corpse of the life that beckoned us but we have chosen not to live.[23] He quotes Dante's *Divine Comedy*: 'In the middle of the road of my life I awoke in a dark wood where the true way was wholly lost.'

We are increasingly aware of the mismatch between our personal yearning for meaning and the constraining forces of denial at play in typical organisational and corporate cultures. Part of the appeal

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of the non-profit sector has always been its 'expressive' value – the opportunity it gives people to express their values through their work.[24] Increasingly we are demanding this of all sectors.[25] Howard Gardner's 'good work' project at Harvard is examining the conditions under which we produce our best work, significantly defined as 'work that is excellent in quality, socially responsible and meaningful to its practitioners.'[26] Ian Mitroff found in a series of interviews conducted across the corporate world in the US that:

> 'First, people desperately want an opportunity to realise their potential as *whole* human
> beings, both on and off the job. Second they want to work for ethical organisations.
> Third, they want to do interesting work. And while making money certainly is important,
> at best it is a distant fourth goal for most people.'[27]

At all levels and in all sectors people are looking for a more fulfilling, more wholesome and more developmental work experience. Not only for selfish reasons, but from an instinctive sense that the reductionist, expert, instrumental alternative is a failing paradigm choking off the growth response. Thus the organisation that is genuinely supporting personal development will start to attract motivated people desiring to explore an alternative approach, and will supply a growing market for these qualities beyond. Satisfying the modern scarcities and providing the capacity for people to grow into 21st century competence will give a competitive edge to organisations and societies in the years ahead. On a straw poll of around 100 senior business executives I conducted in Canada recently, for example, very few believed that leading corporations have become 'healthier and more enlightened' in the past ten years. But the vast majority thought that they would *have* to become so in the ten years ahead.

An Opportunity for the Arts and Cultural Sector

There is a significant opportunity here for the arts and cultural sector to take a lead. We are living in a time of cultural crisis that transcends sectors, organisations and societies.[28] At a time like this the arts and cultural sector can provide three vital resources:

- *21st century people:* The arts are a natural medium for cultural evolution and the
  development of the qualities we need to thrive in the 21st century. Arts and culture are the
  crucible in which the consciousness of tomorrow will be formed, and always have been;
- *Creative adhocracies:* Arts and cultural organisations are promising candidates for providing
  settings for people to grow and develop this new consciousness, which will be in increasing
  demand. More so than other sectors. In fact, the very fragility of the sector at present could
  be turned to advantage;

- *Real cultural leadership*: In powerful times the task of leadership is to help evolve the culture. California senator John Vasconcellos says we need to be hospice workers for the dying culture and midwives for the new. This is real cultural leadership.

The Power of the Arts

The arts are essentially in the meaning business. The ecology of the arts is an ecology of meaning. The arts are all about perception and re-perception, about narrative and sense making, about human relationships and emotion, and about questioning and playing with rules rather than blithely following them. These are precisely the qualities we need to enrich if we are to navigate the transition to a more sustainable, effective and fulfilling global culture.

There is a power in the arts to restore meaning in a world become complex beyond understanding. That has always been their role. William Empson in *Seven Types of Ambiguity* talks of a passage from T S Eliot expressing 'the knowledge of what is beyond knowledge'. Psychologist Rollo May points to a similar capacity when he tells us that creative people 'knock on silence for an answering music; they pursue meaninglessness until they can force it to mean'. The artist also acknowledges the meaning that lies in mystery, in not knowing. Ted Hughes talks about the power of single words to conjure up whole stories, and comments on what happens when two words – two worlds – are then brought together in poetic juxtaposition that creates something wholly new:

> 'The collision of those two words, in that phrase, cannot fail to detonate a psychic depth charge. Whether we like it or not, a huge inner working starts up…Many unconscious assumptions and intuitions come up into the light to declare themselves and explain themselves and reassess each other.'[29]

The psychiatrist Anthony Storr talks directly about the power of music to provide strength and hope in confusing times: 'For those who love music, it remains as a fixed point of reference in an unpredictable world. Music is a source of reconciliation, exhilaration, and hope which never fails'.[30]

For me cultural critic George Steiner puts the case at its most eloquent and fundamental:

> 'The arts are more indispensable to men and women than even the best of science and technology (innumerable societies have long endured without these). Creativity in the arts and in philosophic proposal is, in respect of the survival of consciousness, of another order than is invention in the sciences. We are an animal whose life-breath is that of spoken, painted, sculptured, sung dreams. There is, there can be, no community

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on earth, however rudimentary its material means, without music, without some mode

of graphic art, without those narratives of imagined remembrance which we call myth

and poetry. Truth is, indeed, with equation and the axiom; but it is a lesser truth.'[31]

Statements like these are part of 'the culture of culture'. I caught a glimpse of it when conducting an interview with a senior faculty member of the Glasgow School of Art. 'Our job here is to develop five dimensional people' she said, unprompted. I have not heard anyone in any other educational institution voice such a thought (I wish they would – or could). She was able to do so because of a faith in the power of engagement with the arts as a path to human growth and development.

21st Century People

To feel secure on shifting sands, conscious of the tug of the dying culture as well as the lure of the new, is not a set of skills. It is an existential condition. It is the condition we all have to attain in order to thrive in the 21st century. Maureen O'Hara has written powerfully about the 'transmodern psyche', the habits of mind and habits of heart that will characterise what Carl Rogers called 'the persons of tomorrow'.[32] Some of the characteristics O'Hara identifies are listed in the table below.

Some characteristics of '21st century people':

-        Innovative and conservative
-        Multiple truths lightly held
-        Lives, thinks and acts locally and globally
-        Embraces spirituality
-        Thinks holistically and systemically
-        Tolerates ambiguity and difference
-        Reflexive learner
-        Ethics: 'right action' over fixed principles
-        Assumes personal responsibility and accountability
-        Particularist and generalist
-        Reasons abstractly and narratively
-        Trusts body: no 'mind-body split'
-        Multi-epistemological, respecting rational and non-rational ways of knowing
-        Boundary spanner
-        Collaborates and competes in service of the whole
-        Empathic with self and 'others'

  from *Future Mind: Alternative psychological scenarios for the coming global age*, Maureen O'Hara

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The OECD identify a similar set of characteristics in a recently completed, five year international study identifying 'the key competencies for the 21st century'.[33] The work defines competence as the ability to meet important challenges in life in a complex world. You cannot measure a competence in

the abstract. You can only see it in action. It can only be inferred from successful engagement with the world.

In an essay entitled *Competencies for the Good Life and the Good Society* the OECD report sets out four key constellations of competencies for the 21st century as follows:

- perceptive competencies (ability to distinguish the wood from the trees, common sense)
- normative competences (ability to tell right from wrong, without that being reduced to following rules or calculation of outcomes)
- cooperative competencies (ability to work with others, empathy, trust etc)
- narrative competencies (ability to make sense of what happens in life)

The OECD researchers go on to point out that none of these competencies is of any use, nor can it be developed in practice, unless a further competence is also present. This is the capacity to handle higher levels of complexity and uncertainty than we are used to.   21st century people have this orientation towards today's world. They recognise that wisdom lies in the darkness as well as the light, that there are layers of mystery and unknowing as well as layers of knowledge and expertise. They acknowledge the conceptual emergency, stand on the edge of the void, yet are not disabled by the experience.

They are already with us. Indeed we all have this innate capacity. Our children and grandchildren will develop it first – unless we educate it out of them. For this is a capacity born of experience, not a skill to be taught. As Richard Farson puts it, 'success in leadership, like success in other important relationships such as marriage and parenthood, is determined not by what one does as a technique, but what one is as a person. It's not what we *do*, but who we *are* that matters most…. Most of the analyses of leadership emphasise such qualities as courage, vision, decisiveness, humility, tenacity, compassion, etc., none of which can be learned as skills.'[34]

The arts and cultural sector starts at a distinct advantage in helping to grow our culture to support the development of these higher order capacities, given the (potentially) profound nature of its material. Surveys of leadership in the voluntary sector suggest that the levels of personal commitment, passion and mission in the sector, coupled with the complexity of the stakeholder environment, make this a good proving ground for modern management and leadership skills.[35] The same applies to the arts and cultural sector – with the added element that at its best this sector works in a medium that thrives on uncertainty and complexity, and is not afraid to acknowledge and engage with the void of not knowing.

Our experience shadowing chief executives from the arts and cultural sector confirm these suspicions. Of all the chief executives IFF have shadowed so far, across the public, private and non-profit sectors, it is an individual from the arts and cultural sector who has been most impressive in terms of adaptation to the 21st century and demonstration of the attitudes and worldview most suited for today's complex world.

We doubt this individual could have displayed or developed these attributes to the same extent in another sector. We found, for example, that he had relatively more power to shape his organisation. In the public sector real executive power is limited by the need to work increasingly in 'partnership' with other organisations to deliver pre-determined outcomes. In the voluntary sector the scope for reinvention is often hampered by a commitment either to specific service delivery or to narrowly defined mission. In the private sector we have seen much more executive power and the capacity to make far-reaching decisions, but all within a context set by the company's history, brand, style, 'the way we do things around here'. In the arts and cultural sector there is much more freedom, challenging though this may be for the people involved.

Creative Adhocracies

21st Century People are more likely to thrive in 21st century organisations: that is organisations that allow them to pause, to reflect, to take on new challenges, to express themselves and to grow. Rigid structures, particularly when reinforced in response to apparent threats, do not provide these enabling conditions. The creative leaders of the new culture are seeking out more flexible forms.[36]

Hence in the arts and cultural sector we find signs of a naturally fluid, collaborative environment of loosely structured organisations. Some of these are creative adhocracies. As the name implies, these are loose, highly organic, flexible organisations that often bring individuals together in a temporary structure in order to progress a specific project. For those willing to take the risk, there are huge opportunities in such an environment in creative partnerships and explorations with other interests. The fluid nature of the sector makes this relatively easy, but at the same time undermines stability and confidence.

This is a huge challenge. Cultural leaders in this environment find themselves straddling two paradigms. They must account for themselves in the dying culture of command and control while at the same time embody the new culture of discovery and exploration. As natural boundary spanners they find themselves gravitating towards loose, temporary, collaborative, cross-disciplinary structures. These feel natural in the world of the arts. Indeed, ever since the 1960s other sectors have looked enviously at their fluency in the use of 'temporary systems' like theatre and film production. It is a model that business and government have tried to adapt to stimulate innovation in their own spheres –

through innovation 'skunk works', 'partnership working' or specialist task forces. None has been entirely successful: the tug of the parent bureaucratic culture is usually too strong to resist.

We can point to shining examples of people who have broken free from the gravitational field of the old culture. It is interesting in these cases that we focus on the character and capacities of the individual rather than the organisations that they build around them. Charles Handy published a book about such individuals in 1999 *The New Alchemists: how visionary people make something out of nothing*. Half of those included came from the arts and cultural sector. Another book due to be published later this year looks at the skills of the 'producer' – the kind of visionary who brings together people, resources and perseverance to make art works and happenings out of nothing. In an unconscious echo of Handy's volume, this book is titled *The Producers: alchemists of the impossible*. Again the emphasis is on the often remarkable individuals who excel in this role and what it takes for them to do so.

The question is how they can be better supported? What is the organisational form, the enabling structure, that will allow such individuals and such work to become sustainable? Remember that we have failed if the creative catalyst burns up in the experiment.

Some pin their hopes on the idea of the 'adhocracy'. This is a term popularised by the management theorist Henry Mintzberg in the late-1970s. 'Adhocracy is the only structure for environments becoming more complex and demanding of innovation, and for technical systems becoming more sophisticated and highly automated. It is the only structure now available to those who believe organisations must become at the same time more democratic yet less bureaucratic.'[37]

But Mintzberg also issued a warning that is often forgotten. He noted that adhocracies are designed for the extraordinary: 'adhocracy is not competent at doing ordinary things'. And of all the organisational forms, adhocracy is the most Darwinist: 'more supportive of the fit as long as they remain fit, and more destructive of the weak'. Further, there is some concern that the form inhibits the development of longer term relationships and moral commitment. Silicon Valley, for example, where this highly flexible, adaptable and innovative model dominates, is largely a cultural desert.[38]

So we are still looking for an appropriate form for the 21st century leading edge arts and cultural organisation. It must be able to perform the ordinary as well as the extraordinary tasks; it must be able to support a sense of moral purpose beyond its own survival; it must nurture and support its members over time in a challenging environment; and it must pay generous and caring attention to the needs of the old culture while midwiving the new. The discovery of this form (and it will be discovered, not invented) will be a critical advance for all sectors – and we are likely to find it first in the arts.

Real Cultural Leadership

One of the things we will find in these organisations, those capable of developing and supporting 21st century people, will be the energy that comes from taking on a challenging aspiration. Alchemists are interested only in turning base metal into gold. They are motivated by the impossible. Where is that flavour in the discussion about 'cultural leadership' today? For the most part it is about equipping leaders in the arts and cultural sector with more competencies so that their organisations can become a) more successful, b) more sustainable or c) more profitable. Ideally all three. Beyond profit (or at least financial stability), success is measured, as it has always been, in terms of excellence and reach. I think we need a bigger goal.

If we are really living in a time of cultural crisis, where old cultural and social norms are in flux and new ones are emerging, then the real task of cultural leadership is to help evolve the culture. It is a process beautifully described by my IFF colleague Aftab Omer. Aftab grew up in India and Pakistan and is founder of the Institute of Imaginal Studies in California. He speaks from experience about the dynamics of cultural change.

He suggests that in times of stability the centre of a culture is conventional – dense with rules, norms, taboos – while the periphery is marginalised, even scapegoated. During periods of dynamic change, however, like today, the centre becomes more receptive to the different and the unknown:

> 'Cultural leaders choreograph this interaction in ways that are creative and transformative. In this way cultural leadership is distinct from political and administrative leadership. While political leaders primarily *make* rules and administrative leaders primarily *enforce* rules, cultural leaders like Gandhi, Martin Luther King, and Mother Theresa find principled and imaginative ways to *transgress* those rules that inhibit the emergence of cultural sovereignty and creativity. Their actions engender new and unexpected meanings. The recognition and creative transgression of rules and norms is at the heart of cultural leadership. Cultural leaders are able to transmute how they are personally affected by the culture into creative action that midwives the future.'[39]

We should recognise in this description of creative transgression and dynamic engagement with the other precisely the conditions for personal – and societal – growth identified elsewhere in this paper. This is a scale of cultural leadership beyond that used in normal policy discourse. But it is this depth that we need to explore. 'Confronted with an implacable political enemy, and a fundamentalist one at that, the West will no doubt be forced more and more to reflect on the foundations of its own civilisation' writes Terry Eagleton. 'The inescapable conclusion is that cultural theory must start

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thinking ambitiously again – not so that it can hand the West its legitimation, but so that it can seek to make sense of the grand narratives in which it is now embroiled.'[40]

This is the task of cultural leadership. And when we find the courage to engage with it we will also find the hidden resources to carry us through. For the capacity to thrive in today's world, the capacity to midwive a better future for our children, comes only through experience.

Six Practical Propositions

This is a 'provocation' – not a detailed policy document. I have suggested that we need to pay more attention to the people who work in the arts and cultural sector. We are interested in the sustainability of what is, ultimately, a human system. It is possible that this concern, however well-intentioned, could come across as just one more element of overload. It might add further fuel to a collective sense of inadequacy, or become just another thing to do for people already in over their heads. I acknowledge that the circumstances for people development in the sector as a whole leave a lot to be desired and certainly need to be addressed.[41] But this paper has argued not for a managerial programme but a transformative response that will flip the sector to another level and set a lead that others will want to follow.

As such the propositions below should be seen as the lightest touch interventions. They are not costly or onerous. They merely outline a series of steps that might help reinforce an infrastructure that is already emerging in the sector. Human growth is a natural process in any event – we tend to grow older and wiser. The provocation in this paper is that now we *all* need to grow wiser - to raise our capacities to cope with the modern world – and that it is a cultural imperative to do so.

In closing I therefore suggest the following six measures to help set the sector – and our society - on a path to transformation:

1) Shadowing: from multi-tasking to double-tasking
Develop the practice of shadowing Chief Executives in the sector. The beginning of wisdom in this kind of growth and development work is the capacity to reflect on oneself and one's actions. Psychoanalyst Harold Bridger called this the 'double task': to be able to do something and reflect on how you are doing it at the same time. Therapists, for example, are trained to imagine that they are sitting in the top corner of the room looking down from the ceiling observing themselves as they are conducting a consultation.

The shadows – those shadowing the chief executive - provide an experience of this by proxy: their presence makes the principals reflective in the moment, and the report and feedback from the day

articulates in practice what effective reflection provides. Thus this form of shadowing is an effective initial intervention in itself. The shadow acts as mirror, a support to the principal's learning. This is unlike the traditional 'shadowing' assignment in which it is the shadow who aims to learn from the day.

That said, the experience can also be developmental for the people doing the shadowing. For them the challenge is to engage at an empathic level with the person being shadowed, to get inside his or her shoes over the course of the day. This capacity – for empathy – is an element in the evolution of 21st century consciousness. Thus, if properly prepared, the shadowing experience can be an intervention of benefit to all participants.

2) Learning Set: collective double-tasking

Following the insight that 'it's happening already', initiate a learning set of arts and cultural organisations (again self-selected) ready to explore together the enabling conditions for healthy growth and the development of 21st century people and processes. This will encourage the double task at an organisational level. The willingness to engage in the process will itself be an indicator of a healthy organisation. It should also support a more creative response in those organisations to the challenges that all in the sector face.

The members of such a learning set might in particular include those organisations ready to take up measures suggested elsewhere in the MMM programme (eg intelligent funding, new business models etc). They would be encouraged to pay attention not just to the what and the how of making change, but also to the who.   Part of their training budgets would be set aside to develop the human capacity in the organisation to make the transition. Note that this will be a capability gained through experience – not in the classroom.

3) Adhocracy as Academy: cultural exchange

The creative adhocracy is the best working model we have at present for dedicated groups of individuals to take on creative challenges. Where the model is adapted to be supportive of growth rather than a voracious devourer of effort and talent it provides an inspiration to all sectors. It should also provide an inspiration to all participants.

This is the clue to a potentially transformative rebranding. The elements are familiar. Robert Hewison (among others) has written about the need for 'distributed leadership' in the cultural sector.[42] Ian Mitroff says the same about crisis management: so long as this is the responsibility of only a specialist unit in the organisation it will be underprepared. Mitroff takes this one step further by insisting on a

distributed responsibility to learn about how to prepare for crisis: 'every employee in the organisation should be a fellow of the crisis academy'.[43]

I suggest that a small number of organisations in the arts and cultural sector pick up this idea and rebrand themselves, not as crisis academies but as academies of hope. I say this because hope itself is a transformative capacity, and it is lost when we get in over our heads or fall into despair or disinterest. It is also a logical extension of the argument in the previous pages. Increasingly we will all be looking for settings in which to develop the capacity needed to maintain hope and effectiveness in the 21st century. Many of those settings will be in the arts and cultural sector. Some are already evident.

To a large extent this will be a case of making the invisible visible. Many arts and cultural organisations complain that it is not worth training people because they stay in post for too short a time, and once they gain new competencies it often just makes them more attractive to other organisations, especially outside the sector. The arts organisation as academy turns this phenomenon to its advantage. Part of what it offers staff, however short a time they stay, is the opportunity to develop the capacity to cope with complexity and uncertainty and the attitudes and behaviours that go with that. If these competencies stay within the organisation, good. If they go elsewhere, also good. There is a higher level of competence in the world. Part of that competence consists in valuing the human systems and relationships that are at present obscured by organisational and sectoral boundaries. The offer from the academy is of a lifelong relationship of interest and support. You do not leave the academy, even when you transfer into other organisations and other fields. You are an alumnus.

Equally the academy will be open to cultural exchange. Leaders and teams from more conventional organisations (in business and government) will visit to experience a different organisational culture. The academy will find natural partners in the School for Social Entrepreneurs and the Social Innovation Exchange. Members of the academy will get to visit and collaborate with other organisations – spreading the culture by example, cross-fertilising for new growth. Once you start looking it is not difficult to identify community and organisational settings that are conducive to personal growth and effectiveness, the crucibles of the new consciousness. Rebranding them as academies will open a whole new field for collaboration, learning and exchange.

4) Flexible Labour Market Exchange: increasing flow in the sector
Create or develop existing networks (including through the use of social networking software) to promote a more accessible, fluid and porous labour market in the arts and cultural sector. This will make it easier to plot a career path into and through the sector without having to rely so much on personal contacts. It will also provide the infrastructure for more intelligent use of part-time, short-

term contract, intern labour etc. There will be a greater capacity for established institutions to learn how to operate more like adhocracies: taking people on for the duration of specific projects, or to cover for life events, or for training and sabbaticals.

5) *New Theory: ecology and integrity*

The emphasis throughout this paper has been on learning from experience. We are more likely to act our way into a new way of thinking than think our way into a new way of acting. But this is not to denigrate theory. We badly need new thinking in the sector. The conceptual emergency demands also a conceptual response.

This work has already begun, and will continue as the intellectual underpinning of the next phase of MMM. We need to understand better how to nurture creative adhocracies that can sustain integrity and moral purpose over time. That needs new organisational theory. And we need to gain a more generative understanding of the overall context in which our arts and cultural organisations operate. If we desire greater sustainability, coupled with greater innovation, then we need to take a more holistic view of the sector beyond the condition of individual organisations. Hence our concern to understand the operation of a healthy ecology of the arts.

This paper has described a process of personal and organisational growth in response to challenges in the environment. We are now beginning to explore how this process operates for the sector as a whole and whether it is possible to think in terms of the 'conscious evolution' of the sector. Evolution will happen in any event – but how might we actively support arts and cultural organisations, those infrastructure agencies charged with nurturing them and the public and private funding community to *design for transition?* What kinds of interventions and support mechanisms will we need to deploy and how will these enable more rapid evolution and the creation of a more healthy and vibrant ecology?

6) *Real Cultural Leadership: a tailor-made programme*

Finally, the most challenging proposition of all. This is to institute a tailor-made programme designed to develop real cultural leadership – i.e. the capacity to lead an evolution in our culture. This will be an act of alchemy. It cannot be prescribed at this stage. But the outline features of such a programme might include:

- a number of individuals from diverse organisations committed to midwiving the new culture;
- an intensive preparatory strategic conversation identifying a relevant and challenging aspiration for the group and for society as a whole;
- incorporating and contributing to the learning from proposals 1 – 5 above;
- a commitment to work and learn together for at least two years (preferably more);

- a range of challenging real learning experiences supported so as to create the crucible for a new consciousness;

- a collaborative project or projects - likely to include a cultural element but not constrained by a single mindset or sector - designed to have a transformational effect on the culture of our society.

Conclusion

I was asked to write a 'provocation' on the arts and cultural sector's need to pay more attention to developing its people. Much of the research for that paper is now recorded in the appendices. They paint a troubling picture. We cannot expect the sector to be sustainable without sustainable people, and that truth is in danger of being overlooked.

As I discussed these issues with others however, a larger theme emerged. My paper has become as a result less a provocation than a meditation (in the words of one reviewer) – on the age old tension between spontaneity and structure. Of course we need both. If structure is a constraint how can we escape it? Can we really do so and then sustain that freedom? Striking the balance, and managing the flow and exchange between the two, is a psychological challenge, made more difficult by the overwhelming turbulence of the times.

The creative adhocracy thrives on the edge, where transformative leadership is most likely to be found. It is a supremely testing form, with the minimum of structure: 'more supportive of the fit as long as they remain fit, and more destructive of the weak'. I speak with feeling, recognising my own organisation, the IFF, in this description. The temptation to make peace with the bureaucracy and slide back into the structured fold is immense. Government policy and non-commercial funding is often tugging in that direction too.

But we need this space. It is a crucible for human growth and development. The producers, the alchemists, the visionaries, the social innovators, the radical learners, the 21st century people who find themselves there are demonstrating the viability of a new culture. They are responding to the conceptual emergency. We need to join them, support them and learn alongside them. The only alternative response is denial and decline. This is not political, it's personal. There is no third way.

It is common to talk of the power of the arts and culture to 'transform lives and communities' (to quote Arts Council England). But that does not happen automatically. To transform others we must be transforming ourselves. To perform these acts of alchemy we must maintain the alchemist's fragile, intriguing relationship with mainstream science.   The ethical philosopher Martha Nussbaum spoke of

'the fragility of goodness' – a fragility that is yet enduring and never capitulates. This is the strength I see in the arts and cultural sector.

We certainly need to learn how the sector as a whole can become more organisationally and financially sustainable. And at the same time we should recognise that, just like any other domain, this sector has a growing edge. It is the practice at the edge that draws me, the competencies, the mindsets, the behaviours, the experiences, the organisational forms that are developing there. The arts are choosing the fragile form of adhocracy because they have to. It is the most creative. But in today's powerful times many more of us will have to find the courage and resilience to live there. I confess I advocate the establishment of 'academies of hope' because I want to enrol in one myself. If you have read this far, I suspect you would be likely to join me. Why are we waiting?

Now that you have read the paper… have your say on the accompanying blog at…

http://culturalleadership.blogspot.com

Mission, Models, Money
Catalysing a more sustainable arts and cultural sector

www.missionmodelsmoney.org.uk

International
Futures Forum

www.internationalfuturesforum.com

Appendix 1

A Brief History of Professional Development in the Arts and Cultural Sector

There is already in place a system of professional development in the arts and cultural sector which has over the decades become more and more sophisticated. Most recently the focus has been on 'cultural leadership', subject of a slew of reports and publications in the 2000s now routinely bracketed together as evidence of a 'crisis of leadership'. Robert Hewison's most recent pamphlet on the subject for Demos captures the principal reasons for the sector's interest. He advocates better leadership as a way to guide organisations through a period of change, to avoid 'spectacular crises' and to feed the creative economy.[44]

This can be seen as the latest step on a journey that started with the invention of 'arts administration' as a discipline in the 1960s. An insistence on sound administration, financial discipline and public accountability slowly grew within the Arts Council from its formative days as the Committee for the Encouragement of Music and the Arts (CEMA). Its Chairman John Maynard Keynes brought an appreciation of economics and business nous coupled with rampant cronyism and an aversion to due process (he was scarcely alone in this at the time). CEMA's first Secretary Mary Glasgow sought to remedy this with her rigorous training in the civil service and as a school inspector, making sure that everything was duly minuted and made acceptable to Whitehall.[45] Inevitably these two dispositions were often uncomfortable bedfellows and the governance of the arts was pretty haphazard until the 1960s when a significant increase in funding under the Wilson government placed the sector under greater scrutiny.[46] It was clearly time for the sector to get its administrative act together.

The first formal course in arts administration was accordingly set up in 1967 by Anthony Field, Finance Director of the Arts Council, at the London Polytechnic. It combined teaching sessions on accountancy and book-keeping, industrial relations, box office practice, marketing and so on, guest lecturers, field projects, two secondments and exams at the end of a year-long course – a balance of teaching and work experience with an emphasis on financial viability that established an approach followed by subsequent arts management courses. In the early 1970s the course moved to City University – still (at least in part) funded by the Arts Council.

This heralded an expansion in the higher education sector which now boasts over fifty institutions offering courses in aspects of arts administration. Over the years the language has changed: the shift from 'administration' to 'management' and now to 'leadership' (paralleling the trend in business executive education), the inclusion of arts and cultural 'policy' etc.[47] Course content has expanded

too, building on the original core with specialist modules on fundraising, education outreach, community arts, participation, social exclusion and the like. Each of these new modules can be seen as part of an adaptive strategy – growing new skills for changing times. Fundraising, for example, became popular in the 1980s when the Thatcher government started to squeeze public funds; education and skills in community engagement have become more popular under new Labour.

Inevitably with the growth of new professional disciplines and qualifications it became more difficult for any individual to master the whole range of specialist competencies on offer. Specialisation and fragmentation, the universal story of the late 20th century, set in. We can see it in the evolving structure of the Arts Council itself. Between 1965 and 1975 the organisation moved from a relatively simple structure with 18 specialist committees to a rabbit warren of specialist departments served by 74 committees boasting nearly 800 members. Officials from local government moved in to fill the new slots, superseding the practicing artists. In the early 1980s they were joined by highly paid experts in marketing, resources and planning in what one former employee saw as 'a devaluation of the arts within the Arts Council'.[48] Arts organisations in the sector had to follow suit, matching the rococo structures of the Arts Council in order to interact with it effectively.

From this perspective the 'crisis of leadership' is no more than a crisis of comprehension. With so many different roles to perform, the smaller arts organisations must have multi-skilled, fast-learning, hard-working personnel able to turn their hand to anything. The larger organisations employ specialists, but still need someone with the capacity to integrate the parts into a coherent whole. This then appears to be the critical role of 'cultural leadership' as it is mostly discussed and written about today – putting Humpty back together again.

Appendix 2

The Infrastructure for People Development in the Arts and Cultural Sector

There is a great deal of evidence to suggest that the arts and cultural sector is at present poorly structured for the development of its people. This appendix provides a summary. This may be interpreted as invalidating the claims for cultural leadership in the main body of the paper. Another view would suggest that it is precisely this evidence that makes the strongest case for a change in approach to people development in the sector. Certainly we cannot expect the sector to go on incrementally adding and absorbing new competencies, given that the trends already look unsustainable. Consider the following factors:

Fragmentation: as Charles Leadbeater describes it, the sector is a 'flotilla of mainly small businesses' which are 'under-capitalised, under-managed and frequently under stress'.[49] Creative and Cultural Skills' latest 'footprint' survey of the sector reveals that 85% of the organisations in the sector employ fewer than five people. 77% of the organisations in the arts and music sectors have an annual turnover of less than £100,000.[50] The figures are approximate because of the fluid nature of the 'adhocracies' that now come together around specific projects, drawing on freelancers, part-timers, associates and partners according to need. 'These 'organisations' are not sustainable but the individuals who make them up continue to survive'.[51]

Training Budgets: the fragmented nature of the sector and the predominance of small organisations mean that training budgets are generally low, if they exist at all. Hard data for the sector is difficult to come by. However, figures from the latest pay survey conducted by the Association of Chief Executives of Voluntary Organisations can be taken as broadly indicative. Large national voluntary organisations spend only 2% of salary costs on training. Average spend in the voluntary sector overall is £255 per person per annum. Amongst chief executives, average training budgets range from £500 per annum for smaller organisations to £2,500 for large ones.   The most common number of days of chief executive training is reported as 5 days. Most chief executives fail to use their training budget: the median amount spent across the sector is £1000. The main barriers to undertaking training and professional development are reported as lack of time (52.4%), lack of money (20.5%) and lack of suitable courses (11.1%).[52]

Pay: 'Pay is the elephant in the room which no one discusses…. We work in a creative sector: we now need creative solutions to help break out of the financial straitjacket that constrains it'. This was the conclusion of Arts Professional's 2006 salary survey. It revealed a sector in which, for example,

the average salary of graduates in their 30s is £25,669 a year; well over half of people employed earn less than £25,000; one-third earn less than £20,000. These are not sustainable pay rates for a thriving sector offering fulfilling careers. By contrast, for example, a study by Income Data Services found average graduate starting salaries across all sectors of the economy in 2006 to be £21,688.

The Arts Professional survey found a sector increasingly dominated by women, by the affluent middle classes, and by the young. By the time people reach their 30s they will either be looking for higher paid work elsewhere (most likely outside the sector) or shifting into consultancy or freelancing in order to regain control over their work/life balance. Two-thirds of people working full time in the arts are under 40.[53]

Research by the Voluntary Sector National Training Organisation (Skills Foresight) has found that aside from resources (and in particular the fact that project budgets contain no element for training), the biggest obstacle to staff development is 'a lack of clarity in the voluntary sector about career pathways'.[54] That certainly applies in the arts and cultural sector. It is almost impossible today to describe a career pathway to a leadership position and a long career. So long as early advancement relies on specialism while leadership requires integration there is a chasm that many are unable to cross. In finding a position the emphasis is still on who you know rather than what you know, which feeds the growing reliance on unpaid internships as a way of gaining experience and contacts at the start of an arts career.[55] In these ways the pay and career progression pathways in the sector provide significant structural barriers against the development of people's potential.

Morale: Related to the data about pay is the state of morale in the sector. People feel under-valued. But this is not just about money. Janet Summerton, Sue Kay and Madeline Hutchins point to a deeper resentment: 'We believe there are significant numbers of very competent people leading and managing in the arts and cultural field who have a breadth and depth of knowledge and skills honed to the specifics of the context in which they work – despite often poor working conditions. Policy makers and decision makers in England have chosen to take their primary advice [on management and leadership] from outside the sector. They are still influenced by the supposed supremacy of business models and principles.'[56] People are less likely to sign up for professional development if it comes across as remedial, critical or inappropriately translated from another sector.

Notes

[1] The 'adhocracy' is an organisational form popularised by management theorist Henry Mintzberg. As the name implies, it is loose, highly organic, flexible, a 'tent' rather than a 'palace', and often brings individuals together in a temporary structure in order to progress a specific project.

[2] Eamonn Kelly (2005), *Powerful Times: rising to the challenge of our uncertain world* (Wharton School Publishing). The title is a reference to Machiavelli's description in Renaissance Italy of 'times more powerful than our brains'.

[3] International Futures Forum (2003), *Ten Things to do in a Conceptual Emergency* (IFF). See also www.internationalfuturesforum.com

[4] Al Gore and Davis Guggenheim (2006) *An Inconvenient Truth* (Paramount Pictures)

[5] The Club of Rome is a global think tank established in 1968 to look at emerging global problems. Its most famous work is its report *Limits to Growth* (1972) which helped to launch international concern for sustainability.

[6] Yehezkel Dror (1994) *The Capacity to Govern* (Frank Cass)

[7] Don Michael (1973), *On Learning to Plan and Planning to Learn* (Jossey-Bass, San Francisco)

[8] Madeleine Bunting (2004), *Willing Slaves: how the overwork culture is ruling our lives* (HarperCollins)

[9] Jonathon Levy, *The Knowledge Warriors* (Monitor Group). Levy writes: 'Busy professionals have no time for courses, no need for grades. They learn in new ways, through new technologies, on the go'.

[10] Robert Kegan (1994), *In Over Our Heads: the mental demands of modern life* (Harvard University Press)

[11] Stefan Stern, Industry maps DNA of 21st-century movers and shakers, *Financial Times*, 13 November 2006

[12] Susan Elliott, The Great Divide, *Symphony*, July-August 2005

[13] Charles Leadbeater (2005), *Britain's Creativity Challenge* (Creative and Cultural Skills)

[14] *Cultural Leadership Programme 2006* (ACE, Creative and Cultural Skills, MLA)

[15] AEA Consulting (2006), *Critical Issues Facing the Arts in California*, The James Irvine Foundation

[16] Robert Kegan, op cit

[17] Margaret Hannah and Graham Leicester (2006), *The Enlightened Corporation: psychological literacy and the future of human resources* (International Futures Forum)

[18] Richard Florida (2005), *The Flight of the Creative Class: the new global competition for talent* (HarperCollins)

[19] I am grateful to Neville Singh for his teacher's observation: 'If you find yourself in hot water then take a bath.'

[20] Ambrose Bierce defined accountability in his *Devil's Dictionary* as 'the mother of caution'.

[21] Jeanne Bell, Richard Moyers and Timothy Wolfred (2006), *Daring to Lead 2006: a national study of non-profit executive leadership* (CompassPoint and the Meyer Foundation)

[22] Iain Mitroff (2005), *Why Some Companies Emerge Stronger and Better from a Crisis: seven essential lessons for surviving disaster* (American Management Association)

[23] David Whyte (2002), *The Heart Aroused: poetry and the preservation of the soul in corporate America* (Doubleday)

[24] Peter Frumkin (2002), *On Being Non-Profit: a conceptual and policy primer* (Harvard University Press)

[25] See for example recent literature such as Michael Novak (1996), *Business as a Calling: work and the examined life* (The Free Press) and Daniel Yankelovich ((2006), *Profit with Honor: the new stage of market capitalism* (Yale University Press)

[26] See www.goodworkproject.org

[27] Ian Mitroff, op cit

[28] See for example Jane Jacobs (2004), *Dark Age Ahead* (Vintage Canada)

[29] Quoted in Beth Cross and Graham Leicester (2002) *How the jackal got across the river: story, metaphor and complexity* (International Futures Forum)

[30] Anthony Storr (1992), *Music and the Mind* (Collins)

[31] George Steiner (2001), *Grammars of Creation* (Faber and Faber)

[32] Maureen O'Hara (2001), *Alternative psychological scenarios for the coming global age,* American Psychological Association. Rogers was careful to talk of 'persons' rather than 'people' since his view of the *person* (rather than the *individual*) included the context of the individual's relationships with others.

[33] Rychen D.S. & Salganik L.H. (Eds.) (2003), *Key Competencies for a Successful Life and a Well-Functioning Society* (Göttingen : Hogrefe & Huber Publishers) and see project website at www.deseco.admin.ch

[34] Richard Farson (1996), *Management of the Absurd: paradoxes in leadership* (Simon and Schuster) and see www.wbsi.org/farson .

[35] *Passionate Leadership: the characteristics of outstanding leaders in the voluntary sector* (2003), Hay Group and ACEVO

[36] 'Disorganisation' is becoming the new 'organisation'. See for example Paul Miller and Paul Skidmore (2004), *Disorganisation: why future organisations must 'loosen up'* (Demos)

[37] Henry Mintzberg (1979), *The Structuring of Organisations* (Prentice-Hall)

[38] See the interesting discussion in Christoph Deutschmann, *The Adhocracy as Viewed by Modernisation Theory*, International Journal of Political Economy, Vol 25, No 3, Fall 1995

[39] Aftab Omer (2005), *Leadership and the Creative Transformation of Culture* (Shift: at the frontiers of consciousness)

[40] Terry Eagleton (2003), *After Theory* (Penguin Books)

[41] See Appendix 2.

[42] Robert Hewison (2006), *Not a Sideshow: leadership and cultural value* (Demos)

[43] Ian I Mitroff op cit

[44] See Robert Hewison op cit. The report opens with a description of a gathering at No 11 Downing Street to hear the Chancellor describe cultural leadership as 'right at the centre – not just of a modern culture and a modern society, but of a modern economy'.

[45] There is an excellent record of this early history, told in an irresistibly irreverent style, in Richard Witts (1998), *Artist Unknown: an alternative history of the Arts Council* (Little, Brown)

[46] Figures for increases: funding for ACGB, as it then was, £2.7m in 1963-4, £9.4m 1970-1

[47] See Eric Moody *Arts Management: the evolution of cultural management,* Arts Professional Issue 22 March 2002

[48] See Richard Witts op cit (especially chapter 26)

[49] Charles Leadbeater op cit

[50] *The Footprint: a baseline survey of the creative and cultural sector*, Creative and Cultural Skills, 2006

[51] Chris Bilton (1999), *The New Adhocracy: strategy, risk and the small creative firm*, Centre for Cultural Policy Studies Warwick University

[52] *Raising Our Game: ACEVO 2006/07 pay survey*; and Margaret Bolton and Meg Abdy (2003) *Leadership, Leadership, Leadership*, (ACEVO and NCVO)

[53] *2006 Salary Survey*, Arts Professional Issue 132, 23 October 2006

[54] Bolton and Abdy op cit

[55] Research from the University of the South Bank is typical in showing that students have already identified networking and forming connections as key to future employment, more important than gaining specific qualifications.

[56] Janet Summerton, Sue Kay and Madeline Hutchins (2006), *Navigating rough waters: what kind of professional development do we need for managing and leading arts and cultural activity in England?* This and other useful resources can be found at the excellent www.allwayslearning.org.uk