



Funded by the  
Erasmus+ Programme  
of the European Union

# CLEVER

CREATIVE LEADERSHIP

## CLEVER TEACHING: An Evidence Review to inform a road map for learning how to teach creative leadership

Donna Close & Professor Anne Boddington  
September 2016



**University of Brighton**



CLEVER



This project has been funded with support from the European Commission. This publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein

Contents:

What do we mean by Creative Leadership?	2
The Cultural & Creative Sector	3
Leadership in the creative sector	5
Leadership through creativity	8
Teaching Leadership	10
What is leadership	11
Leadership in the creative sector	13
Leadership through creativity	15
Bibliography & further reading	17
Appendix: course examples	20

## **What do we mean by Creative Leadership?**

It is clear from a review of the evidence and from discussions with colleagues inside and outside the institution that there are different approaches and understanding of the term 'Creative Leadership'.

The description given within the wider objectives of the project is:

“to shape a new generation of creative leaders and entrepreneurs that take an active role in economy and society as global creative citizens as well as help them maintain flexible life-long careers and mobility in the labour market”

That definition helps us to understand the scale and complexity of our task as we seek to create a learning framework that supports and nurtures both creative leaders and entrepreneurs.

What skills and aptitudes are unique to each and which might be applicable across both? Are creative leaders more likely to impact in society, and entrepreneurs in the economy? – or are new models emerging which make this distinction irrelevant?

So, what do we mean by Creative Leadership?

There are two broad interpretations of this question:

1. Leadership in the creative industries and/or cultural sector
2. Leadership through creativity/ creative skillset to lead in other sectors / in society

## The Cultural & Creative Sector

The cultural and creative sector is an integral and growing part of the global economy, which in 2013 was estimated at generating “3% of the world GDP, US\$ 2,250billion of revenue and 29.5million jobs” (UNESCO p15). They also have impact in other sectors such as cultural tourism, service industries and in manufacture – through for example the purchase of technology to interact with digital culture.

So, what do we mean by the creative sector? For example in the UK, the standard definition of ‘creative industries’ is:

“Those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property”

This definition manages to be both too narrow and too broad: Narrow in that it restricts the sector to only economic value and a focus on ‘individual creativity’: broad in that it can encompass a huge range of creative endeavours and occupations experienced in a range of ways: film, digital, fashion, craft, performing arts, visual arts etc.

To further complicate this issue around definitions, many policy makers including the DCMS now refer to ‘Creative Economy’ which includes Creative Occupations outside those employed by companies defined as within the Creative Industries, usually in technology. The sector is also sometimes collectively referred to as CDIT (Creative, Digital & Information Technology); an attempt to be more inclusive reaching out into the hinterland of tech companies with a creative element but which has in practice been interpreted as being restricted *only* to creative businesses that use digital and IT and excluding creative occupations that make up the creative cultural sector.

When considered altogether the economic impact of the Creative Economy is startling: the most recent report from DCMS demonstrates that the UK Creative Industries generate nearly £9.6million *per hour* (Creative Industries Economic Estimates January 2016)

This broad definition and the impressive economic punch they deliver have been enormously useful in lobbying for the sector. This has led to the development of strategy and policy designed to support creative industries over key areas of skills development, access to finance, tax breaks and infrastructure development. These gains in the UK have tended to be weighted towards the high tech creative industry end of the spectrum rather than to the arts and culture sub-sector, which is seen as softer in its impact.

However, the arts and cultural sub-sector does perform well in economic terms generating £5.4billion directly in 2014 (Culture White paper, 2015) as well as 20x that through the substantial spill-over through place based regeneration and talent & skills crossover in the wider economy. The economic benefit of the arts and culture sector is only one aspect of cultural value and impact. The conflation of arts, culture and creative industries means that is difficult to unpick exactly what and where the value is created.

Bakhshi & Cunningham’s provocation for NESTA, argues for a rigorous examination of the arts and cultural sector which they believe will lay the foundation for a cultural strategy

and policy that can 'begin to address the knotty relations between cultural activity and human wellbeing and associated social, educational and health outcomes' (p8)

The Warwick Report describes the interconnectedness of the cultural and creative industries as an *Ecosystem* in acknowledgement of the way that talent, ideas, investment and the public flow between them. They call for an industrial strategy that recognises the need to support both aspects of the sector together – that includes business, skills and innovation strategies.

Reflections:

- Are creative industries possible without arts and crafts practice?
- How interdependent are the arts and culture sector & creative industries?
- What value does culture add to a creative society?

## Leadership in the creative sector

The skills need for the creative economy are well documented in the UK and there is a consensus of what skills might be needed for employment in a growing creative economy. A major UKCES report on skills challenged notes *'employers in both the digital and creative sectors increasingly seek a **'fusion'** of technical expertise, creativity and softer skills'*. This is reiterated by the sector, here in the Craft Manifesto: "For makers and businesses to achieve their potential, integration of creative, technical and enterprise education is essential."

The UKCES report noted that graduates were leaving HEI without up to date technical skills or awareness of new enterprise models and new opportunities – an issue that can be addressed through **closer partnership with businesses**. In 'Innovation through Craft', KPMG highlight the impact in the economy of a 'Combination of craft skills and business and innovation skills'

Imagi-Nation underlines the importance of **real world** experiences embedded within education.

"An authentic education is imperative for the digital world. Vocational skills are key in the creative industries. Know-how is as important as knowledge, and skills are as important as qualifications'. Creative practice prepares graduates for this combination of engaging both **hands and head**.

The closer relationship with business enables routes to lifelong learning – the pace of technological change in industry means that there is a need for up-skilling of current staff as well as recruitment of graduates with appropriate and current skills.

An arts education has been evidenced to develop **transferable skills** that are of value in the wider economy. The Warwick Report cites a detailed study of 5000 fine art graduates (Oakley 2009) which concludes that 'some of the skills that are highly developed in the arts – the ability to deal with ambiguity, resilience and communication skills – are increasingly needed across the economy as a whole' (p93)

Success in the creative economy must be underpinned by **core creative skills** 'Craft and creative practice are important in providing a basis for imagination and curiosity' (check quote – Craft Council?)

And again, in Imagi-Nation, "Art, music, drama and design promote diverse thinking and self-determination – the raw materials of the Creative Industries. (p?)"

UKCES also high-lights aptitudes across a range of professions that represents future trends of what the new world might require from productive workers:

- Strong leadership and people skills to motivate, persuade and influence clients and colleagues (p54)
- Team-working and particularly the ability to work in temporary project teams
- An understanding of data and the technology that delivers the data
- Ability to multi-task

The report concludes: There are opportunities for universities to develop new courses that combine the technical and creative skills employers need. Such courses should also

include modules on the business and softer skills, such as project management, working with clients, and team-working.

Those business skills have to be dynamic and evolving. One of the most striking issues inhibiting economic growth has been the lack of understanding of value capture as compared to value creation especially given the increasing complexity of IP and distribution models in the creative economy (Brighton Fuse). This underlines the importance of [aligning innovation in creative models with innovation in business models](#) linked to an understanding of wider legal and policy frameworks.

Transferable skills appear to be more developed when they are combined with other disciplines particularly as part of a creative education. There is a great body of evidence of the value of fusion between arts and STEM – the [STeAM](#) principle, summed up in the CIF report:

“Nobel laureates in the sciences are seventeen times more likely than the average scientist to be a painter, twelve times as likely to be a poet, and four times as likely to be a musician.<sup>1</sup> And yet only 8.4% of English students combine arts and STEM subjects at A-Level”

A commitment to a STeAM approach to creative education is a recommendation in order to maximise growth opportunities for the economy made in the KPMG report to the Crafts Council.

Growth is also driven by business creation and economic impact in the creative industries is driven through entrepreneurial skills, vision and ambition. As Imagi-Nation puts it: “Imagination, diverse thinking, learning-by-doing, problem-solving, and understanding that failure is success work-in-progress will give young people the entrepreneurial mind-set to become job makers not just job seekers in the Creative Industries and other industry sectors.”

The skills and vision necessary to successfully work with people as collaborators and clients are developed through an understanding about how human beings work: the motivations and values behind their relationships to themselves, each other and the world. Arts graduates particularly those that align to the [humanities](#) develop these skills which add value and purpose to their work. The NESTA Manifesto for the creative economy quotes Steve Jobs : “It’s in Apple’s DNA that technology alone is not enough — it’s technology married with liberal arts, married with the humanities, that yields us the result that makes our heart sing.” (p6)

One of the most important findings of the Brighton Fuse report was to evidence the correlation between arts and humanities education and training and economic growth and innovation. In the Brighton cluster more than 45% of entrepreneurs had an A&H background. “Moreover, fused and super-fused firms that integrated A&H with technical STEM skills performed very strongly, generating growth rates of 14.7% in the middle of a major economic recession. (p67)” This shows that creativity has a role to play in [agility and resilience](#).

Many of the tasks require in bringing a creative idea to market are now technologized or in danger of being so. The driver of value in the creative sector is the creative idea – and that is not only more difficult to robotize but also can be facilitated through new

technological developments. As NESTA puts it in their Manifesto: “Creative professionals adopt, adapt and absorb new technologies in pursuit of creative excellence, but they are seldom made wholly redundant by it.”

This impact is created through the application of creative skills to complex problems and that leads into the role that creative practice plays in creating value through [innovation](#). KEA’s report for the European Commission argued that ‘culture-based creativity is linked to the ability of people, notably artists to think imaginatively or metaphorically to challenge the conventional and to call on the symbolic and affective to communicate. (KEA, 2009, p3).

With the Creative sector, it is not just the work that it does but also the way that it works that has a profound impact on the wider economy. The nature of the sector as an ecology with a swathe of micro enterprises, SMEs and freelancers means that it has to be [connected, collaborative and well networked](#). This way of working has become more common:

“Almost all sub-sectors have experienced a reduction in average firm size : in 2007, creative businesses in the UK employed on average just under four workers; by 2014, this figure had declined by 15 per cent to 3.3.”

(NESTA Geography of Creativity)

This expertise in collaboration, co-creation and co-production goes beyond the way that an economic cluster relates to itself and other sectors and begins to shape the nature of the relationship with the consumer/ audience/ participant. The revolution in this contract has been profound as the Warwick Report states: “The growth of co-production of content is related to this, and is one of the most striking innovations arising from the creative and cultural sectors.” This begins to highlight the alchemy of arts practice and ways of working beyond their borders to create value and impact into other areas of the economy, and society.

Reflections:

- Are there other skills and behaviours that we can identify for success within arts, culture and creative industries

## Leadership through creativity

There is a growing body of evidence that seeks to capture the wider benefits of arts and culture to us individually and collectively.

In ACE's evidence review of 'The Value of Arts and Culture to People and Society' details how engagement with the arts can help with health and wellbeing – through being directly therapeutic and through connecting people to each other and themselves; and have impact on Society through helping to forge better citizens. A detailed report by CASE (Culture & Sport Evidence programme) found that 'cultural participation results in an improved capacity for cultural citizenship, boosting confidence and developing social skills which lead to more effective engagement with the community at large' (p9)

The UK government's White Paper on Culture – the first for 50 years – emphasises the value of arts and culture to helping individuals fulfil their potential and to strengthening communities. They support the role of the arts in helping to consolidate and communicate a national identity and in place-making in cities, towns and rural areas. The approach is an instrumental one – albeit with a nod to 'cultural excellence' – but without an explicit commitment from other govt. departments across education, health, crime, communities, business and skills. The White Paper calls for more evidence and evaluation of the impact of arts and culture in these areas.

The AHRC Cultural Value report adds significantly to the body of evidence highlighting the profound impact that arts and cultural engagement has in shaping:  
*'reflective individuals, facilitating **greater understanding of themselves and their lives**, increasing **empathy** with respect to others and an **appreciation of the diversity** of human experience and cultures'.*

Furthermore, they evidence how participation in arts and culture can:  
*'produce engaged citizens, promoting not only civic behaviours such as voting and volunteering but also helping to articulate **alternatives to current assumptions** and fuel a **broader political imagination**'*

This political imagination and empathy means that the art can be a powerful tool in *'peace-building and healing after armed conflict'*, not just for rebuilding what was there before but rather *'imaging alternative ways forward, and different ways of working with memory in a post-conflict world'*

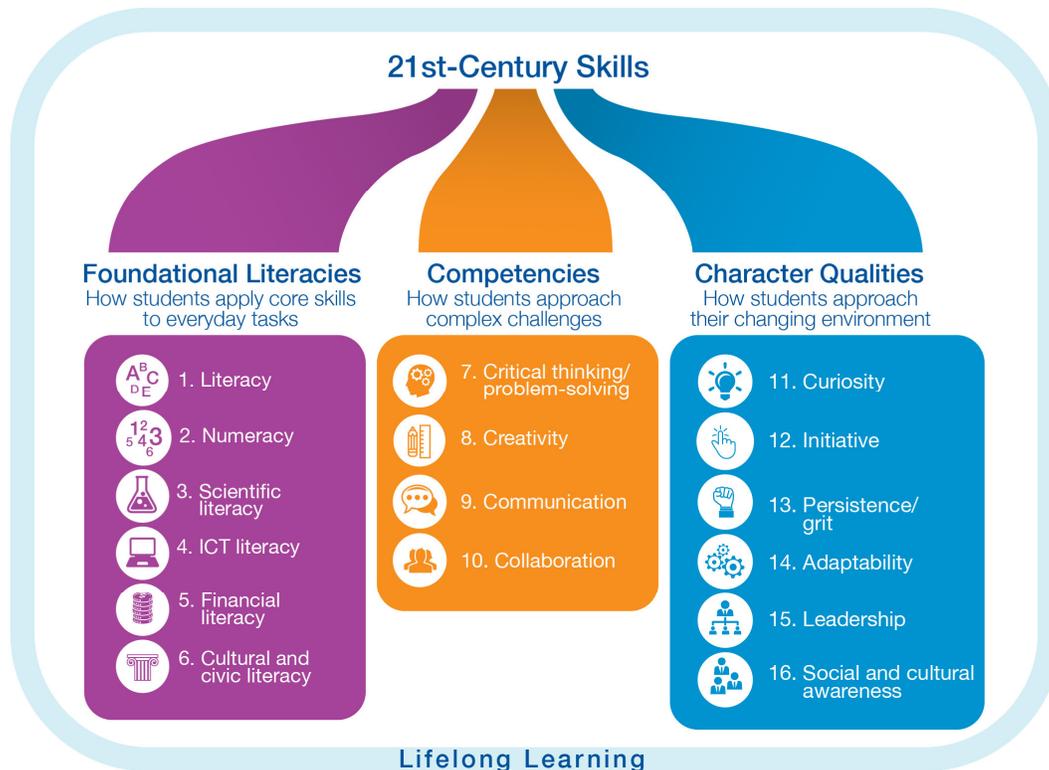
The report goes on to examine the reasons why arts and culture impacts in this way and concludes that it is those skills, aptitudes and experiences that make creativity effective in the economy that make it effective more widely. The added value comes from the addition of interest in and action in, the human condition:

*"But we draw from the project the further conclusion that one of the most significant ways in which they bring value to individuals and society is by creating the conditions for change, with a myriad of spill-over effects that include an openness, a space for experimentation and risk-taking at the personal, social and economic levels, an ability to reflect in a safer and less direct way on personal, community and societal challenges, and much else. (p156)"*

This policy focus on creativity to provide solutions in society, perhaps emerges from the creative sectors' ability to absorb, transform and harness the disruptive nature of technology over the last 40 years. If creativity was able to help navigate that, could it perhaps suggest strategies for addressing the wicked problems we face today?

The lesson of the huge changes brought about by technology means that we cannot be sure of what specific skills and knowledge will be useful in the future. The open ended exploratory nature of creative practice may be a helpful model. "Interpretative innovation involves exploration with a wide variety of collaborators which is more appropriate when the possible outcomes are unknown – when the task is to create these outcomes – Thus we can view the creative process as multi-disciplinary and one with entrepreneurship at its heart" p96 Manifesto

In its "New Vision for Education" (2016) The World Economic Forum has suggested a comprehensive list of skills required for the 21<sup>st</sup> century:



Much of the evidence for creative education at all levels has focused on the contribution to 21<sup>st</sup> 'competencies' but it is clear that creativity can also help to nurture and strengthen the identified 'character qualities'. Our creative entrepreneurial model takes us to 10 on the model. We can look to new models of teaching leadership to take us through to the rest.

Reflections:

- What other transferable skills and qualities can be generated through creating and participating in arts, culture and creative industry and activity?

## Teaching Leadership

We have established that there are skills attitudes and behaviours inherent in creative practice, theory and knowledge that can lead to success in and for the economy and in wider society, for now, and for the unknowable future.

Some of these are:

- Fusion of both technical and creative skills
- Multi-disciplinary
- Soft skills – people skills, collaboration
- General business skills – finance, legal etc
- Project management skills
- Adaptability and resilience
- Risk taking and experimentation
- Critical and reflective thinking

(Manifesto p97)

These are enhanced through the following principles:

- 'Learning by doing'
- Space for that to assist with innovation / co-creating knowledge
- Current reciprocal links with business
- Importance of 'real world' projects
- Opportunities for collaboration

These elements have been codified into teaching programmes, particularly in creative entrepreneurship and cultural management that will assist with developing a pedagogy around 'creative leadership'.

Reflections:

- Where are the best practice examples of teaching creative entrepreneurship?
- Are these led by HE or industry or a combination of both?
- Where is the research evidence?

## What is Leadership?

So, what do we mean by leadership and what are the key distinctions from creative entrepreneurial activity?

One of the key distinctions between entrepreneurship and leadership is the difference between the 'self' and the 'social'. Leadership implies followership: it is a social activity. As JK puts it in his essay: "If leadership resides in relationships, followers and leaders are jointly producing it. Together. What bonds them is [mutual purpose](#). Leadership becomes an artefact of the interaction."

Leadership is increasingly not seen as the preserve of a charismatic individual ignited by a personal passion but something that is systematic. It can also be collectively held by groups of people: As Stephen Clare puts it in his article for the RSA: "the leadership of the future will not be provided simply by individuals but by groups, communities and networks. And these leaders must... work to create the space where people living with a problem can come together to tell the truth, [think more deeply about what is really happening](#), explore options beyond popular thinking, and search for higher leverage changes through progressive cycles of action and reflection and learning over time." (<https://www.thersa.org/discover/publications-and-articles/rsa-blogs/2016/06/what-is-leadership>)

It is important to make the distinction between management and leadership. Managers and those that are managed within an organisation share purpose; the same could be stated about project teams within and across organisations. The difference is that leaders tend to be [agents of change](#) and managers keep order, plan, assess, evaluate and so forth. This is as critical as leadership but is not the same as leadership

In our atomised ecology of interests transcending divisions of society, economy and culture this ability to unite people around a common purpose is a critical skill. A leader is able to both identify a future possibility and align people and resources to help meet that future. This requires an imaginative and pragmatic insight into these multifarious contexts – a [curiosity](#) to search them out and to [listen](#) and a highly developed sense of [empathy](#).

To be effective in 'enrolling hearts and minds' requires a very muscular and active form of empathy backed up by a willingness to co-operate with people different from you, **and** to let go of the control the outcome. Chief Executive of the Arts Council of England, Darren Henley in his book "The Arts Dividend" quotes lawyer Verna Myers: "Diversity is being invited to the party: inclusion is being asked to dance".

These multiple inter-dependent interests means that diversity has shifted to the centre: all authority is diffuse and [negotiated](#). As JK puts it 'Leaders need to be adept at fostering systems that produce the capacity of people to take thoughtful decisions and take meaningful action in the midst of such uncertainty.' Leadership in this context is a [reflective](#) practice.

Ecology is a useful way to describe this context of pressures, interdependencies and variety. One of the features of an ecological approach is [an awareness of the dynamic and contextual nature of time](#): the relationship of the present to both the past and the future,

the various life cycles of different elements incorporating revolution and evolution (policy = slow, flashmob = fast) and the awareness that some things must end to give way to the new.

In fact as AHRC says in its Culture Ecology report: “Ecology deploys many useful concepts that are transferable into the field of culture, such as co-operation and collaboration held in balance; existential threats coming from outside the system; positive and negative feedback loops; predation; self-regulating systems; mutual dependence; dynamism; food-chains; homeostasis; fragility and robustness; global environmental capacity; interactions, linkages; patterns.” (p12)

[Different times require different types of leadership](#). In his book ‘Great by Choice’ (2011) Jim Collins shares his research of business leaders who prospered through the 2008 global recession. He found that “The best leaders were not more risk taking, more visionary, and more creative than the comparisons; they were more disciplined, more empirical, and more paranoid.”

This uncertainty that we used to attribute to specific moments of time such as recession, war or natural disaster can now be considered part of the human condition. Leaders need to be [emotionally intelligent and resilient](#). As JK says: “Leaders require...the emotional capacity to tolerate uncertainty, frustration, and pain without getting too anxious themselves”.

Perhaps we also need to uncouple the notion that leadership is about eliminating or tolerating this uncertainty - finding the correct answer, winning, standardising, silencing opposition, restoring order – and perhaps it is more about [assimilating](#) it, using it creatively, and transforming it. We can reflect and learn from the way that artists and creatives used, hacked and manipulated the disruptive power of technology.

#### Reflections

- Are there other qualities associated with leadership?

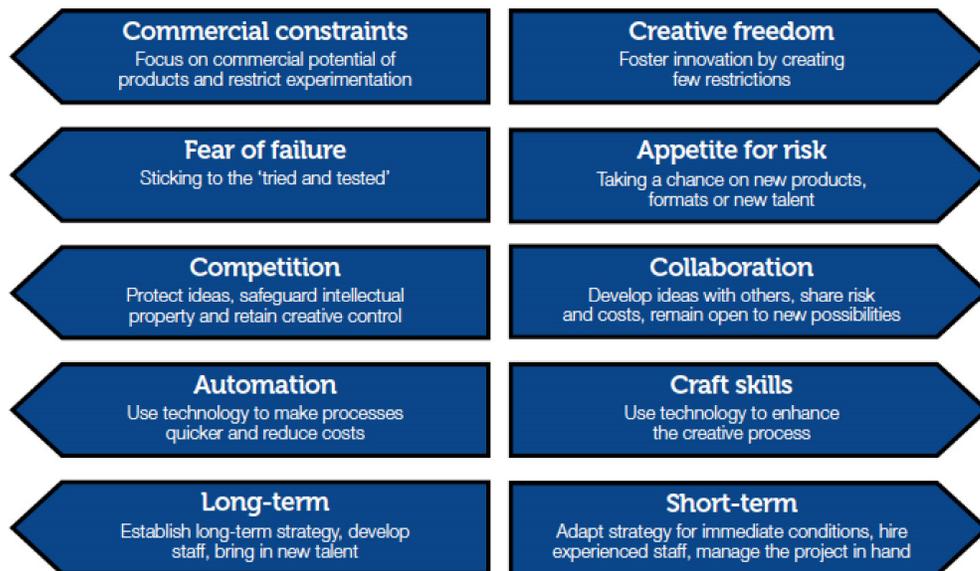
## Leadership in creative sector

In their report for Creative Skillset, 'Creativity & Constraint', Armstrong & Page consulted with 110 creative businesses to identify a working definition of leadership:

"Leaders in the sector were described as being responsible for creating a shared vision, communicating it across the organisation and then executing it within a complex market environment." (p14)

Leadership was identified as the number one need for the surveyed businesses (75%). The report indicates a confusion about the leadership of organization as compared to projects and of people and project management.

In the context of small creative business and organizations the biggest ask of leaders was to create a safe space for creative people to take risks. This was recognized as 'holding the ring' between often contradictory pressures:



The survey also looked into the learning experiences of those that identified as leaders or who were interested in becoming leaders. Many said that they learned through being challenged to 'step up' into a role or situation that they were initially uncomfortable with and unprepared for. These were valued experiences – helping to develop confidence, resilience, negotiation and self awareness.

They also introduced the strong social aspect to the learning.

These were more effective when under the guidance of a mentor, and a positive experience meant that the leaders themselves were more likely to offer to be a mentor in the future. In addition, many of the leaders identified other individuals who had been inspirational as role models, or details of inspirational case studies.

Indeed, [mentoring](#) is a common feature of many of the industry led leadership programmes in the creative sector:

- Hothouse – Crafts Sector - <http://www.craftscouncil.org.uk/what-we-do/hothouse/>
- Guiding Lights – Film sector UK - <http://www.lighthouse.org.uk/guiding-lights/about-guiding-lights-scheme>

These, and other leadership schemes also place a focus on creating a ‘members’ [network](#). These networks are designed to be active, peer-to-peer groups that provide on-going support and advice to and between each other. These networks are often restricted to people who have undertaken the programme and provide opportunities to continue to be part of the programme through for example contributing to research and case studies or becoming a mentor for new cohorts. Examples of this in the UK are:

- Clore leadership Programme (arts and culture): <http://www.cloreleadership.org>
- Common Purpose programme (community, civic, policy): <http://commonpurpose.org>

## Leadership *through* creativity

The common purpose programme is an international one recognising that the challenges and wicked problems we face are universal and will require a global response from a diverse range of agents and agencies.

Referring back to the 16 required skills for the 21<sup>st</sup> century we can identify that we have almost met them all. Alongside the skills, WEF also suggests learning strategies:

	Competencies	Learning strategy
7	Critical thinking/ problem-solving	Give constructive feedback
8	Creativity	Offer opportunities to build and innovate Provide autonomy to make choices
9	Communication	Create a language rich environment
10	Collaboration	Foster greater respect and tolerance for others Provide opportunity for group work
	<b>Character Qualities</b>	
11	Curiosity	Encourage questions/guessing Provide autonomy to make choices Instil sufficient knowledge to ask questions and innovate Evoke contradiction
12	Initiative	Provide long-term engaging projects Build confidence in the ability to succeed Provide autonomy to make choices
13	Persistence/ grit	Build in opportunities to learn from failure
14	Adaptability	Foster the ability to proves emotions Practice both flexibility & structure
15	Leadership	Foster the ability to negotiate Encourage empathy
16	Social & cultural awareness	Foster greater respect and tolerance for others Encourage empathy Foster cultural self awareness

There is an English expression that is purported to be from a Chinese curse ‘ May you live in interesting times.’ Robert Kennedy immortalised the expression in his speech in Cape Town in 1966, the rest of the quote is:

“Like it or not we live in interesting times. They are times of danger and uncertainty; but they are also more open to the creative energy of men than any other time in history.”

The notion that creative skills as well as creative energy can help us to develop the skills and attributes to manage, repair and improve our uncertain world is explored by Richard Sennett in ‘Together: The Rituals, Pleasure and Politics of Co-operation’. He identifies the key skills we can apply to leadership as being sustained practice and rehearsal, a yielding persistence similar to that gained through working with materials and a deep almost intuitive listening akin to playing with new musicians.

There has been a growth in interest especially amongst industry led leadership programmes towards 'participatory leadership' and principles have been co-created and shared from across the world. The principles of this are taken from an ecological interpretation of society. They includes:

- The Four-fold Practice (Be Present, Practice Conversations, Host Conversations, Co-Create)
- The Chaordic Path: Walking the balance between chaos and order
- Divergence – Emergence- Convergence – a 3 phase dialogical inquiry
- Storytelling as a form of inquiry

This practice has begun to be formalised into a way of creating organisations which has been identified as 'Teal' by the philosopher Frederic Laloux.

The principles of these new organisations are:

- Self-management: networked distributed authority
- Wholeness: Starting from the whole human not the needs of the role.
- Evolutionary purpose: members of an organisation should learn to listen to where the organisation wants to natural evolve

Leadership is essential to transforming organisations and businesses into Teal organisations but the role of the leader becomes focused on 'holding the space' – keeping the faith and motivating others to keep the faith in the system by 'role modelling' the system.

The movement has crowd sourced online resources and advice for leaders:

<http://www.reinventingorganizationswiki.com>

Reflections:

- Where are the examples of future thinking on organisations that can inform how we teach leadership?

## **Bibliography**

'Innovation through Craft: Opportunities for growth – A report to the Crafts Council'  
KPMG (July 2016)

'Our Future is in the Making: An Education Manifesto for Craft and Making'  
Crafts Council (2014)

'Imagi-Nation: The `business of creativity'  
Ian Livingstone & PWC (Sept 2015)

'Sector insights: skills and performance challenges in the digital and creative sector' UK  
Commission for Employment & Skills (UKCES) (June 2015)

Developing Entrepreneurial Graduates  
CIHE, NGCE (September 2008)

Possibility Thinking: Reimagining the Future of Further Education and Skills  
RSA (2016)

Create Together : A Creative Industries Strategy for Cross Industry Collaboration (2015)

CIF Creative Education agenda: How and why the next government should support  
cultural and creative learning in the UK' (May 2015)

Enriching Britain: Culture, Creativity and Growth: The 2015 Report by the Warwick  
Commission on the Future of Cultural Value (2015)

Cultural Policy in the time of the Creative Industries  
Hasan Bakhshi and Stuart Cunningham for NESTA (June 2016)

Cultural Times: The first global map of cultural and creative industries  
CISAC (December 2015)

The Value of Arts and Culture to People and Society  
Arts Council England (2015)

A review of the social impacts of culture & sport  
Taylor, Davies, Wells, Gilbertson, Tayleur for CASE (March 2015)

A Manifesto for the Creative Economy  
Bakhshi, Hargreaves, Mateos-Garcia for NESTA(April 2013)

Create UK – Creative Industries Strategy (2012)

The Impact of Culture on Creativity  
KEA (June 2009)

The Geography of Creativity in the UK  
Bakhshi, Mateos-Garcia for NESTA (July 2016)

Creativity and constraint: leadership and management in the UK creative industries, Dr  
Amy Armstrong & Natasha Page for Creative Skillset. (2015)

DCMS Culture White Paper (May 2015)

Creative Industries Economic Estimates, (January 2016)

New Vision for Education: Fostering Social and Emotional Learning through Technology  
WEF and The Boston Consulting Group (March 2016)

How public investment in arts contributes to growth in the creative industries  
CIF (2014)

Contribution of the arts and culture industry to the national economy  
CEBR (July 2015)

Understanding the value of arts and culture: the AHRC Cultural Value project Crossick &  
Kaszynska (March 2016)

Measuring economic value in cultural institutions  
Bakhshi, Fujiwara, Laton, Mourato, Dolan for AHRC(2015)

Building a Creative Nation Evidence Review  
CCS NSA (2014)

The Design Economy Executive Summary  
(2015)

British Council Creative Economy Report (2015/2016)

RSA Towards a Plan A: a new political economy for arts and culture (2015)

The Brighton Fuse Report (March 2013)

Brighton Fuse 2: Freelancers in the Creative Digital IT economy (Jan 2015)

Fusebox Evidence Briefing (2015)

Leaders or Leadership – the Century of the System  
Jim Krantz (March 2015)

AHRC Ecology of Culture  
Prof John Holden (January 2015)

**Suggested Further Reading:**

‘Great by Choice’ Jim Collins, 2011

'Reinventing Organisations' Frederic Laloux (2016)

'The Creative Class' Richard Florida

'Together: the Rituals, Pleasures and Politics of Co-operation', Richard Sennett (2013)

'The Craftsman' Richard Sennett (2009)

'The Engaged University' David Watson, Robert M Hollister, Susan E Stroud and Elizabeth Babcock (2011)

## **Appendix: Examples of Courses:**

### **University led:**

Entrepreneurial and management courses that might be useful models

### **UK:**

#### **Goldsmiths:**

<http://www.gold.ac.uk/pg/ma-creative-cultural-entrepreneurship/>

Sits within Institute for Creative & Cultural Entrepreneurship

#### **BA Hons Arts Management**

360 credits:

120 each at level 4, 5 & 6

#### **MA Creative and Cultural Entrepreneurship**

Pathways:

Computing

Design

Fashion

Media & Communications

Music

Theatre & performance

Leadership

4 taught modules with 2 related to chosen pathway ( Modules II and IV)

- I. Theories of Capital
- II. Creative Practice
- III. Entrepreneurial Modelling
- IV. Entrepreneurial Practices & Modes of Production ( either College based or Internship)
- V. Dissertation or project/ Portfolio plus reflective analysis

#### **Central St Martins**

<http://www.arts.ac.uk/csm/courses/postgraduate/ma-arts-and-cultural-enterprise/>

MA level

Definition of enterprise as engaging with projects that are new, challenging and complex'

- I. Researching arts and Cultural Enterprise
- II. Contexts Local and Global Challenges
- III. Arts Entrepreneurship
- IV. Business Models & Finance
- V. Focus: Social Impact & Innovation
- VI. Dissertation or live personal project

#### **Cass Business School**

<http://www.cass.city.ac.uk/courses/masters/courses/innovation-creativity-and-leadership#courses-details=2>

8 modules worth 15 credits each

- I. Delivering Innovation = Turning ideas into action
- II. Creative writing
- III. The Psychology of Creativity & Innovation
- IV. Leading Creative Design
- V. Creative problem Solving & leadership
- VI. Technologies for Creativity & Innovation
- VII. The Law, Creativity & Innovation
- VIII. Creativity & the creative Industries

Individual research project

**International :**

**Goethe Institute**

<https://www.goethe-managing-the-arts.org>

A MOOC course with 6 phases:

1. Responding to Transitions: Placing arts and cultural organisations in context
2. Repositioning Cultural Industries: Markets, marketing and the changing notions of art and culture practices
3. Discovering Hidden Potential: Marketing cultural projects and managing artistic processes
4. Co-opting Multiple Stakeholders: Leveraging social capital for organizational growth
5. Exploring Emerging Identities: Co-creating and shaping digital brands
6. Building Solutions for the Future: Crafting sustainable artistic practices and programs

**Kaos**

<http://www.kaospilot.dk/studentprogram-aarhus/>

Hybrid business and design school

Also runs a lifelong learning course:

<http://www.kaospilot.dk/kaospilot-creative-leadership/>

3 modules in 3 days:

The Creative Foundation: It starts with you

The Creative team: from me to we

The Creative Outcome: From ordinary to extraordinary

**Life long learning (non accredited)**

Cultural Industry led

<http://www.cloreleadership.org/programmes.aspx>

Business approved courses

[http://creativeskillset.org/news\\_events/news/3722\\_what\\_is\\_the\\_tick](http://creativeskillset.org/news_events/news/3722_what_is_the_tick)

Common Purpose

<http://commonpurpose.org/about-us/common-purpose/>

Craft

<http://www.craftscouncil.org.uk/what-we-do/hothouse/>

Design

<http://www.dandad.org/en/global-creative-design-advertising-association/>

Film:

<http://www.lighthouse.org.uk/guiding-lights/about-guiding-lights-scheme>

Art/ Science Research

<http://www.theleadingstrand.org>

### **Participatory leadership**

Online resources to understand the new leadership paradigm

[http://www.reinventingorganizationswiki.com/Main\\_Page](http://www.reinventingorganizationswiki.com/Main_Page)

<http://www.enliveningedge.org>

<http://www.artofhosting.org>