

“ 72% of the cuts will be met from women's incomes ”

Hilary Carty examines the role of women in the arts p7

ACE shares the pain

ACE announces its funding plans in response to grant in aid budget cuts of 29.6%

2011/12 will be a transitional year for organisations funded by Arts Council England (ACE), following decisions taken in the light of the Spending Review. Most regularly funded organisations (RFOs) face real-terms cuts of around 9% (6.9% in cash terms) next year, and cuts totalling 14.9% by 2014/15. Next year £7.1m will be shaved off the five biggest grant recipients: the Royal Shakespeare Company, English National Opera, Royal Opera House, Southbank Centre and the National Theatre.

ACE has kept the overall percentage cut “as low as possible” to allow organisations “a degree of stability in a very challenging economic environment, particularly in the context of the large cuts to local authority budgets implied in the Spending Review”. All organisations which are currently funded by ACE will have to reapply for funding: “Some organisations will not receive funding in future, some may receive more, and some less. There

will also be the opportunity for new organisations to apply.” Full details of the process - which looks likely to resemble that used to implement a new investment strategy in Wales (AP221) - will be announced on 4 November, to coincide with the publication of ACE's new 10-year strategic framework, ‘Achieving Great Art for Everyone’. Individual funding decisions for 2012-2015 will be announced by the end of March 2011.



All organisations currently funded by ACE will have to reapply for funding

Arts & Business (A&B) is to lose all of its funding from ACE by 2012/13, and will suffer a 50% cut in 2011/12. However, it will be given a transitional budget to enable it to plan its future operating structure. Its work will be taken on by ACE, which will develop “a challenge fund to incentivise donors”. Responding to the news, Colin Tweedy, Chief Executive of A&B, said: “This is an extraordinary and potentially damaging decision... our private sector partners believe that ACE has dismantled our public

realm work - to little purpose and with even less of a plan.”

Creativity, Culture and Education (CCE) is also to have its funding halved, from £38.1m to £19.1m in 2011/12. ACE states that “children and young people remain an absolute priority”, but Paul Collard, Chief Executive of CCE, said: “the significant reduction in funding... will leave many young people in some of the most disadvantaged communities without access to the arts. Once these are gone there is no turning back the clock.” Dame Liz Forgan, Chair of ACE, defended its decisions, saying: “these measures are designed to ensure a strong and resilient future”. ACE also said that funding cuts will seriously affect its total budget, but not the shape of its ambition.

Significantly, ACE's budget for strategic opportunities, which supports work such as touring, the Cultural Leadership Programme and the Cultural Olympiad, will be reduced by £21m (64%) next year and further details are expected by the end of the year. In the future, ACE “will be asking its funded organisations to take on more responsibility for furthering its strategic goals, particularly in the areas of touring and audience development”.



'3rd Ring out', one of this year's Without Walls commissions

A climate of change

A £30,000 award for performing artists to explore climate change has been launched by 'Without Walls', a consortium of eight street arts festivals, and 'TippingPoint', an environmental campaigning organisation which aims to find new ways of increasing engagement with the arts and climate science. Professional performing artists are invited to submit proposals by 6 December. The winning commission, which will receive the largest of seven TippingPoint awards for 2011, will be announced in February 2011 and will tour to Without Walls festivals. The organisers hope that the winning commission will “stimulate audiences to think radically about a future world shaped by climate change”.

ACE takes the big hit

In the wake of the Spending Review, Arts Council England's (ACE) grant in aid budget for 2011/12 to 2014/15 will be set at £1.49bn, a real terms cut of 29.6%. ACE is being required to cut its own costs by 50% and the DCMS has asked ACE to ensure that regularly funded organisations (RFOs) are not cut by more than 15% in real terms over the next four years. It accepts that "...this may mean total withdrawal of funding in some cases".

In a letter to ACE Chair Dame Liz Forgan, Culture Secretary Jeremy Hunt has given further details of his expectations as ACE responds to the cuts. ACE's own administration and management costs must meet a budget of £23m in 2011/12 and fall to just £12m in 2014/15: operating costs for 2009/10 totalled more than £45m. ACE will have to pay for any restructuring costs from within its new budget, which will place further pressures on the organisation. The previous restructuring, which aimed to slice £6.5m off its annual costs, ran to nearly £8m.

ACE's 'programme' costs, including grants to RFOs, are also having to be reduced, but ACE has more flexibility as to how this will be achieved. In 2009/10, ACE spent £417m on arts programmes, of which £345m was allocated to RFOs. ACE's total arts programme budget for 2011/12 has been reduced to £352m, and this must then fall by a further 8% to reach £325m by 2014/15. The DCMS has acknowledged that some of ACE's own programmes will be among the casualties of the cuts, including spending on supporting artists from minority groups. It has made a commitment to publish formal equality impact assessments for new areas of policy as they emerge.

A range of other stipulations have been made by the Government to secure and build on specific areas. A top-slice of £225k a year will be earmarked for the Taking Part survey, which generates ongoing evidence of public engagement in the arts. ACE is also being required to give support to strengthen private investment in the arts, including "match-funding programmes [that] would boost private sector support and investment in culture". The Cultural Leadership Programme is specifically mentioned as needing to evolve into a broader "organisational development resource for culture and the creative industries" which needs to "deliver better value for money and have more impact" in the arts sector and beyond, with a specific focus on developing fundraising capacity. ACE is also expected to play a leading role in implementing the outcomes of the review of music and cultural education which is already underway, to continue the Cultural Olympiad programme, and to support international cultural exchange, prioritising work with China, India, Brazil, the Gulf States, Russia and Japan.

A select gathering

It was standing room only earlier this month at the Culture, Media and Sport Select Committee investigating Funding of the Arts and Heritage. Alan Davey, Chief Executive of Arts Council England (ACE), Colin Tweedy, Chief Executive of Arts & Business (A&B), and Louise de Winter, Director of the National Campaign for the Arts, were all giving evidence. Davey was given a rough ride, accused of "quite breathtaking examples of waste", and asked if he would like to apologise to local residents for the £32m spent on The Public, the controversial West Bromwich arts centre which could close next year if ACE withdraws its £1m a year revenue funding. He was further criticised for spending an "astonishing" £671k on diversity officers and £116k on internal redecoration at ACE's office in London - including £13,500 for a "colour consultant". Louise de Winter told the Committee that although the 0.5% cut announced in June was more or less understood and accepted by the sector, there were concerns about the depth and speed of further cuts. She pointed out that "organisations at the local level who get money from local authorities potentially could face up to 100% cuts, depending on how local authorities decide to use those budgets available to them". Somerset County Council's Cabinet has already made a budget proposal to stop all funding for the arts in Somerset from 2011/12 although no final decision has been taken. Colin Tweedy was vocal about the value of A&B, claiming that there is "huge growth potential in the private sector", which could be dashed if A&B lost some or all of its money. But Davey hit back, telling Tweedy it is "terribly unfair... to plead your cause so publicly", and told the Committee that some organisations could lose their entire grant: "We need to make strategic decisions as to which are the best organisations to fund and which organisations we can no longer afford, so they're going to be really hard and, yes, we are going to be unpopular". He promised that "our aim in looking at our systems is to simplify, simplify, simplify, and to get rid of questions and processes that aren't necessary", in order to protect arts organisations as far as possible.



The 'Night Shift' at Wilton's Music Hall, August 2010

A small study looking at why young people who attend cultural events don't go to classical concerts, suggests that audience behaviour at two 'traditional' classical concerts (by the London Symphony Orchestra [LSO] and the London Chamber Orchestra) was alienating for younger audiences, and that the less formal experience offered by the Orchestra of the Age of Enlightenment (OAE) in its 'Night Shift' concerts was more tempting. The study, which interviewed nine people aged 24-35 (six of whom attended all three concerts), praised the Night Shift's explanations and commentary on the music performed. William Norris of the OAE said: "Our audience is 80% under-35s and a third students - unheard of for classical music." The LSO told AP that it disputes the conclusions drawn in Dr Melissa Dobson's report on 'New Audiences for classical music: the experiences of non-attenders at live orchestral concerts'. It is performing seven concerts this season specifically aimed at students, and for a £6 ticket attenders receive a programme with content written specially for students, and free drinks at a pre-concert reception where LSO players will drop in to meet them. An LSO spokesperson was keen to emphasise its "level of interaction with, and dedication to, the students". Dobson's research will be published in the Journal of New Music Research later this year.

Sharing good practice

A draft code of practice on sharing personal data has been published by the Information Commissioner. The code gives advice both on regular data sharing between the same organisations for an established purpose, and on one-off decisions. The framework could potentially help to avoid data sharing disputes, which have long been a bone of contention between performing arts venues and touring companies. Those involved in data sharing are encouraged to read the consultation document and respond by 5 January 2011.

www.bit.ly/7Blrt7

Back to basics

Legislation laid before Parliament last week will mean that, from 2012 onwards, the arts, sport and heritage will receive a 20% share of the total raised from the Lottery - as they did in 1994. Reforming the Lottery was one of the Conservatives' pre-election pledges, and the new structure will bring an extra £50m each for arts, sport and heritage in 2012, according to John Penrose, Minister for Tourism and Heritage. Money going to the voluntary and community sector will also rise, from 2009 levels of £564m to more than £630m by 2013, once the Olympics are over. Culture Secretary Jeremy Hunt sees the Lottery boost as helping to soften the impact of the cuts made to Arts Council England's grant in aid budget.

Gloomy forecast for fundraising

Only one in ten arts organisations predict fundraising income will grow this year and nearly 40% are expecting further decline, according to the latest Arts Quarter (AQ) survey exploring impacts of the recession on the sector. Organisations outside London continue to face a greater struggle than those in the capital, but those in theatre are faring better than other artforms, especially with corporate sponsorship. Declining income from hospitality revenues, merchandise sales and education programme fees is being much more widely anticipated, and more than a quarter expect earned incomes to fall further in 2011. A summary of the report is on AQ's website, and the full report is available on request.

www.artsquarter.co.uk/news.html

See News Comment, p5

Support grows for the arts in Wales

There has been a significant increase in arts engagement, attendance and participation in the arts in Wales since 2005, according to new research published by Arts Council Wales. Based on a sample of over 7,000 adults resident in Wales, who were interviewed between June 2009 and February 2010, the proportion of people attending arts events at least once a year has increased from 76% in 2005 to 86% in 2010. The numbers taking part in arts activity has also risen, from 20% in 2005 to 39% in 2010. The arts events attended by the largest proportion of the population were: cinema (62% at least once a year), live music events (51%), and art and craft exhibitions (39%). The arts are supported and valued across Wales, with 86% agreeing that there should be public funding of the arts. Ninety-seven per cent of respondents agreed that all children should have the opportunity to learn to play an instrument and participate in arts activity in school, and 92% thought that taking part in arts and cultural activity helped build confidence. The research, which mirrors the DCMS's annual 'Taking Part' surveys (AP224), found similar demographic patterns in Wales: arts attendance and participation levels are generally highest among higher socio-economic groups and those who hold higher education qualifications. However, people in the lowest social groups in Wales are now twice as likely as to take part in the arts than they were in 2005, and attendance and participation levels amongst the black, Asian and minority ethnic population of Wales were similar to the rest of the population.

Demand for changes to Gift Aid

Leaders of eight representative bodies from the charity sector, including Arts & Business, have signed up to a series of proposals in response to a report on the future of Gift Aid, prepared for the Treasury by the Chartered Institute of Taxation. The group is calling for immediate action to introduce a Gift Aid database, lift the requirement for tax declarations to be made on paper, and allow Gift Aid to be claimed on text donations. It wants a Government commitment to introduce legislation to enable the filing of Gift Aid claims online, and clarification of the rules on benefits. In particular, it is calling for a simpler process for charities to have membership schemes approved for Gift Aid, and greater clarity on how it applies to donations made when only one member of a couple is a taxpayer. The group believes that these measures "are essential in modernising Gift Aid - enabling it to keep up with technological and philanthropic developments over the coming years". It believes they can be introduced "immediately at little cost to government, and have the potential to reduce administrative costs to Her Majesty's Revenue and Customs".

A transparent culture

The DCMS is pushing forward the Government's agenda for improving accountability by requiring Arts Council England (ACE) to develop an information strategy, including a timetable for making information on "a range of inputs and impact indicators" available to the public. This will "replace the performance frameworks that [ACE] may have been used to in the past". The DCMS has already committed to publishing wide-ranging data on current administrative spend, staff salaries and operational data, both for itself and its arm's length bodies, on a dedicated website by 1 April 2011. The site will also publish departmental policy and procurement information, and give details of investment in and outcomes of major programmes.

www.transparency.culture.gov.uk

Ticketing – an arts sector survey

Go to www.artsprofessional.co.uk to take part in the AP survey of UK ticketing practices in the arts sector.

Findings will be published in a 'ticketing special' in AP issue 229, together with features and comment on the latest developments in the box office systems.

ARTS
PROFESSIONAL

Ticketing
survey



Act now and enjoy three months free publicity for your business

The Arts Services Guide is the industry bible for any professional seeking to buy anything from training to consultancy, equipment to research. There are over 60 different categories, and the list grows every year.

115,000 users search the online Guide at www.artspromotional.co.uk/guide each year, and thousands of arts professionals keep a print version of the Guide at their finger tips. You can be in the Guide from just £45 – there's a new print version hitting desks on 7 February.

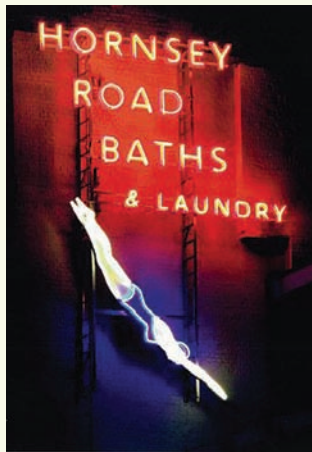
If you email Paul now at paul@artspromotional.co.uk, he can add you to the online Guide straightaway, which will give you an extra three months' promotion free of charge. The Arts Services Guide is also featured in our weekly bulletins to 13,000 people working across the arts and cultural sector, and this regular reminder to the sector is completely free to all organisations participating in the Guide.

The Arts Services Guide was introduced three years ago to support individuals and companies who work with arts and cultural organisations.

We're here to help you thrive – so please get in touch to talk about how the Guide can help you.



ISLINGTON



Notice is given of forthcoming procurement of 'Management, development and operational services for Islington's arts hub for young people at Hornsey Road Baths'. Total £600,000 over three year's duration. This is an exciting new development and has been funded through myplace.

Please register your organisation's details on: https://www.londontenders.org/procontract/supplier.nsf/frm_home?openForm

The closing date for expressions of interest is **16th December 2010** and the deadline for tender submissions is **17th December 2010**.



Arts & Business has opened a free Fundraising Advice Line to offer guidance to the arts sector across England. It will be available from Monday-Friday 10am-4pm for callers from charitable organisations in the fields of arts and heritage. The number is 030 01234 080.

Mission Models Money (MMM) has published a guide to best practice in collaborative activities, showing what can be achieved when public and private funders support collaboration between cultural organisations. 'Fuelling the Necessary Revolution,' reflects on case studies from participants in MMM's recent pilot scheme supporting collaborative activities in Scotland and the North East of England. The report is available on its website.

www.bit.ly/d3m23C

The latest statistics for Arts Council England's 'A Night Less Ordinary' scheme reveal that only 72% of the free tickets available to under-26s are being taken up. The figures, for around 200 participating theatres, show that 19,141 tickets have been given away so far, despite nearly 27,000 being made available.

www.artscouncil.org.uk

Creative Scotland (CS) will move offices early in the New Year. The new Edinburgh premises will include a public space to showcase the work of Scotland's artists and creative practitioners. The new 15-year lease includes an initial rent-free period, and CS aims to keep relocation costs to a minimum.

www.creativescotland.com



A pop-up gallery has appeared in one of the London Eye's capsules, showing specially commissioned works by British artist Kate Jenkins. It is organised by Champagne Pommery and the Rebecca Hossack Gallery as part of the Frieze Art Fair. Champagne Pommery sponsors the fair and a £10,000 prize awarded to the gallery with the most innovative display.

The visual arts sector in London is responsible for more than 200,000 tonnes of CO₂ each year. A new guide, supported by the Mayor's office and the Frieze Art Fair, aims to reduce that figure. Julie's Bicycle ran Frieze's first carbon audit in 2007 and identified its diesel generators as a major source of emissions. It now runs on 100% recycled vegetable oil biodiesel, reducing the Fair's carbon footprint by 60%. Matthew Slotover, Co-Director of Frieze Art Fair, hopes that the guide will help others to do the same.

www.london.gov.uk/green-visual-arts

OOPS! In AP227 we mistakenly attributed the report 'Arts Funding in a Cooler Climate' to John Holden. It was written by Martin Smith.

_____ The latest research into the impacts of the recession (p3) offers little in the way of comfort for the sector. **John Nicholls** reveals the steps being taken by arts organisations attempting to weather the storm

In the coming weeks Arts Council England's (ACE) regularly funded organisations and others in receipt of public funding will find out how they will be affected by the outcome of the Comprehensive Spending Review, but this is a story that will certainly run well into the second decade of this century. In giving evidence to the DCMS Select Committee just last week, ACE's Alan Davey talked of an initial "top-slicing" to be followed by shifts in funding strategy for future years. But irrespective of how the cake is cut, significant change lies ahead - the key question is how will we all manage this change?

Art Quarter's Recession Impacts Surveys (p3) have been providing a sense as to how organisations are already looking to manage this process and take clear control in a context where many are still continuing to feel the impacts of the recession. On cost management, more collaborative working on delivering public programmes was the most mentioned area of activity in our 2010 Survey - many respondents are looking to partner more with the higher education community and across the wider not-for-profit sectors on a scale not seen before,

to meet the 'Big Society' agenda. Sharing of core services such as HR, IT, legal services, box office and utilities purchasing is becoming increasingly commonplace, offering consortia opportunities to take advantage of economies of scale. Co-production, which has been the norm for years, could in many cases be the only viable means for some organisations to continue to deliver public programming.

On revenues, the range of commercial opportunities continues to expand, from business consultancy services aiming to capitalise on recovery in the private sector, through to education summer schools and effective engagement with high net worth individuals as donors. These opportunities will however take time to imbed and deliver revenues. Short-term shrinkage in the nation's creative economy looks like a reality.

The arts is a sector that has always embraced change and indeed succeeded in thriving under often exceptional circumstances. Few can doubt however that the next few years will offer the greatest set of combined challenges that it has faced in the past 50 years.

Surely the quid pro quo for taking its fair share of cuts being doled out in the coming years is for Government and the funding agencies to embark on a new kind of dialogue with the sector? Respondents to our latest Survey are now actively calling for this process to begin in terms of policies and programmes coming forward which recognise and support the regeneration of the sector as the hub of the UK's creative economy, and one of the engines to wider economic recovery over the years ahead.



JOHN NICHOLLS is Managing Partner of Arts Quarter LLP.

W www.artsquarter.co.uk

Copies of AQ's latest report on the Impacts of the Recession on the UK Arts Sector can be requested free of charge from info@artsquarter.co.uk

_____ Following our lead story last issue, **David Dixon** advises caution when considering the merits of a Friends' scheme

It's great that the issue of individual philanthropy is now getting more attention (AP227) but with more than 20 years' experience of raising money for arts organisations from individuals, I counsel great caution in following Arts & Business's (A&B) full-on recommendation of Friends' schemes. Some cultural organisations have successfully used the structure of 'friends', but there are several major issues to consider: once you set up a structured scheme with levels and benefits you automatically have more administration; many arts organisations already have a loyalty scheme (sometimes also called friends) which is run by the marketing department; there is research to show that many potential donors are not 'joiners', i.e. pitching some kind of 'scheme' to them will put off many people; and finally, there is no evidence that marketing individual philanthropy for the arts through a structured scheme actually raises any more money than simply asking for donations. If there is no convincing 'return on investment' argument for setting up a structured scheme, why go to the trouble?

A&B has 'discovered' individual philanthropy only within the past few years and,

as an organisation, its practical experience is very limited. Fortunately, there are scores of very experienced fundraisers working in the arts, who can advise or offer case studies. I recommend 'The Complete Membership Handbook'¹ by your very own Liz Hill and Brian Whitehead and, above all, 'Cultural Giving'² by Theresa Lloyd, which is full of case studies, including cautionary tales. Big organisations in London do tend to raise most but this is because they are, well, big and they have the resources to invest in fundraising. But smaller organisations such as the Watermill in Newbury and the Pegasus Youth Theatre in Oxford, to name just two, show what can be achieved with a confident and professionally managed campaign.

Later in the same issue of AP, Nosheen Iqbal echoes A&B in wondering whether the market for individual donations is already saturated. The answer to that question is a resounding 'no'. The problem is that the arts in the UK, taken overall, have hardly begun to ask for gifts from all potential sources in a planned and consistent manner. Building a long-term individual philanthropy programme (not a 'scheme') is

about development of long-term relationships. Friends' schemes are neither here nor there - there is only one secret to getting more donations and that is to ask for them, assertively, clearly, politely and consistently. There is a lot of detail of course, which is where professionals can help, but my basic advice is to get asking!



DAVID DIXON is Director of David Dixon Associates and The Phone Room.

W www.ddassociates.co.uk

¹'The Complete Membership Handbook' by Liz Hill and Brian Whitehead (2004, DSC)

²'Cultural Giving' by Theresa Lloyd (2006, DSC)

[Editor's note: the chapter on 'Devising a Membership Scheme' from The Complete Membership Handbook is available to subscribers as an exclusive free download at www.artsprofessional.co.uk]

ASK THE EXPERT

Got a work-related problem? **AP** finds the expert with the answer.

Q I'm a black woman, I'm 26 and I'm setting my sights high. I want to move into venue management from front of house. However, I don't want to work as a diversity officer, or run world music programmes or whatever - I want to join the mainstream. I love theatre and musical theatre. My goal is to run a large-scale performing venue. How can I avoid being pigeonholed?

A You seem to have a strong sense of purpose and there is no reason why you should have to compromise your ambitions. Being a black woman would not make you automatically employable as a diversity officer or programmer of world music. People who are successful in these roles have acquired a breadth and depth of experience built on their interest in those areas.

Leadership roles in a theatre or performing arts venue can take a number of forms: artistic director, chief executive, executive director,

general manager or senior management positions such as head of programming - depending on whether it is a producing or (primarily) programming space. Artistic directors usually follow a path of directing theatre productions, running their own touring theatre companies and/or working as associate directors before securing a senior leadership role within a producing theatre. There are also examples of people moving from front of house into sales and marketing, and then onto general management positions, but there are many more routes that can lead to running a venue - such as producing or education work.

I would suggest that you look closely at career profiles on websites such as Creative Choices and read **AP**'s 'Job Ladder' articles to see examples of possible routes you could take. If you're ambitious you should be prepared to mix professional work with volunteering opportunities to widen your experience. Networking with professionals in the sector and

seeking out support, supplemented by specific training where required, should all move you in the right direction.



DIANE MORGAN, Project Manager at the Cultural Leadership Programme.

W www.culturalleadership.org.uk
www.creative-choices.co.uk/knowledge/job-profiles

What's giving you a headache? Send us your work-related problems and we'll find an expert to offer you advice.
editors@artsprofessional.co.uk

CHANGING FACES

IVAN LEWIS, MP for Bury South, has replaced **BEN BRADSHAW** as Shadow Culture Secretary, with **GLORIA DE PEIRO** and **IAN AUSTIN** as Shadow Ministers.



DECLAN MCGOVERN will become Chief Executive of the Ulster Orchestra from January 2011,

on secondment from BBC Northern Ireland where he is Executive Producer, Music. He will take over from **DICK MACKENZIE**, who has been Interim Chief Executive since **DAVID BYERS** left in September.

Derby **QUAD** has five new members of staff: **DAVID THOMAS CRAWLEY**, Education Curator; **ROBERT COLBERT**, Commercial Manager; **EMMA WEATHERDON**, Development Manager; **EMMA WOODWARD**, Engagement Officer and **JILL CARRUTHERS**, Programme Assistant.

AUBREY ADAMS is to succeed **SIR JOHN TUSA** as Chairman of the Wigmore Hall Trust in May 2011.

The Arts Marketing Association (AMA) has appointed **JO TAYLOR**, Head of Marketing and Communications at Wales Millennium Centre, as Chair of the board. **ANDREA PERSEU** has left the AMA to become Marketing and Development Officer at Bernie Grant Arts Centre.

Sheffield Theatres has announced that **ANDREW LORETTO** will be joining the company as Creative Producer. He was previously Director of Chol Theatre in Huddersfield, where **JENNY WILSON** has replaced him as Interim Associate Director.



Trinity Laban Conservatoire of Music and Dance has appointed **WALTER REITER** as Head of Early Music.

STEPHEN REID, currently Project Programme Director at Imperial College London, is the new Deputy Rector for Strategic Development at University of the Arts London.

Conductor, pianist and composer **STEPHEN BARLOW** has taken over from **ANDREW GREENWOOD** as Artistic Director of Buxton Festival.

SARAH KEKUS is the new Chair of the National Association of Music Educators, taking over from **ROB NASH**.

The Independent Dance Manager's Network has appointed **JOE BATES** as Chair, succeeding **GWEN VAN SPIJK**. **CLAIRE MORTON** has joined the executive committee as Secretary.

Arts In The Big Society?

nalgao 2010 Conference
6th - 7th December 2010
The Hove Centre (Hove Town Hall),
Norton Rd, Brighton & Hove, BN3 4AH

Please Contact: Pete Bryan, nalgao
Conference Manager and National Administrator
Oak Villa, Off Amman Rd, Lower Brynamman,
Ammanford, Wales, SA18 1SN
Tel/Fax: 01269 824728 E-mail: nalgao@aol.com
Web: www.nalgao.org Charity Reg: 1121290



Leading women

Women still lag behind men in the arts – especially in leadership roles. **Hilary Carty** looks at the issues that lie behind the figures

The issue of women in leadership elicits strong, often contradictory opinions. Whilst some lament the lack of female role models and a decline in priority actions, others list a stream of high profile women as evidence of progress. To fill the void of empirical evidence the Cultural Leadership Programme (CLP) commissioned 'Women in Leadership in the Creative and Cultural Sector' in 2008. The research showed that, despite a strongly heterogeneous cultural sector, the leadership of the sector remains distinctly male. There are 2.5 male leaders to every female leader and, although women are prizing their industry qualifications, their male counterparts are pushing to the top regardless. One statistic I found particularly intriguing was that only 75% of women see their future as senior leaders (against 100% of men): is that due to a lack of confidence? An unwillingness to enter the macho 'bullring' of male management teams? Or are women making an empowered choice to 'have it all' - mixing family and career in a life-style decision that asserts a healthy balance of power and profile? Dr Donna Ladkin's research¹ indicates all of the above.

In the two years since we commissioned that report, the issues have remained complex. With few women expressing a desire for women-only provision, CLP has had to find more nuanced ways of strengthening the numbers, and two approaches have proved particularly effective - CLP Networks and the Women to Watch (W2W) campaign. Women have responded well to networking opportunities, making effective use of this 'safe-space' for raising and weighing up potentially subjective responses to tricky situations - "Is it just me, or am I being unfairly treated here?" Networks allow the issues to be openly aired, whilst collective viewpoints inform a strategic response. This, in turn, enables women to build confidence and be properly assertive. Both the Music Leaders and Women in Museums networks are credited with providing significant support for their members, whilst the highly diverse Women of the World (WOW) Network, led by Jude Kelly, is sharing cross-generational and cross-sector experience.



The judging panel for CLP's 'Women to Watch'

WOMEN ON TOP

W2W profiles 50 of the sector's most talented emerging and mid-career women leaders, nominated by established professionals and selected by judges including Jenni Murray, Dame Liz Forgan and Wayne McGregor. We deliberately pitched the nomination process for a high profile press campaign - to get the sector debating the issues and being proactive in noticing and acknowledging the women around them. It was not without its naysayers, who questioned the competitiveness of 'lists' and the wisdom of profiling so few. We were very conscious of the potential for negative impacts and conscientious in creating a selection process that opened the door for talent and achievements to be recognised in their many forms. But the list is just the starting point and we have crafted a programme including mentoring and coaching, high profile sector champions and peer networks to support and nurture the W2W.

It is, as yet, too early to get a meaningful trend analysis from an update of the research and that is slated for 2011. Nevertheless, it would be naive to believe that the job is done. Still, anyone in a room with CLP's Women to Watch will recognise the hope that leaders of the future will be sufficiently well equipped to deal with the cuts, not just of the imminent spending review, but the aftermath and impact on creativity as well as jobs.

With the tightening of belts will inevitably come a squeeze on part-time jobs and flexible working - which is why the Fawcett Society is seeking a Judicial Review of the Government's

recent emergency budget, citing that 72% of cuts will be met from women's incomes. If we are not to lose this critical section of the workforce, it will be imperative to combine emergency survival measures with strategic thinking to take the long view. And 'feminine' leadership, typically characterised by balance, transparency, fairness, social responsibility, accountability and sustainability offers that long-term thinking.

The old macho leadership models no longer work for women in leadership roles - nor do they work for men! So, since change is imminent and lasting, what better time to look again at leadership and update the norms of work-life-balance, flexible working and career progression? Break the mould rather than tinker at the margins? The benefits will be a diverse and more multi-skilled workforce, meeting sector challenges with additional talent, broad experience and huge commitment. What's not to like?



HILARY CARTY is Director of the Cultural Leadership Programme.

www.culturalleadership.org.uk

¹'Creating an aesthetic of inclusivity: a new solution to the "problem" of women leaders', by Dr Donna Ladkin in 'A Cultural Leadership Reader'. www.bit.ly/9KkXSSX

CASE STUDIES

Dancing to a different tune

_____ **Ana Abad Carlés** considers why there is a lack of female choreographers

In 2003, while researching the disappearance of female ballet choreographers, I argued that this could have an impact on other areas of dance. In 2009, an article in *The Guardian* by Charlotte Higgins suggested that the contemporary dance world was failing women. Dance critic Judith Mackrell soon joined the argument, and a panel discussion organised by Dance Umbrella highlighted issues such as lack of funding and, most importantly, motherhood. However, when talking about the disappearance of female choreographers, we cannot say the main reason is the difficulty of combining a creative career with motherhood. Motherhood is not new and therefore cannot be held responsible for bringing unforeseen changes.

New ideas also seem to be creeping in: Do women prefer to create in small spaces? Do they favour domestic, intimate themes? Does women's work fail to be "sexy", as some critics and directors suggest? Do women have to be content with being eternal 'pioneers' without

ever being able to take up where others left off? Are women, suddenly, not interested in choreography?

While we can answer 'no' to all these questions, the present reality of the dance sector shows that most managers, choreographers and directors are men.

Once in a company, especially in ballet, women rehearse most of the time, while men have more time to choreograph. So, when men reach their thirties, they have a wider portfolio of experience and works than their female counterparts. They become established, but nobody questions whether 'established' means 'quality'. Even at the pre-vocational level, dance schools want their students to work with established choreographers, making it challenging for less established artists to gain the required experience.

The social and cultural problems that affect female creativity are too complex to elucidate here. Suffice to say that there are presently



Shobana Jeyasingh's 'Bruise Blood'

few female role models. Women have become artistically mute in the sector that they created and developed. It is time to challenge this system and to start rejecting some of the ideas that have been ousting women from culture in the past few decades. After all, women have choreographed since the eighteenth century, and continue to do so.

ANA ABAD CARLÉS is a freelance lecturer and choreographer.

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Women's work?

_____ **Julie Aldridge** ponders why arts marketing is dominated by women

The Arts Marketing Association (AMA) has 1,900 members. Seventy-four per cent are women. So why has it become a female-dominated profession? We spoke to 30 female members (across all artforms and the UK) to find out. When asked why they decided on a career in arts marketing, many said they fell into it, but then caught the bug.

One member said: "I love what I do - which is finding ways of bringing about a closer, more mutually beneficial relationship between the arts and its audiences." In what other industry do people talk so passionately and enthusiastically about their work? This isn't about women being more interested in or successful at marketing. Soft skills - empathy, creativity, interpersonal and communication skills - are important, but so are analytical, planning and management skills. Marketing appeals to both sexes, as demonstrated by the commercial sector - 49% of members of the Chartered Institute of Marketing are men. This is about arts marketing. Members believe that men generally expect higher pay, and while women

might be willing to compromise on salary, they want to work in a sector that they believe in.

Looking to the future, there are a number of issues which concern me. Nineteen per cent of the men who are members of the AMA state that their role is at 'director' level, against just 8% of women. When asked what needs to change to retain more women in senior arts marketing (or director) level jobs, flexibility was seen as the key factor. One member said: "It is very difficult to be a parent in the arts due to a 'long hours culture'... a lot of evening and weekend work." Many women therefore have chosen to go freelance, or into consultancy.

A key barrier to progression is not to do with any form of discrimination, or lack of skill, but geography: "There are plenty of opportunities if you're prepared to move around the country... bit trickier if family commitments (and just liking where you live!) make this difficult." Perhaps more women at board level would help? Currently, "boards for most arts organisations are primarily made up of men and the chair is more

usually a male", said one respondent. The AMA has just appointed its first female Chair - Jo Taylor, Head of Marketing, Wales Millennium Centre. She said: "As well as being proud, I am also a little surprised to realise I am the first woman to hold the position. But the AMA is all about continuous development, and I see exceptional, strong women leaders emerging all around me."

In times of austerity, arts organisations need to be at the top of their game in terms of generating audiences, visitors and earned income, and we as a sector need to make sure we don't undervalue the crucial role played by the intelligent, creative, passionate and inspiring women (and men) working in arts marketing in the UK today.

JULIE ALDRIDGE is Director of the Arts Marketing Association.

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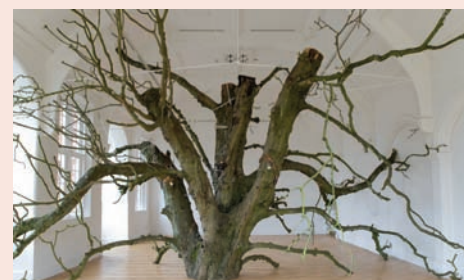
Visualise change

_____ **Jenni Lomax** gives a personal view of women in the visual arts today – and how things have changed

I have never found being a woman to be a particular disadvantage. Art school in the late 60s and early 70s was very male-dominated, with few female tutors or role models, but the women's movement was very strong and female students began to challenge this. The first inspirational woman I encountered after graduating was Rita Donagh, a tutor at the Slade. She offered a different approach to teaching, encouraging students to listen to their own voice. Later, I looked up to Joanna Drew, Head of Exhibitions at Arts Council England from 1978 to 1986. Many leading women of the art world today, including Julia Peyton-Jones of the Serpentine, Catherine Lampert, former director of The Whitechapel, and Liz Ann Macgregor, director of MCA Sydney, benefited from starting out as part of Joanna's team.

The visual arts are fortunate to have had some very strong women working within the sector. Many important regional museums and galleries were run by women who led the way in thinking about audiences and public response to

the arts, and who set up educational programmes. Certainly during the time I've been at Camden Arts Centre (CAC), women directors are more in the spotlight. Within London, most of our visual arts institutions are led by women, and Penelope Curtis is the first female director of Tate Britain. In other parts of the country, my peers include strong women such as Fiona Bradley at Fruitmarket, Edinburgh and Katrina Brown of The Common Guild in Glasgow. It's very encouraging to see a younger generation of talented women directors emerging, including Polly Staple at Chisenhale, Emily Pethwick at the Showroom and Helen Legg at Spike Island. Women have moved to a more powerful position in the arts by doing things differently, rather than making an issue of competing with men. You have to work with your strengths and be confident about them; have conviction about what you're good at and what you want to do; and create space for yourself to do it. Don't rely too much on others to find a space for you!



'that open space within' by Anya Gallaccio at Camden Arts Centre

I began at CAC in 1990, a year characterised by severe cutbacks in public sector funding. CAC's grant from the local council was reduced by 50% and the building was in urgent need of renovation. While this was a challenge, the opportunity to re-energise and rebuild something almost from scratch was exciting. Since the beginning of my time at Camden, women artists have been a significant part of the programme. They've represented more than 50% of all artists in the programme over time, including important exhibitions and residencies by Ana Maria Pacheco, Annette Messenger, Sophie Calle, Dorothea Tanning, Anya Gallaccio, Siobhán Hapaska, Mamma Andersson, Eva Rothschild, Francis Upritchard, Claire Barclay, Eva Hesse, Katja Strunz, Anna Maria Maiolino and Angela de la Cruz.




JENNI LOMAX is Director of Camden Arts Centre.
www.camdenartscentre.org



Coming up online next week...

- Why women should network
- Women-only organisations – are they legal?
- Rising to the top – age is no barrier

CONFERENCES AND TRAINING

<p>1 DECEMBER</p>	<p>ARTS AWARD BRONZE/SILVER ADVISER TRAINING FOR SPECIAL EDUCATION NEEDS SETTINGS A one-day course in delivering the Arts Award, a national qualification which supports young people 11-25 to develop as artists and arts leaders. Advisers support, mentor and assess young people taking the award. The course will focus on practical ways of successfully delivering Arts Award in SEN settings using tailored case studies and reviewing SEN portfolios. Cost £135. » Find out more and book now www.artsaward.org.uk/training 020 7820 6178 enquiries@artsaward.org.uk</p>	<p>BIRMINGHAM</p> 
<p>8 DECEMBER</p>	<p>INTRODUCTION TO EVALUATION FOR ARTS ORGANISATIONS AND PROJECTS A practical one day course on evaluation especially designed for the arts run by a leading evaluator who has worked in all art forms/for many arts organisations/for all of the main funders. Covers steps in planning an evaluation, using evaluation for organisational learning, minimising evaluation work, identifying key questions, measuring outcomes, choosing methods, avoiding common problems, writing questionnaires, when and how to use external evaluators, presenting findings, writing useful performance indicators etc. » Contact: Annabel Jackson Tel: 01225 446614 ajataja@aol.com www.AnnabelJacksonAssociates.com</p>	<p>BATH/OTHER</p> 
<p>12 JANUARY</p>	<p>ARTS AWARD BRIEFING SEMINAR This half-day seminar provides an overview of Arts Award. Come along to find out how the award can be successfully delivered in your setting and identify the fit and benefits for your organisation. Suitable for those planning to oversee, fundraise for and or manage an Arts Award project. Cost £90. » Find out more and book now www.artsaward.org.uk/training 020 7820 6178 enquiries@artsaward.org.uk</p>	<p>GRANTHAM</p> 



Dreadlockalien took part in National Poetry Day live 2009 and was one of the judges for the Forward Prizes 2010

Rhymes and reasons

_____ Poetic justice?
Eleanor Turney reports on the future of contemporary poetry

Contemporary poetry is thriving, yet typically characterised as difficult and in decline. It faces a battle between widening access and maintaining quality while avoiding accusations of both elitism and dumbing down. Poetry is also seriously underfunded - Arts Council England (ACE) provided funds in 2009/10 of around £3m, just 0.79% of its total cultural spend. But poetry is fluid, flexible and perhaps better placed to adapt quickly in times of austerity, something its advocates know only too well.

There are currently around 60 publishers registered with the Poetry Book Society in the UK, and a further 68 publishers of poetry pamphlets. Faber&Faber, the biggest name in poetry publishing, take on only one or two new poets a year, yet a new generation of poets are finding new ways to get published and make their voices heard. The Internet has done a lot to widen access and level the playing field amongst emerging poets: the Poetry Society's 2009 National Poetry Competition, for instance, saw a 45% increase in entries on 2008. From poetry slams to intensive creative writing

courses to poetry tents at festivals, there are myriad ways to engage with poetry.

IDENTITY CRISIS

That said, poetry's national bodies still seem to feel the need to be advocates, salesmen, promoters, advisors, publishers and more. Chris Holifield, Director of the Poetry Book Society (PBS) told AP that she would "like to cover everything... the whole spectrum", but simply cannot support everything and everyone. But the way we view, read and consume is changing, and whether traditional poetry publishing is forced to change in the face of new literary presses, magazines and blogs remains to be seen.

Tom Chivers, whose own organisation, Penned in the Margins, "does books, events, tours, and is an agent for poetry and poetry performance", is blunt - poetry book sales are poor. He is also pragmatic: "the notion of a niche audience doesn't mean there isn't one, it just has to be found. The Internet helps with that". The importance of the Internet is largely considered key to the current popularity of poetry, opening as it does the floodgates to would-be and established poets, fans, and audiences in far-flung corners of the world. Opinions differ on whether the drive for a bigger audience and a wider reach should be a priority, but Chivers is

a fan: "There are recognisable trends towards openness... there is a new generation of writers who have a more open approach." But while the Internet gives everyone the chance to be a poet, to publish their work and to share it - breaking down some of the barriers associated with traditional publishing - it does raise concerns about the quality of work.

ADAPT AND EVOLVE

Naomi Jaffa, Director of the Poetry Trust, describes her organisation as "a sort of quality standard for poetry". It would be easy to subscribe to Jaffa's potentially alienating view that "poetry is a minority game", and leave it at that. But that makes poetry and poets vulnerable to charges of elitism - and rightly so. The work that many organisations are doing to open poetry to more people is important, and not to be undervalued. Jo Bell, Director of National Poetry Day, strongly believes that the future of poetry lies in "heading for a wider audience - and a broader range of voices". However, she acknowledges that "online and self-published writing can sometimes be mediocre," which makes it "harder for the audience to identify quality".

Holifield, who says she is delighted that smaller presses are springing up, whose organisation supports the Michael Marks Award

for pamphlets, and who praises the vibrancy of small publishers, admits that quality control is “a really big problem”. It’s a tense balancing act – and one that all poetry organisations must try to get right. The Poetry Trust, for example, maintains it is “obsessed about the quality presentation of poetry”, but this year, ran a scheme to have a poet in residence at Wimbledon which involved Matt Hargraves writing a poem a day for the duration of the tournament. The pace was highly unlikely to produce quality, but it did bring a much wider audience to poetry not only because, as Jaffa puts it, Hargraves writes poems “of a particular accessibility and wit”.

The PBS is determined to make use of this public enthusiasm and believes the Internet can still “bring people in, rather than dismiss [poetry] for dumbing down”. It is true that a number of contemporary poets, including Geoffrey Hill who is shortlisted to be the next Oxford Professor of Poetry, have little interest in being accessible, in speaking to the masses. But this leaves the marketing of poetry for young people to be confined to performance poetry, the spoken word or the analysis of song lyrics. Bell believes that new audiences are often patronised: “Poetry doesn’t have to ‘dumb down’ because most people aren’t dumb. But it does have to be put in front of them in a non-intimidating, attractive format that they actually want to pick up... Almost any poem can be understood and enjoyed by almost any audience: but most folk won’t pick up a poetry journal or find their own way.” Judith Palmer, Director of the Poetry Society, also points out that “the growth of poetry events at festivals has played a significant role in re-establishing poetry as a non-threatening part of everyday cultural experience”.

NEITHER QUALITY NOR QUANTITY

The first entry point for many is through school. Yet, amongst all those who spoke to **AP**, there is universal criticism of poetry education. Chivers highlights “problems with the systemisation of poetry in schools. Poetry [is seen] as something to be revealed rather than enjoyed.” American poet Billy Collins writes of the temptation students feel to “tie the poem to a chair with a rope and torture a confession out of it”. Similar problems can be observed within classical music and opera education, but just as with music, when you find something that you like, something that speaks to you, it suddenly makes sense. Bell believes that “most teachers do not feel confident with poetry, particularly contemporary poetry”, and consequently, National Poetry Day provides lesson plans, which have proved popular. Holifield thinks that “teaching in an analytical way takes the fun out of it”. She goes further, drawing attention to the sheer paucity of children’s poetry. It is

almost impossible to get new poetry for children published, and schools simply don’t have enough books.

Chris Gribble, Chief Executive of the Writers Centre Norwich (WCN) is particularly vocal on what he feels is “incredibly patchy teaching”. He is scathing about current provision: “Every teacher [who specialises in literature] ends up with around four to six hours on teaching poetry during the whole of their PGCE.” For Gribble, technology and the Internet are at least part of the answer: the current curriculum is too proscriptive and he thinks that new technology should be used more in the classroom – Wikis, audioboos, video links, texts can all be used, for example to help invigorate the form and allow pupils to experiment. Gribble is certain when it comes to the uptake of poetry with young adults “contemporary teaching methods are at fault, not poetry”.

HAND TO MOUTH

But why become a poet? Jaffa states (and others say time and time again): “No-one is in poetry to make money.” But, surely, for poetry to flourish, money has to come from somewhere? Well, yes and no. Chivers is emphatic that he “never wants to become anything regularly funded”, as it would restrict his ability to remain “extremely fluid”. He is privileged to have this freedom, but other organisations struggle with a desire to balance flexibility with the clearly defined mission necessary to receive funding. Holifield is keen to point out that “poetry really can’t look after itself. If the funding isn’t there it won’t happen,” and that for very little financial input, poetry is “good value for money”. Chivers suggests that poetry is “the poor man of the arts” – and this is not a comfortable place to be, while Russell Thompson (of performance poetry organisation Apples and Snakes), is emphatic that poetry “is an artform that flourishes under adversity”.

Many of the organisations that **AP** spoke to are feeling the strain as they try and support every kind of poetry, while maintaining integrity and not spreading themselves too thin. As Jaffa says, poetry gets “the smallest sliver of the tiniest slice of the [arts] funding cake”, but she is pragmatic because, as she says, “twas ever thus”.

FOR WHOM THE BELL TOLLS?

Bell points out that poetry is “the cheapest of all artforms to produce. All you need is a pen and a piece of paper, a free blog or a low-cost magazine, a community venue like a library, an open mic.” As she recognises, “At grass roots level, new poets will continue to emerge.” She is concerned, however, that “for mid-career writers, there will definitely be a diminution of opportunity. We all fear that we are in for a time of creative smelting, and that only the finest



Gross's book won the TS Eliot prize 2010

metal may be able to stand the heat; but poetry is better placed than, say sculpture or opera to thrive in a time of austerity.”

When asked if he’s worried about the cuts, Gribble is measured. The WCN, which is currently regularly funded by ACE, by Norfolk Council and Norwich Council, and by the University of East Anglia is vulnerable to the cuts laid out by the Spending Review. “We’re concerned,” he admits, “but we’re working really hard to plan ahead.” Gribble is keen to emphasise the opportunities that change will bring and he praises ACE’s support – which he believes wholly supports the poetry ecology. In terms of the cuts themselves, Gribble pulls no punches: “Get over it... everyone’s got to make changes, but poetry’s not going anywhere. We haven’t got buildings to close and we haven’t got public spaces to go dark – this is good and bad: it keeps us vital and lean, but also means that we get less attention when we are suffering.”



ELEANOR TURNEY is Editorial Co-ordinator for ArtsProfessional.

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This week Eleanor saw ‘Faust’ at the Young Vic, ‘Radamisto’ at the Coliseum, ‘Vertical Road’ at Sadler’s Wells and ‘The Misanthrope’ at Bristol Old Vic. Sadly, this was not a typical week, but a good one! She was also reminded how gobsmackingly good Don Paterson’s ‘Rain’ is.

What's up, doc?

_____ **Jo Talbot Bowen** faced plenty of challenges when she moved from medicine to visual art, but is it really as rocky a road as we imagine?

Wholesale career changes in the arts aren't unheard of: actors become community workers; directors become teachers; arts professionals move into a myriad of different industries. The leap from culture to education, arts management to the third sector is a path well travelled. But what about switching from a successful career in medicine, in your mid-forties, to one in fine art? I don't know anyone who's taken this particular journey but I'm sure there are plenty more like me out there.

MANAGING EXPECTATIONS

I have been practising as an artist in Devon for the past four years, since graduating from University of Plymouth in 2006 with a BA Fine Art. Unsurprisingly perhaps, the expectations of others, even close others, has sometimes been quite difficult; assumptions are made and prejudices leak out. Some of them can be hurtful and irrational: people have asked if I'd encountered a scandal as a doctor, whether I'd been struck off the register, or if I'd hated medicine all along.

It is often assumed that life, financially at least, will be more uncertain and difficult. People worry about making the jump, especially if they have dependents either depending on money, time or care. Others may feel that you are performing a less valuable service to the community and infer that you may be being selfish. Some are embarrassed if they feel art is, or should be, a trivial hobby. There are many strong reactions and not all of them are bad. However, it is the negative ones that prevail and undervalue art while increasing anxiety in a world which difficult and uncertain enough in its own right.

LIFELONG LEARNING

That said, it was as a mature art student learning with plenty of young people (often less than half my age) that I found my own prejudices challenged. Being a medical student meant that I was immersed in externally imposed discipline, extremely hard work and a collective camaraderie. Art school experience was no



The artist at work

different, except that there seemed to be far more need for students to have internal discipline. I was constantly amazed at the maturity and resilience of the youngsters who stayed the course. This was humbling and made me feel more determined to give them as much support as I could too. Opportunities for win-win situations abound in creative pathways.

Positive support is required with realistic understanding of what is needed on all sides. Perhaps it is reasonable to share ambition levels and to go through a plan as to how things may work. To this end, I think that a deeper questioning of how you might 'slot in' as an artist might be helpful at as early a stage of training as possible. Sometimes mentoring from other more mature graduates or artists' professional networks you know may also help.

REAPING THE REWARDS

For example, where will you want to work and sell, bearing in mind that many artists are selling online or directly from their studios nowadays? How long may you be in training? Do you envisage further training in teaching (adults or children) or acting as a facilitator in workshops in schools or the community? Do you envisage taking a craft or theory expertise to a further level with an additional course? Would you like to write about art? Do you wish to take the richness of your experience in your first career through to your second in a very manifest way?

In this latter case there is often an assumption that I am now some form of art therapist - another example of how the perception of the caring professions can be hard for other people to give up

when you make the move from doctor to artist. Even within my art degree, there were tutors who expected my work to have medical content. There was a sense that this was an obvious USP for me. I think this is an example of labelling where you are defined in terms of your past profession or training. I have seen this happen to accountants and vicars too. It may therefore be important to consider how you project your artist persona and what you put on your artist CV.

Whatever the issues, it is part of the challenge of being an artist that you keep on managing the message you and your work gives out. Social networking, IT, learning and adapting constantly are all key attributes to success in the field, as well, of course, as talent and focus on the work. Becoming an artist is what we artists would all seem to be doing whether we start early or later in life. It is a rewarding change.



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This week Jo opened her show of paintings and prints 'Calling All Shipping' at Kenton Vineyard in Devon. She has also nearly finished reading 'Helen' by Maria Edgeworth but, quite unfairly for Helen, got deflected by slightly more modern ladies in the form of 'Jane and Prudence' by Barbara Pym.

You're fired!

_____ Negotiating the exit of senior staff can be a tricky process. **Paul Seath** explains how best to tackle the potential legal pitfalls

Usually, employers wishing to dismiss an employee will endeavour to follow a fair process. With senior staff however, such processes can be particularly difficult. One alternative is to dispense with standard procedure, strike a deal whereby the employee leaves, receives compensation, and settles all claims. This is not easy or cheap, but if your senior staff member is failing to meet an appropriate standard, it's one option worth considering.

Abrupt dismissals can result in claims for unfair and wrongful dismissal. Further, claims for discrimination and whistleblowing are often thrown in to up the ante. Such claims are particularly unwelcome, not least because of the cost. Damages for unfair dismissal can reach £76,700; if discrimination or whistleblowing is established by the sacked staff member, then the potential exposure is unlimited. Notice must also be paid. It is against this potential liability that the employer's dismissal package must be judged: the key is to have in place a budget which is sufficiently tempting to the soon-to-be-ex-employee, whilst at the same time bearable for your organisation. But once a budget has been set, how does one start, negotiate and conclude the parting?

THE OPTIONS

There are two options: 'nuclear' or 'carrot and stick'. The nuclear option does not start amicably but (usually) ends that way. It starts with an immediate dismissal (which would be unfair) after which negotiation follows to settle the claim. Once started, there is no turning back, so careful consideration needs to be given to the value of claims which could arise.

The 'carrot and stick' option is used where disciplinary, capability

or loss of confidence issues need addressing. The formal process is started and then an offer made. If the deal cannot be reached the process would need to be completed or the nuclear option activated. A major problem with such an approach is that the employee will gain a huge advantage in any future litigation if they can refer to the failed negotiations. The only way to prevent that, is to negotiate on a Without Prejudice basis, meaning that the discussions cannot later be relied upon in tribunal. Unfortunately, labelling a discussion Without Prejudice will not be sufficient. A 'dispute' and a 'genuine attempt to settle it' is also necessary.

When the 'nuclear' option is used, the subsequent settlement negotiations will be protected by the Without Prejudice rule. Neither party will therefore be able to rely upon them in tribunal. This is because there will be a dispute and the parties will be trying to settle it. However, if the 'carrot and stick' option is used it is questionable when the Without Prejudice rule will kick in, because at the outset there is probably not a dispute. There is also a risk that by offering a deal the employee will resign and claim constructive dismissal.

Unfortunately, there is no way around this and it is necessary to hold the conversation with a view to reducing the risk of such arguments being successful. To that end, avoid words which could amount to a vote of no confidence. For example, it would be dangerous to say: "You have two choices. Either accept the deal or we will take formal action." Instead say: "There are issues and we would like to work through them. However, if you didn't want to go through that process there is an alternative ..." Also, ensure there is a reasonable cause for concern. Hold the investigation first,

therefore, and then later introduce the alternative as a way out.

DO THE MATHS

Negotiations should be concluded quickly. The attractiveness of immediate cash in hand and the avoiding of a drawn-out dispute should be stressed, as should the duty to find another job. Also, talk in terms of compensating for net pay - since that is what the tribunal will award. Three months tax free works out nearer to five months net.

Once a figure has been agreed, a Compromise Agreement is needed to record the agreement. Such an Agreement will also deal with references, announcements, confidentiality and non-derogatory comments. The Employee will have to have independent legal advice, but by the time the terms of the Compromise Agreement are being discussed, the employee will likely have appointed a solicitor.

Finally, if your organisation does not have the budget to deal with problems in this way, a conventional process will be needed. In short, this involves explaining to the employee the problem and giving them the chance to remedy it. Help and

training may be needed, but if the employee fails you can eventually move to termination. How many warnings will be necessary is a key question and ACAS considers that it can be appropriate to have just one; where the misconduct or unsatisfactory performance has a serious or harmful impact on the organisation. Clearly, the actions of a senior member of staff are likely to be more serious or harmful.



PAUL SEATH is a Partner in the Employment Department of Bates Wells and Braithwaite London LLP and regularly advises on these issues.

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Artists & Interior Designer's Contract and Brief 'Forget me not' Project - Memory Lane and Ward 40 Hub

DEADLINE FOR APPLICATION: 5PM 22ND NOVEMBER 2010

University Hospitals Coventry and Warwickshire NHS Trust would like to invite artists and designers to develop an outline response to the following:

Commission One: Memory Lane

Design and develop a site specific work(s) suitable to the conversion of a main corridor as a Memory Lane for patients requiring dementia care within University Hospitals Coventry and Warwickshire NHS Trust.

Commission Two: 'Forget me not' Commemorative Shrub

To design an individual commissioned artwork against the following:

Taking inspiration from the idea of a memory tree where individual leaves are added over time with individual's memories written or engraved upon, Artist(s) are asked to respond to this to develop a similar idea in the form of a 'Forget me not' plant or shrubbery.

To register interest and obtain further information please contact:

Julia Flay, Project Manager, Tel: 024 7696 5186, Email: julia.flay@uhcw.nhs.uk

Allan Brooks, Capital Planning, Tel: 024 7696 8342, Email: allan.brooks@uhcw.nhs.uk

Alternatively to download the full brief and application details please visit:

<http://www.uhcw.nhs.uk/clientfiles/File/EHE-Papers.zip>



University Hospitals **NHS**
Coventry and Warwickshire
NHS Trust



Michelle Carwardine-Palmer reveals the route she took to her current role

EXECUTIVE DIRECTOR Salisbury Playhouse (2007- present)

After completing a Clore Leadership residential course, I applied for this post. This was a tremendous opportunity and a great move in terms of continuing my arts management learning within a producing theatre rather than a receiving house. I embarked on a steep learning curve and I continue to learn a great deal every day.

GENERAL MANAGER Newbury Corn Exchange and New Greenham Arts (2004-2007)

This post was a clear step up for me, involving line management of the Corn Exchange as well as the arts centre. In my opinion it is twice as hard to be interviewed as an internal candidate than as an outsider, but I must have done something right as I was awarded the post. The added challenge was to manage staff expectations as I jumped from being a colleague to a line manager for many in the organisation. The job also gave me my first real insight to strategic planning and the board room.

ARTS CENTRE MANAGER New Greenham Arts (2001-2004)

This job taught me to work with disparate individuals who used the centre or worked within it, as well as working on my own, managing and driving my workload.

ADMINISTRATOR Barbican Theatre, Plymouth (2000-2001)

There aren't many jobs which start with a commute via water taxi. The

Barbican is a brilliant small-scale theatre venue and theatre-in-education touring company. Despite the foot and mouth crisis and petrol strike at the time, I loved it there. My time was woefully short due to rather liking the chap I left behind 250 miles away at the Swan Theatre. So I went back and married him!

ASSISTANT (and then) DEPUTY HOUSE MANAGER Wycombe Swan Theatre (1997-2000)

Aaah - fond memories of throwing out a drunk during 'Patsy Cline: The Musical', twice. The Swan gave me the taste for venue management and a crucial first-hand understanding an audience. However, it did take almost 15 months to secure my first job in the arts. It was a soul destroying period. So if anyone reading this is wondering "When will I get my first job?", then keep plugging away as the door will open eventually.

OUTDOOR PURSUITS INSTRUCTOR Lakeside, Windermere

After graduating from a Theatre Studies and English degree in South Wales and doing the whole 'travel around the world and save turtles' thing, I eventually settled on becoming an outdoor pursuits instructor. Unfortunately a car accident put a stop to this becoming a career, so I decided to follow my degree in theatre instead.

MICHELLE CARWARDINE-PALMER is Executive Director of the Salisbury Playhouse.

MY GURUS



Stewart Aitken shares the people who have inspired him most

STEVE LACEY

Steve was my drama workshop tutor in my first year at drama school. He asked us to do some stuff which, on the face of it, was a bit strange and wacky, and perhaps the relevance wasn't always clear. However, for a 17-year-old not quite sure of how he ended up at drama college rather than on a rugby field or accountancy course, he opened the door to a wonderful array of possibilities through the creative arts. He gave me an understanding of the power they could have and the confidence to experiment with them. Thankfully that door has remained open and I have returned to the knowledge and experience gained from his workshops on many occasions as the relevance to me as an actor and director became clearer.

MARILYN GRAY

Like Steve, Marilyn was a drama school tutor, and she arrived with amazing energy, imagination and humour. She became a friend and mentor long after I entered the profession and was always happy to listen, share ideas and give advice. She has worked as an actress with many of the greats of Scottish Theatre, and also as voice coach, writer and teacher. Her understanding of people and how funny we all are in different ways was a joy to see. Her ongoing encouragement and perceptiveness is much missed since she passed away a few years ago.

DONALD SMITH

Donald is the Director of the Scottish Storytelling Centre, which for most people would be a full-time job. Ever since I've known him, though, he has been the true exponent of multi-tasking: his office was always strewn with many piles of paper each with a weight on the top, each a project either ongoing or in development. His ability to hold all the different strands together and change from one to the other is a skill I'd love to master. He is probably the most intelligent person I know, with a wealth of insight into politics, religion, arts, history, social studies and all connections between them, which he is happy to share in a non-patronising manner. Donald encourages a freedom to experiment using the power of stories and to continually challenge ourselves. He also introduced me to marketing, venue management and festival administration, which started me on the journey to where I am now.

STEWART AITKEN is the Chief Executive and Artistic Director of the Aberdeen International Youth Festival.

W www.aiyf.org

the brewhouse
theatre & arts centre

The Brewhouse is moving towards a bright new future as an innovative 21st century theatre and arts centre in the urban setting of Somerset's county town. With the recent nationally significant Arts Council Sustain award and Project Taunton promising to reinvigorate the county town, there's never been a better time to join our team. We are now looking to recruit:

Artistic Associate
Engagement & Projects Producer

Closing date Monday 15 November midday
For further information and an application pack visit www.thebrewhouse.net, email info@thebrewhouse.net or call 01823 274608.

The Brewhouse strives to be an equal opportunities employer. Registered Charity No. 801077.

making music
SUPPORTING & CHAMPIONING VOLUNTARY MUSIC

Head of Volunteer Management
Full-time, permanent post.
Salary £35 - 40,000 pa.

Making Music is looking for an experienced volunteer manager for a new post based in our London office. You will be part of the senior management team and will be responsible to the Chief Executive and Board for our entire regional network, including a number of Regional Managers and around 150 existing volunteers. This is a rare and exciting opportunity to combine your proven volunteer management skills with an interest in the arts and the benefits that volunteering in the arts can bring.

Download the Head of Volunteer Management application pack at www.makingmusic.org.uk/vacancies.
Closing date 16 November 2010

ARTS COUNCIL ENGLAND

can
community arts north west

Funding Development worker
5 months fixed-term contract starting in January 2011

To support the development of CAN's participatory arts programmes including the Exodus Refugee Arts project.

We are looking for a highly organised individual, with a proven track record, able to submit quality applications.

Salary £25,000-£30,000 pa dependant on experience
Based in Manchester's city centre. For an application pack please contact angela@can.uk.com or download from can.uk.com
Closing date for completed application forms (no CVs) 1pm Tuesday 23rd November 2010
Interviews Thursday 2nd December 2010

We positively welcome applications from disabled people and all sectors of the community. CAN is an equal opportunities employer

SIOBHAN DAVIES DANCE **COMMUNICATIONS MANAGER**
£26-28K (maternity cover)

Siobhan Davies Dance, one of the UK's leading contemporary dance companies is looking for an experienced Communications Manager to develop and implement communication and marketing strategies for both the company and its premises.

To apply visit: www.siobhandavies.com/jobs
Application deadline: 24th November, 5pm.

Siobhan Davies Dance is funded by Arts Council England, London. Registered charity n°.1010786
Siobhan Davies Dance is an Equal Opportunities employer

WATERSHED
Operations Manager £25k p.a, Full time, Permanent

Watershed is looking for an Operations Manager to manage the daily operational running of the building and Box Office. You will develop and lead the operations team to achieve excellent customer experience across the organisation.

You must have previous experience of working in a customer facing and operational role and the ability to motivate and inspire others.

FFI and to apply please visit watershed.co.uk/jobs
Closing date for applications: 17:00hrs, Mon 22 Nov 2010

Part-time Administrator
(maternity cover)
£25,625 pa Pro Rata.
London, NW1
From mid-January 2011

The ideal candidate will have proven financial and administration experience, preferably gained within the arts. For an information pack please visit: isanuk.org/publications-downloads/downloads or email: info@streetartnetwork.org.uk.

Application deadline, 12 November 2010
Interviews in London, 22 November 2010
ISAN is an equal opportunities employer.

ISAN
Developing Outdoor Arts

ARTS COUNCIL ENGLAND

GASWORKS
Exhibitions Curator
Full Time, 18 month fixed term contract
Starting Salary: £22,000 – £24,000 p.a.

The Exhibitions Curator is responsible for developing, organising and realising the exhibitions programme and related activities at Gasworks.

Further details and job description available at www.gasworks.org.uk
Deadline: 10am Monday 22 November
Interviews: Early December
Contact: info@gasworks.org.uk
020 7587 5202

Wiltshire Music Centre
Bradford on Avon, Wiltshire, BA15 1DZ

Now in its 12th Year and attracting 70,000 visits a year, WMC is Wiltshire's dedicated centre for music and young people, promoting a year-round public concerts programme and delivering music education and outreach initiatives, in partnership with government agencies and voluntary organisations, across Wiltshire.

MARKETING AND SALES MANAGER - £20K to £25K pa

This is a newly redefined post with prime responsibility for the marketing of the Centre's concert programme, facilities and other activities, the Centre's public relations and media relations and the management of the box office operation and staff.
A proven ability to retain existing and develop new audiences and users will be key.

FACILITIES CO-ORDINATOR - £16K to £20K

A new post with prime responsibility for the day to day management of the building, including maintenance contracts, legal requirements, non-concert lettings, catering and bar and being a joint licensee for the premises.
Experience of building management is essential. Both posts to start in January 2011 or ASAP

Details from: www.wiltshiremusic.org.uk/vacancies or brianharrisarts@btinternet.com

CLOSING DATE 12th November 2010 (5pm)
Registered Charity 1026160

ARTS COUNCIL ENGLAND

Wiltshire Council
Where everybody matters

We are a music venue, promoting around 350 concerts across all musical genres each year in two performance spaces. We run around 250 education events annually, with a busy programme of conferences and corporate events.

the stables at 40

Head of Operations
Full-Time Salary depending on experience

We are looking for someone with exceptional people skills to join us. Reporting to the Chief Executive, the role is key to the smooth operation of the building and customer services. You will need at least 2 years theatre management experience at senior level with a flexible approach to managing people and projects.

For a job description and application form, download details from our website on www.stables.org or contact **Lorraine Hack** on 01908 280800.

CVs will not be considered without a completed application form. Application deadline is **Monday 8 November** (interviews week commencing 15 November).

The Stables is committed to equality of opportunity. We value a diverse team and welcome applications from all sectors of the community. Charity No 261645.

The Stables, Stockwell Lane, Wavendon, Milton Keynes MK17 8LU

ARTS COUNCIL ENGLAND

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The next issue will be published on
Monday, 22 November
Book your advertising by noon
Tuesday, 16 Nov Call 01223 200200

Nosheen Iqbal, Editor



One star review

A couple of months ago, I was pulled aside by a well-respected arts figure and asked why AP insisted on painting the bleakest picture of the coalition's forthcoming public spending cuts; we couldn't predict what would happen in the Spending Review, I was told, so why pre-empt the facts and take the anxious, pessimistic line? My answer is the same as it was then: every cultural organisation, company, artist and arts professional (especially the publicly funded ones) needs to be aware of and prepare for the worst-case scenario. Galvanising the sector, we might even have had the power to lobby against the rumoured 20-25% budget cuts the arts was threatened with. As it turns out, I was hopelessly optimistic. I can't think of a British industry that has rallied harder, shouted louder and proved its economic worth more times over in the past few months than the cultural one. And yet, the cuts (more like bloody wounds) still run deep. The Chancellor might cleverly have dodged the detail by announcing "four-year reductions to 15% in core programmes" and a commitment to keep museum and gallery entry free, but slashing Arts Council England (ACE) by 30%, the DCMS budget overall by 24% and, crucially, the budget for local authorities by 28%, harks the arrival of a long, bleak winter.

One of the most frustrating - although least surprising - outcomes of a Spending Review frogmarched through by the Tories is the utter disregard for society's poorest and most vulnerable. It is a strategy that is mirrored exactly in the budget for arts provision. The big guns - wealthy and prestigious museums, national galleries, major theatres and opera

houses - receive overwhelmingly strong support. The government, for example, has proudly declared a commitment to complete the £350m extensions to the Tate and British Museum. Coincidentally, that same figure of £350m is also the grant-in-aid figure which ACE will be left with by 2015 to administer to over 400 organisations. Many tinier operations and companies might be cut - Alan Davey has already indicated that the number of regularly funded organisations could eventually shrink by 100 - hitting those that obviously need that subsidy the most.

Last word

And now, for something a bit uplifting. Or, as it's known on regional TV news, the "and finally, a tiny cat has been rescued from a very tall tree" moment. APE-mail readers will be aware that change is afoot with the content we're providing via the magazine and through our website (relaunching imminently). A new publishing cycle will mean that online content will be ramped up with breaking news and extra features. A new email bulletin, together with the print magazine, will bring you a round-up of news every week instead of every fortnight. It's the upside to what has been a tricky streamlining of our own organisation, under even trickier times for the sector as a whole. As such, this does mean that this is my final edition of AP as Editor. I'm moving on to pastures freelance, but will still be commenting, reporting and working on all things arts in the national press. In any case, do stay in touch - it's been a pleasure.

This week Nosheen was spoiled by the team at AP and ate her body weight in celebratory brownies. She also went to Frieze Art Fair, Black-i at the Oval House theatre and was a bit overwhelmed by Rory Kinnear's 'Hamlet' at the National.

You spoke... we're listening

Here at AP, we like to hear what you think of us. During the summer you did exactly that with our Readership Survey. Fortunately, you are broadly in agreement. You want more comment on current issues (92%) and more articles offering practical professional development advice and ideas (90%) and you want your news weekly (77%).

We've spent the first part of this autumn working out how we can best develop the new services you want, without adding a penny to your subscription. We're committed to retaining a print version of the magazine every 3 weeks because although some readers prefer email and web-based content, the majority still like the portability and simplicity of print. The first new subscriber bulletin will be launched on 5 November, packed with exclusive sector news, comment and features, and incorporating 'News from the Nationals'. If you don't get our emails at the moment, sign now up at www.artspromotional.co.uk/APE-mail/register.cfm. For the first three weeks, these bulletins will be completely free, giving everyone a taster of the new format - just a little bit of cheer in what is otherwise rather a bleak week.

editors@artspromotional.co.uk

ARTS PROFESSIONAL

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