

GOVERNANCE NOW

13 November 2018

**The Goldsmiths' Centre,
Clerkenwell, London**

A national conference for arts and culture sector professionals engaging with good governance, produced by the Clore Leadership Programme in partnership with the Cultural Governance Alliance.

#GovNowCulture



The Clore Leadership
Programme

**CULTURAL
GOVERNANCE
ALLIANCE**

Governance Now is kindly sponsored by

Saxton Bampfylde

Global Executive Search and Leadership Consulting
www.saxbam.com

A WARM WELCOME TO GOVERNANCE NOW



Sandy Nairne CBE FSA
Chair, Clore Leadership Programme

In these days of uncertainty and change, the governance of arts and cultural organisations has become ever more important. Since 2007 the Clore Leadership Programme has offered programmes in board development. These programmes involve working with board members and senior managers to improve their understanding of the strategic and supportive guidance, and the necessary challenge, that an effective board provides.

Falling in Trustees Week, Governance Now marks a sea change - a deliberate and decisive raising of our collective game as cultural leaders. We warmly welcome you here today, to join us in our efforts to enhance the conditions for a resilient and relevant cultural sector. We want to see cultural organisations operating at their very best, with boards and trustees able to be stronger, better informed and better equipped to demonstrate excellent governance in practice.

Governance Now is just the beginning. Today we also launch the Cultural Governance Alliance - a light-touch collective of agencies, organisations and advocates working strategically to champion, share and promote best practice in the governance of culture. [Discover more on p.11 and at \[www.culturalgovernancealliance.org\]\(http://www.culturalgovernancealliance.org\)](#)

On behalf of Clore Leadership and our partners, I would like to thank our various supporters and, in particular, our lead sponsor Saxton Bampfylde. Thank you for coming and I do hope you have an informative and inspiring day.

Governance Now and the Cultural Governance Alliance would not be possible without the kind support of our partners, members, sponsors and supporters - thank you.

Conference Sponsors



Cultural Governance Alliance Supporters



Supported using public funding by
ARTS COUNCIL ENGLAND



CALOUSTE GULBENKIAN FOUNDATION
UK BRANCH

ACHIEVING GOOD GOVERNANCE: A CHALLENGE OF OUR TIME



David Bryan
Director, Xtend UK

A landmark review of the governance development needs of arts organisations and museums has revealed that the state of governance across the cultural sector needs urgent attention in order to thrive.

This abridged excerpt highlights the context of what led to the review, some key findings, and prompts us to question: where do we go from here?

In the wider environment, the impact of continuing austerity measures has taken its toll on local government – significant funders of the arts and museums. In February 2016, The Stage revealed that £56m had been cut from council arts funding since 2009. Austerity has impacted beyond local authority funding, affecting all sources of income including private, and this has increased the expectation that organisations will increase their entrepreneurial and commercial activities. The contraction of local state support is thought by some to provide opportunities for greater independence and enterprise. However, the ability of organisations to be truly entrepreneurial is often constrained by outdated organisational thinking and models, or by an inability to exploit the cultural assets that have moved from local authority management to independent trusts, without the upfront investment to accelerate enterprise and entrepreneurial approaches. With the UK political landscape already volatile, ‘Brexit’ and continuing uncertainty regarding the UK’s future relationship with the European Union has introduced additional ambiguity.

In ‘Governance as Leadership: Reframing the Work of Nonprofit Boards, Boardsource’ (2005), Richard P. Chait, William P. Ryan and Barbara E. Taylor propose that not for profit boards have three broad-ranging leadership and governance modes: Fiduciary, Strategic and Generative. Finding time for the enquiry-based generative mode is critical to good governance – creating an opportunity to gaze ahead and marshal efforts for the forward agenda. This enables organisations to better respond to the challenging pressures of survival and stability, whilst developing and securing the means for sustainability in a complex and changing environment. This underscores the leadership dimension in effective governance.

Whilst having to focus very closely on their fiduciary responsibilities, arts and museum boards will, in future, need to develop a more creative approach to risk, programming and organisational innovation, in order to thrive. Cultural organisations need to be far-sighted and adaptable, and to demonstrate a more dynamic and inventive use of resources. The board’s leadership role is critical in this.

Many of the external cues that boards encounter will be new and unfamiliar. In response, trustees need to develop a strong sense of their personal responsibility in ‘the collective and social act of governance’. So who are the right individuals to make up this supportive, strategic, proactive and dynamic board? Diversity is essential. Not simply the diversity that represents Britain’s multi-cultural communities, but a diversity of skills, expertise, experience and age. Having different personality types is also a vital ingredient in a successful board.

There is also a clear need to continually refresh and renew sector trusteeship with a cohort of younger trustees who can gain and hone their expertise over time. Boards that include the ‘great and the good’ will inevitably achieve some desired outcomes, but boards also need to reflect a range of professional skills, alongside an informed awareness of the cultural sector and the specific expertise to support delivery of the organisational mission.

This article has been adapted from [Achieving Good Governance](#) (Carty, H; Bryan, D & Murch, A) - an independent strategic review of governance in Arts Organisations & Museums commissioned by the Clore Leadership Programme together with a consortium of trusts and foundations, published in August 2017: www.culturalgovernancealliance.org/knowledge-library

TODAY'S AGENDA

10:00

ARRIVALS AND REGISTRATION

REFRESHMENTS

Exhibition Room, Ground Floor

10:30

WELCOME

Vision & Values: Achieving good governance now
Sandy Nairne, Chair, Clore Leadership Programme

Official launch of the Cultural Governance Alliance
David Hall, CEO, Foyle Foundation

10:40

KEYNOTES

Demystifying the challenges of governance
Mags Patten, Executive Director, Public Policy and Communication, Arts Council England
Essential elements of good governance for our times

Transforming for the future
Joanna Baker, Managing Director, Edinburgh International Festival
Edinburgh International Festival's radical journey of evolution

Sponsor:



11:10

Q&A

11:30

MORNING REFRESHMENTS & TRANSITION

12:00

CULTURE & SOCIETY

Exhibition Room, Ground Floor - (Option A)

Cultural leaders championing their civic agenda

How can boards strategically plan to increase awareness and activities to promote the civic role that arts organisations play nationally and in their communities?

SPEAKERS:

Tehmina Goskar, Director, Curatorial Research Centre
Michael Day, Chair, Battersea Arts Centre and Trustee, National Trust
Reyahn King, CEO, York Museums Trust
Dan Francis, Senior Governance Consultant, NCVO

CHAIR: Andrew Barnett, Director, Calouste Gulbenkian Foundation (UK Branch)

Sponsor:

BOP
Consulting

FUTUREPROOFING BOARDS & SUCCESSION PLANNING

Agas Harding Conference Room, 4th Floor - (Option B)

All aboard: Investing in board development, recruitment and diversity

How to get on board and make your contribution count? This session will address strategies for enabling board diversity, and address the dynamics of recruitment, appointment, induction and skills development.

SPEAKERS:

Suzanne Bull MBE, CEO, Attitude is Everything
Mel Larsen, Mel Larsen & Associates.
Eve Salomon, Chair, Horniman Museum
Michelle Wright, CEO, Cause 4

CHAIR: Robin Simpson, CEO, Voluntary Arts

Sponsor:



ACTION LEARNING SET 1

Creative Base, 1st Floor - (Option C)

Action Learning

Peer coaching can be an effective tool for reflection and learning. This interactive session presents an opportunity to share governance experiences and concerns in confidence within a small group.

Facilitators: Ruth Cook and **Mandy Hetheron**, Action Learning Associates

"What I value about action learning is the chance to talk through really significant questions with a group of intimate strangers." (ALA participant)

13:00

LUNCH

Buffet in Exhibition Room, Ground Floor and Agas Harding Conference Room, 4th Floor

14:00

LIGHTNING TALKS

Exhibition Room, Ground Floor - (Option A)

A data blitz series of fast-paced 8-minute bite-size talks to illuminate key tools, concepts and provoke new thinking.

FACILITATOR: Charlotte Jones, CEO, Independent Theatre Council

Lightning Talk 1:

Board strategies for environmentally sustainable practice and leadership

SPEAKER: Sian Alexander, Chief Executive, Lyric Hammersmith and trustee of Julie's Bicycle

Lightning Talk 2:

Revitalising the pipeline with young voices

SPEAKERS: Sophie Kilburn and Michael Wornell, Young Advisory Board Alumni and Roundhouse trustees 2017-18

Lightning Talk 3:

The case for remuneration vs the elephant in the room - should all trustees give?

SPEAKER: Michelle Wright, CEO, Cause 4

Lightning Talk 4:

Evolving the legal structure of boards for our changing times

SPEAKER: Keith Arrowsmith, Partner, Counterculture Partnership LLP

Lightning Talk 5:

Artistic risk: Does everyone understand what we're doing here?

SPEAKER: Jeanie Scott, Cultural Consultant

Sponsor:



DIGITAL INNOVATION & COMMUNICATIONS MASTERCLASS

Agas Harding Conference Room, 4th Floor - (Option B)

Harnessing digital tools for board effectiveness

Gain expert insights to help you understand which digital trends are most critical for good governance, how to manage risk, and how boards can communicate and delegate effectively in the fast-moving digital age.

SPEAKER: Zoe Amar, Director, Zoe Amar Digital

MODERATOR: Steve Plummer, Head of Strategic Consulting, After Digital

Sponsor:



ACTION LEARNING SET II

Creative Base, 1st Floor - (Option C)

Action Learning

Peer coaching can be an effective tool for reflection and learning. This interactive session presents an opportunity to share governance experiences and concerns in confidence within a small group.

FACILITATORS: Ruth Cook and Mandy Hetherton, Action Learning Associates

15:00

BREAK & REFRESHMENTS

Available in Exhibition Room, Ground Floor and Agas Harding Conference Room, 4th Floor

15:30

GETTING IT RIGHT WHEN THINGS GO WRONG

Exhibition Room, Ground Floor - (Option A)

Spotting & surviving serious incidents

A candid discussion about making mistakes, coping with failure and facing up to obligations. Featuring expert advice on risk management, case studies on compliance, and lively anecdotes on how to make yourself heard better in the boardroom when things do go wrong.

SPEAKERS:

Sue Bowers, Deputy Director Operations, Heritage Lottery Fund

Ruth Lesirge, Chair, Association of Chairs

Aarti Thakor, Director of Legal Services, Charity Commission

Sir John Tusa, Author, Making a Noise: Getting it Right, Getting it Wrong in Life, the Arts and Broadcasting

CHAIR: Prue Skene, Governance Associate, Clore Leadership Programme

RESILIENCE & FORESIGHT

Agas Harding Conference Room, 4th Floor - (Option B)

Future heritage: anticipating and preparing for change

What futures should we prepare for? This interactive workshop will introduce participants to the core principles of strategic foresight through a rapid deep-dive into two key trends shaping contemporary society to consider the implications of social and technological change on their organisations.

SPEAKER: Richard Sandford, Professor of Heritage Evidence, Foresight and Policy, UCL Institute for Sustainable Heritage

MODERATOR: Simeilia Hodge-Dallaway, Founder, Artistic Directors of the Future

16:30

CLOSING MESSAGE

Exhibition Room, Ground Floor

Hilary Carty, Director, Clore Leadership Programme

David Bryan, Chair, Voluntary Arts

Drinks & networking

17:00

CLOSE

THE SPEAKERS



Zoe Amar is widely regarded as one of the charity sector's leading digital experts. She founded social enterprise and digital agency Zoe Amar Digital in 2013. Zoe chairs the steering group for The Charity Digital Code of Practice, a new initiative for the sector. She is a trustee for Future Care Capital and sits on the Board Audit and Risk Sub-Committee at the Samaritans as their digital expert.

- [@zoeama](#)



Sian Alexander is Executive Director of the Lyric Hammersmith and has previously worked in senior leadership positions for organisations such as the Nuffield in Southampton, Creative Industry Finance, Julie's Bicycle and Arts Council England. She is Chair of Trustees for Frantic Assembly as well as being on the Boards of Julie's Bicycle, the Gate Theatre and London Theatre Consortium. Sian became a Clore Fellow in 2006. - [@sianalexander](#)



Keith Arrowsmith is head of the legal team at Counterculture Partnership LLP, a multi-disciplinary partnership. He is a visiting governance lecturer on the Clore Leadership Programme, the STAY programme, and the Arts Council England Resilience Programme. Keith is co-author of the Clore Leadership Programme publication Governance in the Arts and Museums: A Practical Guide. He is also a member of the Charity Law Association.

- [@keitharrowsmith](#)



Joanna Baker has been the Managing Director of the Edinburgh International Festival since 2006. She is currently Chair of the National Youth Choir of Scotland and a Trustee of the Edinburgh International Culture Summit Foundation and Festivals Edinburgh. She served as a member of the Scottish Arts Council from 2000 - 2006 and is a former board member of Scottish Ballet, the Festival City Theatres and the Court of Queen Margaret University in Edinburgh. - [@edintfest](#)



Andrew Barnett is Director of the UK Branch of the Calouste Gulbenkian Foundation. He is the chair of the Church Urban Fund, a committee member of Healthwatch England, a director of the Forces in Mind Trust and a trustee of the Association of Charitable Foundations. He previously served as Chair of DV8 Physical Theatre and of SPACE Studios, and has held senior roles at the Joseph Rowntree Foundation, HSBC Bank and the Arts Council of England

- [@CGF_UK](#)



Sue Bowers is Deputy Director Operations at the Heritage Lottery Fund having previously been Head of London for 15 years. Her career has focussed on supporting the heritage and voluntary sectors through grant-giving, working at the Museums and Galleries Commission and the London Boroughs Grants Unit prior to the Heritage Lottery Fund. She is a Fellow of the Royal Society of Arts and currently a Grant Panel member for the Football Foundation. - [@SueBow94](#)



David Bryan MBA David Bryan MBA has a varied range of experiences in senior management within the education, voluntary and public sectors over 30 years. Active on boards since the 1970s, he was a member of the National Council of Arts Council England (2013-2017). He is currently the Chair of Voluntary Arts, Chair of Ovalhouse Theatre, Chair of Serendipity, Chair of Battersea Arts Centre, a board member of National Writer's Centre and a Director of Dunraven School.



Suzanne Bull MBE is the Founder-Director of Attitude is Everything, growing a short term pilot programme into a fully-fledged charitable organisation, over 18 years. In 2017 she was appointed as one of the Minister for Disabled People, Work and Health's Sector Champions, who help to tackle the issues disabled people face as consumers and listed in Power 100 - Britain's most influential disabled people, amongst other honours.

- [@attitudetweets](#)



Hilary Carty is Director of the Clore Leadership Programme. A member of the Learning and Participation Committee at the Royal Opera House, and Governor of the Royal Ballet, Hilary is also a trustee of the Horniman Museum & Gardens and Director of Creative United. Prior to establishing her own consultancy Co-Creatives Consulting Ltd, Hilary held roles as Director of the Cultural Leadership Programme, Director London (Arts) and Director of Dance at Arts Council England. - [@HilaryCarty](#)



Ruth Cook is an independent management consultant, action learning facilitator and trainer. She founded Action Learning Associates and has extensive experience working on leadership, governance and organisational change across all sectors both in the UK and internationally. Ruth frequently works with Chief Executives and Chairs of Boards in action learning sets, and facilitates Boards and senior leadership teams to review strategy, function and team working.

- [@RuthCookALA](#)



Michael Day CVO was CEO of Historic Royal Palaces from 2003 to 2017. Previously he was Director of the Jersey Heritage Trust from 1987. He is currently chair of the Battersea Arts Centre and The Royal Tennis Court, a trustee of the National Trust, and formerly a trustee of the Alnwick Garden Trust and board member of the UK's Cultural Leadership Programme. He was appointed Commander of the Royal Victorian Order in the 2015 New Year Honours.



Dan Francis is the Senior Governance Consultant for the National Council for Voluntary Organisations. Dan joined NCVO from the UK National Union of Students' (NUS) where, as a Consultant, he supported students' unions as charities. Dan has experience of interim senior management assignments and is the trustee of Hackney CVS. - [@mynameisdanfran](#)



Tehmina Goskar is a curator with experience in the cultural, arts, academic and private sectors. She is a Fellow of the Museums Association and a member of its Ethics Committee, Accredited Member of the Association of Facilitators and Research Associate at Swansea University. She has just completed the Arts Council England supported leadership fellowship 'Change Makers', and is Programme Leader and creator of Citizen Curators in collaboration with Cornwall Museums Partnership. - [@tehm](#)



David Hall has over 25 years' experience of working with, advising and now funding the cultural sector. Prior to becoming the Foyle Foundation's founding Chief Executive, he was a Lead Consultant at AEA Management Consultants. He is currently a member of the Learning and Participation Committee at the Royal Opera House, and formerly a Board member of Money, Mission, Models. David served for 10 years on the Development Council of the National Theatre and for 6 years as a member of the Arts Council England London Committee.



Mandy Hetherton is an accredited executive coach, facilitator and action learning specialist. Her work spans a wide variety of clients, including chief executives of small and medium-size charities funded by Lloyds Bank Foundation and the Clore Social Leadership Foundation's experienced leaders' programme. Other clients include The Body Shop, Nissan, NHS trusts, local authorities, and Schools for Social Entrepreneurs in the UK, Canada, India and Australia. - [@ALAActionlearn](#)



Simeilia Hodge-Dallaway is the founder and CEO of Artistic Directors of the Future and is listed on the Stage Top 100 Power List. Founder/Artistic Director of Beyond The Canon, she was interim Associate Producer at Theatre Royal Stratford East and former Trustee at Company of Angels Theatre Company. Simeilia is a member of the editorial team for the Backpages Selection of the Contemporary Theatre Review and a trustee for the Directors Guild of Great Britain. - [@adofthefuture](#) / [@Simeilia](#)



Charlotte Jones is Chief Executive of The Independent Theatre Council and Chair of Governors at Sydenham School. She has developed ITC's Governance service working with a wide range of boards of arts organisations including Apples & Snakes, The Arvon Foundation and Artistic Directors of the Future. A trained solicitor and legal advisor, she has also worked at York Rape Crisis and Women's Aid as a counsellor and advisor. Charlotte is currently running the leadership training for the RTYDS Leaders of Tomorrow programme. - [@itc_arts](#)



Sophie Kilburn is a singer-songwriter, trained actor, and Resident Artist at The Roundhouse. As a Young Trustee of The Roundhouse she has worked closely with the organisation in providing support for young creatives to find a balance between their creative and business mind-sets in order to pursue a career in the arts. - [@sophiekilburn](#)



Reyahn King is Chief Executive of York Museums Trust and Chair of York Cultural Leaders Group. She has also been a Trustee of New Art Exchange in Nottingham for the past six years. Reyahn has been Head of Heritage Lottery Fund West Midlands, Director of Art Galleries at National Museums Liverpool, Head of Interpretation and Exhibitions at Birmingham Museums and Art Gallery and held various curatorial roles in Birmingham and the USA - [@Reyahn2](#)



Mel Larsen is a Marketing Consultant and Business Development Coach. She has delivered training, public speaking and consulting all over the world, including in Russia, Australia, Ghana, the Caribbean, Scandinavia and South Africa. Her clients have included Arts Council England, The Arts Marketing Association, The Andrew Lloyd Webber Foundation and The National Trust. She is also founder of three community-led festivals in Streatham, South London. - [@VisionandVibes](#)



Ruth Lesirge is an independent consultant in the not-for-profit sector. Chair of the Association of Chairs, she is also trustee of the London Film School and governance adviser of Bishopsgate. Ruth specialises in governance and leadership work with Chairs, trustee boards, chief executives and their teams. She is co-author of two Association of Chairs guides, 'A Chair's Compass' (2014) and 'A question of Balance; the Chair/Chief executive Relationship' (2015) as well as Tools for Tomorrow (NCVO) and publications in the teaching of adults. - [@AssocOfChairs](#)



Mags Patten is Executive Director Public Policy and Communication at Arts Council England. She began her career in television, working for Channel 4 and the BBC and has led communication for English National Opera and the Equality and Human Rights Commission. She has also worked as a consultant for clients including the European Union/Equality Commission Northern Ireland and Channel 4 television. - [@magspatten1](#)



Sandy Nairne CBE FSA has been Chair of the Clore Leadership Programme since September 2014. He has previously held directorial roles at National Portrait Gallery, Tate Gallery, the Institute of Contemporary Arts, and Arts Council England. He is currently Chair of the Fabric Advisory Committee at St Paul's Cathedral, a Trustee of the Courtauld Collection and the National Trust, a Senior Fellow of the Royal College of Art and an Honorary Fellow of University College, Oxford. - [@SandyNairne](#)



Steve Plummer is Group Business Development Manager at After Digital. He has spent over 19 years in the creative industries, with the last decade predominantly in senior digital positions. In this time, he has worked with a wide range of arts and culture clients, including National Theatre Scotland, Citizens Theatre and T in The Park. Recent Digital Transformation projects include: Robert Gordon University, Falkirk Community Trust and The Royal Academy of Dance. Steve is also a Trustee of Turning Point Scotland, a member of BIMA Charity Council and Interim Chair of The Amuka Foundation.
- [@steveplummer8](#)



Eve Salomon is chair of the Horniman Museum and Gardens, and chair of Privacy International. She previously chaired the Regulatory Board of the RICS and the Internet Watch Foundation. She has been a trustee of Ovalhouse and The Fifth Trust, was a former Press Complaints Commissioner and a Gambling Commissioner. Together with Dame Janet Vitmayer, Eve runs The Presence Company, which specialises in leadership and board development for cultural and not-for-profit organisations.



Richard Sandford is Professor of Heritage Evidence, Foresight and Policy in the UCL Institute for Sustainable Heritage, where he leads the Future Heritage research programme, in partnership with Historic England. Richard has been working at the intersection of foresight, policy and research for the last fifteen years, as a horizon scanner in the UK Civil Service, as an independent foresight consultant in Singapore, and as a researcher in education technology in Bristol.
- [@_riwsa](#)



Jeanie Scott is a cultural consultant specialising in organisational change, business and cultural capacity-building, advocacy and sector partnerships. She has worked across the cultural and creative industries for over 20 years, latterly as CEO of the UK's largest visual artist membership organisation (a-n The Artists Information Company) and was the Creative Scotland Clore Fellow in 2011/12.
- [@LaZucc](#)



Prue Skene CBE is Chair of Cardboard Citizens and trustee of the Nureyev Foundation and the Rosie Kay Dance Company. She has led major performing companies as CEO, worked as a consultant, and taken on non-executive roles at companies including the Royal United Hospital NHS Trust, Bath Theatre Royal, and Rambert Dance Company. Prue leads a Board Development programme for the Clore Leadership Programme and is co-author of Governance in the Arts and Museums: A Practical Guide. Her book Capital Gains: How the National Lottery Transformed England's Arts was published in October 2017.
- [@PrueSkene](#)



Robin Simpson is Chief Executive of Voluntary Arts. He is the Chair of the Steering Group for the national Get Creative campaign – a partnership between the BBC and more than 500 arts organisations across the UK. Robin is also Chair of Peterborough Presents, the Peterborough Creative People & Places Consortium, Vice Chair of Luminate: Scotland's creative ageing organisation and a member of the Northampton Symphony Orchestra. - [@robinsimpson](#)



Aarti Thakor joined the Charity Commission's legal services directorate in 2008 and was head of legal compliance until April 2018. Before joining the Charity Commission, Aarti served as in-house counsel for the United Nations in Rwanda, and at the Commonwealth Secretariat in London. Aarti has also worked as a barrister in chambers dealing with a number of civil and criminal matters.
- [@ChtyCommission](#)



Sir John Tusa has held senior positions in the worlds of arts and journalism for over 25 years, including Managing Director of the BBC World Service and Managing Director at Barbican Centre. He has been sat on the boards of the National Portrait Gallery, English National Opera, the Turquoise Mountain Foundation and the British Museum. John has also chaired the Wigmore Hall Trust, the Advisory Committee to the Government Art Collection, the Court of Governors of University of the Arts London, and was Chair of the Clore Leadership Programme from 2009-14.



Michael Wornell is a freelance filmmaker and camera operator from East London. Over the past three years he has been a tutor at The Roundhouse and in the past year he has also sat on their board of Trustees. These experiences have shown him he wants to work much more closely with other charities that have the same objectives as The Roundhouse, which is nurturing young people.



Michelle Wright is Founder and Chief Executive of Cause4, working on major strategic business development projects and cultural sponsorship programmes for national charities and FTSE 100 brands. In 2015 Michelle was voted by Salt Magazine as one of the top five compassionate business leaders in the UK, alongside leaders such as Richard Branson. Cause4 was voted one of the top 50 scale-ups in the UK by Silicon Valley Comes to the UK in 2016. - [@MWCause4](#)

CULTURAL LEADERS CHAMPIONING THEIR CIVIC AGENDA



Dr. Tehmina Goskar
Director, Curatorial
Research Centre

We seem to have raced to define a new thing—the **civic agenda**—before facing what we really need to be talking about. In my experience we should be discussing **permission, trust and control** in our organisations. Who is involved in decision-making, and why? Who isn't invited to the table? **What rights do arts organisations think they have** to be leading a civic agenda? There is no way we can start talking about the promotion of civic roles, still less relationships with communities, without addressing the power relations of boards themselves.

I am speaking from my point of view as curator, facilitator and change leader. I have observed how change-making completely breaks down when boards seem to run a completely different organisation to their executive and workforce. I have experienced how enforced opacity based on position and status and an ambiguous attitude towards ethical practice thinly veils the dodgy governance of cultural organisations who claim to be sector-leading, deserving of more public funds and worthy beneficiaries of philanthropy.

The gap needs narrowing, conversations need to be genuinely two-way and the people recruited to boards must reflect the diversity of the people they exist to serve, as well as reflecting the skills the organisation needs to maintain—or in many cases—achieve good governance.

But who is responsible for making sure this happens? Everyone is.

Change leaders need to step outside their organisations and lead beyond their authority. They need to be the facilitators of the conversations that should be taking place between cultural organisations and their beneficiaries. I spend a lot of time on the Charity Commission website. I train my Citizen Curators to do the same. To find out the purpose of their organisations and ask good questions of them to find out whether they are dispensing their charitable objects correctly and in the interests of the beneficiaries for which they exist. I also look at local authority missions. How wide is the gap between policy and practice? Let's have a conversation about it.

Members of boards become too insular too quickly. Joining with all the best intentions, as ambassador and spokesperson, then they go silent. The same happens to many who step into organisational leadership roles. I observe this even in well-governed organisations. Only last month the weekly Twitter chat I co-organise called #MuseumHour the 10.5K-strong community complained of the lack of participation of directors and boards. I had no answers.

A desire to exert just control sometimes means that the very people we exist to serve don't even get discussed, still less do we have regular conversations with them. How, then, can we build the trust we need to be viewed as **leaders of a civic agenda?**

On the permission dial, where do you sit? Do you wait for permission or take it? Where are the boundaries? Let's talk about civicness at the same time as permission. Can we have more direct conversations – not great big soul-less consultations – with the people we exist to serve?

Don't talk about doing stuff **for** your community, **take part in** your community.

Join Tehmina in a panel discussion on 'Culture & Society' (Option A), in the Ground Floor Exhibition Room at 12 noon (see p4).

AN ALLIANCE FOR CULTURE CHANGE



Hilary S Carty
Director, Clore
Leadership Programme

When I responded to the Clore Leadership Programme brief to review the state of governance in arts organisations and museums (along with my colleagues at the time at Co-Creatives Consulting, David Bryan and Anne Murch), we had no inkling that I would later be sat in the Director's chair at the Clore Leadership Programme and be responsible for considering its recommendations. 'Be careful what you ask for' is a wise Chinese proverb.

But in this instance, the ask seems rational, as it responds to an area acknowledged to be at the crux of organisational leadership and, therefore, at the heart of both challenge and opportunity for cultural leaders, institutions and sectors.

The review found strong evidence of good practice, with organisations making determined efforts to provide and sustain cultural provision of the highest calibre in a climate of diminishing resources and intense public scrutiny. When published in summer 2017, the key findings from *Achieving Good Governance* seemed to chime with the tangible experience of sector Boards and Trustees.

Key issues at the top of their agenda included the following:

- Focusing on strategic priorities and constructively engaging boards with the longer-term agenda.
- Effectively balancing creative and strategic dialogue so that discussions on artistic and creative vision and programming regularly took place.
- Harnessing both people and strategies to meet the challenge of fundraising.
- Ensuring that trustees were informed and equipped to champion the organisation, balancing risk management with reputation management and advocacy.

How do we encourage a more eclectic range of voices at board level, encouraging individuals with relevant, transferable skills and experience to embrace trusteeship? The challenge of diversifying boards still looms large, with a lack of progress dampening morale and undermining good intention. But the clarion call of it being time to break the cycle is echoed across large and small boards, no longer asking why and seeming eager to learn how to effect change. How to address some of the rudiments of good practice in board recruitment and induction, board rotation and succession planning, plus the effective chairing of meetings and getting the right balance of executive and non-executive interaction.

That blend of strategic and operational issues is now driving the sector's response to the review and harmonising an intention to do things differently going forward. We tested the appetite for an 'alliance' across sector organisations engaged with the governance development agenda – and the response was both immediate and affirmative. The ambition to collaborate for change is palpable. Whether offering workshops, training, advice or information, all share the ambition to strengthen the business of governing organisations and acknowledge the enhanced benefit of collective endeavour. The Cultural Governance Alliance offers a new and dynamic intervention, where we are seeking to catalyse action for change through collaboration and partnership.

Cultural Governance Alliance

The Governance Alliance is being explored – a light touch collective of sector agencies and organisations working together to champion and improve the governance of culture. It's a strategic peer network that seeks to harmonise and share best practice, to encourage trustee boards to engage within and across sectors – itself learning and exchanging to build and enshrine good governance principles into practice.

We are still working it all out. But what is special is that we are working it out together, sharing ideas and options to tackle the most pressing questions. We are grappling with the challenge of adding value to sector practice without creating an unhelpful new infrastructure.

How best to acknowledge the key strengths and priorities for those already delivering governance development, and build on these for added impact and engagement? How can we effectively promote the existing range of governance opportunities and introduce new provision only where gaps exist? How might we encourage discrete membership groups to embrace new approaches from outside their sectors? And what is the best mechanism for delivering culture change when resources are tight, demands are high and time is short?

These knotty questions are at the top of our agenda as we collaborate to make the difference we know is needed. The sector seeks synergy and simplicity, ease of access, assurance of quality and reliability of provision. This is an important one to get right.

This article has been adapted from a feature published by Arts Professional on 8 March 2018: www.artspromotional.co.uk/magazine/312/feature/alliance-culture-change

INTRODUCING THE CULTURAL GOVERNANCE ALLIANCE

Promoting best practice in the governance of culture

The Cultural Governance Alliance (CGA) is a light-touch collective of agencies, organisations' and advocates working strategically to champion, share and promote best practice in the governance of culture. It aims to support cultural organisations boards, trustees and sector professionals to be effective and resilient, and perform at their best.

Join the network today

sign up for updates via our website.

www.culturalgovernancealliance.org

#GovernCulture

@GovernCulture

CULTURAL GOVERNANCE ALLIANCE

Cultural Governance Alliance Founding Members



Supporting charity and non-profit chairs



DEVELOPING THE VISION AND MISSION OF AN ORGANISATION



Keith Arrowsmith
Clore Governance Associate

Who defines the mission?

Each organisation sets out its objective in its constitution, and everything that a charity undertakes must contribute to achieving that stated objective, which defines the outer limits of its allowed activities.

Once the objective is settled, the Senior Management team can prepare a draft vision, mission and/or business plan as a way of expressing how they will operate in the short to medium term. The drafts should be discussed with the Directors/Trustees and, once acceptable, the Board can resolve to endorse them.

Allowing any funds or assets to be used for activities that are outside the scope of the defined objective could be a serious breach, and may lead to personal liability.

It is clear that changes to the objective can be instigated by management or the Trustees, often following a governance audit or the discussion of a new business plan, but these can only be effected by a change in the organisation's constitution. Whilst Membership organisations require the consent of its Members to that change, charitable organisations require the prior consent of the Charity Commission.

How does the mission relate to governance?

Operating under a traditional governance model allows the Board to lead the organisation to deliver its objective, set its strategic direction and uphold its ethos or values. Special care should be taken if members of the Senior Management team are also members of the Board, or members of the Board are the only Members, since in those situations the embedded checks and balances of operating with three distinct levels of governance become blurred.

Similarly, organisations without a membership, or small organisations where the Board are expected to fulfill the role of staff and volunteers, should be aware of the lack of structural governance processes, and implement other controls – perhaps by seeking assistance from external advisors or an advisory Committee.

As with other aspects of management, a dominant voice can provide strong leadership, but if the Board does not provide an effective balance, there is a risk that it no longer audits the organisation's activities but becomes merely advisory, which may not be strong enough.

With a longer term strategy in place, the Board can monitor progress against agreed operational plans and budgets, reviewing and amending as necessary. For membership organisations, those results will be presented and discussed at the traditional Annual General Meeting.

These checks help an organisation to focus on its core objectives, and to build on its expertise, guarding against the temptations of embarking on new activities that may be beyond its scope or expertise (often called “mission creep”).

Read more about best practice in governance in the online Practical Guide: www.culturalgovernancealliance.org/practical-guide

*Keith Arrowsmith is a partner of Counterculture and author of *Governance in the arts and museums: a practical guide*, co-authored by Prue Skene and Tom Wilcox.*

A COMMUNITY COMMITTED TO GOOD GOVERNANCE

Cultural organisations backing the CGA



Arts & Business Scotland, providing governance training and support to the cultural sector in Scotland for over 30 years, welcomes the Cultural Governance Alliance, at a time when the shifting funding landscape makes the role of boards more important than ever.

- [Catriona Reynolds](#), Head of Governance & Engagement, Arts & Business Scotland
www.aandbscotland.org.uk



“One of the key objectives of the **Association of British Orchestras (ABO)** is to provide access for our members to high quality professional development and networking opportunities, and that includes not just staff, but trustees. Good governance will be crucial to the future of our members, who are facing challenges to their traditional business models. We look forward to working with the Cultural Governance Alliance.”

- [Mark Pemberton](#), Director, Association of British Orchestras
www.abo.org.uk



“The **Association of Chairs** supports Chairs through rewarding ups and challenging downs, helping boards to optimise organisational impact. We champion the Chair’s perspective, offering briefings and creating safe spaces for sharing challenges, opportunities and learning with peers. We therefore actively support the aims and work of the Cultural Governance Alliance.”

- [Ruth Lesirge](#), Chair, Association of Chairs
www.associationofchairs.org.uk



“Research points to good governance as one of the foundations of innovative resilient organisations and a thriving sector. **Arts Council England (ACE)** is pleased to be involved in bringing together and sharing best practice in governance through the cultural governance alliance and the Governance Now conference.”

- [Jane Tarr](#), Director, Organisational Resilience, Arts Council England
www.artscouncil.org.uk



“The public rightly expects that the organisations it funds are effective and well-managed. Good governance is core to a dynamic arts sector in Wales and works for the benefit of all. **Arts Council of Wales** welcomes opportunities to share ways in which we can support this in partnership with other agencies and supporters.”

- [Nick Capaldi](#), CEO, Arts Council of Wales
www.arts.wales



“**Association of Independent Museums (AIM)**, helps heritage organisations to prosper. We believe that strong governance is central to the success and of any independent museum or heritage organisation and are delighted to be working with partners from across the cultural sector as part of the CGA.”

- [Helen Wilkinson](#), Assistant Director, Association of Independent Museums
www.aim-museums.co.uk/aim-hallmarks



“**Arts Marketing Association (AMA)** is delighted to support the Cultural Governance Alliance as **AMA** celebrates 25 years of helping cultural organisations communicate, develop and focus on audiences. Join us in February for our Inclusivity & Audiences Symposium: www.a-m-a.co.uk/clore”

- Cath Hume, CEO, Arts Marketing Association
www.a-m-a.co.uk



Calouste Gulbenkian Foundation (UK) “When public trust hangs in the balance, standards are important. Yet, governance is centrally about why we exist and for whom. Being relevant, in changing times, is a key message from our Calouste Gulbenkian Foundation (UK) Inquiry into the Civic Role of Arts Organisations. This conference is the start of supporting trustees to think this through.”

- Andrew Barnett, CEO, Calouste Gulbenkian Foundation (UK)
www.gulbenkian.pt/uk-branch

counterculture



“**Counterculture** provides specialist governance and legal advice to arts organisations and creative businesses. We welcome the launch of the Cultural Governance Alliance and wish everyone a successful conference.”

- Tom Wilcox, Senior Partner, Counterculture Partnership LLP
www.counterculturellp.com/services/governance-and-leadership



“The **Heritage Lottery Fund** is delighted to be involved in bringing colleagues together to discuss governance, which is so vital to a thriving cultural sector. We wish you a great conference and hope that conversations started today will continue into the future.”

- Anne Young, Catalyst Programme Director and Head of Strategic Planning,
Heritage Lottery Fund
www.hlf.org.uk



“The Governance Alliance is a great idea which we hope will lead to a new era of knowledge and skills sharing enabling Boards in the cultural sector to raise their game. **Independent Theatre Council (ITC)** is delighted to play an active part in this exciting initiative.”

- Charlotte Jones, CEO, Independent Theatre Council
www.itc-arts.org

MUSEUMS
ASSOCIATION

“The **Museums Association** is delighted to be working with the Alliance to strengthen governance across the sector. The MA’s mission is Inspiring Museums to Change Lives and we advocate a values-led approach to leadership and support the development of boards and visitors that represent the breadth and diversity of our communities.”

- Sharon Heal, Director, Museums Association
www.museumsassociation.org



“As the sector support organisation for dance, leading the way to a stronger more vibrant and diverse sector, **One Dance UK** fully supports the Cultural Governance Alliance and the development of stronger practises for all arts organisations.”

- [Christopher Rodriguez, Deputy Chief Executive/Finance Director, One Dance UK](#)
www.ondanceuk.org



“**Rising Arts Agency**’s mission is to nurture more diverse participation, staffing and leadership across Bristol’s creative sector. We do this by supporting 16 – 25 year olds to use the arts to effect change. We strongly believe that young people should be involved in the governance of all organisations that intend to work with them. We are excited to be part of the CGA movement.”

- [Euella Jackson, Rising Board Member and OnBoard Co-Leader](#)
www.rising.org.uk/onboard



“**Shape Arts** see ourselves as a leader in changing culture and widening inclusion, and good governance of our vital and pioneering role is crucial. Without solid governance, our work around the art and heritage of social change and our work around breaking barriers to create wider inclusion for disabled, diverse and different creative talents all becomes less sustainable. As such, Shape is delighted to support the Cultural Governance Alliance.”

- [David Hevey, CEO, Shape Arts](#)
www.shapearts.org.uk



“Resilience, relevance, reputation; they all start with good governance. **UK Theatre** is proud to be part of the Cultural Governance Alliance and to take a positive step towards stimulating and supporting boards to embrace the governance agenda.”

- [Cassie Chadderton, Head of UK Theatre](#)
www.uktheatre.org



“**Voluntary Arts** is proud to be a founder member of the Cultural Governance Alliance. Across the UK and the Republic of Ireland there are approximately 63,000 voluntary arts groups, regularly involving more than 10 million people. Created in 1991, Voluntary Arts is a universal voice for this vast sector, providing information, advice and resources related to the logistical challenges and governance of small volunteer-led charities, see: www.voluntaryarts.org/Pages/Category/briefings”

- [Robin Simpson, CEO, Voluntary Arts](#)
www.voluntaryarts.org



Xtend (UK) Ltd “The building of effective governance is an important progression towards our inclusive society. The more we develop dynamic, inclusive and robust governance the more the collective common endeavour works towards forging shared aspirations and change for a better future.”

- [David Bryan, Director, Xtend](#)
www.xtend.co.uk

Clore Leadership is a platform for leaders and aspiring leaders in the arts, culture and creative sectors. Our aim is to inspire and equip leaders to have a positive impact on society through great leadership of culture. We provide leadership development programmes, promote thought leadership and fresh ideas through debate and challenge, and offer access to an incredible network of leaders.

Apply now for the 2019/20 Clore Fellowship

The Clore Fellowship is an intensive programme of leadership development tailored to the individual. In addition to shared learning activities such as workshops and residential courses, each Fellow undertakes a customised programme of personal and professional development including mentoring, coaching, a three-month placement in an organisation different to their usual working environment, or academic research.

Each year, we award Fellowships to around 25 exceptional cultural leaders working in areas including the visual and performing arts, museums, literature, libraries and archives.

Apply by 12 noon, 29 November 2018

Learn more at:
www.cloreleadership.org/Fellowships2019

Achieving and Retaining a Diverse Board

28th February 2019, London

Achieving and Retaining a Diverse Board draws on the experience and expertise of key sector professionals to create a bespoke and stimulating day of ideas and strategies to skilfully navigate and champion the board diversity agenda.

Apply by 5pm, 6 December 2018

Learn more at:
www.cloreleadership.org/Board-Development

The Governance Now team

With thanks to our dedicated production team:

- **Hilary Carty** - Conference Director
- **Yasmin Khan** - Conference Producer and CGA Online Editor
- **Clore Leadership Programme:**
Laura Weijers and Petia Tzanova - Communications, Marketing & Project Management
- **Rowena Price** - Communications Consultant
- **Interabang** - Brand & Graphic Design
- **Mud** - CGA Website Developer
- **Hugh Hill** - Videographer
- **Marta Demartini** - Photographer.

Stay in touch

Keep up to date with all Governance Now, Cultural Governance Alliance and Clore Leadership news.

The Clore Leadership Programme
South Building, Somerset House
Strand, London, WC2R 1LA

Tel: 00 44 (0) 20 7420 9430

info@cloreleadership.org

www.cloreleadership.org

@CloreLeadership



**CULTURAL
GOVERNANCE
ALLIANCE**

Join the Cultural Governance Alliance today

cga@cloreleadership.org | www.culturalgovernancealliance.org | [@GovernCulture](https://twitter.com/GovernCulture)