Levelling up

A research study into what constitutes excellent and innovative practice in Cultural Leadership initiatives either targeted at or including disabled and d/Deaf emerging and mid-term leaders in the cultural industries sector.

FINAL REPORT

by

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Research team:

Mickey Fellowes, Iain Ormsby Knox, Mandy Redvers Rowe, Claire Weetman, Max Zadow.

Commissioned by DaDaFest and the Cultural Leadership Programme

1.   Executive Summary

1.   *Levelling Up* is a research study which has aimed to investigate the impact that disabled and deaf leadership programmes have had on cultural leadership in the subsidised arts and museums sectors across the UK and Northern Ireland.

2.   The study acknowledges that a great deal of success has been achieved in terms of raising aspirations, achieving ambitions and enhancing the status and perceptions of deaf and disabled practitioners within the sector, but is also aware that in some cases, these achievements have perhaps fallen short of individuals and organisations expectations. The study therefore set out to ask the question: *What constitutes excellent and innovative practice in Cultural Leadership initiatives either targeted at or including disabled and d/Deaf emerging and mid-term leaders in the cultural industries sector?*

3.   Three subsidiary questions were also asked through the study:

1.   What conditions are required for the emergence of successful disabled and d/Deaf leaders?

2. What factors contribute to – or prevent – the successful development of d/Deaf and disabled leaders?

3. What influence do mainstream arts practitioners and organisations have in the successful development of those leaders?

4.   The four field workers – Mickey Fellowes, Iain Ormsby-Knox, Mandy Redvers-Rowe and Max Zadow, who undertook the field visits, interviews and data collection were all recognised disability artists with many years standing in the disabled and d/Deaf communities and wider cultural sector as a whole.. Dr. Tina Read, a fifth member of that team was additionally responsible for providing a literature overview and also provided data analysis expertise.. A further two non-disabled researchers have been involved in shaping the project; Claire Weetman (project co-ordinator) and Dr. Nick Owen who has been responsible for the substantive writing of the final report.

5.   Initial research suggested three constituencies which should be approached to gather a sample of research participants: individuals, organisations and networks. As a result of this process, 14 individuals identified themselves as potential participants in the study. They completed an Expression of Interest form and on the basis of this data, field visits were organised.

The portraits who agreed to participate in this study were:

1.	Tony Heaton	London
2.	Deepa Shastri	London
3.	Lynn Weddle	Brighton
4.	Caroline Ward	Manchester
5.	Chas De Swiet	London
6.	Jayni Anderton	Shropshire
7.	Rachel Gadsden	London
8.	Barry Avison	Liverpool
9.	Stephanie Fuller	Brighton

10.   Mandy Colleran   London
11.   Susan Austin   Plymouth
12.   Ian Macrae   London
13.   Ranjit Sondhi   Birmingham
14.   Jez Colborne   Yorkshire

6.   Each portrait has been given a brief title to indicate the 'essence' of that person's experiences and each portrait ends with some proposed answers to the research question which have been drawn out from the portrait and accompanying research data.   It also identifies further sources of information about the portrait should readers wish to read more about that portrait.

7.   The implications of this study are wide ranging and could affect practitioners, organisations and policy makers alike. In summary, we suggest that in order to build on the work of the Cultural Leadership Programme and to continue to generate excellent and innovative practice in Cultural Leadership initiatives for disabled and d/Deaf emergent leaders in the cultural industries sector, the following factors should be taken into account in future programme design.

8.   Emergent leaders should be encouraged to identify their personal strengths through:

> Programmes which emphasise personal qualities of leadership in additional to technical 'toolkits'
> Their vocational skill development
> Joining professional networks which supporting their progress
> Producing articles / writing up and broadcasting the work
> Reflecting on personal experience including embracing failure and validating their own personal experience and voice
> Identifying significant role models

8.1   Developmental initiatives should provide emergent leaders with access to:

> high profile events, learning opportunities and high profile practitioners
> Professional networks
> Action Learning Sets as a developmental tool
> mainstream leadership development initiatives
> Bursaries which allow real-world production opportunities
> Coaching and mentoring from other disabled motivators including Disabled coaching
> Non disabled coaching and Personal Mentoring
> Mentoring from mentors who are outside the host organisation
> Using Social Media in training events
> High quality tertiary education programmes which are developed in partnership with disability and d/Deaf organisations

8.2.   Initiatives should aim to ensure that emergent leaders should be able to connect their leadership learning

> to the practitioner's artistic voice, skills and expertise
> to opportunities which demonstrate similarity across sectors as well as differences
> with Training and development opportunities which are rooted and centred within the d/Deaf communities
> Collaboration opportunities which enhance their collaborative skills both with disabled and d/Deaf practitioners and non-disabled practitioners

To new understandings of leadership

8.3.   Organisations can assist emergent leader development by

Providing commissioning and producing opportunities
Work based learning programmes
Work based placements
High quality mainstream work based learning opportunities

8.4.   Other cross cutting themes have emerged from the research which are fascinating in themselves and have added to the complexity of the study itself. These include:

Self-disclosure as a disabled artist and how one engages in this process whilst developing as an emergent leader

The Hierarchy of disability and how this plays out in learning contexts

The need for external validation of leadership

The importance of learning of both within 'the community' - and the requirement to learn 'with-out' the community

8.5.   We suggest there are 14 different roles which arise that Disabled Leaders possess. These are summarised as follows:

The Gregarious Leader: the leader who combines the skill to operate in many faceted contexts, combining a complex mix of skills and a gregarious personality;

The Bridge Builder Leader: the leader who helps build bridges between people, understanding how they work and how they can fit together in the workplace;

The Leader As Portrait Maker: the artist-leader who works closely together with their subjects, through both leading each other and being led by the other, to find the optimal expressive moment.

The Backpacking Leader: the leader who has the skills, knowledge and backup plans which are needed when setting down a leadership route that supportive organisations are able to identify;

The Map Reader Leader: the leader who negotiates a complex arrangement of opportunity, challenge and achievement and who can establish a coherent leadership journey which can be sustained into the future.

The Route Leader To Higher Education: the leader who can facilitate collaborations with a disability specific arts organisations, to produce an inspirational development programmes for cultural leaders;

The Leader As Powerful Artist: the leader who through the uniqueness, clarity and power of their artistic voice, can become a cultural leader and a force for wider social awareness and change;

The Polymathic Leader: the leader who demonstrates significant effect and affective influence across a range of cultural, economic and social contexts;

The Leader-Manager: the leader whose initial leadership qualities can be supplemented and extended through increasing their managerial capabilities;

The Polychoreographic Leader: the leader who has the ability to shape, move and influence diverse organisations, cultural practices and people, as a result of their own work in those differing contexts;

The Polyphonic Leader: the leader who has the ability to speak in many different 'tongues': artistic, social, political;

The Leader As Path-beater: the leader as pioneer who beats paths with others through the cultural forest;

The Magnetic Leader: the leader who through sufficient personality and personal networks, shape the future programme and policy of tomorrow.

The Leader as Collaborator: the leader who does not rely solely on the body and mind of one person alone but who leads collaboration and pulls together support from other sources of expertise.

We suggest that the qualities these different leadership archetypes possess provide valuable insights into how d/Deaf and Disabled cultural leaders emerge in the cultural sector and can provide important case studies for the leaders of tomorrow.

Report structure

1.   INTRODUCTION.

This piece of work seeks out to examine and identify if there have there been positive outcomes for disabled and D/deaf people undertaking arts and cultural leadership courses, both informal and formal, over the last 15 or so years. DaDaFest, formerly North West Disability Arts Forum [NWDAF] has been involved in various leadership training courses since 1993 and we are curious to see how some of the key 'movers & shakers' working today, having achieved recognition in leadership roles across the arts and culture sector, may have benefitted, or not from such initiatives and their relevance to career progression.

Over the last 15 years, disabled people living in the UK have experienced many changes in terms of equality and inclusion initiatives designed to ensure active participation in all aspects of society: the biggest aspect being the Disability Discrimination Act 1995 [DDA] which was largely geared towards assisting and asserting rights to inclusion; though worth noting that Education was only included as part of the Act in 2002. The DDA has no doubt helped to increase opportunities and possibly raise aspirations through career choices and attainment levels for many people, but aside from rights and equality measures, how have our established leaders manged to succed in their chosen career.

Since we started our company, we note that there have been only a few programmes aimed at developing leadership skills for disabled and D/deaf people: in 1995 NWDAF pioneered Leading the Way, a workshop Leaders Course which went on to become Solid Foundations, in partnership with Liverpool Institute for Performing Arts [LIPA] from 1998 through to 2004. This provided successful course completers with Certificate in Higher Education in Performing Arts qualification. In 1998 Full Circle Arts developed the first Mentoring programme for established disabled D/deaf artists to work alongside emerging artists. In 2001 NWDAF developed NVQ 3 in Business Skills 'Disabled Artists into Work' which created training and leaderships skills in being self-employed. In 2005 Jayni Anderton, a graduate of Leading the Way developed an off shoot in Shropshire. With the development of the Cultural Leadership Programme [CLP] opportunities emerged for some focus training and Sync developed becoming one of its most successful CLP initiatives to date. They have a series of initiatives from Sync seeding events through to intensive leadership programmes.

What, if any are the common barriers or opportunities that have helped such leaders continue to work in the sector? How has the world moved on to ensure D/deaf and disabled people can achieve in their careers as artists, performers, producers, et al, or is it all down to the tenacity and brute determination of a few bolshie mavericks? I wonder if there has been a difference for those seeking work in the sector pre-2002 in how they managed to start and succeed in their journeys.

To explore such issues we have identified a group of accomplished individuals and through in-depth interviews discuss their journeys, especially when undertaking various leadership courses and programmes. It is a piece of work delivered in partnership with the Arts Council and Cultural Leadership Programme; we thank them for the opportunity to work alongside us to investigate and delve into the lives of these accomplished leaders.

The final recommendations demonstrate the need to ensure society continues to make proactive initiatives to create opportunities; certainly some people have made it using their own resources and sheer tenacity, but others would not even have got onto the starting block without initiatives, encouragement and resources. There is a real danger that we have seen the best that could ever be offered, especially given these lenient times where as a consequence of government cuts support has ceased for even the most basic disability needs to survive in this disabling world.

Ruth Gould MA FRSA, April 2011

2.   THE PURPOSE OF THE *LEVELLING UP* RESEARCH STUDY

Levelling Up is a research study which has aimed to investigate the impact that disabled and deaf leadership programmes have had on cultural leadership in the subsidised arts and museums sectors across the UK and Northern Ireland.

DaDaFest were successful in securing a contract from the Cultural Leadership Programme (CLP) in October 2010 to carry out this study. They then engaged the Aspire Trust who had provided training in research and evaluation skills for disabled artists through their lifelong learning programme, Time to Play (details in Appendix 1). They also set up a working group to oversee the development of the project. They have knowledge of the disability/deaf arts sector, experience of cultural leadership programmes and initiatives, have offered guidance to the researchers, assisted in defining terms and language, contributed to identify effective case studies and practices, have supported the recommendations and best models of practice arising from this report and have assisted in identifying subsequent dissemination strategies. Details of the working group are provided in the first section of this report.

The study acknowledges that a great deal of success has been achieved in terms of raising aspirations, achieving ambitions and enhancing the status and perceptions of deaf and disabled practitioners within the sector, but is also aware that in some cases, these achievements have perhaps fallen short of individuals and organisations expectations. The study therefore set out to ask the question:

> *What constitutes excellent and innovative practice in Cultural Leadership initiatives either targeted at or including disabled and d/Deaf emerging and mid-term leaders in the cultural industries sector?*

Our intention has been to ask this question of disabled and d/Deaf leaders themselves through a qualitative research study which aims to understand the experience of those leaders as they engaged with various leadership development or training programmes at various stages of their career. Many of the leaders interviewed for the research had participated on CLP leadership development programmes; but many had not. We decided to keep the non-CLP participants in the study as providing an interesting counterpoint to the stories told to us by those who had participated in CLP programmes.

The study does not there attempt to evaluate those programmes as such; but by listening to the experiences of those leaders, we anticipate that significant conclusions can be drawn for future leadership development programmes or training courses, for both the leaders themselves and the organisations involved in producing those programmes, whether they be either disabled and d/Deaf-led organisations, or mainstream cultural organisations. The voice, experiences and expertise of our participating leaders has remained paramount in this process.

2.1   The research context

It has been important through the process to ensure that the research has been carried out within clear ethical parameters. As a member of the British Education Research Association, Aspire's research procedures are consistent with the highest standards of research practice as well as the requirements of the Data Protection Act 1998. We were additionally keen to ensure that the whole team was guided by the Social Model of Disability (Finkelstein, 1980) and consequently the four field workers – Mickey Fellowes, Iain Ormsby Knox, Mandy Redvers Rowe and Max Zadow, who undertook the field visits, interviews and data collection were all recognised disabled artists with

many years standing in disablilty and d/Deaf communities and wider cultural sector as a whole. Dr. Tina Read, a fifth member of that team was additionally responsible for providing a literature overview and also provided data analysis expertise.

It should also be noted that there a further two non-disabled researchers have been involved in shaping the project; Claire Weetman (project co-ordinator) and Dr. Nick Owen who has been responsible for the substantive writing of the final report. Whilst the report has been signed off by both DaDaFest and CLP, and the research portraits have also agreed for their portrait to be included in the study, we have also been mindful of the complexities of non-disabled research practitioners leading and writing research about disabled people. The issues in this dynamic are well explored within Stone and Priestley's paper Parasites, Pawns and Partners: Disability Research and the Role of Non-Disabled Researchers (Stone and Priestley, 1996) and their work on a proposed emancipatory research paradigm has provided us with a useful guidance in assessing the validity of this research. Their proposed paradigm has six principles ascribed to it thus:

* *the adoption of a social model of disablement as the epistemological basis for research production*

* *the surrender of claims to objectivity through overt political commitment to the struggles of disabled people for self-emancipation*

* *the willingness only to undertake research where it will be of practical benefit to the self-empowerment of disabled people and/or the removal of disabling barriers*

* *The evolution of control over research production to ensure full accountability to disabled people and their organizations*

* *giving voice to the personal as political whilst endeavouring to collectivize the political commonality of individual experiences*

* *the willingness to adopt a plurality of methods for data collection and analysis in response to the changing needs of disabled people*

(Stone and Priestley, 1996: 706)

This report will also revisit this paradigm and offer some further refinement and comments on researching disabled and d/Deaf practitioners in its conclusion.

3. GLOSSARY

ATW   Access to Work
CLP   Cultural Leadership Programme
DaDaFest   Disability and Deaf Arts
DDA   Disability Discrimination Act
NHS   National Health Service

4. THE RESEARCH TEAM

The team comprised both a working group and research practitioners as follows:

4.1. Working Group

Dr. Abigail Gilmore, Director, Centre for Arts Management & Cultural Policy, Manchester Metropolitan University
Ruth Gould, Chief Executive, DaDa
Chris Hammond, Artistic Director, Full Circle Arts
Diane Morgan, Project Manager, Cultural Leadership Programme, Arts Council England
Dr. Nick Owen MBE, Director, Aspire Trust
Jo Verrent, Independent Consultant
Sue Williams, Senior Strategy Officer, Diversity (Disability), Arts Council England

4.2. Research Practitioners

Mickey Fellowes, writer and field researcher
Iain Ormsby Knox, actor, director and field researcher
Dr. Nick Owen, lead researcher
Dr. Tina Read, assistant researcher
Mandy Redvers Rowe, director, performer, writer and field researcher
Claire Weetman, project co-ordinator
Max Zadow, director and field researcher.
Administrative support was provided by both DaDa and the Aspire Trust.

5.   LITERATURE REVIEW

The team were aware that a great deal of work has been undertaken by the Cultural Leadership Programmes in establishing definitions and criteria of what constitutes effective cultural leadership and we have reflected this work within the literature review which informed the study. We were particularly keen not to replicate existing work but where possible build on what is already in the field.

We have also cross referenced this work with other leadership studies in education and commerce in order to identify, where possible, if there are any transferable skills, knowledge or approaches which can disseminated to wider audiences. (Kimbell, 2000; MLA, 2008; Owen, 2008; Ucbasaran, 2009). We anticipate that if the transferable nature of successful leadership can be identified in other closely related or disparate sectors, that this will strengthen the case that the CLP team in particular wish to make to their governing bodies.

The literature was used for two purposes: firstly to contribute to the design of the study by identifying key themes for exploration in advance of the field work; and secondly to identify potential participants for the study.

5.1.   *Literature informing the design of the study*

Kay and Venner's *A Cultural Leader* (CLP, 2010) provides a wide ranging view of cultural leadership theory and practice and focuses particularly on themes of crisis in leadership, the contribution of leadership to the national cultural economy and the importance of leadership in cultural change. For the purposes of this report, Kay and Venner also offer some important contextualisation on leader development, leadership development (Bolden, 2007) and leadership learning and identify some key themes which informed the design of this study:

> The relational view of leadership as a process involving everyone

> Skills development and their relationship to structure and organisation

> Authenticity and moral approaches to leadership

> Coaching and mentoring.

Harris additionally reports on additional issues facing disabled leaders including confidence, access and isolation, succession planning, tokenism and leadership definitions: matters which have also informed the design and delivery of this study (Harris, 2009).

The CLP report, *Black, Asian And Minority Ethnic Leadership In The Creative And Cultural Sector* (Bhandal L., Hopkins, L. Singh, J., 2008) argues that leadership development is contingent on both training and development opportunities, enhanced networks and increased personal contacts. Additionally, the CLP report *Women In Leadership In The Creative And Cultural Sector* (Dodd, Hawkes and Sullivan, 2008) is useful in that pointing to an under-representation of women in leadership in the creative and cultural sector, it offers an analogous analysis of the barriers faced by disabled and d/Deaf cultural leaders:

> *The barriers that women experience in getting to the top are as intricately related to personal attributes and circumstance as they are to workplace culture and structural characteristics. However, whereas personal factors affect an individual in much the same*

way whether male or female, this study has shown the extent to which workplace culture issues can disproportionately affect women.

The issue of how work culture affects disabled leaders is another area of interest for this study.

Roulstone's *Disabled Managers & Leaders Study Findings and Policy Pointers* (Roulstone, unpublished) is currently the most relevant research appropriate to this study. His findings on how leadership and seniority, acknowledgement, routes to leadership, support by employers to aspiring leaders, solutions to barriers to leadership, the use of bursaries in leadership development and the impact of financial insecurity in the cultural sector on leadership development are questions which this study re-examines and offers some further insights.

5.2   Literature assisting the identification of potential study participants

The following documentation was used to identify potential contributors to the study.

Creative & Cultural Skills Footprint 2006 and TCR 2007, TBR (Ref: W17/S1),

Dodd, Hawkes and Sullivan, (2008), *Women In Leadership In The Creative And Cultural Sector* CLP.

LEAD ON Open Space Conference for Disabled Leaders in the Cultural Sector, conference documentation.

RADAR (2009) Doing Seniority Differently: A study of high fliers living with ill-health, injury or disability. Interim report.

6.   METHODOLOGICAL APPROACH AND THEORETICAL FRAMEWORKS

Whilst various theoretical frameworks have informed this study, our goal is for practitioners, participants and policy makers to make meaning of their experiences; reflecting and modeling processes as well as systematically gathering data of various kinds. In order to do this, we have developed a qualitative research study which is rooted in the traditions of grounded theory and phenomenological research and narrative research (Hartley and Muhit, 2003). We have particularly connected to the following methodological frameworks:

>   Realistic Evaluation (Pawson and Tilley, 1997)
>   Arts Based Educational Research (Owen, 2010)
>   Portraiture (Lawrence-Lightfoot and Davis, 1997)

6.1.   *Realistic Evaluation (RE)*

Cultural Leadership programmes in the sector have been developed in a highly complex set of circumstances which affect (and are affected by) organisations, practitioners and participants own histories, cultures and agendas as well as the broader politico-cultural context in which the organisation is located. Central to the RE approach is not so much a question of *What Worked?* but questions such as *What Works for Whom in What Circumstances'*? Within such an approach, history and contextuality are seen as key sources of influence on programme outputs and effects, not sources of variation to be 'controlled for' as in experimental designs.

However, we have not been working solely within RE framework, as this would require understanding identifying the 'Context Outcome Mechanism Configurations' (often referred to as the 'CMO' configurations) that are present within the programmes that participants would have engaged in during their leadership development career. A 'whole-hearted' engagement with an RE process was beyond the remit of this research: but its emphasis on context and history has been an important guiding principle in developing the study.

6.2   *Arts Based Educational Research (ABER)*

ABER aims to understand learning through arts based concepts, techniques and practice. Practitioners use a variety of arts-based methodologies to undertake their research and / or to communicate their understanding through such diverse genres as photography, autobiography, narrative, poetry, visual arts, drama, dance, music and performance. There is a relatively new but rapidly growing body of both literature and shared practitioner knowledge which directly addresses concepts of art as research, the nature of knowing aesthetically and learning aesthetically, the processes of making, and the use of art as a platform for recording and analysing data.

This is an approach that can work across host organisation organisations and produce stimulating material which assists the elicitation of meaning, for example through researcher and participant generated music, songs and videos, 'mental maps' and compositional mapping diagrams and activities as appropriate. Such material is also important in identifying trends and themes as well as being a compelling mode of dissemination and illustrating research.

This approach offers a unique insight into the practice that participants will have experienced and their making of meaning from it and also has the benefit of being highly accessible to other professionals, volunteers and other members of the public: it is a non-intrusive, participatory form of research which encourages participants to feel at ease with the process and capable of

establishing a good rapport with the researchers. It has provided us with an approach which has been of particular relevance in developing several of the portraits of this study.

6.3.   Portraiture

Planning for this study initially involved discussions about participants in the study being 'case studies' for the study. It became clear early on though that as well as the language of 'case study' having particular methodological requirements (Yin, 1994) which this study could not address due to various resource issues, the notion of being a 'case study' for participants produced several troubling connotations which we needed to address.

The ethical stance we have taken from the onset of the project has been to work within the social model of disability. Here, disability is conceived as the result of social relationships,   created by a disabling environments and disabling attitudes, is socially constructed and culturally produced and is and a form of structural oppression (Finkelstein, 1980, UPIAS 1975, Oliver, 1990, Abberley, 1987). It is offered in opposition to the medical model of disability which conceptualises disability as an individual pathology, a medical problem to be treated, or a personal tragedy to be pitied (Stone and Priestley, 1996: 701). Consequently, using the concept of the 'case study' as an epistemological tool potentially undermines the arguments made by the social model and reinforces the view of the study subject as a passive object upon which research is enacted upon. With its resonances of being under medical investigation and the objectification of the human being, we realised that 'cases-study' was not the most suitable means of thinking about our potential study participants.

The work on portraiture by Sarah Lawrence Lightfoot on the other hand offers a more generative and inclusive approach to undertaking this kind of research. (Lawrence-Lightfoot, 2005, 1986, 1983; Lawrence-Lightfoot and Davis, 1997). Whilst used in educational contexts, on 'goodness' in schools for example (Hall, Thomson and Jones, 2008) she presents portraiture as *a genre whose methods are shaped by empirical and aesthetic dimensions, whose descriptions are often penetrating and personal, whose goals include generous and tough scrutiny'* (1983: 369). For the purposes of this study, portraiture allows for the possibility of *private intimate storytelling which is at the center of portraiture, with the public discourse that it hopes to affect'* (ibid:11).

The stories of our portraits and their effect on our wider public discourse are stories which are persuasive, timely and speak to the next generation of disabled cultural leaders and the people, programmes and organisations they will be leading.

7. METHODOLOGY AND FIELD RESEARCH

7.1 Identifying participants

Initial research suggested three constituencies which should be approached to gather a sample of research participants: individuals, organisations and networks. They included:

Individuals

> HIGH TIME 'DEAF WAY' Event, 2009 – 9 identified speakers and unknown number of delegates

> 11 contributors named in the RADAR research, Doing Seniority Differently, as working in the arts, entertainment and recreation sectors

> 33 delegates from the LEAD ON Open Space Conference for Disabled Leaders in the Cultural Sector

> 8,340 DDA Disabled and Work-limiting Disabled leaders working in Cultural Heritage, Design, Music and VPLA (source: Source: Creative & Cultural Skills Footprint 2006 and TCR 2007, TBR (Ref: W17/S1), identified in the CLP report, Women in leadership in the creative and cultural sector.

Organisations

> DaDaFest
> Full Circle Arts
> Graeae Theatre Co
> London 2012
> Mind The Gap
> Whitechapel Gallery

Networks

> Association of Disabled Professionals (ADP)
> Leadership Advance
> Leadership Development Day & LDDplus workshop programme
> Leading through Change
> Scope Diversity Works Conference
> Simorgh Partnership
> Sync Associates
> 30 networks named in the CLP Leadership Networks Report – Learning and Legacy (list attached in Appendix 2)

The next steps we took to identify participants were to:

> Contact directly all the individuals listed to elicit their interest in the study

Contact directly all the named organisations and request nominations for the study

Contact the networks listed and ask their lead organisations to make nominations.

In undertaking this process, we aimed to ensure that nominations:

Reflected the geographical spread of CLP and ACE's remit

Ensured a gender balance

Ensured a BME representation

Reflected a range of early, mid- and senior leadership experience

As a result of this process, 14 individuals identified themselves as potential participants in the study. They completed an Expression of Interest form (attached in Appendix 3) and on the basis of this data, field visits were organised. The returns of the Expression of Interest also assisted in identifying a number of themes which were to be addressed through the field visits.

7.2. *Timetable*

The research was undertaken in the following phases:

Phase 1: *Preparation.*
This involved:
Liaising with the working group and collecting advice and guidance on the issues, personalities and practice in the field

Refining and agreeing the research question(s)

Developing research tools (questionnaires / online surveys) which are disseminated appropriately to a range of supportive individuals and organisations

Preparing an appropriate review of the literature;

Collecting and analysing data from the first use of the tools;

Identifying a sample of participants to be visited in phase 2.

Phase 2: *Portrait visits*
This involved:
Establishing and building relationships between the research team and the portraits

Designing appropriate research tools for application within the visits to the portraits

Collecting appropriate quantitative and qualitative data from those portraits.

Phase 3: *Write up and presentation.*
This involved the collation, interpretation and publication of all project data into a series of artefacts including a traditional report format, website and other artefacts.

7.3.   Preparing to enter the field

Once the final research question was agreed upon by the working group, a team of field researchers were appointed and led through a training event which introduced them to the programme and agreed the protocols they would be expected to follow once out in the field. As well as addressing the main research question, we also indicated that this would entail answering subsidiary questions which informed the design of the research questionnaire. These subsidiary questions were:

> * what conditions are required for the emergence of successful disabled and d/Deaf leaders?
>
> * what factors contribute to – or prevent - the successful development of disabled and d/Deaf leaders?
>
> * what influence do mainstream arts practitioners and organisations have in the successful development in those leaders?

A research questionnaire was devised and agreed initially with the working group and then introduced to the field researchers. That questionnaire is attached in appendix 4.

The questions were sent to individuals prior to the interview upon request. Interviews lasted between one and four hours and were conducted in English although in one case, a British Sign Language Interpreter was also present. In some instances, additional views were also gathered from colleagues and access facilitators. These were also recorded and transcribed.

These questions were used in a semi-structured interview context and the participants answers were recorded on digital tape recorders. This audio data was then transcribed into research interview transcripts and checked for accuracy. Where appropriate and available, researchers also took recordings of the practitioners art work or used arts techniques to elicit further information e.g. by responding to paintings, musical recordings, photographs etc.

From the transcripts, 'portraits' were then written of each of these individuals, describing how each responded to the theme of the research study. Portraits were constructed by listening to the interviews and reading the transcripts, and then devising five or six preliminary 'codes' of their perceptions of the most important aspects of their experiences of leadership development The transcripts were then scrutinized for evidence to support and develop these initial codes, and an iterative process then occurred, in which transcript material altered the initial codes, and the codes focused the scrutiny of the transcript, until the writer believed that a fair and accurate portrait had been written.

When this was complete, both portrait and transcript were scrutinised by a second and third team field work team member, who was asked to determine whether the portrait claimed more than was available from the transcript. No significant amendments were deemed necessary. After this was done, the transcript and portrait were sent to the research participant involved for their approval or amendment. They were invited to participate in a second interview if clarification of points or further questions were thought necessary. No participant took up this invitation.

8.   THE PORTRAITS

The portraits who agreed to participate in this study were:

1.   Tony Heaton   London

2.   Deepa Shastri   London

3.   Lynn Weddle   Brighton

4.   Caroline Ward   Manchester

5.   Chas De Swiet   London

6.   Jayni Anderton   Shropshire

7.   Stephanie Fuller   Brighton

8.   Rachel Gadsden   London

9.   Susan Austin   Plymouth

10.   Barry Avison   Liverpool

11.   Mandy Colleran   London

12.   Ian Macrae   London

13.   Ranjit Sondhi   Birmingham

14.   Jez Colborne   Yorkshire

Their portraits are presented here in a distinct, intentional sequence in order to highlight and contrast particular themes which will be identified and discussed later on in this report. We anticipate that by comparing and contrasting neighbouring portraits, issues and themes will be thrown into sharper relief than had portraits been presented through a simplistic listing, based for example on their surname.

Each portrait has been given a brief title to indicate the 'essence' of that person's experiences and each portrait ends with some proposed answers to the research question which have been drawn out from the portrait and accompanying research data.   It also identifies further sources of information about the portrait should readers wish to read more about that portrait.

Each portrait has identified a range of leadership development programmes and training courses that they were involved in. Whilst these are referred to in the portraits, a summary of overview of the programmes they have been involved in is presented in Appendix 5 of this report. Further details about those training programmes are described in Appendix 6.

8.1.   TONY HEATON   THE GREGARIOUS LEADER: OLD HANDS, LOTS OF NEW TRICKS

Introduction

> *How long have you been in a wheelchair?' 'Since I got up this morning'.*

Tony Heaton has been the chief executive of Shape since 2008 but his work as a leader has been ongoing since the 1980s.   Tony's portrait is an example of the importance of understanding how personal, developmental programme and contextual factors can combine effectively to provide long lasting benefits to both the individual and the beneficiaries of their leadership vision.

He is an example of the gregarious leader: one who combines the skill to operate in many faceted contexts, combining a complex mix of skills and a gregarious personality. He sees his leadership role as involving:

> The setting out of a long-term strategic vision for an organisation;
> An ambassadorial presence across the wider cultural sector
> Providing training and development opportunities for organisational staff and the wider disabled artists community
> The selling and marketing of the organisation
> Networking
> Building teams of practitioners,
> Developing new projects and products

Tony's personal leadership toolkit

Tony sees himself as a perpetually curious experimental artist:

> *I've always been an artist so when I was a teen I was a constant drawer…I always had bits of paper and pencils and I was constantly drawing things and always interested in art…. I was just curious about objects, I think, and curious to know things and I just think that artists are predominantly nosey people and experimenters.*

But his arts practice has never been the sole focus of his life: the importance of administration, organisational development and a long standing commitment to political change has provided him with multiple tracks to travel down through his leadership journey. The arts, whilst one vehicle for that journey, have not been the sole mechanism by which he has demonstrated his leadership calling.   Campaigning for the rights of disabled people has been an important aspect of Tony's commitment style too and his work at RADAR, the Citizens Advice Bureau and Full Circle Arts in the 1980s and early 1990s pay testament to his wider sphere of influence. Through his campaigning Tony has engaged with people outside the disabled community. He believes it is important that disabled people do mix with people outside their community:

> *I think that disabled people should be out and about and getting involved with the general things that go on in the world because if you don't the barriers will just keep happening and reappearing…*

Tony led the building and development of the first accessible art gallery for disabled artists, The Faith House Gallery at Holton Lee which won the Guardian newspaper's best British building in 2002:

> *We turned a set of redundant stables into four completely accessible studios with northern lights which you could operate by electronic winches at waist height so that even with incredibly limited dexterity you could open and close the shutters and the windows in the roof and it had just fantastic access. And we encouraged a huge amount of disabled artists to work in them and, for me, it's great to see some of those artists now winning things like Adam Reynolds Bursary or winning unlimited commissions and doing fantastically well in their careers… I like to think that by working with us and exhibiting at Holton Lee that they gained in confidence and their work developed and people got to see their work. They were obviously incredibly talented because otherwise we wouldn't have wanted to show them. But I like to think that that opportunity helped them to move forward in their careers.*

He also places great emphasis on the need to work collaboratively as a leader and diffuse success and credit across the wider team:

> *My current chair, Pauline Tambling, who is a mine of information and an incredible leader has a phrase which goes along the lines of you can achieve anything you want to achieve as long as you don't need to take the credit for it.*

Engagement with leadership development and training programmes

Whilst Tony has clearly been influential on many other disabled cultural practitioners and people over a long period of time, he is also clear about how he has been influenced by other practitioners he has worked with and leadership programmes he has participated in.

His participation in many CLP initiatives has enabled him to capitalise on what he has learned and to make use of the networks and connections he has made but he also suggests that participation in programmes does not provide easy answers or ready-made solutions to the challenges that face cultural leaders. His acknowledgement that what works for him would not necessarily work for someone else is an important recognition that context and climate are as equally important factors when it comes to assessing what factors have contributed to the influence of those programmes.

- **Leading through Change (network)**

> *This has been valuable because it has been led by Dave Richmond who is both tenacious and well organised and also optimistic in herding together disabled leaders who, and I speak for myself here, are less well organised. He has nudged us into meeting and communicating, we have done this in an intensive way by convening in a central location in Birmingham for facilitated and safe discussion about current issues and concerns and how we might operate as a self-help network. This is important because often we become isolated within our organisations and closer contact enables us to be more connected, stronger and more able to work closely rather than duplicating ideas.*

- **Leadership Advance**

> *This has been a good opportunity to work with others across the diversity agenda and has given me access to a national network of key individuals, it has also been a good opportunity to promote Shape, which is a huge part of why I do these things! The mentoring I have had from Baroness Lola Young has been interesting and she has some great insights and*

contacts, she also invited me and others to the Arts Funding debate in the House of Lords. The intensive days were excellent and brought us into close contact with people like the author Gary Younge who discussed issues from his book 'Who are we, and why should it matter in the 21 century?

We have also worked in groups on a project, this culminated in a day of presentations at the V&A, I convinced my group to invest our budget in commissioning a disabled artist, Aaron Williamson to lead us in a performance piece and to commission a deaf film-maker Bim Ajadi to record it, so giving work to two disabled artists and getting them more widely exposed, which is what I see as an important part of my role.

- **Clore Short Course (residential)**

  This was a great opportunity that Shape made available to me and I still review the course material on a regular basis. Lots of practical advice and guidance, such as media training and reviewing how you present and respond, personality testing to look at preferred learning styles, useful for both you and your colleagues to know! And lots of peer learning, great social opportunities for networking as well, which I think are important to get a wider sense of the sector.

He has also participated in various non-CLP programmes such as the Leadership in the 21st Century programme, led by Max Schupach. He found this training experience help clarify ideas and confirm that he was already doing things in an effective way:

'…what Max did was confirm the things that I didn't have the title for and he'd come up with some sort of psychology based title for what we were doing and I was kind of doing it in a strange way anyway…' This was an important learning experience for me because it suited my personality and style and it introduced me to Max Schupbach and the notion of Process Work. Aspects of this way of working are very interesting and important, particularly for those who have little power and who's voices are not heard. Max is also a charismatic character and great facilitator.

The Wider Cultural Context

Whilst Tony graduated from university, he has not participated in what he sees as formal training programmes but argues that personalised, learning by doing – or experiential learning – has served him best when it comes to developing his own skillset. His participation in programmes such as the Clore Short Courses demonstrate that his role and effectiveness as leader is always placed in the context of 'mainstream' programmes which are not specifically focused for disabled practitioners.

This absence of that particular focus can be beneficial in the sense that it places the disabled leader at the same development table as non-disabled leaders: but it also has its disadvantages in that those leaders specific access requirements can be ignored or downplayed:

The days are long and arduous which I know some disabled people have been critical of as it suggests that to be 'leaders' you need the stamina to work intensive 10 hour days, I personally did not have a problem with this as I have routinely worked intensive 10 hour days for as long as I can remember but I do recognise that there are other styles of working and succeeding, not just one model and this model could be seen to be very ableist in its approach and method.

However, the social nature of the Clore programme chimed well with Tony's leadership style:

> *the great thing is you make a network of other people who you can add to your list of networks. I think networking is really important: remembering who is out there and who you can work with or who you can get information from. And to be available for other people as part of that network. And it was one of those things where afterwards you keep all your materials and you think 'oh yeah I'll just look back in my Clore stuff and there will be stuff there about whatever it was you were thinking about'. And, sure enough, there was always a link to something or a way to find out the information you need to move things forward.*

What constitutes excellent and innovative practice in Cultural Leadership initiatives?

As a leader who has been developing learning opportunities for his own staff and emerging cultural leaders, there are a number of factors Tony identifies which contribut

e to excellent and innovative developmental practice in cultural leadership:

The power of learning by doing *I'm not academic and I remember when I finished my degree and I thought I was never, ever going to do another exam for anybody because they are nonsense and that's not how to run the world. I think you just find out, as you work your way through life, what works for you and what doesn't work for you.*

Embracing failure *For everybody who has ever tried to do anything there will be a path littered with failures but that's the great thing about being an artist too. For artists, I think, failure is not a negative it's a positive and the failures are the sort of steps you take to help you get to where you want to be. The visual artists' waste paper basket is full of so called failures so I don't really think about failure in the obvious sense of failure; I just think about experiment and things that you try that help you to get to where you want to be. I think you are constantly failing within small steps but you learn a lot from that.*

Don't cut the wings off your dreamers *The finance director is absolutely essential because they can tell you what you can and can't spend and how much you need to raise to do what you want to do… And it's important that director of communications and development can dream the ideas that will help us move the organisation forward in three, four or five years' time. I can't stop them dreaming the dream even though we might not have the money to fund it…. So we can't cut the wings of the dreamers.*

Further information

Further details about Tony's work can be found at:

http://www.culturalleadership.org.uk/375/

8.2.   DEEPA SHASTRI: THE BRIDGE BUILDER LEADER

Introduction

Deepa Shastri started her acting career at University although in an informal capacity rather than through a formal acting course. She worked in the charitable sector after leaving university with Breakthrough but soon moved onto the BDA for WISDOM project – Wireless Information Services for Deaf on the Move. This led on to pitching and presenting a documentary for Channel 4, Back to Bombay. She has now trained over fifty theatres about deaf access such as theatre captioning for STAGETEXT and is developing her career as a producer. She is currently Associate Producer at SHAPE.

Over the last two years her passion for the arts has been supported and strengthened through participation in coaching programmes offered by Sync and placements offered through the Cultural Leadership Programme. Her portrait demonstrates the demands made on early career leaders such as the difficulties in articulating their own styles and the importance of significant others in identifying leadership capabilities. She describes this as a process of 'colour for chameleons':

> *Wherever you are you disappear; you adapt to your environment all the time, you learn to wait for the right moment then you appear and then you can bring up your argument or say what you want that will work for you.. It might not change things immediately but it works in the long term.*

Routes to leadership

Her first experiences of leadership came from the university when she took on the role as a student representative. This has led more recently to being part of the Deaf Ethnic Women's Association. The challenges of being an emergent leader involve questions of how to make decisions, how to empower others to make decisions, and about how to develop teams. She has seen the concept of leadership as one referring to behaviour rather than title and status. She rejects a traditional 'macho' style of leaderships but sees leadership as essentially a means of enabling others and developing long term plans:

> *It's not about making tough decisions but it's about making people feel they can do it; they're allowed to do it; they can say something….I don't think I'm very strategic. I would say I'm better at working with people. The word 'strategic' puts me off. But maybe I can see the long term plan.*

Recognition of leadership qualities

> *It always has been in there but I couldn't put a label on it.*

Before her involvement with CLP and Sync, Deepa had never had any formal training on how to lead but relied more on her ability to identify situations where she had to lead or support others. She found this experiential, hands-on approach led her to realise that she did have the skills: although this was critically reinforced by others acknowledging that she had demonstrated leadership qualities:

> *They said I was very outspoken and that I led by example. The former chief executive of Shape, when he used to work with me, he always used to say that I kept him on his toes and that I kept everything in place. He used to say 'she's the boss; she's the boss!' And it doesn't*

> *really matter what age you are as long as you handle it right because some people take it the wrong way and they take it too far.*

She also realised early on in her career the importance of the producer in the production process and how they can make things work through showing leadership skills which help build bridges between people, understanding how they work and how they can fit together in the workplace:

> *I can stand in the middle where I can grow the relationship between those two and I know how to work with both colleagues*

This is where she sees her leadership skills emanating from: the ability to empathise with both people in a relationship and to build bridges between them.

Early experiences of leadership training programmes

Deepa soon learnt about different leadership styles available to prospective leaders such as charismatic leadership, autocratic leadership, democratic leadership and servant leadership: a new concept to her but one which she recognised as being the way she intuitively experienced leadership.

Her experience of leadership development programmes has predominantly been through many mainstream CLP leadership development initiatives such as Women to Watch, Leadership Development Days, Leadership Unleashed; a Leading in London CLP/Sync placement programme (through which she was placed at LOGOC and Shape) and through Sync Intensives.

Support from CLP has provided funding for her professional development which she has used to attend three different courses on Making Successful Grant Applications, Freelance producing and Tour booking. She found some of the techniques and skills learnt on the courses not only useful but also transferable to other, day-to-day contexts:

> *Every time I communicate with people I have longer conversations: what we've agreed; what time we agreed for meetings; what date our next meeting is and who's responsible for what and what we'd agreed to do in terms of action points etc.*

She was also able to create a website to promote herself as professional producer as well as towards the cost of coaching. She has experienced coaching from two esteemed coaches, one of whom was disabled the other, not.

The coaching from Sync focused particularly on the creative aspect of leadership and started off asking what the messages were that disabled leaders said about themselves. At this time she was very uncertain about her future and nervous about where her career was leading her to: it was at this point that she started to understand her own particular leadership approaches. The last workshop in this programme identified what her life aims were – her life business plan – and helped her to identify and address the potential barriers which could stop her achieving those aims. This proved to be a positive and empowering experience for her.

The CLP / Shape placement has funded her attendance at courses and performances and study visits both in the UK and further afield. She was introduced to a consultant to look at her CV, skillset, and previous experience of coaching. This process also identified transferable skills which could be transferred to the private sector, should career opportunities become scarcer in the public sector:

The tutor almost gave us permission and she said 'you are allowed to contact these people and to do some background research so why not have a go at contacting the chief executive or the chair person. There is nothing to say you can't do this and if you're looking for that next step it will prepare you so well'.

Deepa fully appreciates the need to prepare oneself for work in the sector and sees this type of coaching as essential when linked to career progression – whilst pragmatically realising that all options have to be kept open for as long as possible:

and the more you know and you start to network and you become one of the movers and shakers and then people start to know you and that increases your opportunities of getting a job…. it's about being recognised for your skills as a leader as well but it's all part of that link which looks at where your career path might go.

The variety and amount of leadership training offers that have been made available to Deepa have impressed her a great deal and she remains excited about what the future has to offer her:

there are loads more projects that have the potential for me to work with in the future... we're advancing quicker than I expected and quicker than I've ever done before. And sometimes when you go to what you think might be an irrelevant event it turns out to be relevant because there is a chance you will just meet someone there who may provide that contact or provide it for somebody else. It's about pushing it and forcing it to happen and seeing what opportunities are out there.

What constitutes excellent and innovative practice in Cultural Leadership initiatives?

Disabled coaching:

An in-depth understanding on how to deal with disability related issues gave me the tools on how to handle situations.   It enabled me to meet other like-minded people when we meet up for peer learning coaching It provided accessible conversations (she could sign and enable me to articulate effectively when I was having difficulty in expressing myself at times) and so I didn't need an interpreter for our coaching sessions. She understood the feelings and empathized but also gave me strength as I know her personally before coaching, so her comments had extra weight and she could see how I have progressed from before I had coaching and at the end of my coaching period. The coach knew a lot of deaf and disabled people, but she was excellent in bringing the best out of me in order for me to differentiate from others who may come across similar to me. She gave me ways on how to market myself. I have to create a webpage so people can check out my website along with comments or quotes from well known organizations so I can gain further freelance opportunities.

Non disabled coaching:

Whilst an Interpreter was booked just in case, it was useful at times when she spoke for a lengthy period of time and the information was important for me to digest. She was excellent in bringing theories and putting things to perspective. She gave me clear task to better myself and reviewed it every time we met. She didn't let my disability cloud her judgment, she saw me as a person and that gave me empowerment within myself to know that if a non-disabled person views me like this, then the rest of the society would view me that way too. If you are in the disability circle, you are with like-minded people and have a 'security

blanket' but I didn't have a security blanket with this coach, which means it made me stronger inside that I can cope with whomever I meet. She also made me realize that I have a lot to offer and see beyond my disability or use it as an advantage i.e. I am an expert in my field and as an user of the service. This is my niche.

Work based placements

I cannot begin to explain how beneficial the placement has been. It has opened so many doors for me, my name is starting to get around in the mainstream and disability arts world. I had opportunities to meet people to understand more about their roles which has led my appointment as a board member for Greenwich+Dockland International Festival (GDIF). I was also able to attend conferences, meet new people, training which the course fees was covered by my placement, made some great friends outside the deaf world, more freelance opportunities. Previously I would not have considered going freelance as I wasn't confident that I would get enough work, but since my placement has ended, SHAPE has offered me to continue working for them and I have been getting a steady stream of work to keep me going until February. The flexibility of the placement also meant that I was working as a presenter at the Science Museum as well on the advisory board for Imperial War Museum which led me to gaining employment at STAGETEXT which I am currently on at the moment with museums and galleries. Sync had an event in March to where the disabled artists would chat with their managers or key person about the progress they have made. You can see from my manager's point of view how much I have changed over the 9 months when I was on placement.

Accessible mainstream leadership development initiatives

I found that all the leadership development initiatives were very accessible whether they were disability focused events or not, interpreters were provided when I requested for it as CLP asked if anyone had access requirements. I feel people are much more aware of access provisions than they were in the past and is much more readily available. I never felt as add-on but as a worthwhile contributing member to the society. Meeting other women in Women to Watch events, this was useful for me to see how our concerns and fears are similar whether we are disabled or not. This also changed their attitudes towards me. In fact on Leadership Unleashed, I have exploited my connections (in a good way) to get things moving or when a mutual contact introduced us, it was a nice surprise to have already been acquainted which surprised the mutual contacts, as I can see they were trying to figure out how we had already met and made me appear very well connected. The participants were very open to working with me and the interpreters… I never experienced any attitudinal problems and contributed like everyone else. The peer learning was excellent because I could see me through their eyes which was a real eye opener.

Producing an article on deaf leadership for Sync

I remember at times I found it hard to articulate well, so through a series of emails with Sarah from Sync, she asked further questions for me to explore further and this is how it became made it easier for me to put my report together. I created a set of open questions and emailed all the people who fit the criteria… once I got responses, I followed up with further questions. Sarah added other juicy information like quotes and images to spice up my findings, but the research was made up from most of the responses I gathered from everyone. It was very refreshing to see how they coped and what their coping strategies.

From that point, I realized I need to stop using my deafness and rely on my talent and competency if I want to thrive in the arts world.

Reflecting on personal experience

Reflecting on personal experience was quite hard as I did not want to offend my family who have been amazing and stuck with me through thick and thin, however after producing this report, my family have changed their perception of me and my sisters have forwarded the articles to people, I have had comments from lots of people in the disability and even the mainstream arts world, they have found it extremely helpful, many of them have forwarded it to countries like Australia, NZ, India, South Africa and France. I know many international deaf artists are looking for a clear structure on how to get deaf people to become good leaders.

Further information

Further details about Deepa's work can be found at:

http://www.Syncleadership.co.uk/?location_id=734

http://www.Syncleadership.co.uk/Leading%20with%20Deafness

8.3. LYNN WEDDLE: THE LEADER AS PORTRAIT MAKER

Introduction

Lynn Weddle describes herself as a photographic artist: not just a photographer but as an artist who employs photography as her medium within a variety of community contexts. Her work as both as a producer of her own work, and facilitator of other people's creative expression gives a particular focus to her leadership development and the challenges she has faced in developing her leadership stance.

In her facilitation work, she describes a process of auto self-portraiture: one where the facilitator and the subject work closely together to consider locations, lighting, clothing, the camera angle and composition – all of the elements that make up a photographic portrait. The 'subject' of the photo then uses a cable release to trigger the camera themselves and so are ultimately in control at the decisive moment of when the photograph should be taken.

The auto self-portrait in one sense is a metaphor for how Lynn's leadership style has evolved: one in which artist and subject work closely together – through both leading each other and being led by the other - to find the optimal expressive moment.

Lynn's portrait is thus an example not only of the importance of formal training courses and informal development opportunities: but of the power of working collaboratively, of developing networks of like-minded practitioners and the influence of the 'other' on how leaders take shape and assume their roles.

Lynn's emergence as a leader

> *If I'd known how important work placements and voluntary roles were going to be then I maybe would have made more provision to gain experience in the field.*

Lynn knew she was dyslexic when she was growing up but didn't fully understand the implications of this until she went to art college where she was diagnosed to have the spelling age of a nine year old and the reading age of an eleven year old. This was a self-affirming moment for her:

> *because I then realised why I struggled at school and it was amazing that I did actually get through school and get GCSEs and A Levels. So it was quite confidence building to have somebody tell me that I was obviously intelligent in other ways because I found ways of coping to be able get through.*

She proceeded to use her visual and emotional intelligence to produce a product that described what dyslexia meant in a different way: so she set about producing a project called *Being Dyslexic*:

> *I went back to all my old schools in the Home Counties and spent about nine months doing a series of self-portraits in the schools dressed up in my old school uniform and I re-enacted moments that I recalled from my experience of being in education. That body of work basically gave me an insight into where my skills lay and how I should be using my artwork.*

On the back of that project, she went into secondary and primary schools and universities up and down the country giving people cameras to go and document for themselves their experiences of

being dyslexic. The focus was to use their work within their institutions to offer an insight into how it felt to be dyslexic.

She started to develop her facilitation skills and went on to produce more socially engaged work by going in and working with community art programmes which led to her going to Ecuador and working with the street children. She subsequently became heavily involved in participatory photography through *Photo Voice*, a charity whose mission is to *"build skills within disadvantaged and marginalised communities using innovative participatory photography and digital storytelling methods so that they have the opportunity to represent themselves and create tools for advocacy and communications to achieve positive social change."* (Photovoice, 2011)

Lynn spent two weeks being trained as a facilitator by Photovoice at the Tate Modern which led her to work with a group of young people with various disabilities and producing part of a publication which was displayed in the House of Commons to lobby for change in disability awareness.

Finding the right people

DaDa South have been quite instrumental in making me who I am today.

Lynn suggests that it wasn't until she was 'on track' that she found the right people to work with and the right support mechanisms. The Photo Voice training provided some critical access to new ways of working and new collaborators, and Dada South were also essential in supporting her dyslexic workshops, through their Dada Exchange programme. Lynn was a mentor for Dada exchange. This was an advisory mentoring programme for deaf and disabled artists in the south east with a small group of advisors over for a three year project. She worked with film makers, musicians and painters and with the other peer mentors who helped challenge her practice in a constructive and supportive environment:

> we had peer support groups where we would come together every three months and have a space to discuss our practice as an advisor and any issues that we had and we started off doing action learning which was absolutely amazing because it was that reflection time that you just never get because, as a freelancer, you are very solitary.

She found this to be an exemplary mentoring programme with a lot of support for mentors as well as mentees. Lynn appreciated the action learning and co-working.

Lynn sees Dada South's role as a crucial one in building confidence: not only through their commissioning process, but also through mentoring, advisory support and through connecting her to working practitioners – artists, facilitators and educators.

Dada South also offered her the opportunity to get involved in two action learning sets: firstly through the Dada Exchange programme which was conceived as peer support sessions and a second organised by Fabrica, a local gallery in Brighton, which is an artist led contemporary art space where artists are invited to attend residencies, use the galleries resources and participate in a variety of other programmes. Action learning has been particularly valuable because:

> with action learning people can't offer their advice but they will ask leading questions or pose questions to you and it's those kind of questions that you ask yourself but, coming from another person, it becomes quite affirming. And there are other questions that come up that you haven't thought of yourself that basically help you think about what you are doing and why you are doing it which is really important.'

Mentoring focussed on helping Lynn to manage her time, public persona and how to receive criticism and the question of what the identity of being a professional artist entails. Following on from a recommendation from another Dada South advisor, Lynn took a programme of life coaching with Mandy Legg from Realise your Vision. She found these beneficial in helping her find a better work - life balance by looking at her own attitudes towards her own dyslexia which were preventing her from moving forward in her career. She extended her original programme from 12 to 18 months as it proved to be so beneficial to her.

Lynn places great store in the support of the network of deaf and disabled people that she worked with. This gave her confidence to approach Access To Work and to *ask for things and I wouldn't have known what to ask for… nor would I have had the confidence to say that I was disabled.*

Barriers to development

The barriers to Lynn's development were not solely to do with her own attitudes to her dyslexia however. She faced significant barriers in being able to access research texts which are found predominantly in books, journals and other publications. She overcame these barriers by working with audio books, on-line lectures and on-line texts:

> *I was able to print it off and highlight it and scribble all over it and make it my own. Because it's a shorter text I get a lot more from that.*

But she is also conscious that this process is not down to her alone, but requires access to supportive networks. Family, friends, disability-focused organisations have all played their part in Lynn's development: but she also recognises that mainstream arts practitioners and organisations have also had a vital part to play in providing her with important leadership development opportunities.

She has become heavily involved with Engage, the Gallery Education organisation whose mission is to promotes access to, enjoyment and understanding of the visual arts through gallery education. She participated in a professional development training programme called 'Watch This Space', which was aimed at early to mid-career artist educators and educator managers in galleries and which provided training in how to work with schools in a gallery context. She is now an officially trained artist educator for them, something she feels is an important status to achieve. She has subsequently become one of their area representatives in the south east region which has helped develop her coordinating skills.

What constitutes excellent and innovative practice in Cultural Leadership initiatives?

The role of family, friends and disability and professional networks in supporting her progress

> *If I didn't have that I wouldn't have got to where I am now but I think I do find it quite tiring to constantly have to battle with this demon which is the written word. It almost feels like I have to learn a second language to be able to work with it because it just doesn't come naturally at all.*

The role of Action Learning Sets as a developmental tool

> *Mindblowing… My experience of it is that the things that have been troubling me with my practice I can start to unravel them a little bit and be supported in that process. And what is really key is the other people witnessing that. But I guess it's because it's a group of people who are working in a similar way to yourself so there is an understanding there.*

The role of Personal Mentoring

> *We had peer support groups where we would come together every three months and have a space to discuss our practice as an advisor and any issues that we had and we started off doing action learning which was absolutely amazing because it was that reflection time that you just never get because, as a freelancer, you are very solitary.*

Further information

Further details about Lynn's work can be found at:

http://www.lynnweddle.com

8.4.   CAROLINE WARD   THE BACKPACKING LEADER

Introduction

Caroline has always been involved in the arts: she studied for a Fine Art degree in Brighton and then went on to do a Masters in Film Studies at the University College London. This led to her working for Creative Partnerships, the Arts Council funded organisation which aimed to develop creative teaching and learning in schools through the introduction of creative practitioners to schools. From working initially as a project manager, then as a digital arts practitioner, she worked her way up to become operations manager where she managed a variety of school based projects – everything from the finance through to school liaison.

This led to her working in London where she worked in film production – from generating ideas through to distribution. This followed with a role in Donor Access at the British Film Institute which she coupled to work at the South Bank, working as technical director in the cinema there. Using her archive background Caroline joined the BBC as a Knowledge Organiser with BBC Extend (a disability placement scheme). She then moved to Manchester to work in the BBC which is where she works now:

 this job is good because it consolidates my project management skills; my creative skills; my media skills and understanding different ways of learning. So all of my previous experience is being put to use.

Caroline's portrait shows disability and d/Deaf organisations and mainstream organisations combining to produce a coherent path from initial access and first production opportunities to producing within mainstream contexts. Hers is an example of the backpack leader: someone who has the skills, knowledge and backup plans she needs to use when setting down a leadership route that supportive organisations are able to identify for her.

The influences on Caroline's leadership development

Caroline has been deaf since she was a child and found things difficult at school. Whilst she acknowledges her teachers helped her in many ways. She came to understand when she was nine that *I wasn't really learning in a classroom environment so I kind of removed myself from that and I used the textbooks and learnt by myself.*

This is how she has learnt ever since: teaching herself, being responsible for her own achievements and learning whilst making full use of any training or support opportunities that came her way: use of a note taker at university for example led her to the realisation that she could achieve at university.

Studying film and photography in her Foundation year at Kingston University led her to start taking her practice as an artist more seriously. Her later work with Creative Partnership, by allowing her more authority and responsibility, enabled her to raise her game and take on her first leadership role: *I did find it quite daunting at first going into schools and working with children but I came out really quite strong and I had quite a bit of support as well from the teachers and teaching assistants.*

When she moved to the British Film Institute, she was offered support from her employer and was able to access *Access to Work* (ATW) Funding. As well as the ATW funding being beneficial, Caroline also found an invaluable role model in the shape of another staff member who was leading an internal consultation process which was aiming to find out about the benefits of ATW:

the person who was leading that was a guy who is profoundly deaf and he wears two hearing aids and is a senior manager and to me it's just incredibly important to see someone with a physical disability in that position and throughout the meeting people were taking him seriously…. He's just a normal person actually and it was great to see him working and doing the job well and that was very inspiring for me…. he came across as very confident and calm and relaxed and very ok with his disability.

It was this point that she applied to the Sync programme through the Cultural Leadership Programme. Joining the Sync programme enabled Caroline to work with various creative practitioners in the south east. It offered a programming of coaching or mentoring; communicating with people online virtually through a Ning platform; learning off each other; having days when practitioners came together and explored different elements of leadership and identified ways in which they could take that back into their own working contexts.

She also had her first opportunity to work with one person, Sarah Pickthall as a coach who she met regularly on a 1:1 basis. By establishing her own goals, discussion, role play and mirroring exercises, the coaching process allowed her to test out things that she was unsure about in terms of disclosing her deafness and being able to make her communication requirements clear.

The Wider Cultural context

As with many of our portraits in this study, Caroline had to encounter many barriers in her career as a leader. These included not being given opportunities earlier in her career to show what she could do, being denied access to training or continually justifying why she has to continue her training in order to continue doing her job.

In the past, she identified her need for training which would help her to speak with confidence in public settings but found herself having to continually justify her time to do this with her line manager: *sometimes it feels a bit demeaning. I really have been upfront about why I need to do it but it can still be a bit difficult. Sometimes it comes down to particular individuals and some people are more understanding than others.*

She found that the support of mainstream organisations was crucial in helping overcome these barriers. The BBC was particularly supportive in her development, particularly by supporting her requests for further training. Other organisations though, who were working with tighter budgets found it more difficult to support her requirements. Training tended to be supported as long as it was relevant to her particular job rather than overall leadership aspirations or personal development. However, she started having coaching when she first worked at the BFI and that helped her excel in that job:

> *I was able to go to my coach and say 'I don't know how to approach this person so how can I get results?' And so we would discuss that and they would give me some suggestions and I would try them. So it was exploring how to be a leader in that role. It also enabled me to ask for opportunities which maybe I wouldn't have asked for; it enabled to me get a reference from the head of the archive where I might have been too timid to approach that person on my own... I worked out with Sara how to approach this person. It also helped me in terms of setting goals of where I wanted to be and how might I get there.*

Caroline can also identify the contribution that deaf and disabled organisations have made to her career. Dada South offered her first video commission once she left university. Whilst support from the RNID was useful in providing her with her assessments for Access to Work, this was not direct support of her development as cultural leader. Sync has proven to be the only other disability organisation that has supported her career, particularly as cultural leader.

Having access to a mentor is perhaps the most significant influence on Caroline's leadership career: *I think I've been very isolated virtually all of my life and although I've had times when it wasn't so bad no one has been able to give me that intense support.*

Caroline's personal leadership toolkit

Caroline's identifies her own most successful leadership venture as leading herself *because I enabled myself to get the most out of my opportunities and I made sure that everything was in place to make sure I could do what I needed to do: getting things transcribed; doing things in the right order; making sure that any feedback came back in an accessible way for me.*

She also suggests that another aspect of her leadership style is her ability to get people to work together as a team and for them to take as much ownership as they can of their work which she does by using both email communications, discussions and nurturing conversations. She acknowledges that one important skill here is knowing when to step back, and knowing when to come into a conversation if needed.

Her life as a deaf person means that she aims always to have a back-up plan for everything and this has been important in developing her leadership skillset:

> *I'm backing myself up as I go through life every day to make sure that I can participate as fully as I can by having lots of alternatives. I'm very quick at working out how to work within an environment because I have to be. So that really helps when I'm organising projects or managing them and my disability has turned into quite a skill.*

Caroline also went to CLP's Re:fresher's event and attended the 21:21 event: a leadership event that wasn't linked to disability but at which disabled people were present and profiled and at which, various access requirements had been met such as signers and a palynetypist. She also appreciated the utilisation of social media which allowed her to engage with other audience members, both live and virtually.

What constitutes excellent and innovative practice in Cultural Leadership initiatives?

Providing significant role models

> *Seeing a lot of disabled artists really doing so well makes me realise that I can do that too. People like Rachel Gadsden have been very inspiring because the only other way I would have seen them or seen their work is just on the internet or an exhibition of some kind. The chances of coming face to face is very rare and even more so for a group of disabled people with varying and specific needs.*

Networking and Group work

> *I always had this fear of meeting other disabled people but doing the Sync programme broke that fear down and I can now go very comfortably into a room of disabled people. .. I would*

say network as much as you can because you never know when you might need someone…. make yourself known. Take up any development opportunities that come along…. learn new skills and that will enable you to go to the next level. I think it's good to do the group events because they showed us that we were not in isolation and that we could be part of a network of other artists and that we were part of the community as well. So really those events were more about exploring myself as a disabled person and as an artist and also about exploring the world of disabled artists and disabled art.

Offering different leadership styles

think about what kind of leadership style you might use as well. Or recognising when you are actually being a leader. A lot of people don't recognise or acknowledge that I am a leader here because I am not leading a team. But you can be a leader in the role that you're doing.

Use of Social Media in training events

I really liked the variety and it felt a little like a CLP festival in ways. Audience members were taking it into their own hands to record and tweet events… It was fantastic to hear from some very inspiring speakers, both people who have managed the programme and those who have participated. That was probably the best part of what I attended.

Further information

Further details about Caroline's work can be found at:

http://www.Syncleadership.co.uk/individual_artist_caroline_ward

8.5.   CHAS DE SWIET   THE MAP READER LEADER

Introduction

Chas De Swiet is a musician who has worked in the underground music scene in London and has extended his skills into multimedia design. His personal experiences of mental health and public mental health services led to work initially as administrator for the London Disability Arts Forum (LDAF) from which he went to work at Mind Mental Health Media. Starting as research and production assistant he became production manager and then progressed to Head of Operations. He was a significant part of the team which developed the Mental Health Media Awards, an event which is held annually (now the Mind Media Awards) and which aims to celebrate the best portrayals of mental distress and reporting of mental health in broadcast, print and new media. At the time of writing this report, Chas worked as Associate Producer for the Greenwich and Docklands Festival.

Whilst he started working within the Disability Arts sector which provided some essential steps into cultural leadership, further leadership development opportunities became available through a placement through CLP at LOCOG, the London Organising Committee of the Olympic Games. This led directly to being appointed as Diversity Relationship Manager at the Arts Council of England which too, offered particular challenges to Chas's leadership trajectory. His own music career also offered him other important opportunities to extend his leadership portfolio and skill base.

His portrait is inspired by a current music media project he is developing: Sound System Mapping. Developed along similar lines to the Book Crossing phenomenon in which books are left in public places to be picked up and read by others, who then repeat the process.

> *When I first moved back to London after university and I was in the day hospital and I was feeling very, very disempowered without any voice and I used to make mixed tapes and leave them around the place – on cash machines or in subways or whatever – as a way of getting something out there…*

Chas's project uses music and images to map his emotional journeys of his life. It demonstrates that a coherent leadership map cannot simply be drawn by plotting in activities into a timetable which are then delivered by organisations. The Leadership map is a complex arrangement of opportunity, challenge and achievement for the emergent leader. The elements on that map – whether they be disability arts organisations, mainstream organisations or the individuals own efforts - need to act in concert if that leader is to establish a coherent leadership journey which can be sustained into the future.

Elements on the leadership map: the placement

Chas's placement through CLP ran for eight months over four days a week. As Disability Cultural Associate, Chas worked closely with Steve Mannix and through shadowing his work, learnt a huge amount about leadership. However, the operational elements of the placement involved organising consultation meetings which Chas experienced as more administrative in nature than strictly focusing on his leadership development. This experience was repeated when he went to work at the Arts Council:

> *I think the Arts Council takes a lot of time to work out how to be influential rather than just doing what comes down to you kind of thing. The positive thing about being at the Arts Council is seeing a lot of work so you get to know what is going on within the sector and*

> *helping individuals and organisations to achieve things is interesting. But, again, that's more to do with facilitation rather than leadership.*

The main issue here is not whether or not a placement for Chas in this context was beneficial, but how placements are structured to ensure a high quality learning experience for an emergent leader – as opposed to high quality work experience for some-one who is wrestling to find a role for themselves in that host organisation. This is particularly important for a placement who might, like Chas, see leadership as:

> *someone who actually takes the lead; someone that forges a path whether that's a professional or a creative or a social path but someone will take that position and forge away into new grounds.*

Common understandings of what is expected from an emergent leader by host organisations, and what can be defined as essential experiences for that leader thus become critical for a successful match between host and placement.

Elements on the leadership map: the DIY

Chas began his music career as a classically trained violinist and whilst he was at university he branched out into DJ-ing and designing sounds for theatre productions. This led to playing electric violin in clubs, playing in bands; and producing multi-media pieces but once his formal training with CLP, and work at ACE started, this work took a lower profile due to the time demands he faced. He soon became conscious of how these work loads were affecting his ability to find space for his music so was able to negotiate part time working with ACE

This has involved him managing and leading bands as well which has provided a particular set of challenges when it comes to containing and shaping the creative energies of the band members and whether organisational structures and traditional operational hierarchies operate within this context (see also Ucbasaran, 2009)

Chas stresses the need for individual artists to make the first step towards leadership and 'act up' for the next job as soon as possible:

> *Do it yourself… if you don't get off your backside and do it yourself then you're never going to get the experience that you need to get a career.. if you don't act up then you'll never get the experience that you need to do the next job*

Elements on the leadership map: the work based learning

Chas feels that deaf and disability organisations made a massive impact on his development as a leader. His time as treasurer for LDAF at a time which was difficult for the organisation. A combination of funding difficulties and internal management issues led to the organisation closing, after Chas stood down from the Board: a not particularly pleasant or useful experience.

As Head of Operations at Mental Health Media, this offered him a senior management role which entailed managing a team which brought out his interest and pleasure in developing teams and helping people develop themselves.

Elements on the leadership map: the bursary

Chas won a bursary from Artsadmin, the organisation that aims to be an arts lab for the 21st Century for the creation of performance, site-specific and interdisciplinary work. The bursary enabled him to produce an interactive website called nutter.tv. which explored his personal experience of being diagnosed schizophrenic.

The road blocks on the cultural leaders map

Initial barriers that Chas faced involved finding contexts to play out the leadership role. This was made additionally difficult by not only explicit discrimination against people with mental health issues but also, Chas acknowledges internalised discrimination: the fear of being discriminated against. Chas analyses the difficulty he faced whilst at the Arts Council which may strike a chord which others whose modes of intelligence lie other than in a dominant form of verbal analysis:

> *The whole thing about the Arts Council is the presumption that you can make objective decisions about the arts and the only way they can do that is from a very verbal and analytical perspective…I'm also conscious that I don't have a particularly strong memory so I have to rely on good organisation as a replacement for memory.*

Chas's personal solution to these challenges is to develop his own organisational skills although this could not completely counteract the low levels of awareness on mental health he found within his host mainstream organisations:

> *there is a lot of language around madness as a derogatory term which I don't think you would get in an organisation like LDAF or Shape. So there is that low level lack of awareness which can be quite trying after a while.*

Supporting the tall poppies

Chas's experience of cultural leadership programmes have bought about very clear ideas about what constitutes a valuable development programme. As well as highlighting the importance of the financial incentive in the programme, he also suggests that:

> *the work or the experience has to be interesting… it's got to be well managed… it has to have an inspirational manager or leader within that experience… the opportunity to travel is always good for broadening horizons…. There has got to be a good team running the programme and they've got to be experienced because then they are more likely to be insightful. I think they've also got to be friendly and good communicators because that would make me want to engage…. there has to be a sense of community for people on the programme… I think there needs to be support for tall poppies…*

Chas's reference to the 'tall poppy' (Harris, 2009) suggests that such leadership programmes have to encourage those who are likely to stand out from the crowd as they are the ones who *have the most potential to be knocked down.* This means recognising that people approach tasks in different ways, have different critical, generative and analytical skill sets. The providers also needs to ensure that a variety of clear communication channels are in place, as well as providing the support for the emergent leaders to develop a thick skin for dealing with any trials and tribulations and criticisms they will face during their development.

Whilst these are systematic procedures that organisations are able to address, Chas is also firmly of the view that support of future leaders is very much in the hands of other disabled leaders too: they offer important role modelling, mentoring and coaching roles albeit sometimes in informal and almost invisible ways. Chas also acknowledges the importance of their ongoing development:

> *At Mad Pride it was Pete Shaughnessy and Robert Dellar… it was the same with LDAF and Julia McNamara ..so a good programme should be supporting current leaders as well as emerging leaders.*

But he also recognises the problem of burn out in small arts and cultural organisations where the organisation is reliant on one or two inspirational and dynamic leaders. In mental health and arts this can be seen in the rise and decline of Creative Routes and Bonkersfest. He questions whether this was due to an over reliance on an inspirational leaders and also raises questions about how to ensure ongoing support for disabled and deaf cultural leaders.

What constitutes excellent and innovative practice in Cultural Leadership initiatives?

Work based placements

> *That was an experience I wouldn't have got if it wasn't for that programme. Locog wasn't going to recruit for a disability cultural associate really – not unless that had been developed with CLP.*

Bursaries **which allow real-world production opportunities:**

> *It was successful on a number of levels: I think it was a good website and the activity was original and the content was strong artistically. So it was an original piece of work that would, hopefully, make people think a little bit and it also got a pretty good reception and we had a gallery showing at the J F K Centre in Washington and I presented it at several conferences and it was reviewed by several magazines.*

Work based learning programmes

> which support the 'tall poppies': which are aspirational in nature and delivered by aspirational and challenging practitioners:

> *those who dare to bring themselves up into a position of leadership have the most potential to be chopped down: this is about communication style, developing a thick skin… and there needs to be follow up support.*

Further information

Further details about Chas's work can be found at:

http://www.deswiet.co.uk/

http://www.bbc.co.uk/ouch/interviews/tuning_in_to_nutter_tv_interview_with_chas_de_swiet.shtml

8.6.   JAYNI ANDERTON   THE ROUTE LEADER TO HIGHER EDUCATION

Introduction

Jayni Anderton is a visual artist who identified herself as an artist from an early age – and a disabled artist from her mid twenties. As she says in her own introduction to MA thesis, *some of us are born disabled; some of us achieve disability and some of us have disability thrust upon us.* Her first degree was in Technical Theatre Arts at Arden School of Theatre in Manchester. After finishing at Arden she became involved with DASh (Disability Arts Shropshire which she found an inspirational time and this led to her connecting with North West Disability Arts Forum (NWDAF) and the workshop leaders programme it developed with the Liverpool Institute of Performing Arts (LIPA), entitled *Leading the Way.*

As a result of developing her own facilitation and workshop leading skills, she decided to help develop those skills for other practitioners. In doing so, she has extended her own practice to a range of non-disabled arts contexts and has influenced a variety of other practitioners who are at the beginning of their careers and engagement in the disability arts movement.

Hers is a portrait of how a higher education institution – in this case, LIPA, was able to collaborate with a disability specific arts organisation, NWDAF, to produce an inspirational development programme for cultural leaders which neither partner could have produced alone. It also demonstrates though that for all the initiative shown by inspirational individuals – whether they be working inside or outside of larger organisations – the need for sustainable leadership programmes in cultural contexts which are on the periphery of political influence. Her story reinforces the need for how early career leaders need ongoing structural support and encouragement to see them through their leadership journeys and not solely the cheerful words of friends and family.

Routes to leadership

Whilst Jayni had experience of studying at university and working as an artists within various community contexts, it was not until she joined the *Leading the Way* programme at LIPA that she was met to a range of influential tutors, artists and cultural leaders; people who were able galvanise, support and challenge her own practice. This programme helped develop her confidence to such an extent that she took on the role of running a similar programme – entitled *The Way Ahead* - in her home county of Shropshire. This was a significant achievement bearing in mind the relative absence of political and cultural support for activities like this at that time. This in turn encouraged other local disabled artists to develop their work and introduced them to further nationally recognised practitioners such as Leigh Sterling and Matt Fraser.

Leading the Way to The Way Ahead

In 1997 NWDAF invited LIPA to join a Steering Group to advise on the development of a short course - *Leading the Way* - which was designed to develop arts facilitation skills for disabled artists. The Group, comprised of representatives from North West Arts Board, Full Circle Arts, NWDAF, NIACE and the Arts Council of England, oversaw the initiation and launch of this course at LIPA in January 1998. Funded by a package of HEFCE, ACE, NWAB and NIACE funding, the course was established as a Certificate of Professional Development (CPD) and validated by Liverpool John Moores University.

Jayni was one of the students on that course and found the programme so personally transformative that she applied what she learnt from it to establish a similar programme in Shropshire, with financial support from the now defunct Learning Skills Council. This was an entirely new venture for Jayni and she regards her achievement with some degree of surprise:

> *I did it all myself and I look back and think how did I do that? But my passion and determination drove me.*

Her course – *The Way Ahead* – was accredited by the Open College Network, another task amongst many other new ones that Jayni had never addressed before and leadership challenges she had never faced either:

> *I really felt like I was a leader and I was caring and contributing and taking in all the things from all the students and all the things around what I'd set up and then attending it and so I was helping to create the whole experience and leading it because it was my idea. So I was the big I. So that was total leadership.*

Eventually, 28 people participated in the programme and one of the course participants, Jane, noted that it was empowering for many of the participants: helping them into further education in some cases, into jobs in others and overseas travel for others. Tuition was provided by some fellow staff and students from the *Leading the Way* course meaning that the skills and techniques learnt in one context could be shared and extended into a wider context. Jayni reflects that:

> *I think it changed aspects of their life and how they thought about themselves. Ben, a wheelchair user, said: 'I feel I've got more confidence in myself and how to portray myself as well as how I act in groups larger than three because some people are bothered about being in large groups'.*

The Way Ahead was Jayni's first experience of leadership and was driven by not only her passion and determination, but by her responsiveness to her learners needs. She was conscious though that studying an accredited programme at LIPA in Liverpool with peers was a different type of experience from developing a more accessible programme for her local context and so had to take a number of intuitive steps to ensure the programme she could offer was accessible to local requirements:

> *the most difficult thing was getting them through the door; getting them out of their own house and getting them through the door. And once I got them there it was like dangling a bit of bait and when they got there they were hooked and they wanted to keep coming back and then the process could happen.*

Jayni's entrepreneurial skills were later capitalised upon when working for DASh where she collaborated on inventing an access aide called the Really-Wheely. Made from a wheelchair wheel on office chair castors with an elbow crutch with Braille embossed on the surface, the Really Wheely helped visually impaired users to navigate around public spaces, the project led to her developing the work in the Wakefield Blind Unit at HMP Wakefield. This in turn led to her being offered an Arts Council placement at the New Vic in Stoke working with young offenders on the Borderlines Project.

The next steps

Despite the success of *The Way Ahead*, a combination of personal and professional circumstances meant that the course eventually closed. A lack of recognition, funding and regional support meant that the huge developmental steps Jayni had taken could not be capitalised upon by other sources of investment or support.   She subsequently sees her career as a cultural leader as being on hold.

She also acknowledges that the personal demands made on her were severe. This, coupled with her personal circumstances at the time, contributed to holding her back from pursuing further

leadership roles:

> *And it was then all hands to the pump until I fell into a sort of slump of burnt-outness.*

However, she is, at the time of writing, in the process of finishing her Masters degree in illustration at the University of Wolverhampton and she certainly intends to *rise from the ashes* again in the not too distant future, more aware of the barriers she will face second time around, particularly from some carers of disabled young people who interpret what she does as some alternative to occupational therapy:

> *people would say 'what are you doing now?' 'Well I'm getting this course together'. 'Oh that's good. My cousin's disabled and he's in a wheelchair'. And half the time they don't know really what their family member's problems are.*

Whilst is fully aware of the need for a positive attitude to developing as a cultural leader, she is also mindful of the pragmatic necessities of this journey, the minutiae that need to be place before anyone can step onto a transformational journey:

> *Without money it's very difficult. One has to have the money to rent the venue; to have the radio mikes; to employ the support workers and the note taker; you have to pay for your postage; you might have to have another telephone line. … without money me trying to do that would have been impossible. I could have all the ideas and all the knowledge and all the skills but without the dosh to do that and say yes we've got so many thousand coming in this month we can do this and that and the other.*

Jayni has responded to the challenges she faces by focusing on her own development: undertaking a programme in Neuro Linguistic Programming and following up her MA at the University of Wolverhampton. Her emphasis on developing her own skills, whilst understandable, is something of concern when it comes to seeing how she can interact with a sector whose funding is increasingly under threat. Her hopes and fears for the future echo this concern about not only herself, but her place in the wider ecology that is the disability and deaf arts sector:

> *Well I hope that there are opportunities, not just for myself but for other people, to do cultural leadership in the area of arts and disability because I think it's very necessary. And I hope I can find a place in that. My fear is that with all these government cutbacks the first things to go will be to do with single parents, disabled people and any arts funding. They are the first ones to go. I hope there are more things that have inspired me – so more work from the Disability Arts Forum and more training courses and more bringing disabled people out of their own homes and giving them empowerment and making them realise that they can achieve things.*

What constitutes excellent and innovative practice in Cultural Leadership initiatives?

High quality tertiary education programmes which are developed in partnership with disability and d/Deaf organisations

Sustainability

Vocational skill development

Emotional and practical support for during early start up

Further information

Further details about Jayni's work can be found at:

http://www.disabilityartsonline.org.uk/thewayahead

8.7   RACHEL GADSDEN   THE LEADER AS POWERFUL ARTIST

Introduction

> *As an artist I have something to say and I have something that I'm trying to say through my creativity. I'm not just making work for work sakes and I don't just paint for painting's sake but I'm actually trying to say something and I'm actually choosing how I say things and so, therefore, I have a political voice and it becomes necessary to expand that voice. But I could very easily see how actually I had quite strong leadership intentions.*

Rachel is a professional visual artist who also works in film, performance and mixed media whose work deals with three universals: survival, fragility and hope. She sees her work operating on both personal and global levels and consequently has become interested in cultural leadership given the possibilities of wider cultural and political change that leadership offers. This portrait is an example of how an artist can, through the uniqueness, clarity and power of their artistic voice, become a cultural leader and a force for wider social awareness and change.

The road to leadership

> *Going right back to my childhood, I think I'm someone who is quite happy to be in a leadership position. I don't find it intimidating particularly and as I've become more focused I feel comfortable. As an artist you're a leader anyway because you are leading with your voice or your creativity and so the two things sit quite closely together.*

Having undertaken a number of major commissions and residencies at old asylum hospitals, Rachel found herself drawn into the field of mental health and in particular the difficulty people have in disclosing mental health issues. She was drawn to these buildings because they were derelict and their fragility, she felt, was a metaphor for the fragility of human life. This is one of the central themes of her work, based on her own personal experiences. She worked for nearly five years in the field including some time at Cane Hill psychiatric hospital in Surrey, one of the main destinations for Londoners who were taken to asylum hospitals in the 19th century. This work led to an unexpected change of mind:

> *initially my work focused on the horrors of incarceration, separation…. but as I did more and more research I began to change my perspective because looking at the time they were set up you either had the work house or you had the asylum: and for many individuals it was better to be in the asylum than in the work house because it was a safer place… you were cared for… you were fed and you were looked after and you didn't have the capacity to work anyway. So I shifted my perspective and, as I got under the skin of the subject, I changed a lot.*

This project expanded her work in the public domain and she became increasingly known as a public artist. This led to other similar commissions across the UK, winning awards and bursaries along the way and consequently becoming a more prominent public persona as an artist in the process.

The impetus towards leadership and wider responsibilities

Whilst Rachel is aware of the importance of facilitation workshops in bringing young people or collaborators to a project, she is also very focused on her main interests and personal limitations: *I wouldn't want to do it every day and I'll very rarely do a project where my practice isn't the main focus.*

She sees cultural leadership as being an integral part of her vision of what an artist can do and acknowledges that artists do have a wider role in society than merely finding new ways to express their inner most feelings and thoughts:

> *You can't make work about yourself for ever because that would be too boring. So, for me, that interaction is really important because it might be that last year I might have been working with someone and I get some insight into an aspect of the human condition that I've not experienced.*

Through meeting Sarah Pickthall, Arts Council officer in the South East, Rachel went on to examine what it was in herself that enabled her art practice to become the main focus of her life.   Sarah proved to be an influential figure and this led to Rachel joining the first Sync programme, Sync 100, followed by Sync 20 and subsequent coaching workshops with Sync South East. Coupled with the work of the CLP programme in general and Sync in particular, Rachel realised how important it was for her to be publicly perceived as a disabled cultural leader. This was particularly highlighted at a CLP event at the Tate Gallery, chaired by Melvyn Bragg at which he disclosed his own history of mental health, a surprising revelation to Rachel given his public persona and role in the media and public life:

> *And I sat there and I thought that it was time that I admitted a bit more about me and was more open about who I was. And through that Cultural Leadership Programme I now feel that it's really important that I stand up and say that I am disabled and I've had a disability all of my life and it has at times caused me lots of problems but it hasn't stopped me being a successful practitioner and artist…*

She used to be concerned that she would not get work if she was open about her health as she felt that people would be worried that she was too ill to do the work. She has become aware that she has a responsibility to young disabled people to be a role model:

> *So I just have become very aware of how important it is that I speak out and say who I am because it is an aspiration and inspiration for young people.*

The coaching workshops with Sync South East were undertaken with Hannah Reynolds, a disabled coach who worked in a particularly entrepreneurial way. This was a very conscious decision to take up leadership development opportunities that were disability specific, due to her increasing urge to be open about her disability status. She saw this motivation as a personal decision to be a disabled cultural leader where she has an opportunity to bring cultural change through her role as a leading disabled artist. It was very important to have the support and advice of other disabled motivators through the Leadership programme, where their knowledge and experience has helped her gain confidence to set out and strive forward as a disabled artistic leader who has opportunities to motivate a cultural shift within our society.

Whilst it was essential to have a coach who had both an understanding and deep rooted knowledge of the disability cultural landscape, but equally as a major achiever within both the main stream and disability sectors, her entrepreneurial experience was additionally invaluable too. Their shared understanding of personal disability and fragility enabled a deeper engagement, where issues relating to disability often took a background place because of that shared understanding and they were able to reach other development goals together.

Understanding barriers to development through artistic training

Rachel remembers that when she was at one art college that the approach to critique was a very confrontational approach: *tell everyone that they're rubbish and somehow they'll raise their game.* But she recognised that there were alternative approaches which could critique the work without criticising the individual who made the work:

> *if you tell someone that something they're doing is good it's extraordinary to see how they progress and once they are on that upward run it's really amazing what you can then say. So you can say 'this is really amazing but why don't you now try and do this?' And they are in a really positive state of mind so they can take on-board critical advice.*

So through this act of appreciative feedback, she learnt a great deal about how her tutors could encourage and lead their students: *the first thing was to talk about all the positive things about the work and then the next thing was where we feel that the work isn't quite speaking to us which is different from saying what don't you like. And then, thirdly, where do you think you want to go on to?*

This has engendered developing an anti confrontational approach although she acknowledges that she sometimes needs to confront people as she has avoided confrontation too much in the past. This is not a simple process though:

> *I have a lot of confrontations because of that and often in my life I don't want to bring anything else in that is confronting me. Quite often I've been told in coaching sessions 'why didn't you just say no?' or 'why didn't you say stop?' There's something in me that doesn't want to confront a difficult situation and I'm very conscious of that.*

> *But on one occasion there was another thing that happened for once, I decided I would make a formal complaint about it and it took huge courage for me to try and do that because I thought it could jeopardise my commission application because I didn't want to be seen as someone who was a trouble maker.*

> *But I did feel that there was very strong grounds for my action and I didn't complain about how I'd been dealt with particularly I just said I felt that the situation was unacceptable for anyone and I didn't want someone else to have to experience it. For me that was a huge step forward and I felt that I'd moved on a bit because I'd actually made a stance about something that was really important.*

Rachel attributes this ability to confront awkward leadership dilemmas directly to the Cultural Leadership Programme: it gave her enough courage to feel secure in her own judgements.

What constitutes excellent and innovative practice in Cultural Leadership initiatives?

Identifying personal strengths

> *You know when someone is sixteen and they happen to be stunningly beautiful and they have no awareness of how beautiful they are and they may be quite anxious about their appearance and it causes them a lot of trauma and it's only when they look back on their life and they realise how beautiful they were.*

Coaching and mentoring from other disabled motivators
Access to high profile events, learning opportunities and high profile practitioners

Connecting leadership learning to the practitioner's artistic voice, skills and expertise

Further information

Further details about Rachel's work can be found at:

http://www.rachelgadsden.pwp.blueyonder.co.uk/

8.8.   BARRY AVISON THE POLYMATHIC LEADER

Introduction

Barry Avison is self confessedly not a leader in the traditional sense of the word. Regarding himself more as an encourager, Barry is an example of the kind of leadership which has been demonstrated in other studies which investigate the relationship between disability and leadership: leaders who are not only *not* driven by traditional values of leadership (power, status) or traditional stories of leadership (hero, charismatic individuals) – but who see their role in society as far more important than just fulfilling a particular job title or organisational function. (Hammond, 2004; DAIL and Hammond, 2007; and Roulstone, unpublished).

These leaders demonstrate significant effect and affective influence across a range of cultural, economic and social contexts and as such might be termed polymathic leaders, given their ability to occupy many different cultural spaces, engage with many different audiences in a variety of ways and to utilise very different skillsets for their effect. The portrait of Barry is an example of one such polymathic leader. His is also a portrait of someone who has chosen to remain within the deaf community and orchestrate his efforts from there, rather than engage with mainstream initiatives which could have the effect of distancing himself from that community.

What might Polymathic leadership involve?

> *I keep telling people that they can do it themselves.*

Barry demonstrates this concept by being able to hold down and successful develop many different roles simultaneously. At the time of this report, he was both administrator for DaDa in Liverpool as well as performer and director for Merseyside Deaf Theatre. This is coupled too to being treasurer for the Merseyside Society of Deaf People and treasurer for the British Deaf Association. This latter role also enlists his commissioning, promoting and advocating skills:

> *I like to see the arts and culture benefit and the British Deaf Association…when we have a conference or congress they have entertainment so I've got my eye on making sure that the opportunities for entertainment contain art.*

Barry's commitment to advocating arts and culture is firmly grounded in valuing community ownership and his recognition of the culture at the Liverpool Deaf Centre is indicative of the importance he places on the control of facilities being led by the very community those resources are meant to be supporting:

> *The community in Liverpool feel that they have ownership of their deaf centre and they've got a bar which is run by the deaf people; the bar is managed and funded by the deaf people themselves. And they've got a fantastic elderly deaf people's room which is run by deaf people. It's a fantastic network because elderly deaf people really support each other and it's a good network. I'm looking forward to being an elderly deaf person!*

His polymathic tendencies stem from an early age and are exemplified in how he learnt language. His teachers realised his English was very poor but compared with his much better French grammar skills. His relative weakness in English was attributed to his learning sign language from an early age so in his eyes, he *learnt English as a foreign language.. like I came from abroad.* In one sense, this is perhaps a trait of the polymathic leader: the ability to learn common skills from non-traditional perspectives which leads to different insights and abilities in those common skills.

However, this is not simply about developing the skills of one individual for their own benefit. What makes Barry's skill set distinctly of a leadership nature has been his desire to always place those skills at the service of the wider deaf community. Whether this be through fundraising, workshop leading, directing, performing, writing, mentoring or jumping into the North Sea on a freezing day in January in order to support a local cause, he has always been instrumental in developing new performing groups from scratch, encouraging individuals to take the first steps in the sector, reaching out from organisations such as *Common Ground* into the community and a recognition that his strength lies in providing growth opportunities for others rather than his own technical artistic skills.

What makes a polymathic leader?

Given the complex skills set that Barry demonstrates, it is perhaps not surprising that the training courses and development opportunities he has participated in have not been able, on their own, to provide him with a clear route or identity as a cultural leader.

His first experience of a formal development programme which was focused on developing cultural leadership skills was the Liverpool *Common Purpose* programmes which aims to give people the skills, connections and inspiration to become better leaders both at work and in society (Common Purpose, 2011). Barry found value in this programme precisely because it not only connected practitioners to wider societal contexts, but because it emphasised leadership as being more about personal qualities than job descriptions:

> *Common Purpose worked well because we never thought of the people on the course as job titles… we just thought of them as people and we gelled together very well and there was a good dynamic and a good diversity as well.*

His tendency to apply different languages to different, surprising contexts – evident from his school days was also evident on the *Common Purpose* programme:

> *I recommended dance as an activity that the police force could use. I even told them about the time when the police in Manchester had problems arresting deaf people at a protest march because some of them sat down at a traffic light and stopped the traffic in Manchester and the people had to caution them legally but the deaf people didn't understand it so the police couldn't arrest anybody! So we had a laugh about that.*

One of the advantages of the *Common Purpose* programme was that during a visit to a Islamic Community Centre, he was able to see that it faced similar issues and offered similar solutions to the Merseyside Deaf Centre. Both organisations had a Youth Club, Religion Service, Language Training and Cultural Performances and Exhibition spaces. He was able to challenge people who were against the idea that the community wanted to create a Islamic School. He was able to tell them about the Deaf School closing and argued that his cultural roots were also under threat of being diluted with mainstream and inclusive education.

He followed this up by participating in the LIPA Leading the Way programme, a short accredited course which was designed to develop arts facilitation skills for disabled and d/Deaf artists. Funded by a package of HEFCE, ACE, NWAB and NIACE funding, Leading the Way was established as a Certificate of Professional Development (CPD) and validated by Liverpool John Moores University. His experience of this course was not as productive as that of Jayni Anderson's though. Despite offering him the opportunity to lead workshops with a variety of community groups, the experience did not suit his longer term ambitions. Whilst he had a successful placement with the Deaf Theatre

company, Mock Beggar, his work as a workshop leader outside the deaf community was not something that was of particular interest to him.

More recently he has engaged with the cultural leadership programme, *Hands On:* a cultural leadership programme for deaf people. Working within Direct Communication principles, *Hands On* brings together 20 Deaf leaders for a programme of three leadership development days, peer mentoring and online networking over a six month period. The benefits of the programme are that is about the building of a network:

> *Already, there is a talk of a Deaf Arts Festival for March 18th 2012 to coincide with the date when the government acknowledge British Sign Language.*

But participating in the two programmes has enabled him to recognise there are two very different approaches to developing deaf leaders:

> *With Common Purpose, I did not have a sign language interpreter working with me during the breaks. During Hands On, I was able to chat freely with others during the break getting a better relationship and fermenting potential working relationships.*

Whilst this is a programme Barry is looking forward to participating in, he is only too conscious of a glass ceiling for people into senior management. He argues that a significant majority of deaf people are out of work due to inequalities in recruitment processes which lead to mainstream employers preferentially opting for hearing employees, even though they may be less capable than their deaf counterparts and provides this as a reason for why the deaf community has the appearance of being so self-contained:

> *That's why most deaf people get on better working in a deaf environment… because they can move up the career path quite easily. But in a mainstream organisation there's this attitude that we are seen as inferior.*

Overcoming these barriers to deaf people is not a straightforward matter either and Barry will not identify any simple answers but offers various interventions which, whilst in their own right may not be particularly effective, could be seen as important contributions to chipping away at those barriers over the long term: whether this be by participating on marches with lobby groups or by performing in sign language on stage.

Sources of inspiration

Formal training and development programmes have clearly been of some use to Barry – particularly those ones which speak from and of the deaf community itself. This is the case for the individuals who have also inspired him: Chris Harrowell, an actor in the British Theatre for the Deaf; Terry Ruane from StageSign; Frank Essery of the Merseyside Society for Deaf People; Terry Riley, the chair of the British Deaf Association and editor of 'See Hear'; and Morag Rosie from Friends for the Young Deaf all gave opportunities to deaf practitioners such as Barry, to be leaders. In true polymathic style, Barry also acknowledges the sports practitioner, Craig Crowley, initiator of UK Deaf Sport as being instrumental in his development.

He also acknowledges DaDa as being a major source of inspiration and support in developing his leadership capacities in their encouragement of the early development of the DaDa International festival. Whilst his roots are clearly within the Deaf and Disability Arts movements, his future vision look beyond those communities:

I hope that the Royal Shakespeare Company perform in sign language. Whether that will happen in my lifetime I don't know and maybe the Royal Shakespeare Company does employ deaf people and it would be nice if they let them perform, say, 'Hamlet' in sign language. Why not? Sign language should be part of the cultural norm.

What constitutes excellent and innovative practice in Cultural Leadership initiatives?

Training and development opportunities which are rooted and centred within the d/Deaf communities

Learning opportunities which demonstrate similarly across sectors as well as differences

Programmes which emphasise personal qualities of leadership in additional to technical 'toolkits'

8.9.   STEPHANIE FULLER: THE LEADER-MANAGER

Introduction

Stephanie is senior manager, regional planning at Arts Council South East. The main focus of her work is about external relationships with mostly non-arts based organisations bodies but who might be working with the arts practitioners or arts organisations. This includes working with local government and other cultural agencies and organisations like the National Trust and nationally leading on the development of the Arts Council's work with the new Local Enterprise Partnerships (LEPs). She line manages and supports a team of nine people and has worked in the Arts Council for over ten years in various capacities. She forms, as one colleague put it, *part of the historical spinal column of the Arts Council.* Part of her role now is also investigating how the principle of distributive leadership - a model based on the idea that leadership of an organisation should not rest with a single individual, but should be shared or "distributed" among those with the relevant skills - can be developed within particular areas of Arts Council activity.

The relationship between leadership and management is subject to much debate in both the literature and in the field, with many arguments over the functional differences between the two roles, whether leaders make good managers and vica versa; or whether they require mutually exclusive skill sets. Stephanie's portrait is an example of how a disabled practitioner has added on leadership skills to a strong management base through both work based developmental opportunities which have been coupled to her participation in a suite of training and development opportunities which have developed her leadership potential. Her story is of how her initial leadership qualities could be later supplemented and extended through her managerial capabilities.

Routes to disability leadership

Like many other portraits in this study, Stephanie has always had some interest in the arts from an early age. After leaving university she trained as a milliner, had a spell in publishing and went onto open a gallery in Tunbridge Wells. This led to working at the Craft Council working as assistant to the director:

> *that was the point at which I realised that it was possible to think about a career in a structured way and I learnt an enormous amount in that job about how government funding worked and how the arts sector worked.*

Whilst serving as a useful apprenticeship in arts administration, she realised too that she had more to offer, other interests which needed supporting and wider stages to perform upon. She was employed by British Healthcare Arts, a national organisation responsible for setting up art projects in health settings. The director of the company provided some invaluable support through coaching and mentoring her and coupled with several work based learning opportunities and registration for an MA in Art History, this job provided her with some important insights into what her skills were and how she wanted her career to take shape.

Soon after though, Stephanie faced various life changing events; she gave birth to her first children, she was made redundant due to an organisational restructure and she became a freelance project manager and researcher working with many of the client hospitals she had been working with before such as local authorities and arts organisations. This eventually led to the job at South East Arts Board (later Arts Council England South East) and about two years later, an illness lead to her losing her hearing:

> *that was quite a shell shocking experience and that knocked me back for some years actually... I was quite frightened that I couldn't do my job anymore and I didn't get much support… it did really knock my confidence a lot and it made things like networking events, which I used to really enjoy, difficult and I developed a huge fear of them because they were really difficult and I couldn't handle them very well. I found them very disorientating.*

She found invaluable support through Sarah Pickthall, then disability officer at the Arts Council and a good friend:

> *she made me think about what had happened and who I was and that was much more useful than people being sympathetic… it forced me to take a little bit more responsibility for where I was.*

Talking to Sarah opened up various issues for Stephanie about identification herself as a disabled person and it also led to her joining the disabled workers group at the Arts Council, which she went on to chair:

> *it was a way of taking control, I think, because I was feeling very out of control and disempowered in my job role so being part of this disabled workers group was really quite important.. we worked around disability stuff and things to do with staff and inclusion and access and it felt good because it was important and I could do it.*

She found the Arts Council generally a supportive employer to work for but suggests that this requires a degree of self confidence and self awareness to fully benefit from that support. Colleagues suggest that she is now:

> *a massive asset to the Arts Council because without people like her we don't have the authentic experience or the authentic voice and the understanding of the issues that people with impairment have.*

What constitutes excellent and innovative practice in Cultural Leadership initiatives?
Since identifying herself as a disabled practitioner, Stephanie has participated in a number of cultural leadership programmes, delivered by Sync. These include:

Networks, Sync 2009   *good to be part of an entirely disabled-led and facilitated group. Restful that there were no access issues, and for me was a first experience of being part of an all-disabled group on a training course. Lots of interesting people, have retained contacts with some.*

Leadership facilitation skills   *a CLP course led by Action Learning Associates. Taught in 2 blocks 2010. Very powerful course, combining useful skills with the opportunity to unpack issues through ALS. ALS group continues to meet as a self-facilitating group. Found the whole process very accessible although not aimed at disabled people.*

Coaching   *Through Sync 20, and subsequently an additional 6 sessions funded by my employer. Probably the most useful piece of leadership work I have done, combining self-awareness/reflection and problem solving. Excellent support from coach pushed me to look hard at myself and take responsibility for my own actions. As a result I changed my approach at work, and was planning to move on. However, due to unexpected opportunities I applied for and was offered a senior manager role. I feel the coaching enabled me to see myself differently, and this allowed others to see me differently too. Some of this was very challenging/emotional, but critical to moving forward.*

Intensive Day courses, LDD and LDD+ 2008   *First contact with leadership training. Found it interesting, and somewhat uncomfortable/exposing. Lots of food for thought. Included Myers Briggs analysis which I didn't feel reflected me very well because of my impairment and how I was coming to terms with it.*

Strengths based leadership 2009   *2 x 1day courses using this approach commissioned by workplace group. Strong approach as based on analysis of strengths rather than 'fixing' shortcomings. Very practical in terms of how to apply knowledge, and interesting in separating generic strengths from specialist knowledge which had been my previous focus.*

Intensive long-term courses, Leadership Unleashed 2010.   *Not disabled specific though a number of other disabled people on the course. Interesting and thought-provoking work on themed areas. Key element for me was the crossover with commercial sector participants which was very interesting. Marred at the end by negative comments from delivery agent about the cost of providing access. Continuing useful range of contacts, some of whom I am still in touch with.*

Conferences, Lead On 2010   *Disappointing. Interesting open space approach to generating content, but in reality established/vocal individuals dominated discussion. Hierarchy quickly established of whose views were 'representative' and valid. Ironically no real allowance for difference in experience and approach.*

For further information about Stephanie's work please see:

http://www.culturalleadership.org.uk/profile/qanda/stephanie-fuller/

http://www.social-sculpture.org/people/core-network1/stephanie-fuller.htm

http://www.syncleadership.co.uk/Validity-of-Voices

8.10   MANDY COLLERAN   THE POLYCHOREOGRAPHIC LEADER

Introduction

Mandy Colleran is a performer who also provides workshops in disability equality and drama, the latter focused particularly on developing products and services which are accessible and disability sensitive for a range of organisations, disabled and non-disabled professionals and participants.

Her first experience of working in the sector was as a job share, development worker for a project, which at that time was part of Merseyside Council for Voluntary Service, called 'AIM' - Arts Integration Merseyside:

> *That was my introduction really to disability arts and I kind of never looked back since because at that time suddenly I came into contact, through committees and meetings, with loads of disabled people who had similar views on the world as I had and who were kind of articulating stuff that I had always thought of in my own head but I've never been able to clearly articulate before so it was kind of an epiphany for me.*

Mandy's journey into the arts was not particularly straightforward though; working with AIM led onto working as Arts Officer for Liverpool City Council – and then back to AIM – or the organisation it had become, North West Disability Arts Forum. Mandy was also involved in this transformational process whilst working within the City Council too so her influence could be seen on that organisation from a number of different viewpoints. But this journey too was not straightforward either: within a few years she had joined two other performers, Mandy Higgins and Ali Briggs to form a theatre company, No Excuses, with whom she still works as a co-devisor, writer and performer: *the disability equivalent of French and Saunders plus Victoria Wood!*

Mandy's portrait is an excellent example of how disabled cultural leaders may have very diverse career paths in their career trajectory: moving from disability sector to mainstream and back again, from the social policy to performing arts sectors and vica versa; and from small to large back to small organisations: and making these contradictory and oppositional movements over the same period of time. Where Barry Avison demonstrates the leadership qualities of a polymathic Leader and Susan Austin exemplifies the Polyphonic Leader, Mandy Colleran could be said to Polychoreographic leader with her ability to shape, move and influence diverse organisations, cultural practices and people, frequently as a result of her personal work in those differing contexts. This is not so much a portrait of a leadership journey but of a leadership map in which different journeys are possible through a career, sometimes seemingly in opposition to other journeys on that map and sometimes those opposing journeys can take place over the same period of time.

What is a polychoreographic cultural leader?

Mandy's polychoreographic leadership qualities are exemplified in her work as a performer, initially with No Excuses. Whilst they started performing for disabled audiences, this soon led to being invited to perform at women only events or events celebrating International Women's Day or for trades unions events such as UNISON. This led to invitation from disability programmes unit at the BBC who produced a magazine programme called 'From The Edge' leading to her writing a series of short two minute sketches that would each feature in one of the magazine programmes. This blossomed into devising half hour comedy programmes for the BBC. This in turn was also coupled with interest in them by the disabled theatre group, Graeae Theatre Co – which led to Mandy being auditioned for a part in their production of the Ubu Plays. A few months later after joining Graeae as

a performer she became the associate director where she was responsible for the youth and community outreach aspects of the company's work.

To identify Mandy simply as a performer, advocate, administrator or director through this time is to miss the larger impact of her work as a cultural leader: being able to move across context, culture and community with the consummate grace of a polychoreographic leader. This she could not do alone however and there have been many individuals who have helped make those leadership moves:

> getting access to people and mixing with groups of people like Ashley Grey and Jeff Armstrong who were working at Graeae Theatre Company…. hearing people like Vic Finkelstein speaking about disability was very significant for me…

And in her turn, she too became a voice to be heard and listened too:

> I became aware that people would come up to me and say to me that they heard what I said at a conference and that really motivated them to get involved. And it was nice to think that suddenly you had become somebody that other people listened to or took note of what you said because I think for probably all of us it's so integral to who we are and what we do.

Like Susan Austin, Mandy also recognises the hidden secret of disability and the influence that can be brought to bear upon public sector organisations such as the Arts Council and local authorities:

> as the Arts Council and other organisations try for equality and inclusion, the expertise and the knowledge that we have as disabled artists and disabled practitioners is invaluable to them. So, in that way, we are leaders and I think what we can offer them is of value because it is so much about who we are and what we do on a daily basis and how our lives work.

The Leadership Trap

Whilst Mandy clearly played a key role in developing disability culture in Liverpool and the North West in the 1980s and 1990s, her polychoreographic tendencies generated a trap. Becoming the recognised, authoritative one voice on disability meant that she soon found herself being the official representative for many different causes and organisations in search of some advice, guidance and legitimacy. After about eight years in the sector in Liverpool,

> I had quite a strategic and powerful role… I would get consulted an awful lot and, on the one hand, that was great but, on the other hand, I was also aware that if we are to talk about inclusion then just always going to one person for advice is limiting… the progress that was being made had to be something that was embedded within organisations and not about a key individual who could answer everyone's questions from how do I do this to would you come and test our new toilet?

This led to her next move: a *step away* from her roles in Liverpool and down to London, conscious though and proud of the work she and her colleagues had achieved in AIM and NWDAF:

> It was great having been part of an organisation that had set out a real marker in terms of disability arts which could no longer be ignored and must be taken into account.

The consequences of a polychoreographic leader

The advantages of being able to move in lots of different competing directions simultaneously means that many different results emerge from the leaders movements. In Mandy's case, this was being able to introduce positive action employment policies at NWDAF, as well as insisting that Board membership of the organisation needed to be for disabled people only. For Mandy, this was *just a small way of levelling the playing field* in a wider cultural context in which a glass ceiling for disabled practitioners still exists:

> *the fact that we started to get more disable people involved in the arts and to identify more people as disabled artists as well meant that there were more disabled artists and more disabled people who were informed and willing to take up and engage with organisations around issues… we were developing audiences for work and so we were able to put companies and organisations in touch with disabled people who were interested in working with them. We were developing and supporting emerging and contemporary disabled artists which meant that organisations who wanted to work with them could.*

Furthermore, when NWDAF worked in partnership with the Bluecoat Arts Centre for a disabled artist residency, this led to some significant debates with English Heritage about some proposed modifications of the Arts Centre, necessary if the disability access issues identified by the project were to be addressed:

> *So that project became absolutely vital really in getting English Heritage to understand why the building needed to be changed. And also it became a way of looking at how to make access possible without detracting from the aesthetic aspects of the building. And the project was a success and it meant that disabled people could have access to the gallery. So I think probably, in terms of long term success, that was probably the most successful project that I led.*

The leadership moves that Mandy brought to this project were manifold: advocating for the organisations aims and objectives, holding organisations to account to make sure they fulfil those aspirations and objectives and also pragmatically understanding how an organisation functions and how to sustain the changes and achievements in the long term.

The training of a polychoreographic leader

Mandy has not had any formal training but when she was first at the Arts Council she had a mentor as part of their trainee scheme for six months which she found reassuring.
She found her mentor to be a useful sounding board, who in Mandy's case was someone outside of the organisation she was working in and whose loyalty wasn't to the organisation but to herself:

> *it was just good to know that there was a person I could maybe take some of my fears to without it being seen as a failure… there are times when you are unsure about what you are doing, you don't necessarily want the people you are working with to know that you're concerned about things or that maybe you're not doing your job properly.*

Other than that, her leadership training was done 'on the job' and through observing other people managing and the absence of formal training means that she feels that in the past she has ended up in management committees almost by accident although she also acknowledges that there are many more possibilities for disabled leaders than before:

> *When I first was managing people I didn't have any disabled leaders to act as role models so I didn't particularly have anyone to share information or get advice from…. I'm hoping that it's not the same for young people coming up now and that they will be more ambitious…*

Her advice to young emerging disabled cultural leaders is perhaps unsurprising for a polychoreographic leader: she emphasises both the need to move through formal training and developmental programmes, as well as moving through a job, learning by doing and moving from the grassroots upwards:

> *be vocal about your aspirations… and if you are in an organisation you need to make it clear to your manager that you want to take any opportunities that are going… be vocal about that and look out yourself for any courses that you might enable you to have the skills to be able to move up the ladder. And if you know of any successful disabled people you could contact them and ask them for their advice… it's about being vocal about your aspirations – not in terms of demanding the impossible but just making people aware that that is what you want to be so that the people you are working with know about your ambitions.*

What constitutes excellent and innovative practice in Cultural Leadership initiatives?

Work based learning

Placements

Mentoring from mentors who are outside the host organisation

Further information

Further information about Mandy's work can be seen at:

http://www.bbc.co.uk/ouch/interviews/13_questions_mandy_colleran.shtml

http://www.shapearts.org.uk/news/newsdetail/index.asp?view=229

http://www.myspace.com/fittingsma/photos/3399085

8.11   SUSAN AUSTIN   THE POLYPHONIC LEADER

Introduction

Susan Austin is a fine artist and the lead practitioner of the South-West based organisation, *Freewheeling*, a company she describes as *an emerging disability art initiative focusing on providing a hub to foster integrated arts projects which allow ideas and artistic concepts to develop while maintaining an emphasis on research that aims to reposition disability arts and the status of disabled artists within the mainstream cultural sector.*

Her recent work focused on the research and development project, *Testing the Water,* which has been funded by the Impact Fund from the Arts Council South West and is frequently referred to as the Underwater Wheelchair project; a programme of work which has been *shaping the whole of my life at the moment* and is a bid to the Unlimited programme being developed as part of the London 2012 Olympics cultural programme.

This portrait shows Susan articulating her own understanding of the processes she has gone through in their development of her cultural leadership skills. In contrast to many of the other portraits in this report, this report draws heavily from the transcription of her interview: it is as if it has been authored almost entirely by the portrait herself. Intervention from this report's authors has been focussed on maintaining the flow of the narrative and keeping the word count to the appropriate limits.

Whilst this approach reflects one issue identified in the opening section of this report – that of non-disabled practitioners reporting on the work of disabled practitioners – it offers other insights into how disabled leaders stories are developed and communicated by disabled leaders themselves, unmediated by any third party. References to formal funding applications that Susan has submitted also demonstrate how the direct language of her experience and artistic vision is translated into the language of the academy. It demonstrates another aspect of cultural leadership development: the need for polyphony and the ability to speak in many different tongues.

In this portrait, and in opposition to the other portraits in this report, Susan's words are presented in ordinary type; the questionnaires or report's authors words in **bold**; and quotes from other sources in *italics*.

When did it all start?

My work started when I began to understand that my identity changed when I started to use the wheelchair because I became submerged by the negative preconceptions in society. I lived with this real dissonance for a while when I couldn't understand what was happening. I was working successfully in a long term specialist mental health team and everything was suddenly stripped away as I became unwell. Because I was so exhausted and most of my relationships were based on being able to hold an enormous amount of information about people, suddenly I wasn't able to do that anymore and I couldn't remember what people were saying to me after two minutes. Instead of having this encyclopaedic knowledge I suddenly couldn't follow what they were saying from one sentence to the next and it was like I'd disappeared down a dark tunnel.

What did working on the underwater wheelchair project allow you to do?

I then started to try and find ways to reposition people's preconceptions about the wheelchair. I think it's one of the strongest images of disability and the wheelchair symbol is almost synonymous with disability. So, as a starting point, in terms of opening up a dialogue around preconceptions about disability it's quite a powerful one.   When I was first starting to work with that on my university course people were saying *why do you need to work with the actual wheelchair? Work with the ideas.* And I was saying 'no it's about the physicality of the wheelchair and that's what I want to work with'.

The wheelchair has become a portal which has enabled me to negotiate all sorts of unconscious emotions and feelings that I wouldn't have been aware of if I hadn't been through this experience. So it links in with one of the concepts behind the work which is about the hidden secret: the idea that maybe in society disability is perceived as being in a state of less than… But, actually, the hidden secret is that through successfully negotiating the disabling experience people develop a more coherent and deeply rooted identity. There are hidden strengths and benefits and gains that aren't recognised by society.

Articulating her research to the academy: extracts from her Unlimited bid

A prime concern of this research will be to examine the narratives and preconceptions that act to disempower and 'disable' and then find dramatic and powerful ways to reposition disability and disability arts as the 'hidden secret'. It is argued that this secret if explored, valued and then shared, can act to heal the divisions created in the social psyche by cultural dichotomies that define the 'disabled' as 'other'. It has been successfully debated that the integration and healing of the ontological alienation within the artist through creative endeavours leads to a reincorporation of that liminal state (of what was previously seen as transgressive) as a valued life enhancing and powerful part of the community that previously rejected it.

So while being disability led the work will also have a focus on valuing the interplay between disabled and non-disabled artist and art producers creating spaces where mutual learning can take place. This is seen as an effective strategy when aiming to raise the profile and value of work informed by the experience of disability because through that integration disability and disabled artists are modelled as being an equal and integral part of the diverse range of embodiments that form part of our arts and cultural sector. Through previous research into interactions between an arts practice, disability and identity it has been identified that there is a power in 'performing' aspects of personal narrative which facilitates a reshaping of socio-cultural stereotypes.

Lead artist, Sue Austin, is developing a model for artistic practice within 'Freewheeling' which recognises the power of starting at the personal and then finding archetypal images that connect with the universality of all human experience. In recent work this personal practice has focused on unpicking the powerfully negative reactions to the materiality of the wheelchair and then finding dramatic, accessible and spectacular ways to reconfigure those preconceptions through the visceral engagement of the view and the use of 'strategies' (controversial debate; seemingly impossible situations; unexpected angles such as drama, bewilderment etc.) which position the audience as an active producer of meaning.

At a global level this draws attention to the ways in which the societal stereotypes around disability shapes the way each person is able to understand and receive the resulting outcomes. It is therefore hoped that the performance proposed can inhabit an ambiguous space where the forms used play

with the fact that the reception of the art work is shaped by the preconceptions of the viewer in their attitudes about/response to disability.

What were the significant people, organisations or training which inspired you to work in the sector?

Initially I started my art practice as a way of building out into life. After I was retired on ill health grounds, I had been creating painted glasswork when people started commissioning them. I can't tell you how important that was to have something I felt could become a new career because it had been a real trauma losing a job I really loved. And then one thing led to another and I tried to start a glass course but I wasn't well enough. However, the lucky thing was that the person who was running that (David Baker*)* was then the leader on a portfolio course I applied for a few years later so he immediately knew who I was and organised an access worker for me.

If he hadn't done that I would never have been able to start this journey. So David Baker has been a key influence. The next person would be the access worker who helped me with that first course (Gillian). Again, at each stage people always said I was progressing and they had a belief in me. At that point my life consisted in either being in bed or on the course so the courses have really been important to me.

The next stage was moving on to the degree course which felt like a really big issue because it was full time to start with and that meant three days a week which was a big step up.

So Pete (**course tutor)** was a really big influence because he analysed my role as an artist. He influenced me to carry on because he recognised my work and kept on pushing me forwards. So these were the foundations for me to be able to take on a cultural leadership role.

Later, I had some problems with one of my enablers on the access course whose behaviour was overpowering. That happened after I lost the enabler who was working with me in the first year but the brilliant enabler for my second year then when I moved to Plymouth I lost access to proper support so lost that year. The issue here is that my enabling support is absolutely crucial to what I'm able to do. For example, Emma, who was working with me the year I did my degree, was absolutely superb. My current enabler, Trish, has agreed to work with me for a year and both Trish and Emma have been very significant in terms of the fact that they enable the work to happen. And my enabler at home, Karen, has also been a great help.

Debbie Robinson started working with me in the beginning of the third year, when I came back after I had a year out due to health issues. When she read my thesis she started making inquiries about whether I could go straight onto a PhD and that gave me such a boost that, from then on, I've become much more confident. She has been absolutely crucial in that role as she has facilitated my artistic practice which has become my route into cultural leadership.

Before that, Paul Ramsey who was a tutor of mine, was the first person who suggested that I should think of doing an MA. So he was very important for me because I saw it as both of them believing in the work.

Another person who has been influential in starting me thinking that I could take on a cultural leadership role is Bill Shannon. He's created a very complex website that is multi-layered; that has all sorts of theoretical explorations and descriptions of his experiences. He calls himself a sociological phenomenologist and his ideas have really shaped my practice and given validity to me to explore my experiences in a wheelchair and to make work that explores that because his videos are often of

him doing little actions that perform part of his life and then he'll reflect and look at how the audience are responding to him in relation to their preconceptions. In one piece he has an audience in a shop and then he stands outside the shop window and engages with the public as they pass by so they become unintended performers and he draws out a narrative about how people interact with him in the world. He dances on crutches and a skateboard and he was saying that people have a problem with seeing him as disabled because he looks so free when he is skateboarding in New York so people have a difficulty in understanding him as disabled. So 'Crutch Master' was a major role model in terms of my practice.

What have been your routes to cultural leadership?

My route into cultural leadership started when I did a piece of work in 2008 and exhibited the wheelchair image at Holton Lee which won the judges vote. Trish, who was then the curator at Holton Lee, said that they'd had such positive responses to the work, she was extending the resulting residency and asked me to hang an exhibition as a result of the work. That was in March just before my degree. So you could say that my cultural leadership started there in 2008.

I think the history has been: the course, getting a first, causing a big drama with my piece of work for the degree show in Plymouth, winning the Holton Lee arts award and that image also being exhibited at the Houses of Parliament all helped. So as soon as I list those things it seems to help other people engage with the work because of the affirmation that it has received from others. So it's the work that has received the acknowledgement and the work is the most important thing – more important than my ego.

When I started dealing with Sync that gave me a more conscious idea of being in a leadership role. I heard about training that I thought was about governmental employment opportunities for people with disabilities but when I got there, it was called 'Stepping up to the Board' and was about training which opened the idea of people with disabilities taking part in decision making. It was with Equality South West up in Bristol and I went along to that day and came away thinking this was what I wanted to do.

Alongside all of this journey I was involved with an organisation called 'Living Options Devon'; when they set up a system to enable local disabled people to feed into health and social services decisions, I became a user representative on the Physical Disabilities Local Implementation Group which was at primary health care trust level that gave me the role of joining in with decision making.

Through 'Living Options Devon' I fed into a steering group on Direct Payments because I felt very passionate about that. I was aware that quite a few people had ended up in what could be called bullying relationships with their carers and it can be very challenging to deal with that. I fed that into the Direct Payments steering group and that fed into policy decisions. 'Living Options' have been crucial because they trained me up to represent people. That fed back into the role I had when I worked for the mental health team. So while there was my artistic practice and all the people working with me on the degree course to help build up my confidence and belief in my work. 'Living Options' gave me some kind of recognition to this other role and it meant I could do it.

People have said that I'm very articulate and I put ideas across very clearly. At Sync, in the 'Leaders into Leading' course, Hannah Reynolds said to me that people believe in what I am saying because I tend to be quite well supported in what I'm saying and I can approach it from multiple angles depending on who I'm speaking to. I can't think of the word but it's something about veracity…

It's almost as if your work has been validated.

Validated – that's exactly the word. I can't tell you how brilliant Sync has been. 'Leaders into Leading' was amazing and it made me realise that I had been engaging in cultural leadership because my work started this enormous debate in Plymouth and caused all sorts of reactions but it also made people think. The other thing about being with a group of other people who were exploring their leadership role was the way that Jo and Sara and Hannah are as people who facilitate. You see it in the attention that they gave. It's so respectful and so centred and so healing of each person's individual experience and it's really something about them as a team.

 Their approach to access was really crucial for me because it was the first time I didn't feel I was an awkward person causing problems for people. Although I can feel a bit awkward when I'm in a non-disabled group, there it was so much part of the whole course that it changed my attitude. They gave us skills to frame our understanding of cultural leadership and to understand leadership in a completely different way. I can't say how transformational it was to experience their approach to access.

I'm realising, as I'm talking to you, that networks are key to leadership because my role has actually been about generating funding to help pay other people to do the work.

I applied for the next Sync course – 'Intensives': that built on the first course and developed me more. The mentoring from Hannah has been so powerful: it's about confidence building and about going on a journey with other disabled people and seeing people getting on professionally. Having role models is very important: role models who are developing narratives that one can identify with. That's where my work comes in, I think, because it's about developing narratives for other people to identify with. Even for non-disabled people this works.

Sync has given me a belief and a validation in the importance of what we have to say about disability as a cultural position of otherness.

What advice might you give to emerging disabled cultural leaders?

It's crucial to develop an understanding of the way you're able to undertake a leadership role. So, for example, I've come to understand that my leadership role is more of a collaborative one but I'm now starting to understand that, at points, I also do need to take a more directive role.

Understand the unique contribution each person can make – including yourself. Pay attention to your collaborators; be innovative and creative in terms of thinking about the partnerships that you can generate and what you can offer to people. If you really understand that then you can approach people and generate relationships that take that cultural leadership forward.

What constitutes excellent and innovative practice in Cultural Leadership initiatives?
Facilitation and access support within Higher Education institutions
Validation of her personal experience and voice
Providing new understandings of leadership
Mentoring and role models

Further information
Further information about Susan's work and current practice can be seen at:
http://www.susanaustin.co.uk/
http://www.wearefreewheeling.org.uk

8.12   IAN MACRAE   THE LEADER AS PATH-BEATER

Introduction

Ian is a media professional who worked for the BBC for many years and is at the time of this report, editor of the magazine 'Disability Now' , the magazine produced by the charity 'Scope'. As editor, Ian has a major responsibility for how disabled people are represented and represent themselves in the publication. His ethos and vision for the magazine is uncompromising and is grounded in the desire to provide a significant, audible and respected voice for disabled people which speaks not just for them but of them: and to speak to the wider world in a way that mainstream media are unable to do:

> *everything we do is completely and utterly underpinned by the social model of disability… we will talk to a disabled celebrity or personality or disabled people who are, in some way, notable but we always try and talk to them in ways which explore their experience as disabled people as well as their experience of being celebrities and personalities…. I do think that the voices of disabled people expressing the situation in the ways that only we can express it needs to be heard and that's why I believe there is a need for 'Disability Now'.*

Ian's route to leadership has stemmed from many years hard fought experience working in mainstream media organisations, both within radio and television. This happened during a time where there were little opportunities for any formal leadership training or development either within or without those organisations - *I've never had a day's training in my life* – but the lessons he has learnt through those experiences give some important insights to younger leaders who are setting off on their leadership careers and who are now facing more hostile funding climates than perhaps some of the other portraits in this report have faced in recent years.

Ian's portrait is one which speaks of how to contend with the pressures that work based training within mainstream organisations can generate: it is the portrait of the pioneer who has beaten paths with others through the cultural forest who looks back now only to see the undergrowth in danger of growing back, covering up his footsteps and preventing others from following him.

Forging a leadership path within the cultural forest

> *The way into getting onto the radio, as is so often the case with disabled people, is to do something connected with what you are.*

Ian began his media career with an ambition to be on radio which led to him writing a letter to Peter White, the presenter on the BBC Radio 4 programme, 'In Touch'. This led to him to providing occasional pieces for 'In Touch', something he approached with a degree of ambivalence:

> *I was almost squirming with how uncool it was to be doing that because I came from a background which was all about being blind but not being blind - so being blind but I didn't carry a cane; being blind but I wore kind of hippy gear and went to gigs and grew my hair long…. I spent a long time pretending outwardly that I wasn't blind and yet I was a blind person from a blind family. I gradually got to be more and more comfortable with that and I probably got to be more comfortable with that than to the fact that I was on Radio 4.*

This led to more regular work as both disc jockey and news presenter on radio, and eventually co-presenter on the consumer TV programme, *What Would You Do?* with Gillian Reynolds. This led to a

stint with Channel 4, working on the disability series 'Same Difference' which led to an important epiphany:

> *I began to realise that not only were there people out there who thought about disability in the same way that black and Asian people thought about ethnicity and in the same way that gay people thought about sexuality and in the same way that women thought about repression – there were disabled people out their thinking the same. And I was thinking that I'd actually known this all my life but I hadn't engaged with it.*

This corresponded with what Ian saw as an important change in the climate at the BBC at that time: a recognition that disability was an important social issue in the same way the ethnicity, gender and sexuality were. This led to the establishment of the Disability Programmes Unit (DPU) with all the production decisions being made by disabled people and which was staffed and run by disabled people. Here, he worked as producer and eventually as full time editor: the creative leader for the programme as a whole. This enabled him to combine his political commitment with a major role in deciding how programmes were made, who made them and the stance they took towards disability:

> *if somebody came to me and said 'I want to do a piece about how marvellous it is that his bloke with no legs has just climbed mount Snowden or just flown from A to B' or 'a blind man who has just driven at seven hundred miles an hour around Silverstone' , I would say: 'I'm sorry that is outside the unit's editorial remit and agenda because we are concerned with disability as a matter of human rights'.*

He saw his leadership style as non-autocratic, refraining from imposing his own editorial and creative leadership on his staff but working in a more facilitatory way, drawing their own creativity out of them as disabled programme makers.   However, he was also very conscious of the need to stick to deadlines and sometimes had to be operate in a 'dictatorial' leadership style in order to meet deadlines. He was ultimately responsible for having to produce programmes regularly on time as well as lobbying for opportunities to commission additional disability output which was not an easy equation to balance: *we were operating in the real world of television and there is inevitably an element of sink or swim*.

Leading in mainstream cultural contexts

Working within the DPU, involved Ian and his team producing many free standing documentary series: 'The Invisible Wall' 'Old School Ties' 'The Disabled Century', to name but three. A magazine strand, *From the Edge,* was broadcast over 36 weeks during prime time viewing – Tuesday evenings on BBC2 - which meant they had not been:

> *shunted off into the depths of broadcasting Siberia - we were getting regular audiences of a million people a week watching our shows. So these were very respectable figures and the channel controller was chuffed to bits because he had different programming about a whole set of serious social issues being done in a way that people would want to watch.*

Despite this success and initial promises to the contrary, the Unit was later closed amidst much acrimony. Programme commissioning was halted which led to budgets closing down and staff being laid off. One of the things that was lost with the Unit's demise was the two year placement scheme which Ian established.

This involved four placements being taken on through the year who were recruited nationally. Competition for places was intense and prospective trainees had a rigorous interview process to

undergo before they were accepted onto the scheme. They spent the first six months in the unit and would be provided with courses which taught them about the rudiments of programme making: as well as producing output so that the skills they learnt were contextualised. They would then go to three further placements for the remaining eighteen months.

> *Some of them went to their first placements and loved it so much that they stayed or some went to their first placements and were loved so much that they were asked to stay. One of our trainees is still a very senior person in BBC children's TV: she went for a placement in 'Blue Peter' and they liked her so much that they offered her a job. And the other thing we always made sure was completely covered was access: we had a team, in the unit, of facilitators who were there for anything.*

Ian puts the success of the DPU placement training scheme down to the fact that it operated strategically, focusing on the need to develop high quality programme makers as opposed to ticking off prospective trainees against an impairment list: *'we've got a blind one so we need a deaf one now or one with one leg'.* The provision of access support was also critical to its success as was ensuring that trainees were sent to work with media professionals who had experience of working with disabled people.

When those media professionals didn't have the appropriate experience, he would step in first and tried to stop them assuming that the placement would not be able to cope. In sending one trainee to the editor of the programme 'Analysis' , he advised the editor beforehand to *'completely forget anything you might want to think about what you see when she comes in to your office or any judgement you might want to make on that basis'* He felt if the editor had not been pre warned she would not have got the job: she is now a BBC producer.

Other influences on Ian's leadership path

Ian acknowledges many significant influences on his development as a cultural leader who span both the disability and mainstream cultural sectors. The BBC Radio 4 presenter, Peter White; Thena Heschell, the producer of '*In Touch'*; Mick Scarlett from the DPU; Chris Warbis, programme controller of BBC Radio Newcastle; Tony Fish, station manager and Jeremy Gibson and Christopher Hutchins who Ian sees as being largely responsible for setting up the DPU. Again, the importance of being regarded as a skilled profession is critical to Ian's perception of who has inspired him:

> *Michael Jackson, who was the controller of BBC 2 and Mark Thompson who is now the director general… both of them inspired me because they treated us with due seriousness: they didn't commission anything from us out of pity or a sense of social responsibility; they commissioned because they knew that we would deliver programmes that were right for their channel.*

Ian's most successful leadership experience during that time at the BBC was his first major job, executive producer of the BBC1 series, 'The Invisible Wall'. The programme entailed him working across the corporation with a range of both disabled and non-disabled personnel in a context where many different agendas were being played out: the fight for commission funding; the collaboration between non-disabled colleagues in BBC Education with disabled people from outside the BBC and non-disabled members of the production team; and political judgements as to what constituted credible programme making:

> *I had another problem with one of the producers who wanted to do a piece about a disabled person in a wheelchair using the London Underground and I had to say that no wheelchair*

user would even dream of trying to do that because there are easier ways for them to get to where they are going….So I had to dissuade him from making it a central part of the episode which was his intention because it would ruin our credibility with our disabled audience…. I persuaded him by giving him good production reasons for everything that we did.

For all the success of the DPU however, Ian is concerned that the progress that he and other disabled media professionals led on is now in danger of being rolled back with little of the lessons learnt during that time being implemented elsewhere in the mainstream TV schedule. He acknowledges that disabled people are now occasionally visible in mainstream fiction and that other factual programmes include disabled presenters as their hosts but is still concerned that the participation of disabled people does not extend beyond using well known presenters talking about disabled access – or more extreme cases where the disabled person is placed on screen almost as the equivalent of a circus freak. He argues that:

disability has to really fight for its place in the mainstream agenda. Some of us would argue that we're still at a point where disability needs to have a special dedicated slot…where are the disabled programme makers who could make this stuff?

Keeping the leadership paths clear for future leaders

Whilst Ian moved out of broadcasting with the BBC to take up his role as editor of Disability Now for Scope, he continues to wrestle with how disabled people are represented and conceived of within mainstream organisations. An important part of that move for Ian was Scope's commitment to disability rights as part of the human rights agenda and their vision of aiming to reinvent the charity model:

so that it's not a relationship of charity with disabled people as clients but it's about a relationship which is about equality of power. And I thought that really sounded good.

The practicalities of that vision though are, as ever, complex interplays between *poli-cy* and *poli-do;* the difference between organisational vision and practical implementation consistently difficult and needing a continual vigilance by both young and old leaders alike. The ethics of fundraising provide a particular case in point:

what most disabled people are facing at the moment is lack of scope to do things so it's about the fact that you can't avoid the fact that disabled people are, and feel, put upon. If anything the situation is getting worse in terms of encountering discrimination. It's all very well saying we will be disarmingly persuasive about that – which is what Scope says. They won't rant about it because that just turns people off and I can see that is the case but I can also see that you sometimes need to tell it like it is.

'Telling it like it is' has been an essential element to Ian's contribution to the challenges of cultural leadership and he continues to broadcast that message in all his media work.

What constitutes excellent and innovative practice in Cultural Leadership initiatives?

High quality mainstream work based learning opportunities
Sustainability
Vigilance

Enhancing collaborative skills

For more information about Ian's work please see:

http://www.bbc.co.uk/ouch/writers/ianmacrae.shtml

http://www.scope.org.uk/about-us/how-were-run/our-team/editor-disability-now

Enhancing collaborative skills

8.13   RANJIT SONDHI, CBE   THE MAGNETIC LEADER

Introduction

Ranjit Sondhi is currently Chair of Sampad South Asian Arts, the arts development agency based in Birmingham whose role is to promote the appreciation and practice of the diverse art forms originating from India, Pakistan, Bangladesh and Sri Lanka. He became interested in music when he heard his father playing the violin after which he learnt how to play the tabla, the sitar and the violin. He subsequently crossed the boundary of arts into science which led to him attaining a First Class degree in theoretical physics at the University of Birmingham. His leadership potential was soon evident after he left university when he joined an urban commune together with other students who felt that they wanted to make a real difference at a neighbourhood level. They set up women's groups and children's clubs; a claimant's union; residents' associations; benefits and legal advice centres. In1976 he founded the Asian Resource Centre: which soon became *a landmark in the history of Handsworth.*

Whilst he started his work within a specific social context, his subsequent work and influential leadership expertise has been felt across many different sectors. He describes himself as having a portfolio career which has crossed many professional, cultural and organisational boundaries. His first role in a public regulatory capacity was as member of the Independent Broadcasting Authority. He then became deputy Chair of the Commission for Racial Equality, followed by a period as Chair of the Refugee Education Training and Employment Forum; he was a member of the Lord Chancellor's Advisory Commission on Legal Education and Conduct, the Ethnic Minority Advisory Commission of the Judicial Studies Board, a governor of the BBC following this up by becoming a Trustee for the National Gallery for good measure. His magnetic tendencies for positions of influence and public accountability has now led him to become Chair of the Heart of Birmingham Primary Care Trust, a Civil Service commissioner, a member of the Tenant Service Authority, Trustee of the Baring Foundation and a member of the Bryant Trust.

What has been common to Ranjit's leadership journey has been the importance of contributing to public policy within the context of major public organisations. Whilst Sampad is located within clear cultural and social contexts, part of their brief is also to ensure sustainability of these art forms by creating cultural leaders for the future: and Ranjit's extensive leadership capabilities means that he can offer not only a long sighted view on where leadership comes from, and how it develops, but also the knowledge of how future leaders can be developed.   Ranjit's portrait then is an example of how many of the experiences of leaders referred to earlier in this report can, through the magnetism of personality and personal networks, shape the future programme and policy of tomorrow.

Influences on the leadership journey

Like Barry Avison and Susan Austin, Ranjit shows similar polyphonal capabilities with the capacity to learn and communicate in languages from a surprising perspective:

> *I learnt my English in the Punjab and my Punjabi in England. I didn't speak a word of Punjabi when I first came because I came from an Urdu speaking background. The Punjabi settlers in this country said that if I was going to work with them I might as well learn their language – so I did! It's ironic, isn't it, that you have to learn your own language in another country.*

He attributes his approach to leadership from his father, who as a commissioner of the Punjab, was a member of the Indian Civil Service:

> *So I grew up very comfortable with the reins of power, as it were. That's my first brush with what good leadership could do because I realised then that you can in fact dedicate your life to doing something worthwhile with people.*

Like Tony Heaton, he too learnt the significance of failure in the challenges faced by early career leaders, especially those with ambitions and dreams for a better future. He emphasises the need to expect failure almost as an occupational hazard of the desire to lead:

> *I've subscribed to the idea of 'principled pragmatism': you can have great visions and great dreams of transforming everything that exists but don't be disappointed if you fail. You will fail because your visions are so big that you can't ever reach them. But the moment you stop dreaming you're dead.*

Developing Leadership talent to Ranjit is not simply enabling a person to instruct people to do things, sometimes against their will. Like others in this study, the decision to identify himself as a leader has not been a straightforward process and he has preferred for others to disclose these qualities in him. Similar to Jayni and her identification as a disabled person, Ranjit has had his leadership thrust upon him, and he has taken it up almost reluctantly:

> *I have a slight problem with calling myself a leader... I think I've been pushed into leadership frankly; I've never really wanted it. Now that is rather strange to say because I've actually applied for these jobs but I've been encouraged to apply. I think there is something here about being a reluctant leader.*

He sees it as a more nuanced, psychological process: as a magnetism in which leaders may have particular personal qualities of attraction, interest and curiosity which bind and grip them to others:

> *I try to pick up little bits of leadership and inspiration from everybody. It might even be a tiny child! But there is something they've done which I think I can now do. So, in a sense, I'm a great plagiarist because I just pick up whatever I can from other people: their inspirational bits of writing; their phraseology; their mannerisms; their way of operating.*

He has also attended various leadership courses in his time in the fields of governance and accountability, most recently within the NHS where he found the presence of tutors who were external to the NHS as providing particular benefits to the course as sometimes:

> *we can't see the wood for the trees so to bring someone in and to get us to think in another environment is very useful… it's important that we get scenarios both from outside and from within the organisation and that we get inspirational speakers to come and speak to us around leadership and sometimes, to just turn it upside down on its head, for instance to get speakers to speak about followship as well as leadership.*

The memory of the quality of those tutors and course leaders is what has remained with him: *I have learnt through association rather than through learning, as it were, in a structured classroom setting.* He points out that training course material for instance can be used in vastly different ways with different tutors: *some people use the same content and they're good; others use the same content and they're great.* Ultimately, he values the relationship with the tutor as being the most significant influence in his development as leader: and like many other portraits in this study this means having skilled and talented mentors:

> *those who have been able to command respect through the ways they've mediated their relationships and the way they've conducted themselves at every level. They are inclusive, empowering, respectful in their relationships and that has really impressed me.*

Mentors for Ranjit span the arts and science disciplines and he sees no distinction between the great scientific and artistic minds: on the contrary, he sees the connection between the arts and science as being vital elements of anyone's education. He alludes to the importance of the Polymathic Leader, a leadership quality which Barry Avison has demonstrated in this study:

> *Tolstoy, Mahatma Gandhij, Einstein – these were people who were not just confined by their disciplines but went way beyond them; they were polymaths. I prided myself, when I had better vision, in running fast; in jumping high; in playing cricket; in coming first in everything I did; in mending pipes; in fixing radios or anything I came across. It was just an intellectual ferment, as it were. And that, I think, means you can't be insisting on different kinds of disciplines: it's got to be everything.*

Whilst emphasising the benefits of the mentor, Ranjit is also conscious of the importance of being able to work politically within the larger organisational contexts. Like Ian, Ranjit knows the value and the power of the broadcast, expressing it in this context as the importance of buying airtime:

> *As you go further up the organisation into the areas where decisions are made and policies are set then you realise that impact is an important aspect of what you do and you make an impact, of course, by buying air time; by working out how, with a large number of people – all of whom are very intelligent and extremely experienced people – you can carve your space.*

For disabled leaders, this means being having to be more attuned to the context they are working in, and:
> *more alert in finding that micro second of gap which you can occupy to make yourself heard... The thing to do, of course, is to get there first and then to relax and then to get the kind of attention that is the required base from which you make your contribution. So it's like scrambling for the finishing line but once you've got there then you've got the space for yourself and nobody is rude enough to shut you down. But of course, you have to judge how many times you want to do this – the frequency of interventions. Now all this requires fine judgement from moment to moment and sometimes, to make those judgements, you require all your faculties about you.*

He acknowledges this may be particularly difficult for deaf participants and suggests that as well as focusing on macro matters in training such as management and leadership, the *micro-matters* also need due care and attention, that is the minutiae of processes which take place between individuals as they are communicating with each other:

> *we need to do a micro linguistic analysis, for instance, by taking a video shot of the board meeting and see who is speaking and who is not speaking; how they make their interventions and how they withdraw, and whether they are having the kind of impact that they want to have. I imagine that kind of work will take us into a better understanding of how we can, with our disabilities and our abilities, make the desired impact.*

Providing new leadership mechanisms and models

Within the cultural sector, Ranjit has been instrumental with Sampad in setting up cultural leadership programmes for entrepreneurs from the South Asian community. An important outcome of these programmes has been to see how the course leaders have inspired the students to progress beyond the capacities of the tutors themselves:

> *It was wonderful to see how there were times when they would completely overtake us. It's like when you're a lecturer and your student produces an essay and the essay is just an A+ and there is nothing wrong with it and there is no way I could have written it myself and yet this person comes to you and says that you've inspired them to write it. How could I have managed to do that?*

In appointing leaders to the Sampad programme, and in his public sector roles, there are various attributes that Ranjit seeks from potential leaders. Like Deepa, he recognises the need to be chameleon like in the way they are able to present different skills and voices to different audiences at different times:

> *I'm looking for an acute intelligence; somebody who knows the nature of the business and who can critically analyse it… somebody who has a wide range of moral sympathy and imagination and who is able to be self-critical and provide a social critique as well… somebody who is resilient in the troubled world we live in. But most of all… somebody who has a good relationship with his or her team so that they can, together, release the potential there is in working together… great stakeholder management skills… they are chameleons, if you like, and they have multiple identities… those are the great leaders…*

The SAMPAD leadership course for cultural entrepreneurs begun as a local initiative and has now developed an international dimension. The initial course, entitled *Agrohan* (meaning ascendency, from the Indian classical music context) was a residential programme, based in Birmingham. The residential nature was important to Ranjit as it allowed time for reflection and discussion and intimate contact amongst participants in an environment which was conducive to their ongoing learning. It recruited about fifteen people from across the country, mostly but not all, of South Asian origin.

> *it was successful enough for us to think that we should do an advanced course and we did and we brought in internationally acclaimed consultants and lecturers; people who had a world view of what was going on… one could see people leaving behind their previous ideas and casting off their initial closed ways of working and moving forward. It was like seeing a butterfly coming out of a cocoon.*

As well as providing stimulating contexts and inspiring presenters for their training courses, Ranjit also has developed a number of leadership strategies he uses to ensure that he is able to meet the communication demands made of him by working in public meeting contexts in order to establish his authority and so ensure his contributions are expected and valued. Much like Caroline Ward and her back up plans, Ranjit also argues the need for extra preparation. He has done this in a recent NHS Commissioning policy context where:

> *I typed up a long paper and a short paper: the long paper was for my own information and the short paper was extracts from the long paper that were significant statements and I picked up four or five and I wrote them out in big text. I arranged my papers in order so the*

first paper was the thing I was speaking about and the second paper was a longer paper and the third paper was what was given out… So I knew exactly where everything was in the pile and I wouldn't have to shuffle things around in an embarrassing sort of way. And then I spent about half an hour or so reading my text beforehand so I could speak from it fluently.

In a manner similar to Susan Austin's Hidden Secret, Ranjit points to the advantage that disabled practitioners can have over their non-disabled colleagues in referring to how the M.P. David Blunkett refers to his scripts whilst simultaneously engaging with his audiences:

David Plunkett had an advantage over me because he could read Braille and what he could do was he could look at people even though he couldn't see them – he could look across the room while he was reading Braille. So he was actually doing what great speakers do: engage with the audience and have a little note on the side.

He has also witnessed leadership training practices which have encouraged the wrong type of approach; particularly those which tend to exclude, either on the basis of gender or impairment:

you do come across people who have actually spent some time trying to work out what people's abilities are and where they might need some assistance I think that is actually imperative to good training. No one is a good trainer until they can demonstrate that they can deal with eventualities of that kind in an unselfconscious way.

Ranjit has not however been on training programmes specifically for disabled people. This he ascribes to the difficulty of the disclosure issues of admission and acceptance which other portraits in this study have also experienced.   He acknowledges too that disability or deaf organisations have contributed his career albeit in a small way and ponders on whether he might have got closer to them than he has done. This conflict of acceptance, identification and disclosure is a conflict he still wrestles with:

what I don't want to do is to get people to see me through my disability: I don't want them to see me through my stick; I want them to see me first. I don't want them to see the stick and me attached to the stick. All of this comes down to the fact that I'm still not comfortable with my condition and as long as I am uncomfortable I will not go to training, I don't think… I have to be humble and say that I can learn from somebody else on this issue. I mean I'm happy to learn from others about everything else under the sun but not on this. Isn't that curious?

What constitutes excellent and innovative practice in Cultural Leadership initiatives?

Personal preparation   Have a unique offering that is not directly related with your disability. Something that wows people and something that makes people think less about your disability so that the disability almost becomes an insignificant factor in the whole thing.

Mentoring   with high quality tutors and mentors who can stretch, challenge and inspire, as well as support

Residential programmes   in order to provide environments which encourage reflective learning with peers

For more information about Ranjit's work please see:

http://www.hobtpct.nhs.uk/public-meetings/trust-board/trust-members/50-trust-board/2-ranjit-sondhi-cbe

http://www.sampad.org.uk/about-us/sampad-board-members/ranjit-sondhi-cbe

http://www.bbcgovernorsarchive.co.uk/about/ranjitsondhi.html

8.14   JEZ COLBORNE: LEADER AS A POWERFUL COLLABORATOR

Introduction

Jez is a musician, singer and actor who collaborates with the disability-related theatre company, Mind the Gap. At the time of this report, he received a commission from Unlimited* to develop his piece Irresistible, to be performed as part of the London 2012 Cultural Olympiad. Jez has a vision for a symphony of sirens – a choral work that combines warning sirens, other non-traditional instruments and singing voices:

> *I'm very excited, it's a really big deal. I hope people will get pleasure out of it, see that it's a brilliant show and think differently about people with learning disabilities.*

Along with many other emerging disabled artists, Jez faced resistance from home when he announced that he wanted to become a performer although after several years of hard work his achievements on stage paid off:

> *My mum went to see 'Jekyll & Hyde' and then, after that, she totally changed her mind and now she's very proud of me. That was very important to me because I wanted to show her I was not what she thought I was; I'm a very serious performer when it comes down to it and I love my work and I wouldn't want anything to change.*

The story of parental resistance to young aspirant performers is a common one – whether they are either disabled or non-disabled. In an industry which is notoriously driven by ego and self-centredness though, what is not so common though are stories of young, emergent performers wanting to develop their leadership skills at such an early stage in their career for the benefits of the wider community that they come from. People with learning disabilities are at particular risk of being patronised and being on the receiving end of low expectations. Jez argues that attitudes towards people with learning disabilities can create a barrier to them succeeding as leaders:

> *I think it used to be about people not believing in me because, as you know, people with disabilities sometimes get downgraded and people patronise them and that's what I used to get.*

Jez's portrait is an example of that story and the steps he has taken from the start to develop his leadership portfolio. It is also a story of how enacting leadership does not necessarily have to lay in the body and mind of one person alone: leadership can also involve acts of collaboration and support from other sources of expertise.

Initial training start up steps

Jez trained in the performing arts at college where he studied lighting, stage work and writing. The fact that this provided training in a mainstream context, rather through a segregation model was important to Jez:

> *It shows that disabled people aren't aliens and people have the right to do what others do even if they may be a little slower. I mean I made loads of friends on my music course and that made me feel very good.*

This led to work with East Midland Shape and soon after to employment with Mind The Gap. Tim, the Artistic Director has been an inspiration to Jez and provided him with a role model to base his own leadership style upon:

> *He's very calm and a leader is not just a person who tells someone what to do; a leader is someone who tries to get the best out of people and that's what he does. If he doesn't believe something he'll tell you and so you've got to really push your limits.*

Another prominent role model, Ailsa Fairly, who he met at BASE 51, a holistic health care project based in Nottingham, also encouraged his ability to speak out about things that concerned him and in times of conflict:

> *There used to be a place where I used to go and there was this manager and she wasn't very nice and she said 'what are you going to those stupid Monday clubs for?' And I said 'we talk' and she said 'what about?' And I said 'it's not for you to know; it's private'. And she just didn't like the fact that I could speak up for myself rather than sit there and shut up. What use is a life if you can't even say 'excuse me I think that's wrong'.*

His first experience of leading a project has been on the *Irresistible* production, a work-in-progress he initiated in 2010 and which Mind the Gap supported. For Jez, leadership is not a process of single-mindedly or single-handedly achieving his goals. He has required supportive collaborators who buy into his vision, his ideas and can provide access support as he determines.

> *I think Irresistible showed what I could do and the power that I had to be able to do it. To make the dream come true with the help of other people as well because I couldn't do it on my own.*

Jez then assembled the artistic team. He brought in Tim Wheeler as co-director of the production, musician and sound artist Simon McGrath, writer Mike Kenny, an acting company and Julia Skelton, administrative director of the company all of whom provided mentoring, advice and guidance towards the project's development:

> *Then it just exploded! After the idea the next step was to get the money and get it all sorted and then start putting people together… I started the music way before other people started helping out.*

Support from specific individuals has been enhanced through attending wider network international events too: he attended the *One Plus One* (an NGO created and run by people with disabilities) launch party in 2006 in Beijing; the *Boal ceBrazil* in 2009 in Brazil; the *Month Ball* in Hong Kong in 2009, Hong Kong; and a *Leading Edge* event in Ghent at an IETM (International Network for Contemporary Performing Arts) event in 2007.

As well as encouragement from role models, support from practitioners on his artistic vision, and engaging with wider networks, Jez has also benefitted from particular leadership training initiatives. He is one of the founder members of *Leading Edge*, the network for aspiring learning disabled arts leaders which developed his confidence as leader through focusing on public speaking and presentation skills. He also attended a *Sync Intensive* in London which focussed on what it is that drives participants to be leaders, and what it is to be an inspirational leader. Deaf and disabled organisations have made their contribution to his career too, providing training in sign language and significant life opportunities:

> *Without Mind The Gap where would I be now?*

Mainstream organisations have also played a part in Jez's leadership development. Mencap has provided important personal and social support for him and arts organisations such as Northern Stage and West Yorkshire Playhouse provided opportunities to run workshops around the touring production of *Of Mice and Men* as well as challenging audiences perceptions of what it was to be a disabled performer:

> *I remember talking to this guy and he said 'well you know I was quite dubious of watching 'Of Mice and Men' because of people's disabilities but when I saw it I was, like, wow!'*

Of Mice and Men has been a particularly significant production as Jez is one of the three main actors which is touring mainstream venues and receiving favourable national press coverage in the mainstream press such as the Guardian. Two of the three actors have learning disabilities: so the production is an example of people with and without learning disabilities working together.

This has enabled him to identify what younger practitioners who may wish to follow in his footsteps can learn from his experience:

> *I think it's to be strong and don't let people put you down because there are people who will try to do that…. I was in Nottingham once and there were these three skin heads and they were saying 'why don't you kill yourself? You should be shot? You shouldn't be living on this planet'. All that kind of thing and that was way out of order as well. Luckily I did a one man show called 'On The Verge' so now the laugh is on them! I think I can cope now. Looks aren't always what counts; it's what's inside you that counts.*

> *And for young people out there who are still having trouble with their parents saying they won't be able to become a leader – I think it's rubbish. Everybody has got talent. And enjoy yourself; be happy; be exciting and be excited.*

What constitutes excellent and innovative practice in Cultural Leadership initiatives?

Professional networks

Role models and industry based mentors

Opportunities for collaboration both with disabled and d/Deaf practitioners and non-disabled practitioners

For more information about Jez's work please see:

http://www.mind-the-gap.org.uk/agency/actor_profiles/jez-colborne

http://www.artspider.org.uk/whats_on/645

9.   CONCLUSIONS

Summaries of the answers to the main research question *What constitutes excellent and innovative practice in Cultural Leadership initiatives either targeted at or including disabled and d/Deaf emerging and mid-term leaders in the cultural industries sector?* are presented in the table below. These are then followed by the answers to the main subsidiary questions:

> 2. What conditions are required for the emergence of successful disabled and d/Deaf leaders?

> 3. What factors contribute to – or prevent – the successful development of d/Deaf and disabled leaders?

> 4. What influence do mainstream arts practitioners and organisations have in the successful development of those leaders?

9.1.   What constitutes excellent and innovative practice in Cultural Leadership initiatives either targeted at or including disabled and d/Deaf emerging and mid-term leaders in the cultural industries sector?

Initiative	Substrand	Notes and examples
Targeted initiatives for d/Deaf and disabled in the cultural sector	Work placement	Work placement can be an effective way in which d/Deaf and disabled people can be given opportunities to lead. Caroline Ward benefitted from her placement with the *Extend* placement scheme for disabled people at the BBC and was offered a job at the BBC after the placement.
	Networking	Innovative networking creates links between people with other people and/or organisations in a way which has not previously been available, for example, the *LUAN network* enabled disabled artists in the South West to engage with mainstream cultural settings. Another networking initiative is the Cultural Leadership Programme (CLP) *Leading Through Change* which brought together disabled leaders.
	Mentoring	
	Peer mentoring	Peer Mentors who are both d/Deaf and/or disabled and working in the same industry at a similar level are likely to be able to understand each other's perspective. *Dada Exchange* is an example for peer mentoring.
	Cultural leader mentoring	This can be valuable to help d/Deaf and disabled people learn more about a particular part of the cultural sector.
	d/Deaf and Disabled cultural leader mentoring	Several d/Deaf and disabled cultural leaders offer mentoring support to d/Deaf and disabled people working in the cultural sector.
	Coaching	One to one coaching can be for a wide range of issues. Most of the portraits have found that coaching has been a very valuable experience for them. Coaching seemed particularly helpful to build their confidence, reflect on their own definition of leadership and analyse how they come across to other people. One to one coaching has the advantage of being able to deal with issues which are specific to the individual.
	Websites, e-newsletters and	People can be inspired by how others have developed their leadership style. Sync website includes several case studies of

	social networks	disabled artists. The Sync website also includes online courses on over 100 topics including managing priorities, understanding conflict and negotiating better outcomes.
	Intensive day courses	These courses have been useful for introducing a number of concepts. For example, the one day *Leaders into Leading* course was good for people to explore their role as leaders and build their confidence. Tutors on the course included d/Deaf and or disabled people. Susan Austin found this course helped her to define herself as a cultural leader.
	Intensive long-term courses	Long-term courses allow issues to be explored in more depth. Stephanie Fuller particularly appreciated the fact that Sync courses were facilitated by d/Deaf and disabled people. Longer courses allow d/Deaf and disabled people to come to terms with their own feelings about disclosing their disability. They often become more open about disclosing it and feel empowered by that decision. Rachel Gadsden found the FMYC South East course to be very beneficial.
	Targeted initiatives for women in the cultural sector	Deepa Shastri participated in a programme run by CLP for women called 'Women to Watch'. Deepa liked the event run by Mark Wright in which he got the participants to analyse how they come across to others using the Branding Matrix Exercise. The workshops also made participants analyse the promises they made to others; they were made aware that it is important to try and keep the promises you make in a business situation.
Initiatives open to everyone working in the cultural sector		
	Work placement	Placements can give the opportunity for someone to work in a prestigious environment. For example Chas de Swiet was given a Peach Placement with LOCOG. Chas found his placement helped him get his next job. Chas felt it is important that a leadership placement gives an opportunity to lead and he didn't really feel his placement at LOCOG gave him that. Nevertheless he recognises it was a valuable experience. Deepa Shastri has had a work placement with LOCOG and Shape which was arranged through the CLP. She has been involved in the *Unlimited* project for the Olympic Games.
	Networking	Tony Heaton has found many mainstream networking events very useful for finding people and organisations he can work with as well as for promoting his own organisation. Cultural industries networks are useful for disabled leaders such as Tony Heaton who want to mix with the mainstream. Tony believes networking is a central part of his job as a leader.
	Mentoring	
	Cultural leader mentoring	Tony Heaton through the *Leadership Advanced* benefitted from having a well-known cultural leader as a mentor.
	Peer Mentoring	Lynn Weddle has really benefitted from attending an informal peer mentoring group. The group uses *action learning* in which they can't give each other advice, but they can ask pertinent questions which help the person resolve the issue themselves.
	Websites, e-newsletters and social networks	These approaches will suit some people and not others depending on how comfortable they feel in using various forms of technology. Training courses in how to use social media could help more disabled artists to raise their profile. The *Leadership Works* website has a very wide range of online material on leadership issues. The Sync website

		includes several case studies of disabled artists and also includes online courses on over 100 topics including managing priorities, understanding conflict and negotiating better outcomes.
	Intensive Day Courses	These can be on a range of subjects, such as what it is to be a leader. An example of this is *Lead into Leading* which was run by the CLP.
	Intensive Longer Courses	These courses are useful for d/Deaf and disabled people who want to mix with mainstream. Courses in the specific skills required for a job in the cultural sector can also be useful. The skills needed to write successful grant applications, as Deepa appreciated, are very valuable for leaders in the cultural sector. Lynn Weddle benefitted from a course for 'Watch This Space' aimed at early to mid-term artist educators and educator managers in galleries. The programme included time in galleries and also time in schools to see how the gallery work can be embedded into the curriculum.

9.2. What conditions are required for the emergence of successful disabled and d/Deaf leaders?

Conditions which generate…	Substrand	Notes and examples
Confidence		Lynn Weddle thinks d/Deaf and disabled artists can often lack confidence. She believes Dada South were particularly successful because they addressed this issue.
Inspiration, Support and Encouragement		People benefit from support and encouragement to develop their skills as leaders. This support can come from a range of different sources, friends and family, work colleagues and managers, people on interview panels, people in the cultural sector as well as the d/Deaf and disabled community. Inspiration is also central to success as a leader, this inspiration can come from the artist themselves or it can come from people around them.
	Inspiration – finding self-inspiration	Lynn Weddle did a project on dyslexia which helped her come to terms with her own experience. She realised the therapeutic power or art and its ability affect society.
	Inspiration, Support and Encouragement from friends and family	Lynn Weddle has problems writing bids because of dyslexia which might have undermined her confidence if it was not for the support of her friends and family. Deepa Shastri says she has been supported by her family and they have always been very proud of her achievements. Jez Colborne's mum is now supportive, but initially she didn't believe Jez could be successful because of his disability. Jayni Anderton's parents were both lecturers in English Language and Literature and Adrian Henry and Roger McGough came to her house as they were friends of her dad so was brought up in an inspiring environment for developing an interest in the arts.
	Inspiration, Support and Encouragement from the education/working environment	Teachers and lecturers at school, college and university can have a positive influence on the development of a cultural leader. Rachel Gadsden used to hide her disability and Sarah Pickthall had a big influence on her.

			Work colleagues and particularly managers can have a big influence on the emergence of successful leaders, by providing opportunities for the development of relevant skills, as well as giving the chance to gain valuable experience. These opportunities enable the d/Deaf or disabled person to develop confidence in their abilities.
		Inspiration, Support and Encouragement from the d/Deaf and disabled community	Barry Avison was encouraged by a member of the executive of the British Deaf Association to represent the North East for that organisation when he was only twenty two.
Opportunities			
		Opportunities to engage with the mainstream	In order for d/Deaf and disabled artists to reach a wider audience mainstream organisations need to provide opportunities to display their work. Through their work becoming more widely known they will be acting as leaders raising the issues of disability in society in general. For example Jez Colborne has been starring in the play *Of Mice and Men* on a big tour of mainstream theatres around the UK in 2011.
		Opportunities to develop skills	Public speaking can be a difficult task for deaf people because they can have difficulty detecting if they are speaking at the level, not too loud or too quiet. There are many different skills which are helpful for the emergence of cultural leaders. Ranjit Sondhi believes public speaking is a very important skill and he thinks it would be worth disabled people developing their relaxation skills so that they do not come across as nervous.
Role Models			Role models are very important because they prove that is it possible to do a certain job with a particular disability; Caroline Ward was very impressed that a deaf senior manager in the BBC was treated seriously at a meeting. Role models are important to the development of successful leaders, one reason being that they provide support and encouragement. Deepa Shastri's manager has been a role model to her.
Access			Access needs to be automatically provided for leadership training initiatives, not something d/Deaf and disabled people have to specifically

		request or fight for. Deepa Shastri was impressed with the organisation of the 'Leadership Unleashed' programme. Stephanie Fuller had a training experience spoilt by insensitive comments from the delivery agent. Access costs need to be covered to allow d/Deaf and disabled people to work. The government programme 'Access to Work' which can go towards or cover the costs of interpreters and transport costs for d/Deaf and disabled people is essential for enabling them to go to work and perform their jobs.

9.3. What factors contribute to – or prevent – the successful development of d/Deaf and disabled leaders?

Factors which contribute to the successful development….	Sub-factor	Notes and examples
Personal factors	Self-identification as a leader	In order to act feel able to act as a leader, a person should to be able to self-identify as one. A person needs to have a definition of leadership which s/he feels comfortable to apply to himself or herself. In the cultural sector many freelance artists act as leaders some of the time, but not all the time, and they often are not in a formal position of authority over the people they are leading. If they can accept leadership as a role which can be part-time, without formal authority, it can help them to see themselves as leaders.
	Self-confidence	Deepi Shastri recognises that in order to progress as a leader she had to develop enough self-confidence to be less sensitive to other people's views of her. She felt she used be held back by the views of others in the d/Deaf community. Tony Heaton sees self-confidence as essential to become a leader.
	Focussed on a social goal	One of the factors in common for all the portraits is their focus on a social goal – a desire to see a change in society. They have identified aspects of society which they see as unfair and have used their skill as leaders to try and challenge views on the issue or the way society is run. Susan Austin is using her art to challenge people's views on disability by taking an object which is normally associated with people being disempowered, the NHS wheelchair, and taking into a souped up machine capable of creating an underwater spectacle! Ian Macrae felt disabled people are under-represented on TV and during his time at the BBC he tried to rectify that situation.
	Valuing their experience as a disabled person	There are different ways for disabled people to work in a non-disabled environment, some people believe it helps disabled people to be successful in mainstream if they separate out their disability from their working life. Others believe valuing their deafness or disability as an intrinsic part of who they are helps them develop as leaders. Caroline Ward used to feel uncomfortable about allowing colleagues to be aware of her deafness. She now values her experience as a deaf person as part of who she is.
	Positive attitude to failure	It helps to see failure as a learning opportunity, as Tony Heaton describes.
	Ability to persuade and	Tony Heaton feels that disabled people are not always given opportunities, and it is necessary to persuade non-disabled

	influence others	people to give them a chance. Tony feels leaders need to sometimes be able to persuade other people to go along with their ideas. Stephanie Fuller worked with hospitals, trying to persuade their sceptical managers about the benefits of running arts programmes. Jayni Anderton was able to influence people on her course for disabled artists, *The Way Ahead.*
	Ability to delegate, spot talent in others, and allow some autonomy	It is important for a leader to be able to delegate work. People like to have some independence to get on with their work without feeling they are being inspected on everything they do. It is important to be able to detect talent in other people and help them develop it, for example, Barry Avison liked to direct, but saw someone who he thought could do it better. Caroline Ward recognises that an important aspect of leadership is for the group she is leading to have enough autonomy to feel pride in their work and being able to support them to work as a team.
	Ability to deal with interpersonal conflict	Leadership requires dealing with situations of interpersonal conflict. Rachel Gadsden admitted that dealing with interpersonal conflict has been something she has tended to avoid. She said that being part of the cultural leadership programme gave her enough confidence in her own judgements to make an official complaint*.*
External factors	Opportunities	d/Deaf and disabled people need opportunities to learn the skills and gain the experiences which will help them to lead.
	Support	d/Deaf and disabled people need support through family, friends, work colleagues, community groups and through training initiatives to help them develop their leadership skills.

Factors which prevent the successful development….	**Sub-factor**	**Notes and examples**
Personal factors		
	Lack of confidence	Lack of confidence can prevent the emergence of d/Deaf and disabled leaders.
	Over-sensitivity, problems dealing with interpersonal conflict and personal relationships	If someone is too sensitive to criticism, it is difficult to work as a leader. Problems dealing with interpersonal conflict can have a negative impact on career progression. For example, Jayni Anderton had difficulty with one the tutors on her MA and left the course and it lead to mental health problems. She has also been involved in a personal relationship which had a negative impact on her mental health. Her situation highlights the need for cultural leadership initiatives to support all aspects of a person including their mental health and wellbeing.
	Health Factors	Some disabled people have limited physical strength and

		their mental functioning can also cause problems. Susan has had to learn to pace herself so that she doesn't get too exhausted.
External factors	The definition of disability	Ranjit Sondhi is concerned that the definition of disability can focus potential employers on what a disabled person cannot do. He has concerns about declaring his disability on an application form in the current way the question is asked. Rather than just the questions on application forms being written in a less negative format, it would help employers see disability in a more positive manner if the definition of disability focussed on how adjustments can be made to enable disabled people to carry out normal day to day activities, rather than implying all disabled people are too impaired to perform these tasks.
	Attitudinal / functional barriers in the work place and society	Sometimes managers do not appreciate that d/Deaf and disabled people have specific training needs which if not met prevent them from feeling confident in the work place. As mentioned previously, public speaking can be problematic for deaf people for a number of reasons. Caroline Ward feels additional training is essential for her, but she has felt she shouldn't have to keep justifying why she needs the training.
	Attitudinal barriers in the d/Deaf and disabled community	Trying to please a particular community can hold people back from developing their career. Deepa Shastri thinks this used to be the case for her. Barry Avison also noted that the d/Deaf community can be critical of deaf people. Tony Heaton says that there is a lot of in-fighting between organisations for the disabled because they have been under resourced and have been fighting each other for the same pots of money. If these organisations had worked together better they would have been able to support disabled people more in there development as leaders. Also as a united front they could have applied more pressure on society to provide better opportunities for d/Deaf and disabled people.
	Communication barriers	Deepa Shastri, who is hearing impaired, sometimes likes to communicate directly with people without using an interpreter. Some people are not prepared to make the effort to communicate with her. Chas de Swiet found working for the Arts Council difficult because he was expected to have highly developed verbal analytical skills.
	Access	A barrier to participating in courses, networking and events can be the expense of access. Deepa Shastri was pleased that the CLP provided her with a budget for access. It is necessary to know your specific access requirements, when Stephanie Fuller first became deaf she didn't know the type support she needed.
	Lack of leadership opportunities for d/Deaf and disabled people	People need to learn from experience, lack of opportunity to learn from experience can be a barrier.

9.4.   What influence do mainstream arts practitioners and organisations have in the successful development of those leaders?

Mainstream organisations can run specific training programmes and work opportunities to increase the number of d/Deaf and disabled staff working in the organisation and developing their skills so that they can take on leadership opportunities. For example, Caroline Ward has benefitted in a number of ways by working in the BBC.

Lynn Weddle has benefitted from the training programme '*Watch this Space'* which was organised by the mainstream organisation *Engage*.

Deepa Shastri states that being given opportunities is very important to the development of leaders. Mainstream arts practitioners and organisations can provide opportunities for d/Deaf and disabled people to lead and bring their work to a wider audience.

The criteria for interviewing does not allow for the difficulty disabled people might have in obtaining equivalent experience, for example, it might have been more difficult to obtain experience in TV or drama clubs in lead roles. There needs to be a developing of opportunities for disabled people to obtain experience in the first place.

Tony Heaton believes mainstream organisations could better fund d/Deaf and disabled organisations. This would help them to feel less in competition with each other, so they could work together better to support the development of leaders from their communities.

Jez Colborne's work as an actor and musician has been promoted in many mainstream venues. And he has used mainstream recording studios to record his music.

Mainstream organisations can promote the work of d/Deaf and disabled artists as well as build bridges and create understanding between the d/Deaf and disabled community and the rest of society.

10. IMPLICATIONS FOR FUTURE POLICY, PRACTICE AND PRACTITIONERS

As well aiming to generate answers the key research questions, various other cross cutting themes have emerged from the research which are fascinating in themselves and have added to the complexity of the study itself. These include:

Self-disclosure as a disabled artist and how one engages in this process whilst developing as an emergent leader;

The Hierarchy of disability and how this plays out in learning contexts;

The need for external validation of leadership;

The importance of learning of both within 'the community' - and the requirement to learn 'with-out' the community;

We suggest there are 14 different roles which arise from Levelling Up that Disabled Leaders possess. These are summarised as follows:

The Gregarious Leader
The Bridge Builder Leader
The Leader As Portrait Maker
The Backpacking Leader
The Map Reader Leader
The Route Leader To Higher Education
The Leader As Powerful Artist
The Polymathic Leader
The Leader-Manager
The Polychoreographic Leader
The Polyphonic Leader
The Leader As Path-beater
The Magnetic Leader
The Leader as Collaborator

We suggest that the qualities these different leadership archetypes possess provide valuable insights into how d/Deaf and Disabled cultural leaders emerge in the cultural sector and can provide important case studies for the leaders of tomorrow.

The implications of this study are wide ranging and could affect practitioners, organisations and policy makers alike. In summary, we suggest that in order to build on the work of the Cultural Leadership Programme and to continue to generate excellent and innovative practice in Cultural Leadership initiatives for disabled and d/Deaf emergent leaders in the cultural industries sector, the following factors should be taken into account in future programme design.

Emergent leaders should be encouraged to identify their personal strengths through:

Programmes which emphasise personal qualities of leadership in additional to technical 'toolkits';

Their vocational skill development;

Joining professional networks which supporting their progress;

Producing articles / writing up and broadcasting the work;

Reflecting on personal experience including embracing failure and validating their own personal experience and voice;

Identifying significant role models.

Developmental initiatives should provide emergent leaders with access to

High profile events, learning opportunities and high profile practitioners;

Professional networks;

Action Learning Sets as a developmental tool;

Mainstream leadership development initiatives;

Bursaries which allow real-world production opportunities;

Coaching and mentoring from other disabled motivators including Disabled coaching, Non-disabled coaching and Personal Mentoring;

Mentoring from mentors who are outside the host organisation;

Using Social Media in training events;

High quality tertiary education programmes which are developed in partnership with disability and d/Deaf organisations.

Ensuring emergent leaders should be able to connect their leadership learning to:

The practitioner's artistic voice, skills and expertise;

Opportunities which demonstrate similarity across sectors as well as differences;

Training and development opportunities which are rooted and centred within the d/Deaf communities;

Collaboration opportunities which enhance their collaborative skills both with disabled and d/Deaf practitioners and non-disabled practitioners;

New understandingsof leadership.

Organisations can assist emergent leader development by

Providing commissioning and producing opportunities
Work based learning programmes
Work based placements
High quality mainstream work based learning opportunities

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APPENDIX 1: ASPIRE TRUST: TIME TO PLAY DISABLED ARTISTS RESEARCH TRAINING PROGRAMME SUMMARY

The Time to Play Research Programme is designed to develop Disabled Artists' artist researcher skills. It has been produced in partnership with the South Asian dance company, Chaturangan, and is composed of three integrated modules:

> * Arts Based Educational Research Skills: this module provides an introduction to the field and training in the associated skills;

> * Workshop Skills: this module provides skills in facilitating culturally diverse dance and digital arts and new technologies;

> * Transnational exchange; this module enables participants to apply their skills within an international context with partners in either Greece, Italy, Portugal, Lithuania or Latvia.

Aims and objectives

TTP is a unique opportunity for disabled artists to learn the knowledge and skills which are required for this new field of research. It is composed of a series of three integrated modules (ABER Skills, Workshop Skills and Transnational Exchange) which aim to:

> *introduce learners to field specific ABER knowledge and skills;

> * enable learners to facilitate workshops in culturally diverse dance and ICT in mainstream arts venues across Liverpool;

> * enable learners to apply their skills to adult learning practice being undertaken by one of the Aspire international partners.

By the end of the programme, learners should be able to:

> * Facilitate culturally specific arts workshops for disabled young people;

> * Demonstrate how their own arts practice reflects contemporary arts based educational research practice;

> * Produce a research paper for dissemination and / or publication in the appropriate research journals, publications or conferences.

The delivery team have strong records of not only partnership working between Aspire, Chaturangan and the artists associated with the projects delivery; but a track record of developing and promoting disability arts projects and artists in the region; and a track record of designing and developing innovative training programmes for disabled artists (Leading the Way and Solid Foundations, both developed originally at Liverpool Institute for Performing Arts (LIPA) in partnership with North West Disability Arts Forum (NWDAF).

APPENDIX 2: CLP NETWORKS APPROACHED TO GATHER STUDY PARTICIPANTS

	Network	Partners and participants
1	**Crafts Network -**	Bluecoat Display Centre, Cornwall Crafts, Manchester Craft and Design Centre, Craftspace, Devon Guild of Craftsmen, Craftspace, Walford Mill Crafts, Willis Newson, Crafts Study Centre, Bury St. Edmunds Arts Gallery, Clerkenwell Green Association, Devon Guild of Craftsmen, National Glass Centre. London Printworks Trust, Flow Gallery, Brewery Arts, Contemporary Craft Fair & Devon Guild of Craftsmen
2	**The Future Design Leaders Network - NextNet**	Led by the Design Skills Advisory Panel including The Design Council and The Design Business Association. Participating companies included Digit, IDEO, Johnson Banks Seymour Powell, Tangerine, Virgin Atlantic and Xerox Europe.
3	**Embracing Chaos, Provoking Change**	Led by Improbable
4	**FLO (Friendly Literature Organisations) Leaders Consortium**	Participants were Geraldine Collinge, Apples & Snakes; Jules Mann, Poetry Society; Emma Hewett, Spread the Word; Chris Meade, Booktrust; Chris Holifield, Poetry Book Society; Ruth Borthwick, South Bank Centre; Stephanie Anderson, Arvon Foundation
5	**The Library Leaders Network**	Key partners were Society of Chief Librarians, Museums Libraries and Archives (MLA) and FPM. Participants were drawn from the following City and County Councils: Nottinghamshire; Lincolnshire; Bedfordshire; Nottingham; Essex; Suffolk; Leicester; Northamptonshire; Derbyshire; Gloucestershire; Borough of Poole; Birmingham; Coventry; Somerset; Shropshire; Dorset; Wolverhampton; Devon; Solihull Metropolitan Borough Council
6	**The Liverpool Hub**	Participants and partners were Deborah Aydon and Gemma Bodinetz, Liverpool Everyman/Playhouse; Bryan Biggs and Alastair Upton, Bluecoat Arts Centre; Lewis Biggs, Liverpool Biennial; Michael Elliott, Royal Liverpool Philharmonic; Christopher Grunenberg and Andrea Nixon, Tate Liverpool; FACT; Graeme Phillips, Unity Theatre; Common Purpose Merseyside
7	**Music Leaders Network**	Led by the Creative & Cultural Skills Music Advisory Panel and the Music Publisher's Association. Network members included (jobs at time of network) Elizabeth Bell, Royal Opera House, Jenny Goodwin, MPA (Music Publishers

		Association), Remi Harris, AIM (Association of Independent Music), Stephanie Haughton-Campbell, MTV, Ayesha Hazarika, EMI Group, Anna Hildur Hildibrandsdottir, Icelandic Music Export, Clare Hudson, Hudson PR, Paulette Long, Westbury Music Ltd, Sarah O'Brien, PPL (Phonographic Performance Ltd), Jane Pollard, Beggars Group, Charlotte Ray, PRS Foundation, Ann Richards, The Royal Opera,
8	**Newcastle Gateshead Cultural Leadership Programme**	Key partners were Baltic Centre for Contemporary Art; Dance City; Live Theatre; The Sage Gateshead; Seven Stories, Centre for the Children's Book; Tyneside Cinema; Theatre Royal Newcastle; Northern Stage; Tyne & Wear Museums; Northern Cultural Skills Partnership and NewcastleGateshead Initiative
9	**Black Producers Group**	Participants were Talita Moffatt, Freelance Producer; Karena Johnson, Contact Theatre, Manchester; Garfield Allen, The Green Room, Manchester; Natasha Graham, Freelance Producer; Amanda Roberts, The REP, Birmingham.
10	**Creating Cultural Leadership South West**	Partners included Arts Council England South West, South West Screen, Sport England South West/ Skills Active, South West Tourism/ Tourism Skills Network, MLA South West, English Heritage and Heritage Lottery Fund, with emerging and mid career leaders from a diverse range of organisations such as Knowle West Media Centre, Creative Partnerships, Tyntesfield, Fleet Air Arm Museum, Plymouth and West Devon Record Office, Suited and Booted, Cornwall County Council, Tewkesbury Borough Council, Natural England, Plymouth University, Roman Baths Museum and Pump Room, Bath.
11	**Step Change**	Key partners were Battersea Arts Centre; National Theatre; Royal Opera House; and the Young Vic. Participants and placements from LIFT, Greenwich & Docklands Festival, The Mayor's Office, Soho Theatre, Deutsche Bank, The Globe Theatre, Gate Theatre, Oval House.
12	**Visual Arts Network**	Key partners were Modern Art Oxford; Arnolfini; and Camden Arts Centre
13	**Women Leaders in Museum Network WLMN**	Partners included Manchester Museums and Galleries; Culture North West; The Museums Association; The National Museums Directors' Conference; Renaissance in the Regions programme, Harris Museum and Art Gallery, Preston; Victoria and Albert Museum; University of Manchester; Tullie House Museum and Art Gallery, Carlisle; National Railway Museum; York Museums Trust; University of East Anglia; Norfolk County Council; Horniman Museum; Compton Verney; and The

		Government Art Collection
14	**Future Compositions**	Led by NITRO. Participants were Alex Wilson, Joseph Roberts, Allyson Devenish, Josie Benson and Trevor A Toussaint.
15	**Players Network**	Led by Black Arts Alliance
16	**Broad Horizons**	Core participants were - Deborah Sawyerr, Deborah Williams, Josephine Melville, Leon Robinson, Sem Sem-Kuheri
17	**Chinese Arts Centre – Cultural Leadership Network**	Led by the Chinese Arts Centre
18	**Connecting the Activators**	Led by New Work Network
19	**Creative Renewal Consortium –Leadership and Equality**	Key partners were Cape UK, CC Media Connections, Musicians in Focus, National Campaign for the Arts, Prevista, Showhow and Soundsense
20	**Disability Action Learning Initiative - DALI**	Participants were Chris Hammond, Moya Harris, Sarah Scott, Michele Taylor, Liz Crow
21	**Leadership in the Mela Sector**	Key partners were Baishaki Mela, London; Belfast Mela; Bradford Mela; British Arts Festivals Association; British Council, New Delhi; European Mela Network; Independent Street Arts Network; Indian Council for Cultural Relations; London Mela; Multi Asian Arts Centre, Rochdale; New Art Exchange, Nottingham; Oriental Arts, Bradford; Visiting Arts; West Zone Cultural Centre, India
22	**Leading Edge**	Led by Mind the Gap
23	**Archives Learning Networks**	Key partners were FPM; North West Regional Archives Council; Royal Geographical Society; Society of Archivists
24	**Manchester Arts Managers Forum MAMF**	Key partners were BBC Philharmonic; Bridgewater Hall; Castlefield Gallery; Chinese Arts Centre; Contact; Cornerhouse; Green Room; Library Theatre; The Lowry; Manchester Art Gallery; Manchester Camerata; Manchester Jewish Museum; Manchester Museum; Museum of Science & Industry; The Opera House and Palace Theatres; the Royal Exchange Theatre; Royal Northern College of Music; Urbis and Whitworth Art Gallery
25	**Mixed Art Venues Network**	Key partners were Watershed, Bristol; Cornerhouse, Manchester; Showroom/Workstation in Sheffield; Broadway in Nottingham; FACT, Liverpool; Tyneside Cinema; Newcastle
26	**Peer Leadership Network on Culture, Arts and Refugees**	Arts in the Community Programme, Portsmouth City Council, South East; Cardboard Citizens, London; Creative Exchange; Exiled Writers Ink!, London; Greenwich and Lewisham Young People's Theatre, London; Oval House, London; Pan Centre for Intercultural Arts, London; Paragon

		Internationals, Glasgow, Scotland; Photovoice, London; Small World Theatre, Cardigan, Wales; Sound It Out, Birmingham
27	**Renegotiations**	Led by Total Theatre Network Participants were Sue Davies, Artistic Director, Siobhan Davies Dance Studios, Rose English, Independent Theatre Maker; Tyrone Huggins, performer playwright and engineer; Dick McCaw, Director and founder of Actors Touring Company; Ian Spink, Choreographer and Director and Lois Weaver – Independent Performance Artist and Director.
28	**Safe Hands Governance Development Programme**	Key partners were The Works Dance and Theatre Cornwall, Kneehigh Theatre Company, Duchy Opera, C-Scape Dance Company, Acorn Theatre, Sterts Theatre
29	**Agrohan Leadership Programme**	Led by Sampad
30	**Stage Managers for Managers SMfM**	Led by Stage Management Association with key partners ITC; English Touring Theatre; Young Vic, Catherine Wheels; Big Creative Ideas

APPENDIX 3: EXPRESSION OF INTEREST FORM SENT TO POTENTIAL RESEARCH PARTICIPANTS

LEVELLING UP EXPRESSION OF INTEREST

Introduction

Levelling Up is a research programme which aims to investigate the impact that cultural leadership programmes have had on disabled & d/Deaf leaders in the subsidised cultural sector across the UK and Northern Ireland. We know that a great deal of success has been achieved in terms of raising aspirations, achieving ambitions and enhancing the status and perceptions of deaf and disabled practitioners within the sector: but we are also aware that in some cases, these achievements have perhaps fallen short of individuals and organisations expectations. The research therefore sets out to ask the question:

> *What constitutes excellent and innovative practice in Cultural Leadership initiatives either targeted at or including disabled and d/Deaf emerging and mid-term leaders in the cultural industries sector?*

There are a number of subsidiary questions which flow from this question:

> ** what conditions are required for the emergence of successful disabled and d/Deaf leaders?*

> ** what factors contribute to – or prevent - the successful development of disabled and d/Deaf leaders?*

> ** what influence do mainstream arts practitioners and organisations have in the successful development in those leaders?*

What are we looking for?

We are now looking for a cohort of 10 people who are prepared to discuss their experiences with us and help us answer those questions. We are writing to you now to find out whether you would like to participate in this research. This would involve being visited and interviewed by one of our research team at a location which would be suitable to you, some time between early January an mid-February.

Any access requirements you have will be met in order to ensure your full participation in the research process.

Our research aims to produce a collection of 10 'portraits' of emerging and mid-term leaders which will be written up into a high quality publication as well as being accessible through a research project website.

If you would like to participate in this research, we need you to complete the form below to find out about your experiences of leadership development to date. Once you have completed the form please return it to me at my email address (below). Alternatively, you can also print it off and post it to the address below.

How to express your interest in participating in Levelling Up

The first two columns of the table below list a selection of leadership development activities which have involved disabled and d/Deaf emerging and mid-term leaders.

Please identify in column 3 – with a tick - the leadership development activities you have been involved in your career. You can add further information about your involvement in column 4.

Examples of the programmes referred to in the form

Placements e.g. Leading in London: A range of models of leadership learning through placement, shadowing leaders across the cultural and creative industries to develop leadership competencies within the UK and internationally.

Networks - e.g. Leading through Change Network part of Networks 2010. Developing leadership skills through networking with peers, whether these are discipline, issue or geographically based. Activity includes mentoring, co mentoring, shadowing, placements, coaching and action learning sets.

Coaching, Mentoring, Facilitation: Providing mentoring and coaching opportunities for leaders and equipping leaders with coaching, mentoring and facilitation skills.

Online leadership development through websites, e-newsletters and social networks – e.g. Sync's website, e-newsletters and NING

Intensive Learning: residential courses e.g. Clore Short Courses, Clore Fellowship

Research e.g. case studies and articles on Sync website

Intensive Day courses e.g. Leadership Development Days

Intensive long-term courses e.g. Leadership Unleashed

Conferences e.g. Lead On and Dali

Leadership Development specifically for leaders with a disability e.g. Sync, Sync Intensives, Sync 100

Please note this list is not exhaustive: if there are programmes you have been involved in that you would like to tell us about, please tell us about these on the form too.