

**Arts Organisations in the 21<sup>st</sup> Century:  
Ten Challenges**

**Draft report**

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## **Introduction**

Arts organisations face unsettling times. Creativity, culture and art are central to modern society: how we make our livings, take our leisure, enjoy ourselves, express our identities, bind together our communities, explore our history and speculate about the future. Consuming culture is no longer a pastime confined to an elite. Working creatively is no longer the preserve of artists. We live in an economy in which imagination and innovation are increasingly critical, across many walks of life. The centrality of creativity and culture to our experience of life should mean that arts organisations also play a central role in society. But it rarely feels that way.

Organisations in all sectors face a more fluid, challenging environment. New technology disrupts established business models. Consumers are more demanding, educated and informed. Competition comes from unexpected sources. The pace of organisational upheaval is accelerating. Organisations are becoming more networked and porous with flatter hierarchies, more partnerships and flexible working practices. It is never quite clear which direction this is taking us. Is this the era of ever larger global brands or the era of small, nimble and networked entrepreneurial companies? In the last ten years organisations as diverse as Nokia, Napster, Nike, Apple, eBay, easyJet, Zara and Sky have re-shaped our leisure experiences. Arts organisations are caught up in this turmoil. This report is about how they should respond, what the Arts Council could do to help them and what a 21<sup>st</sup> century arts organisation might look like.

Many of the recommendations apply to how arts organisations run themselves: how they manage their creativity, build new audiences, develop strategy, work in partnerships. One of the central themes is that arts organisations must do more to help one another. Arts organisations learn too little from one another. Peer-to-peer support, mutual problem solving and networking to share resources is rare.

One of the Arts Council's key roles will be to create platforms for mutual self-help and to equip arts organisations with tools they can use themselves to address their challenges. The Arts Council will have only a small part of the solution itself. It can do much more to help arts organisations work together to find their own solutions.

There are issues that only the Arts Council can address, as the national body for the arts in England. Fish are only as healthy as the water they swim in. Arts

organisations need a supportive environment to prosper. The Arts Council needs to play a more strategic, imaginative and entrepreneurial role in shaping the environment the arts operates in. That means doing far more than securing and administering adequate public funding for the arts.

The Arts Council itself faces a huge challenge in becoming a 21<sup>st</sup> century arts organisation, in some respects a greater challenge than many of the organisations it funds.

This report is based on interviews and workshops with about 80 arts organisations from all parts of the country and across many art forms. Our research uncovered many examples of 'next practices' devised by arts organisations that are leading adaptation to change. Those provide much for the arts community to build upon. But this report is also a warning. The lesson from other sectors, both public and private, is that organisations that are complacent, inward looking and slow to adapt will find the environment increasingly unforgiving.

### **Challenge 1: Establishing the value of art**

Business has a licence to operate, based on a consensus about the value of enterprise that has spread to embrace the main political parties and much of society. The government invests in priority sectors – health and education – based on broad public support. The environment is public priority: thirty years ago the term environmental sustainability was hardly used.

Arts organisations will thrive only if they are sustained by a consensus about the importance of art. That consensus will grow only if the arts community shapes it. It is still too common for artists to be dismissed as deliberately opaque, self-obsessed luvvies or publicity seeking egotists. Without a supporting consensus art could find itself squeezed to the margins, overtaken by other priorities for safety and security, competitiveness and fitness. Business creates jobs and profits; it delivers goods and services. Doctors cure the ill. Teachers educate. Environmentalists campaign to save the planet. Arts organisations need a clearer story to tell about the value they create and so why they should be supported.

The market provides one measure of art's value: how much people are prepared to pay for it. Consumers are interested in inspirational and moving experiences

that thrill, excite, soothe or intrigue. Yet most people believe it would be wrong to measure art's value by box office takings alone. Public subsidy is vital for innovation and excellence in art forms that are not commercially viable.

The public sector might provide another measure of value: how much does art contribute to public policy priorities. Artists work in conjunction with a range of public services in regeneration, neighbourhood renewal, social inclusion, education and health programmes. Yet public sector measures of value need to be handled with care. Art is not made good or bad by the number of public service targets it hits. The public value of art cannot be measured by numbers of paintings completed, notes played or performances staged.

Artists themselves help to define what is good or bad art. Great art speaks for itself. It does not need an accountant, no matter how well meaning, to explain its value. Yet artists alone cannot decide what it is worth investing in. Good art is not whatever artists tell us it is. Arts organisations do not believe that 'anything goes'. They want a wider debate about what makes good art, because they believe high standards should be recognised. In an increasingly democratic and demanding age, artists have to establish the value of what they do through conversation with their audiences, peers and stakeholders.

If arts organisations want to avoid being forced into a straitjacket imposed by public sector targets or commercial imperatives, they have to set out the value they create, in terms that they, their audiences and funders can sign up to. Arts organisations are not alone in tussling with these issues.

The arts community should learn from business about how to value intangible assets, particularly brands and intellectual capital. The arts should join the debate over whether 'public value' can be used as a guide for public funding. The BBC's bid to have its Royal Charter renewed turns on its argument that it creates 'public value'. A BBC licence payer gets a value from the service as an individual consumer, but also as a citizen from the value the BBC adds through its contribution to the quality of democratic and cultural life. The two together create public value. Tools being developed by social enterprises to measure 'blended value' might be particularly useful for arts organisations that need to balance artistic purpose against a strong social mission.

These alternative accounts of value often cannot be communicated by numbers alone. Arts organisations need to use structured qualitative measures – focus groups, case studies, audience reviews and ratings – as evidence. Art is

transformational: it can change the way people see themselves. That would require recording audience impact over time.

Arts organisations need to involve users more directly in their testimony. Book reviewing is no longer confined to professionals in newspapers. Thousands of amateurs write reviews each day on Amazon. The arts sector should breed a similar culture of user reviewing over the next decade. It should become commonplace for someone leaving a performance or show in England to be given an opportunity to record what they thought it of, to contribute something back.

Arts organisations should help one another more, through peer-to-peer reviews. Many regard the old system of official Arts Council advisers as too cumbersome. Peer-to-peer reviews of performance are increasingly common in the rest of the public sector – among schools and local councils for example - and could be a useful tool in the arts.

Arts organisations need a simple, easy to use tool – akin to the balanced scorecard used in many businesses – to explain the value they create for audiences, the local economy, public services and their impact on social capital. The Arts Council should work with arts organisations to develop such a scorecard.

The point of establishing the value of the arts is to underpin the consensus about the importance of art to society. That consensus will not emerge of its own accord. The Arts Council needs to lead public debates about the role of art without inviting accusations of high-handedly seeking to define good and bad art. To do that, the Arts Council needs to become a campaigning organisation. Our attitudes towards the environment have been transformed over the past two decades by small but highly effective non-governmental organisations such as Greenpeace and Friends of the Earth. The arts need a similar campaigning approach to reinforce their value to society.

## Challenge 2: Creativity

Creativity is the lifeblood of arts organisations. People working in arts organisations are primarily motivated by their sense of achievement when they engage an audience with a creative piece of work. Arts organisations will only prosper if they provide an environment in which creativity flourishes.

The idea of managing creativity may seem to be a misnomer. Creativity is valuable precisely because it is so elusive. Managers align resources to corporate goals through structures, plans and processes. Creativity, in contrast, often emerges unplanned, from unlikely sources, and from people who feel their role is to be non-aligned. That does not mean, however, that creativity is a sublime activity beyond understanding. Creativity usually involves making novel combinations among diverse ingredients: a new interpretation of an existing work, the use of new materials, style or perspective. Sometimes that recombination can be a radical breakthrough: a new way of seeing the world. More often creativity is cumulative: it adds to a field of work. Artists are often at odds with the field they are a part of. Creativity often feeds upon the traditions it challenges: it depends on a depth of knowledge, skill and technique that comes from immersion in a field of endeavour. Building up that technique, through formal or informal training, is a painstaking, demanding and often lonely business. Yet that does not mean artistic creativity is produced by tortured, lone geniuses working in garrets. Most creativity, in the arts as in other fields, depends on combining different points of view, insights and disciplines in a highly social and collaborative activity. Creativity emerges from environments that encourage this combination of diverse ingredients and viewpoints. That is true of organisations, schools, cities and entire societies.

What does that mean for arts organisations?

First, arts organisations will be as creative as the culture around them encourages them to be.

Public policy has a major influence on the creative environment: the way education promotes creativity, for example, or laws that encourage freedom of expression, tolerance of diversity and promote the international flow of ideas and people. The UK must remain an attractive place for a diversity of creative people to work. That depends on it remaining not just tolerant but curious about cultural difference and a home for experimentation. Were a climate of fear and racism to

make people less open and more defensive, that might damage our creative culture.

As a guardian of the wider creative culture, the Arts Council should sponsor a periodic audit of the UK's position as a centre for creativity, comparing the UK with competing centres. The Arts Council, with other partners, could prepare a 'creativity impact statement' to review proposed legislation for its potential impact on creativity and the arts, just as in the US environmental agencies, for example, review legislation for its environmental impact. Arts organisations should mirror this activity locally, to position creativity and culture at the heart of plans for regeneration and civic renewal. Creativity should stand alongside security, sustainability and competitiveness as a measure of a healthy environment.

Second, arts organisations depend upon a flow of talent, much of it from a system of training and education.

Our infrastructure for training and education in arts and cultural fields does not make enough of all our talents. Employment in cultural industries is heavily tilted towards graduates in London and the south-east. Engagement with the arts does not reflect the cultural diversity of the UK (an issue we explore in greater depth in a subsequent section). Arts organisations should become major vocational education providers in the reforms of 14-19 education, which will create more vocational routes and work-based learning. Creative Partnerships have linked many arts organisations to schools and provided a route for artists to support creative approaches to learning. Arts organisations should take this further, with more formal alliances and partnerships between arts organisations and schools, especially the hundreds that now have specialist arts status. Business is starting to support a network of City Academies: the arts sector needs similarly ambitious plans.

Inspiration creative leadership is critical for any arts organisation, to provide the vision to guide it forward. Developing new generations of creative leadership – directors, producers, executives – should be critical. In some fields – dance – there appear to be clear routes for developing emerging artistic leaders, mainly through structured processes of on the job experience and practical challenges. In many other fields this seems haphazard. Artistic leadership is critical for arts organisations. Developing new generations of artistic leaders should be a priority for the sector as a whole.



Third, arts organisations need to be at the leading edge of managing creativity by experimenting with organisational models to promote creativity in different ways.

Executives complain they often have little time to focus on creativity because they manage too many other administrative activities. One option would be to outsource many non-core administrative functions to give managers more time to focus on creative challenges. Organisations such as Audiences Yorkshire are emerging to provide this kind of facilities management.

Some younger arts organisations are taking even more radical steps to redefine creativity. The traditional approach to artistic experience is that creativity flows from talented performers who perform or display their work for an audience. Younger arts organisations in new media fields are adopting more interactive models in which users become active participants and co-creators of content, part of the show not just the audience.

### **Challenge 3: The shifting audience**

Successful arts organisations are arts led but audience focused. They do not sell their souls to pack in an audience. They draw audiences to work of high quality, which can be challenging and difficult. But they never take their audiences for granted. Arts organisations succeed when they create a dynamic relationship between artists, their art and an audience.

The challenge is developing that dynamic relationship at a time when audiences are becoming more demanding, fragmented and unpredictable.

We live in what some call the 'experience economy'. Consumers do not just want goods and services that do a job: they want memorable experiences. People will increasingly have the time and money to engage in these experiences. With an expanded lifespan the population is ageing. The 'young-old' are creating a new kind of old age: active, engaged and curious. A woman born in 1850 would have had precious little time to herself between her eldest child leaving home and her own death. Her counterpart born in 1950 would have thirty years of healthy life to look forward to. Spending on leisure and services outstripped spending on material goods in 1999, having been only half as much 30 years ago. Rising incomes will underpin leisure spending. In 2020 average household income should be £44,000, compared with £27,000 in 2002. Consumers will be more educated and informed. Most men over the age of 65 have no educational qualifications, compared with just 10% of those under the age of 30.

The growth of the experience economy should favour arts organisations. But it will not be that simple. People do not just want more of the same cultural experiences. Their demands are increasingly complex and difficult to satisfy. People are living more complicated lives, with different sources of identity to sustain them at different stages: studying, travelling, work, family, hobbies, community. In the coming decade ethnic minorities will become majorities in several British cities. Households are becoming more varied. Single households are becoming more common as a result of divorce, lifestyle choice or the death of a partner.

Knowledgeable and committed groups of consumers are 'trading up' to experiences and goods that deliver added performance. This is helping to create a new category of 'mass luxury': experiences that were once the preserve of the rich – travelling to Paris for the weekend – are now open to more people, thanks to easyJet. In many fields consumers want to become participants not just the

audience. We live in the era, as the Apple advertisement put it, of 'rip, mix, burn' when a kid with a computer and the Sibelius programme can compose a symphony, while his sister uses the Garage Band programme to launch her singing career. Rap, now the dominant form of popular music, started twenty years ago as a largely do-it-yourself movement among young Black men in US cities. Technology is helping consumers to become cultural producers. As Dizze Rascal, the British rapper, put it: 'I come from the Playstation generation. I love creating beats, messing about with flows.'

For every clear trend in consumer demand there will be a counter movement. Britain is less hidebound by class: people gather together around events, activities, and interests as much as where they come from. But inequalities of income, wealth and education will persist and may widen. Modern consumers want experiences they feel speak to their individual sense of identity. But they also cherish being part of a collective experience often on a vast scale: witness the migration of the Proms 'experience' out of the Albert Hall to cities around the UK. Audiences may be more diverse but many arts organisations report it remains difficult to attract people away from their comfort zones to engage with new work. Audience fragmentation is breeding cultural tribalism as much as glorious diversity.

These consumer trends are forcing all organisations to rethink. Manufacturers are increasingly focused on rapid product development, branding and mass customisation to add value. New sales and distribution channels over the telephone, digital television and online give people more flexible access to services. Some new organisational models – eBay is a prime example – respond to several of these developments at the same time: low cost, easy to use, self-service, built around communities of interest. Traditional business brands cannot afford to become complacent: Marks & Spencer has had the wind taken out of its sails by challengers with new models, the likes of Zara and Mango, brands unheard of in the UK ten years ago.

The publicly subsidised arts sector has been less adaptive than the private sector. Compare the arts with how the food economy has changed in the last 15 years. We spend increasing amounts of time, money and effort on food. Cooking has become part of mainstream culture on television and in our bookstores. Chefs have become aspirational, celebrity figures. We spend more on the kitchen than any other room in the house. The range of foods we eat and the ways we can buy them have expanded enormously, from fast food and take-away, to cook chilled and the growing fair trade and organic sector. Ten years ago the latte was

unheard of, now it's a staple diet for some people. In contrast the way people can engage with and enjoy the arts has remained rather fixed: sit, stand, watch, listen, perhaps with an interval for a bag of crisps and a drink. Food is at the centre of most people's lives and public policy. How could art come to occupy a similar position?

Arts organisations would be complacent to assume they are immune from big shifts in consumer behaviour. Libraries have lost a quarter of their users in the past decade, while book sales have risen. The BBC is facing unprecedented challenges from the way digital channels have fragmented audiences. Going to a theatre, looking at a picture in a gallery will not change fundamentally. But even traditional arts organisations acknowledge the context for those consumer experiences is changing dramatically.

Arts organisations need better information about current and potential audiences, allied to more effective strategies for marketing, customer relationship management and audience development. That should include looking at the pricing, timing and presentation of work in easier access formats for new audiences. Better information technology systems will be vital. All arts organisations should be exploring new channels and programming for emerging markets.

Getting art to where people are is a vital part of that. Many arts organisations need a place they and their audience can call home. The RSC's recent experiment with its itinerant life in London should be a salutary warning of the risks involved. But many younger arts organisations are avoiding being trapped by the fixed costs of a fixed home. New models of flexible and mobile arts organisations – the Birmingham Opera Company is a prime example – should be encouraged.

Better marketing by individual organisations will be just a small part of the solution. Arts organisations need to engage in more concerted and collaborative audience development strategies to create new markets. An analogy from the business sector is the way mobile telephones have developed in the last 15 years through complementary investments in the network infrastructure; new services from the likes of Orange and Vodafone; common standards, such as GSM, that all competitors signed up to; software and design to make mobile phones attractive and easy to use, all combined with mass innovation by users to take up the new products and services, such as texting. Arts organisations will develop new markets only by engaging in a similar process of complementary

innovation. Sporadic innovation by individual organisations will not be enough. Demand, supply, venues, marketing, education all need to work together strategically to create what Nokia calls a 'new value domain'.

These audience trends raise strategic issues for the Arts Council.

The Arts Council needs to strike a balance between funding established arts organisation to draw in new audiences and shifting funding to where new audiences are emerging. The lessons from public libraries are instructive: libraries built in the 19th century now find themselves in the wrong places, with the wrong buildings and services for 21st century consumers. No amount of marketing will make good those structural weaknesses. The Arts Council's strategic responsibility is to make sure that does not happen for the arts.

Established organisations, in all fields, favour evolutionary innovation, which adapts existing models. The Arts Council must consciously promote disruptive innovation which incumbent organisations find so difficult, which will shake up the established order. Where will the arts equivalent of Zara come from? Going to the theatre or the music hall was the defining cultural experience of the late 19th century. Going to the cinema played that role in the 1950s. What could be the cultural equivalent in 2020?

The Arts Council should take imaginative action to build the arts audience nationally. Why is there no arts equivalent of the London Marathon and all the half-marathons it has spawned, or the Great North Run? How could we create an event of national significance which thousands of people want to enter and commit serious amounts of time to prepare for? In such an event everyone in the country would have an opportunity to do something with artists at train stations, in pubs, shops, clubs, housing estates and town squares helping them along. The Arts Council should have the imagination and entrepreneurial capacity to devise such an event.

## **Challenge 4: Diversity and equality**

Access to cultural experience is still hugely unequal. Employment in cultural and creative industries is heavily concentrated in London and the south-east and amongst white graduates. About 4.6% of the creative industry workforce is from an ethnic minority, compared with 7% for the economy as a whole. In London, the gap is starker: ethnic minorities make up 26% of London's population but only 11% of the creative industry workforce. That is particularly worrying because London accounts for half of all employment in creative industries. Audiences, especially for publicly subsidised culture, tend to be middle class.

An arts organisation's basic job is to connect creative talent to audiences. That task is far more difficult for Black and minority ethnic arts organisations. In some sectors, for example ballet, there are very few Black performers. When the arts agency Push staged a Black ballet at Sadler's Wells it had to recruit dancers from Portugal. In other fields, for example opera, there is a much stronger cadre of Black singers and composers than there was ten years ago. Yet even in these sectors minority ethnic directors, conductors and impresarios are far less common.

Many traditional venues still attract a largely white, middle class audience, even in cities with large ethnic minority populations. Established organisations lack the marketing, business and programming know-how to reach new audiences. But it's also costly, compared with other marketing strategies. As the finance director of one leading opera company put it: 'If resources are limited then it's far more effective to focus them on marketing more to existing customers and members rather than setting out to recruit new ones, which can be very expensive and difficult.'

There are signs of change: the distinctive aesthetic of a growing body of Black British artists; the phenomenal success of young Black urban music; the rising demand for performances by Chinese and South Asian artists. However these developments just reveal how much more remains to be done. One South Asian artist said he frequently has to point out that Asian music is at least as diverse as Western music with all its different genres. Chinese arts groups report growing demand for their work but often venues have crude and clichéd ideas about what Chinese art is.

It should be no surprise that minority ethnic arts organisations have a hard time. As one seasoned Black arts administrator put it: 'The failure rate among Black

and minority ethnic arts organisations is still far too high. We still have not worked out how they can sustain themselves. Looking back over all the initiatives, resources and programmes, there just has not been enough change. It's difficult not to feel a little despairing'. Few of the participants in our workshops felt current policies would change much. As one put it: 'I see a lot of organisations with diversity policies to tick boxes on their funding applications but I am not sure that is really changing much for the supposed beneficiaries'.

Those grouped under the official 'diversity' banner often share little more than that. Not only do they come from quite distinctive cultural traditions they have quite different community and business support networks to draw upon. An Asian arts organisation may have a quite different business support network from an Afro-Caribbean organisation.

Successful leading Black arts organisations point towards the kind of changes that are needed. First, working on supply and demand at the same time: building up minority ethnic performers, at the same time as building audiences for their work. Second, creating a cluster of successful minority ethnic arts organisations that can sustain themselves. Third, working on established arts institutions and venues to open them up.

Push, the London based Black-led arts agency, exemplifies all three aspects of this strategy. In 2003 Push worked with the Young Vic to stage a festival with more than 16 events, offering tasters of different art forms by Black performers for a mainly Black audience. In 2004 it worked with several arts organisations intensively – the Royal Opera House, the Almeida Theatre and English National Opera – to stage a ballet, an opera and a drama, drawing 2,400 people to four performances, many of them first time visitors to Sadler's Wells.

Push is a networked arts organisation. At its creative core is a partnership - Ruth Nutter and Josette Bushell-Mingo. They employ scores of freelancers when they go into production. Set up by a loose collaborative of Black artists, Push aims to open up a route for them to work in mainstream venues.

Ruth Nutter reflected on their experience: 'It has been harder than we expected to work with established organisations and to get them to change. Some of them signed up to tick a box on their diversity policy. Dragging them along was hard work. For our next project we want to focus on devising a piece of work, which we can shape and keep control of before taking it to a mainstream venue. We've got to be more art led in future, not diversity policy led. We want to focus on

producing good art and growing an audience for it rather than trying to change institutions from within.'

Peshkar Productions, based in Oldham is taking a similar approach, laying down an infrastructure for Asian arts in the north west.

It runs the Peshkar Outreach Partnership with the Oldham Coliseum, Contact Theatre in Manchester and the Bolton Octagon. Through a series of community workshops Peshkar recruits South Asian youngsters into 12 week programmes, working with a budding actor or director, to create a piece of work which is then performed at all three venues. The workshops build up young people's skills and appetite for the arts. The performances bring new audiences to venues that many might have felt were 'not for them'. Most recently, Peshkar started the Kala Festival, a national showcase for South Asian artists which in 2004 provided a focal point for discussion about Islam, the arts and Britain.

Peshkar's director Sazzadur Rahman explained: 'We want to develop a new audience for the arts as well as new skills in the community. We want to establish a touring circuit in the North West which can sustain the South Asian we bring on.'

Embracing diversity must be a central aim of public funding of the arts. Creativity will thrive amidst diversity, so long as diverse ideas and outlooks breed new hybrids. Growing cultural diversity needs to be matched by more interfaces between cultures and art forms. We make too little of our creative potential as a nation through the under representation of black and minority ethnic arts. That in turn feeds exclusion. Cultural and creative industries are creating new, well-paid jobs at twice the rate of the economy as a whole. Most of those jobs are not going to ethnic minorities. Attacking the under-representation of Black and minority ethnic groups must remain a priority.

Many leading Black arts organisations feel established arts organisations are a lost cause. They argue it would be more effective to shift investment to growing minority ethnic arts organisations in cities with large and growing minority ethnic populations. They want investment focused on art-led programmes that can help build a sustainable audience and corporate sponsorship, rather than initiatives to make processes and procedures in established organisations politically correct.



## **Challenge 5: New organisations**

Organisations in the public and private sector are increasingly driven by performance. The public sector is increasingly adopting business methods such as performance management and total quality management, driven on by central targets and inspection regimes. Private sector companies are constantly restructuring and downsizing in the name of being leaner and more profitable. But re-engineering is just one part of the story of how organisations are changing.

Organisations are also increasingly porous and networked. Management hierarchies are flatter, job descriptions more open, working practices more flexible and collaboration between organisations far more common. Partnerships between public sector organisations are commonplace as public service organisations explore new, more collaborative models. In education, for example, federations, clusters and networks are increasingly common as a route to school improvement. Children's Trusts will bring together all the statutory agencies dealing with young children – schools, health, social services, nurseries, leisure – to devise a joint offer to children and families in a locality. There is a growing recognition that many of the biggest health challenges we face – the prevention and management of chronic conditions – cannot be tackled by traditional health care institutions, staffed by doctors and nurses. Effective solutions will mobilise users to change their behaviour and self-manage their conditions. These distributed and collaborative models will require quite different kinds of finance and professional support. They require social creativity, activating knowledge, resources and imagination across society, not just within the public service professions and institutions.

Organisations can choose from a widening array of models that mix being open and closed, collaborative and competitive, public and private, large and small. Arts organisations are scattered all across this spectrum. No one solution will suit all.

One caricature of large, traditional arts organisations is that they tend to be resistant to reform, with antiquated working practices and arcane governance arrangements. Yet the vast majority of Arts Council funded organisations are young, networked and nimble, often with a tiny core full-time workforce, that orchestrates a much larger body of independents and freelancers. The way that young arts organisations instinctively work in networks, rapidly pulling together project teams, is a model many in the private sector aspire to. One example is

Moti Roti, an interdisciplinary company, led by artists Keith Khan and Ali Zaidi, which creates events involving architecture, new technology, visual arts, performing arts and film. Their projects are participatory, collaborative and international. Moti Roti's *Celebration Commonwealth* was a multi-cultural parade devised with scores of partners for the Queen's Golden Jubilee with 3,000 participants.

Some arts organisations seem well ahead of the game while others lag behind. They face quite different challenges.

First, larger, more conservative, arts organisations need to explore more networked forms of organisations, learning from emerging 'next practices' among their peers internationally, for example, the Guggenheim's transformation over the past decade through a variety of partnerships inside and outside the US. Various aspects of networking should be encouraged:

- Collaboration to share facilities, back office infrastructure and even aspects of creative production, such as set design and production.
- Using networks to access a variety of talents as sources of creativity, a strategy that both pharmaceutical companies and football clubs employ
- Developing partnerships to access global markets, a strategy that requires seeing arts organisations not as buildings but as brands
- Pursuing education and outreach programmes via partnerships with established community arts organisations, rather than using an in-house department.

These kinds of collaboration will work best when there are clear shared interests, for example among arts organisations representing different disciplines within the same town or region. Some larger arts organisations expressed a concern that centrally directed efforts at networking can create talking-shops that achieve little. Facilitating and leading effective networks and partnerships is a skill in itself and one that other parts of the public sector – for example education – is learning.

Second, arts organisations need more flexible models of growth. Many younger arts organisations believe that to be successful means to grow, which in turn means acquiring a physical base and the fixed costs that go with that. As a result many organisations run into a 'growth trap': they get out of 'survival mode' by attracting more funding, but then find it more difficult to manage the overheads they acquire. Organisations such as Artangel that aim to have a big impact, while

remaining small as organisations, provide alternative models. Scaling up impact does not necessarily require scaling up an organisation.

Third, the mass of smaller networked organisations need better mutual support. Fluid, low cost organisations that employ teams of freelancers project-by-project find it hard to train people or to provide pensions. Despite being networked in the way they produce their work, these organisations complain they are isolated in other respects. To large, cumbersome organisations they often seem nimble and entrepreneurial. Yet life inside these organisations often feels precarious.

The Arts Council must promote adaptation, encouraging incumbent organisations to address their weaknesses by becoming more networked, developing organisations which can have a big cultural impact while remaining small, and helping smaller arts organisations to form networks of mutual self-help.

## **Challenge 6: Commerce and culture**

The arts and commerce are bound together tightly. Cultural and creative industries are among the fastest growing sectors of the economy. Many industries, from manufacturing to retail, depend on creative design and styling to make their products distinctive. Corporate sponsorship is vital for many large arts projects. The most ambitious cultural institutions are global brands. The Guggenheim, once just a modern art gallery in New York, has become an international cultural brand with outposts around the world and exhibitions ranging from ancient China to modern fashion. The museum was once a storehouse, with curators and collections. Increasingly it is a stage for cultural sales, providing venues for conferences and seminars. Arts organisations are sustained by their commercial activities: shops, merchandise, ticket sales, providing venues for conferences and seminars. Many arts centres are brought to life by their café. People go to museums to shop and have tea. People go to shop in buildings that look like modern museums: the Future Systems' Selfridges in Birmingham is just one example. The line between art and shopping, commerce and creativity has been superseded by a zone of cultural leisure.

Arts organisations are not alone in juggling commerce and wider social and cultural objectives. The BBC's future will depend on mixing public funding with commercial partnerships to exploit its content. The growth of the corporate social responsibility movement is a sign that profit seeking companies are concerned about the social impact of business. Social enterprise uses entrepreneurial methods to address social issues. The private finance initiative is transforming investment into the public sector. Arts organisations are just part of a much larger debate about the role that commercial initiative can play in creating public goods. Arts organisations have much to learn from other organisations – like social enterprises and socially responsible companies – that also have hybrid goals.

Not all arts organisations can create commercial income. Organisations working in deprived neighbourhoods serve people who cannot afford to pay for services. Opportunities for private sponsorship are limited. Some art forms will continue to attract small audiences and, especially if they are high cost, they may require substantial public subsidy.

But most arts organisations succeed by managing commerce and creativity. Sadler's Wells, for example, gets 88% of its income from commerce, sales of tickets and merchandise. The Square Chapel in Halifax sustains itself by running

corporate conferences. Cafes and bars are like buoyancy tanks for organisations such as the Watershed in Bristol and the Contact Gallery in Manchester.

Arts organisations recognise that commercial income gives them more control over their destiny and provides an incentive for organisations to grow through innovation. Young cultural entrepreneurs, such as Sazzadur Rahman and Ruth Nutter, do not come from a subsidy culture. Commerce provides them with a way to be independent. It is not a necessary evil.

Yet growing dependence on commercial activities raises tricky questions for arts organisations and the Arts Council.

Commercial income can become the tail that wags the dog, diverting an organisation from its primary artistic purpose. The Peepal Tree Press, the largest independent publisher of Caribbean literature, sustained itself for many years as a contract printer. Commercial printing almost came to define what it did. The publishing became a side-show. Peepal has since stopped commercial printing to concentrate on publishing. York's Theatre Royal escaped from financial crisis by adopting a populist programme for several years. That shored up the finances but, according to one senior executive, risked robbing the theatre of its sense of artistic creativity and innovation. The more commercial that arts organisations become the more important it becomes to have a clear artistic goal. The point of arts commerce is not to make money per se, but to use it as a way to further artistic purpose.

The Arts Council, working with arts organisations, should develop a simple self-help tool that organisations could use to assess how 'making money' will contribute to their artistic mission. Tools like this are already being used in the social enterprise sector to help voluntary organisations work out how making money furthers their social mission.

Arts organisations may need different ownership and governance models to combine commerce and creativity most effectively. The most common model is still subsidy-plus-commerce: publicly funded organisations add an enterprise arm to generate commercial income. In future more organisations will need to make commerce and enterprise a central part of what they do, not a bolt-on extra. These would be commerce-plus-subsidy organisations: public funding, for research and development or social inclusion work, would add to the commercial income.

The younger generation of arts leaders do not want to be arts administrators: they want to be entrepreneurs. To attract entrepreneurial talent arts organisations may have to adopt more business-like ownership models. As Dick Penny, who has spent most of his career building up the Watershed as a multi-media venue in Bristol, put it: 'If I had done this as a commercial venture, then I would have a stake in a successful business. But because the initial funding was public subsidy I don't have a stake.' The Arts Council would have to become more strategic in seeking out more commercial ventures to invest in.

## **Challenge 7: Public partnerships**

Arts organisations work with a widening array of public partners. Uncertainty about future arts funding, and limited commercial income, have forced many arts organisations to adapt, seeking funding from public agencies responsible for education, social inclusion, the rehabilitation of offenders or neighbourhood renewal. Very few arts organisations are publicly funded by the Arts Council alone. Some get as much public funding from other sources – particularly education and community programmes.

A few arts organisations regard dealing with multiple public partners as an unwelcome constraint that adds layers of bureaucracy to their work. Some arts organisations see this multiplication of partners as an exciting opportunity to extend the reach of their work. For most arts organisations public partnerships are inescapable.

Partnerships will become more common across the public sector. Organisations working in departmental silos often fail to deliver joined up services for users. Complex social issues - community safety, public health, urban renewal - cannot be adequately addressed by a single department delivering a solution, in the way that FedEx delivers a parcel. Solutions require complementary initiatives by many public agencies, working with community and voluntary groups, as well as users. Partnerships will operate at many levels. Some may be strategic and focused on regeneration of a region, town or neighbourhood. Others will join up services to particular groups such as young children or ex-offenders.

Partnerships raise tricky issues for all organisations. Many complain partnerships are 'talking shops' that deliver little change on the ground. Collaboration rarely emerges spontaneously: it needs to be facilitated and that requires resources. In complex partnerships, with a wide range of partners, it takes time to build up trust. That is difficult because government departments and professional disciplines have such different outlooks – social services and housing departments are often at odds, education and health work in different geographic boundaries. Many public services are driven by performance targets that arts organisations find restrictive. Arts organisations, especially those working in communities, find themselves in the thick of these partnerships. Many feel as if they are making it up as they go along.

Operational dilemmas about how best to work in partnership would be easier to resolve if there were a stronger strategic relationship between the Arts Council

and other government departments. The Department for Education and Skills, for example, is an increasingly important funder of the arts. The education sector is a major employer of artistic talent. Secondary schools with specialist arts status are becoming centres of artistic production. Programmes such as Creative Partnerships are deepening that relationship. Opportunities are opening up for more creative approaches to personalised learning tailored to different styles of learning. The arts should play a leading role in shaping how personalised learning is seen, with arts forming a vital part of the cultural entitlement education should deliver.

It is not enough for arts organisations to become better junior partners in partnerships: they need to be shaping and orchestrating partnerships. Artists have a distinctive contribution to make to debates about what it means to be educated, healthy or a citizen. The arts are part of what it means for people to enjoy a high quality of life and a sense of well-being. Too often the arts have bit parts in partnerships, when they should be central to them.

If the Arts Council and arts organisations do not seek to shape public partnerships, they run the risk of being relegated to become delivery vehicles for other government programmes. Public libraries provide a warning of what could happen. Libraries deliver a bewildering array of public services but they rarely shape public policy or take credit for its success. That is because libraries rarely collaborate effectively as a national network. Arts organisations must not fall into the same trap. If arts organisations do not shape the goals of public partnerships they take part in they will find themselves valued only for the public service targets they help to hit. Art will become an instrument for delivering other public programmes.

One of the most impressive examples of arts based public partnerships – Gateshead's culture led civic renewal – bears this out. Art and arts organisations are central to the regeneration of Gateshead. It has taken more than 20 years of concerted effort and investment between Gateshead Council, Northern Arts (and subsequently Arts Council England, North East) and arts organisations for this partnership to reach maturity. This underpins the investment in The Sage Gateshead, the BALTIC and other initiatives. Gateshead Council and the Arts Council together have provided strategic leadership. That has allowed arts organisations and artists to concentrate on developing their work within the partnership and, increasingly, taking the lead role in developments.



It should be easier for arts organisations to share ideas, experiences and emerging partnership practice within fields of endeavour such as education and welfare, or in particular localities. The Arts Council should facilitate far more lateral learning between arts organisations to combine their know-how and resources.

The Arts Council must be more strategic in shaping the framework within which local partnerships operate. Community-based arts organisations work with many other public partners. Their task would be made easier if the Arts Council was playing a similar role in Whitehall on education, urban regeneration, welfare and health.

There are good reasons for the Arts Council to make this a priority: the more the Arts Council can help arts organisations to tap into alternative sources of public funding, the more it will be able to focus its spending on the organisations that most need its support.

### **Challenge 8: Strategy**

The more uncertain and shifting the environment becomes the more important it is for arts organisations to have a clear sense of purpose: to think and act strategically.

That does not mean detailed and inflexible long-term plans. Nor should it be a licence for navel gazing. A strategy should allow an organisation to evolve around a sustainable long-term purpose. An organisation that lacks an animating sense of purpose risks being pushed and pulled in many directions. Arts organisations operate in increasingly crowded and competitive markets, with multiple partners, with different goals and performance measures, mixing commerce and cultural creativity. In such a fluid environment, stability does not come from structure but from having an enduring sense of purpose. That is clear from successful organisations in the private sector – Tesco, Nokia, HBOS – as well as highly regarded arts organisations – from Artangel to the National Theatre.

The group of large, regularly funded organisations seemed confident of their ability to set out strategies and long term plans. Yet many arts organisations seem to find it too hard. Many rely on seat of the pants entrepreneurship to escape an ever-present threat of crisis. Staff responsible for organisational development are rarely trained for the task. Chief executives are over-stretched, and often unable to focus on longer-term challenges because they spend so much time fire-fighting. As one put it: 'I cannot think strategically when I am still putting leaflets in envelopes for our direct marketing.' Most organisations had been through a recent bout of 'restructuring'. That could betoken a willingness to think laterally and to question their organisational purpose. However most restructuring seems to be reactive, initiated in response to a loss of funding. It is about surviving unwelcome shocks rather than shaping the future.

In arts organisations that have successful strategies:

- Senior managers share a clear sense of purpose, based on a distinctive artistic vision that they communicate personally inside and outside the organisation
- An effective board challenges managers to think strategically. A good board supports managers but also challenges them to be ambitious, to set high standards and tests their thinking. Organisations that said they had sound strategies generally said a committed and able board played a vital role in that
- Time is set aside to make strategy part of normal business life. Many organisations improvise strategy and development, often around episodes of organisational stress: moving to a new building, making an application for large amounts of funding
- External advice, either from the Arts Council, peer support or consultants, is drawn in when it is needed

Arts organisations need to invest in recruiting an able board and using their expertise effectively, by setting aside enough time for the board and senior managers to address strategic issues creatively. Many boards are ill-used: they are names on a letter-head to help with fundraising. Boards are usually part-time and often have limited experience running a creative organisation. They need to become much more business-like. The role of the chair is critical in setting that tone. Making more of good boards by encouraging smaller organisations to amalgamate and federate could also bear fruit.

The Arts Council should work with arts organisations to develop simple to use self-help tools that organisations could use to help them think and plan strategically. This would de-mystify strategy, which many mistakenly associate with McKinsey-style business consultants.

Arts organisations do not make the best use of their combined know-how. Organisations facing similar strategic issues – audience development, managing a large building project, recruiting an effective board – rarely look to one another for help in part because they do not know where to look. The Arts Council should set up a knowledge brokering service – a kind of Ask Jeeves for the arts – to help organisations access expertise within the arts network. This should build on

existing services in particular arts sectors, such the online service The a-N provides for visual artists. The arts should also learn from collaborative arrangements in health and education. In secondary education, for example, Leading Edge partnerships are designed to allow teachers and managers from strong schools to work with a clutch of under-performing schools nearby to improve.

Most larger arts organisations that had an experience of working with the Arts Council intensively through a period of “stabilisation” to recover from a crisis, spoke highly of the help they received. They viewed stabilisation as supportive but challenging. The Arts Council should work out how to make this experience more commonplace. Smaller arts organisations complain that only large organisations get intensive support from the Arts Council – stabilisation as it is known - and usually when they are in crisis. The Arts Council should invest more in preventing organisational crises than mopping them up. A 'stabilisation-lite' service should be available for growing organisations. The Arts Council needs to match its financial investment in growing organisations with board support, strategy advice and help putting together an effective management team.

## Challenge 9: Leadership

Demands upon leaders in all walks of life are rising relentlessly. Just as organisations are becoming more open and networked to cope with these pressures, so leaders have to adopt more open styles as well.

Traditionally leadership, especially of larger and bureaucratic organisations, has been 'closed':

- Leadership was held by an elite group at the top of an organisation
- Leadership positions were not equally open to all. They were the preserve of middle-aged men
- Leadership was exercised through a system of sanctions and commands through which leaders controlled the organisation, aligning resources to plans.

The closed leadership model is increasingly dysfunctional. It is too slow because decisions have to be passed upwards for approval. It is too narrow because its outlook is set by a leadership elite that is often like minded. Command and control may impart drive for a while, perhaps during a crisis, but in the long run they undermine motivation and initiative. It is increasingly difficult for organisations to maintain the hierarchy that supports the idea of closed leadership. Organisations need to be animated by purpose and values, while structures might shift around them. Leaders must engage with constituencies outside their organisations – suppliers, partners, the media, regulators – to do their job. They lead alliances and achieve their goals by mobilising resources they do not control.

Successful organisations are good at sensing shifts in customer demand because they make the most of their distributed intelligence. Authority to take decisions is highly devolved and innovation is a collaborative effort. Yet successful companies often have a high-powered entrepreneurial centre. This combination of entrepreneurial core leadership and devolved day-to-day decision making allows a company to be alert to both systemic and localised opportunities.

Organisations with these characteristics tend to have 'open leadership'. Open leaders set the context in which people can take decisions and lead. That means

communicating goals and values, setting parameters, laying out yardsticks, identifying strategic challenges and opportunities. A strong, capable but entrepreneurial centre is the basis for devolution of more day-to-day decisions.

Leadership in most organisations is not just about individuals. In thriving arts organisations good leadership is invariably a collaborative effort, combining:

- artistic leadership to inspire performers and audiences
- good management to ensure goals are clear and delivered
- good governance to establish a framework for the organisation.

These three components must work together for an organisation to be well-led. Ensuring a good flow of leaders in all three categories is vital.

Artistic leadership cannot be trained in traditional ways but it can be developed through 'crucible' experiences in which artistic leaders learn how to fashion new work, take and manage artistic risks. The arts sector needs to encourage younger generations of artistic leaders, for example by providing nursery slopes, incubators as well as international exposure and opportunities.

Good management is vital to shape goals and turn them into viable plans, strategies and systems. Arts organisation managers are generally able, hard working, well educated and skilled at improvisation. However, there is very little training for managers. Investment in future managers is limited. Chief executive pay is low compared with the rest of the public sector. The arts sector needs better training and development programmes for organisational leaders, including mentoring and peer-to-peer support. It also needs to be able to recruit seasoned managers from sectors such as media used to managing the relationship between creativity, commerce and public funding.

There should be better training for key board members and a development programme, recruiting people in their 20s and 30s who may become significant board members in their 40s and 50s.

An outstanding example of the potential of collaborative leadership is the partnership of Nick Hytner and Nick Starr at the National Theatre. Additional investment from the Arts Council has enabled more R & D through the National Theatre Studio, to develop a repertoire system to balance risky work and more mainstream product and extend the National's touring schedule to reach a wider audience. Commercial sponsorship has enabled them to introduce £10 tickets

for the flagship Olivier Theatre. Artistic creativity has been matched by better business basics, including a stringent review of staffing levels, overheads and production costs. Better planning of programme schedules has resulted in greater efficiency and savings in production where historically costs overran because of late changes. This has been underpinned by new financial systems. The National is also taking a more systematic approach to risk and innovation, working with commercial producers to develop new work and a National Theatre Angels scheme to back young writers.

Hytner and Starr have paid attention to good basics: proper planning, marketing, financial systems. But those have been the basis for more innovation, artistically and organisationally. All of that is underpinned by a clear sense of artistic purpose that is matched by a commercial strategy. Other organisations should learn from this highly successful model of collaborative leadership.

## **Challenge 10: People**

Arts organisations depend on the people who work for them, not just performers and directors, but administrators, educators, marketing and support staff. Arts organisations are high-touch, service businesses. The quality of the people delivering those services is thus vital.

The arts and cultural sector can rely upon a flow of willing and able young people who want to work in creative fields. Applications for arts and culture related courses in higher and further education are rising. There are far more people studying courses in culture related fields than there are entry level jobs in the industry.

But despite this oversupply of young talent, arts organisations face some significant challenges.

The youth of the arts workforce could be a disadvantage – particularly with the ageing of the population at large. About 30% of the workforce in performing and other arts are aged 25-34, compared with 22% for the economy as a whole. That may be because arts organisations are not robust enough to provide security and pensions for people as their careers advance and they have families.

In the arts people do not have traditional careers, with neat stages of progression. As arts organisations become smaller and more networked so the idea of career progression will become even more difficult to sustain. In the arts people tend to have careers that link a variety of projects, within a cluster of organisations. That might be good for flexibility and variety but raises questions about how people learn new skills and train themselves as their careers develop. The popularity of arts and culture courses at college and university is not matched by an infrastructure for on-the-job training and education.

Many who have worked in arts organisations for more than 15 years complain not just of low salaries but also poor pensions and other benefits. Burnout is common. People work for arts organisations because they have a passion for the arts. They work long hours for limited pay. They have little work-life balance. Working in the arts, full-time, is hard for parents. The repeated restructuring that arts organisations go through, in response to changes in funding, also drains staff.



A good example of the pressures that successful small arts organisations are under is Artsites, a community arts organisation in Birmingham. It employs five staff who run more than 200 events and projects a year in deprived areas of the city. As of mid 2004, only one staff member was a parent and all were in their twenties.

Poor pensions, limited training, staff development, lower pay than comparable sectors and fewer fringe benefits make it difficult for arts organisations to retain staff. That makes arts organisations over-dependent on recruiting young staff. That means turnover in arts organisations is high. Many arts organisations seem to rely on individuals with a passionate commitment to an organisation and a floating cast of relatively poorly paid young people.

The Arts Council should do more to develop shared solutions for smaller arts organisations. One example raised by a number of participants was pensions provision. The lack of decent pensions was seen as a disincentive for people to make long-term careers in arts management.

The Arts Council should explore setting up a central service organisation which could provide pensions, pay roll and other basic human resources services for organisations. Many larger organisations are moving towards self-service human resources systems, which are less costly and more flexible for employees to access. Installing such a system would be beyond the reach of a single arts organisation, but it could be economic if the Arts Council were to provide a shared platform that many smaller organisations could use.

## **Conclusions**

Imagine a country where 40 per cent of families live in homes without running water or sanitation. Four out of every ten volunteers for the army are rejected on grounds of ill-health. There is no national secondary education system, so most children spend less than seven years in education, only three in 100 children make it to secondary school and only one in 100 go to university. More than 80 per cent of the population are property-less: they have no savings, do not own their homes, nor many consumer goods. Ten per cent of people earn so little they cannot feed themselves. Each year farm labourers gather in town market places wearing signs of their calling – a shepherd with a crook, a dairymaid with a milk pail – to offer themselves to employers in a ritual that started in the middle ages. Horse drawn carts carry almost 90 per cent of goods traffic. There are 23,000 cars in a country with a population of more than 40m. Most people do not have holidays and only a handful can afford to go abroad. Life prospects are so poor that 300,000 people a year emigrate. Political leaders worry about a crisis of depopulation. Until recently 12 year olds worked in mines. Women do not have the vote. One of the country's leading playwrights was recently sentenced to two years' hard labour as punishment for his homosexuality.

That was Britain in the year 1900. Just to paint that picture shows how far we have travelled in the last hundred years. Horizons and aspirations have expanded more in the past century than perhaps any other. We live longer and are able to make far more of our lives. We can sit at a computer and arrange to travel further than the most intrepid explorer a century ago. We can carry more entertainment as MP3 files in our pocket than the average King could call upon at the turn of the century. Put the century just gone into a different perspective: most people running national arts organisations are in their 40s and 50s, they are the offspring of parents born in the early years of this century who were brought up by people who had been taught in Victorian schools.

Obviously it is stupid to make detailed predictions about the future given the pace of innovation in technology, lifestyles and culture. It is also pointless to predict where art and artists might lead us. To work out in any detail what arts organisations, including the Arts Council, should do to prepare for the 21<sup>st</sup> century is doubly difficult. Nevertheless some general rules of thumb might be useful.

We must invest in cultural institutions that embody a sense of history and our cultural inheritance, but that must not stop us from bringing into life organisations that will create the cultural experiences that will define the times to come. That

will mean helping to create new kinds of arts organisations as well as encouraging more rapid evolution among established ones.

Cultural experience is likely to become ever more democratic. In the 20<sup>th</sup> century the means of artistic expression expanded enormously, partly thanks to technology, and with that came new forms of distribution – film and video, the cinema, television and the Internet – creating cultural experiences which drew in a much wider audience. That is only likely to go further, for example, through tools of cultural production becoming more widely available through cheaper technology.

Freedom of artistic expression expanded enormously in the 20<sup>th</sup> century. Freedom to explore is vital to creativity. Art must challenge as well as entertain and please. It must cross borders and break boundaries to be creative. Artistic freedom to innovate must be defended against moral and religious intolerance, cultural tribalism and the power of global cultural brands. Around the world you can visit places where people are free to buy and sell, drink and eat, relax and entertain, but not to express themselves politically and artistically. That is a diminished kind of freedom.

Publicly funded arts organisations must sustain cultural experiences that have a public, shared, open dimension to them. In a more fragmented, individualised, tribal world providing access to shared cultural experiences will matter more. That does not mean these experiences have to be provided by the state or the publicly funded sector. As the Glastonbury Festival shows entrepreneurship and the market can play a vital role in creating a mass, participatory and self-organising cultural experience. In the 20<sup>th</sup> century public culture was symbolised by state created national institutions – the National Theatre, the BBC, the Arts Council itself. In the 21<sup>st</sup> century public cultural experiences will take different forms. Public funding for the arts, on the scale we now take for granted, is itself a relatively recent development.

Society will be saturated with technology that will get smaller, more powerful, pervasive, personal and interactive. New technologies will provide huge opportunities for new forms of artistic expression but art will also provide a sense of sanctuary, spirituality, through tactile, live, human experiences.

The growth of public art and culture in the 20<sup>th</sup> century was part of the expansion of the national public realm, overseen by the state, including public education, health and welfare programmes. Already five years into the 21<sup>st</sup> century the

issues that trouble us most stem from the nature of global citizenship, its obligations, solidarities and responsibilities. Going to the National Theatre and The National Gallery were the cultural counterparts of listening to the BBC, having a decent state education and relying on the NHS. Creating the cultural and artistic counterparts to a sense of global citizenship will be one of the main tasks of the century to come.

## **Appendix**

Aldeburgh Productions - Regis Cochefert, General Administrator (New Opera)  
Ann Sutton Foundation - Linda Fredericks, Director  
a-n The Artists Information Company - Susan Jones, Director of Programmes  
Apples and Snakes - Geraldine Collinge, Director  
Arnolfini - Caroline Collier, Director  
Artangel Trust - James Lingwood, Co-director  
Artlandish - Nicky Dillerstone, Director  
Artpoint - Ruth Charity, Acting Director  
Arts About Manchester - Ivan Wadeson, Chief Executive  
Arts Council England Cultural Diversity Task Group - Philip Hedley  
Arts Training Central - Sally Hartshorne, Operations Director  
Artsites Birmingham - Clare Edwards, Director  
ArtSway - Mark Segal, Director  
Aspex Gallery - Joanne Bushnell, Director  
Audiences London - Anne Torreggiani, Chief Executive Officer  
Audiences Yorkshire - Alison Edbury, Chief Executive  
Birmingham Opera Company - Jean Nicholson, General Manager  
Birmingham Royal Ballet - Derek Purnell, Chief Executive  
Black Country Touring - Steve Johnstone, Co-Director  
Chichester Festival Theatre - Maggie Saxon, Executive Director  
Chinese Arts Centre - Sarah Champion, Chief Executive  
Circus Space - Teo Greenstreet, Chief Executive  
City of Birmingham Symphony Orchestra - Sarah Gee, Director of Communications  
Cornerhouse - Dave Moutrey, Director  
DanceCity - Janet Archer, Director  
Dance South West - Kate Castle, Director  
Dance Umbrella - Fern Potter, Head of Development  
Dartington Hall Trust - Matt Griffiths, Development Director  
Drake Music Project - Jane Sadler, Interim CEO  
English National Opera - Loretta Tomasi, Executive Director  
FACT – Clive Gillman, Associate Director  
Future Physical - Ghislaine Boddington, Artistic Director  
Hallé Orchestra - John Summers, Chief Executive  
Helix Arts - Robert Laycock, Co-Director  
Huddersfield Contemporary Music Festival - Rebecca Morton, Development Manager  
Ikon Gallery - Graham Halstead, Deputy Director

Ixia - Emma Larkinson, Director  
Junction Arts - Tina Glover, Director  
Kinetica Arts International - Ali Pretty, Director  
Lyric Theatre Hammersmith - Jackie McNerney, General Manager  
Media Centre Network - Toby Hyam, Chief Executive  
Modern Art Oxford - Andrew Nairne, Director  
Music for Change - Tom Andrews, Chief Executive  
North West Disability Arts Forum - Ruth Gould, Creative Director  
Northern Ballet Theatre - Mark Skipper, Chief Executive  
Opera North - Helen Dobson, Finance Director  
The Orchestra of the Age of Enlightenment - Marshall Marcus, Chief Executive Officer  
Peshkar Productions - Sazzadur Rahman, Company Director  
Philharmonia Orchestra - David Whelton, Managing Director  
Rambert Dance Company - Prue Skene, Chair  
Rambert Dance Company - Sue Wyatt, Chief Executive  
Random Dance - Rebecca Marshall, Executive Producer  
The Reading Agency - Penny Shapland, Head of Resources  
Rhubarb Rhubarb - Rhonda Wilson, Director  
Sadler's Wells Theatre - Alistair Spalding, Artistic Director  
Sampad - Piali Ray, Director  
Serpentine Gallery - Sally Tallant, Head of Education and Programming  
South Asian Arts-uk - Dharambir Singh, Artistic Director  
South East Dance - Mairead Turner, Director/CE  
Square Chapel Centre for the Arts - Sally Martin, Director  
Turner Sims Concert Hall - Kevin Appleby, Concert Hall Manager  
Unicorn Theatre for Children - Tony Graham, Artistic Director  
Unit for Arts and Offenders - Barbara Moore, Development Manager  
Urban Development - Pamela McCormick, Director  
Vivid - Yasmeen Baig-Clifford, Director  
Watershed - Dick Penny, Managing Director  
Waygood Gallery and Studios - Helen Smith, Creative Director  
Whitechapel Gallery - Iwona Blaswick, Chief Executive  
Woking Dance - Eckhard Thiemann, Director  
York Theatre Royal - Ludo Keston, Chief Executive

Adds:

Kuumba, Elaine King, Manager  
Push, Ruth Nutter, Director  
Peepal Tree, Jeremy Poynting

## The Experience Corps, Maggie Semple