Cultural Leadership Programme

Governance Delivery Framework

Introduction

The consultation undertaken in the first stage of the Cultural Leadership Programme (CLP) identified the governance of cultural organisations as a priority improvement area. This priority has become one of six strands now being investigated further by the Programme.

This element of research was commission in parallel to a study, undertaken by Graham Devlin, of:
- Existing development activities in the leadership arena
- A review of the code of Good Practice for Governance
- An appraisal of the views of governing bodies on the leadership challenges for the future and the barriers to responding to these challenges
- An appraisal of key stakeholders' perspectives of the strengths and weaknesses of governance leadership
- A review of models of good practice in other sectors and in other countries

The starting point for this research was that the study being undertaken by Graham Devlin would conclude that there is a need to improve and develop practice in governance. It was agreed that a hypothetical framework to deliver the required interventions should be developed and tested with a range of interested parties including:
- Current trustees and potential trustees
- Chief executives of cultural bodies
- Stakeholders
- Current and potential providers.

The original aim was to have a tested and developed model for delivering the interventions identified through the research of Graham Devlin and myself. This approach would then allow a fast route to the provision of priority interventions during 2006/7.

The hypothetical delivery framework has been developed and has been used as the basis of a number of discussions. However, early in the process it became clear that the Governance Hub was already addressing many of the issues facing cultural organisations in combination with the NCVO website and materials and the materials provided by the Charity Commission. It was therefore felt that the establishment of a separate framework for cultural organisations would not be good use of limited funds and that effort would be better focused on encouraging governing bodies and individual trustees to use the existing provision.

Following discussions with the CLP the focus of this research moved away from the development of the delivery framework to developing:

- A review of provision in the education sector
- A review of changes to governance practice in the US
- Further research into the reasons underlying the failure of many governing bodies to fulfil their leadership role

This research gives rise to a number of conclusions and recommendations that complete this document.

The report is therefore laid out under the following headings:

- the hypothetical framework
- governance hub/NCVO materials
- provision in education sector
- issues in the cultural sector
- Conclusions
- Recommendations

The Hypothetical Framework

A number of assumptions were made in order to create this hypothetical framework as outlined below. If any one of the assumptions needs to be changed this may require significant changes to the model.

The assumptions are:

- Two documents provide the basis of what is accepted as a good definition of the roles and responsibilities of a board of trustees and of each individual trustee. They are:
    - Good governance – a code for the voluntary and community sector (Governance Hub)
    - "the Essential Trustee – what you need to know" (Charity Commission)
- All the responsibilities identified can be classified as elements of the leadership role of a board since all key management activities should be delegated to staff of the organisation
- The delivery framework should address the needs of the full range of organisations whatever their constitutional structure or size
- The trustees of the vast majority of organisations have a common set of responsibilities and differences that do exist will effect the detail of the content of an intervention rather than the delivery mechanism
- This model recognises that small and medium size organisations may have some different needs compared to large scale organisations in terms of types of intervention to support the improvement and development of practice
- The framework will include a range of intervention from simple guidelines supported by how to materials (accessed via a web site or in hard copy) to board workshops facilitated locally but using standard materials.

- Four users of the framework are identified:
    o Boards of trustees
    o Individual trustees or potential trustees
    o Stakeholders
    o Providers of training and development

Principles underpinning the delivery framework

The following principles have been identified:

- Access to and use of the framework should be simple
- Users of the framework should be able to access the information and materials they need without difficulty
- Guidance should be incorporated to enable users to identify their needs and source the most appropriate section of the framework
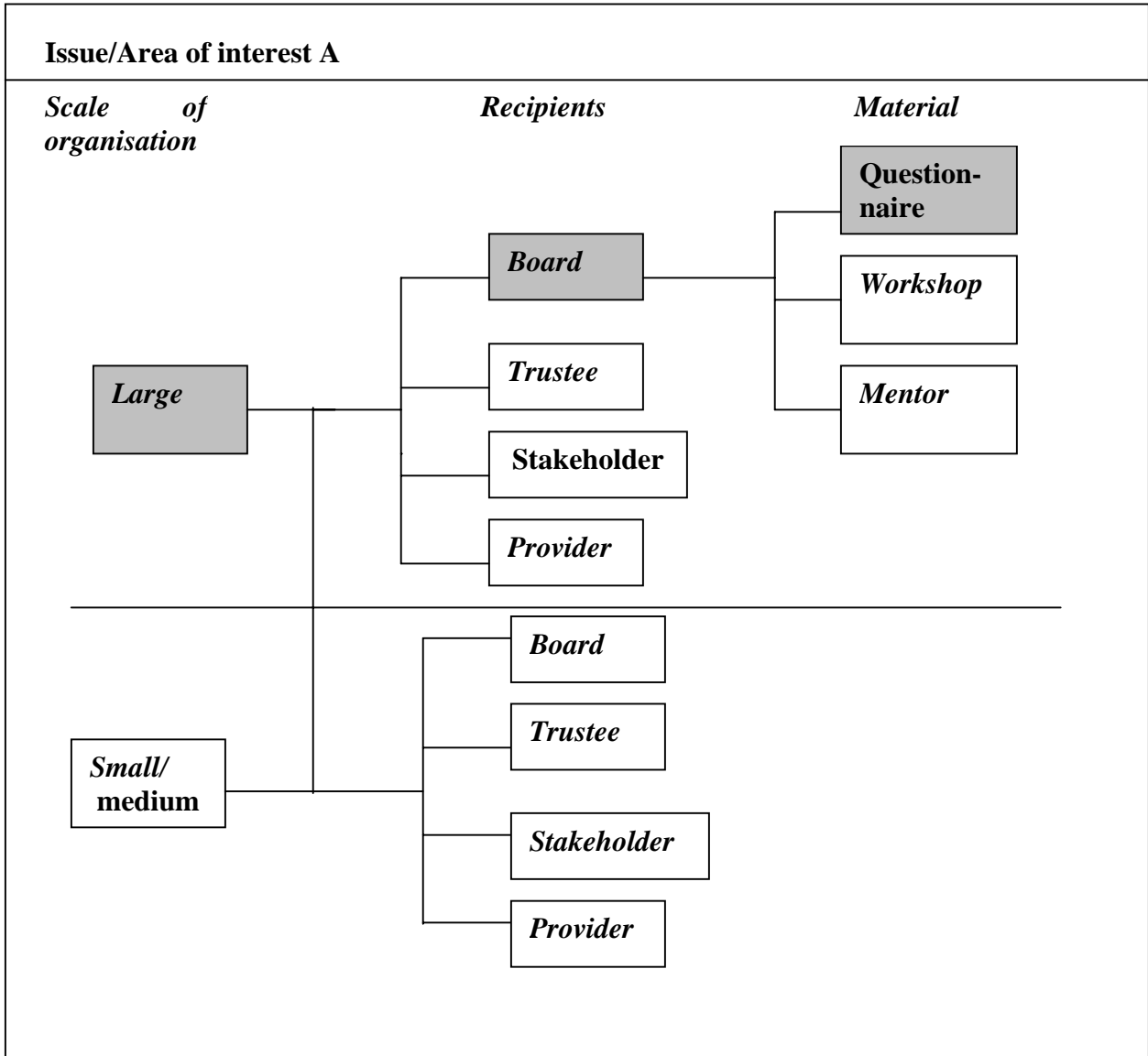
Delivery Framework

The framework is described on the next page using a decision tree structure. The starting point for each tree is a particular issue or area of responsibility. The decision tree then takes the user through a sequence of choices addressing scale of organisation and user definition to a section of offerings that might include:

- Self assessment questionnaire
- Guidance and how to materials
- Guidance and proformas
- Standard workshop materials for use by trustees (self-help)
- Workshop description and sources for facilitation
- Guidance on how to source a practitioner/mentor/coach

For example the chairman of a governing body might identify that the organisation s/he chairs is large, that s/he needs support to work with the board on a particular issue and that the questionnaire would be a helpful first step.

Delivery Framework Structure

Issue/Area of interest A

Scale of organisation	*Recipients*	*Material*

Large

Board — Question-naire / *Workshop* / *Mentor*

Trustee

Stakeholder

Provider

Small/medium

Board

Trustee

Stakeholder

Provider

The issues and areas of interest held within this hypothetical framework are structured using Co-operatives UK's Governing Body Cycle that provides a simple definition of the key accountabilities of a board. This structure is outlined on the next page. It will be necessary to agree whether this or an alternative structure is used.
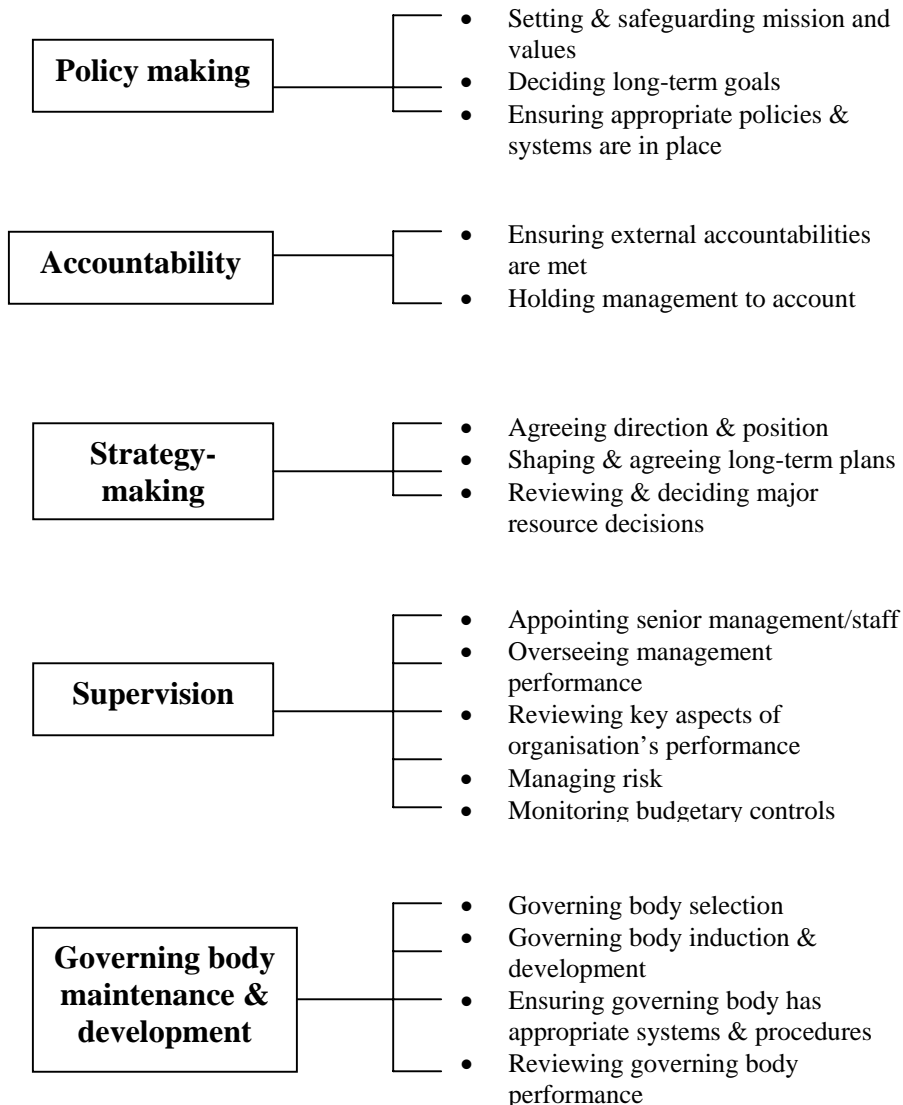
At the front of the framework an assessment questionnaire covering the full range of potential issues and topics would enable the Board, an individual trustee or a stakeholder to undertake a review of the performance of the Board or the individual trustee relative to its key accountabilities.

It would contain a set of questions relative the 5 key areas identified in the Governing Body Cycle of:

- Policy making
- Accountability
- Strategy making
- Supervision
- Governing Body maintenance and development

The ability of these 5 areas to include all the issues and facilitate easy access would be tested following the outcome of the research being undertaken by Graham Devlin.

Content Structure – level 1

Policy making
- Setting & safeguarding mission and values
- Deciding long-term goals
- Ensuring appropriate policies & systems are in place

Accountability
- Ensuring external accountabilities are met
- Holding management to account

Strategy-making
- Agreeing direction & position
- Shaping & agreeing long-term plans
- Reviewing & deciding major resource decisions

Supervision
- Appointing senior management/staff
- Overseeing management performance
- Reviewing key aspects of organisation's performance
- Managing risk
- Monitoring budgetary controls

Governing body maintenance & development
- Governing body selection
- Governing body induction & development
- Ensuring governing body has appropriate systems & procedures
- Reviewing governing body performance

Following completion of the assessment questionnaire, the individual or board would be guided through to the specific area or areas requiring consideration to a more detailed and focused questionnaire or directly to materials as appropriate. The initial questionnaire could be bypassed and access made directly to a particular field if the full questionnaire is unnecessary.

This framework provided the basis for a number of meetings and discussions undertaken as part of this research.

Governance hub/NCVO and others providers

The Governance Hub, established in 2004 is one of six hubs of expertise sponsored by the Home Office as part of its ChangeUp programme. Its overall aim is:

"to lead and facilitate initiatives that catalyse a significant improvement in the quality of governance of voluntary and community organisations in England at national, regional and local level."

The web site provides clear sign posting to a core of information relating to getting help with governance, becoming a board member, materials for governance advisers and access to other sources of information and help.

At the heart of this information is "Good Governance: a code for the voluntary and community sector". This code is referred to above and in the research undertaken by Graham Devlin and provides a clear explanation as to the roles and responsibilities of trustees which are as applicable to cultural organisations as they are to other not for profit organisations. It proposes that governing bodies should recognize all elements of the code on a "comply or explain" basis.

The Governance Hub has a clear plan for development and growth that builds on the provision already available from a range of sources. It is currently looking for partners to work with it across a range of projects including:
- Promotion and Implementation Strategy for Good Governance: the Code for the Voluntary and Community Sector
- Unambiguous Advice on Liabilities of Trusteeship
- Recruiting Trustees - developing best practice workshops
- Development and Delivery of Trustees' E-Learning Service

The National Council for Voluntary Organisations (NCVO) is the accountable body for the Governance Hub and has, in its own right, developed and/or supported a wide range of materials, training and guidance on governance. Indeed its trustee and governance web page identifies in excess of 200 documents offering advice and guidance on a wide range of issues faced by governing bodies and individual trustees including checklists, case studies and other materials.

There remains a concern that there is not enough genuine "how to" material to help trustees undertake some of their more challenging tasks such as appraising the CEO, steps to take if the organisation is in financial difficulty or has deteriorating relationships with stakeholders.

Existing material created within the arts sector should not be overlooked. The Board Member Manual developed by ACE in association with the Scottish Arts Council and Business in the Arts in 1995 offered clear guidance to those who received it as did the Scottish Arts Council's handbook, Care, Diligence and Skill (originally printed in 1985). Both these documents seem to have fallen by the wayside, and although now out of date in some areas, in their time provided at least some of the advice now identified as essential.

A number of other providers have been reviewed as a part of this research. These include:
- Management centre – the UK's leading training and consultancy firm working exclusively with not-for-profit organisations worldwide.
- The Work Foundation - exists to inspire and deliver improvements to performance through improving the quality of working life.

Neither of these organisations specifically address governance in their open training courses or directly identify it as a core consultancy offering. The Work Foundation does put significant emphasis on Leadership and offers a range of training, materials and articles on the subject.

The following two organisations, the former playing a key role within the latter, focus clearly on governance of arts/cultural organisations.

- Arts and Business - offers a flexible set of development opportunities for Boards, Chairs and Chief Executives, aimed at improving governance through developing their skills, knowledge and team working. These are provided through regional offices.
- Mission, Money and Models - is a national action research programme and a campaign for change. Its purpose is to address the challenges faced by individual arts and cultural organisations and their funders in developing mission led financially sustainable businesses. One element of this work has been the development of an arts based code of practice that is proposed to sit along side the Governance Hub code of practice. In addition a whole range of recommendations has been put forward to improve governance in arts organizations.

UK Education sector

This study undertook a brief review of the training, materials and support provided to governors of primary and secondary schools in England and Wales in order to identify any learning that could be taken from that sector. The conclusions drawn here are based

of a review of materials and support on offer and discussions with a number of school governors.

The role of school governors has increased significantly in recent years and is now provided with substantial support through a Department for Education and Skills (DfES) website, Governornet, a regularly up dated "Guide to the law for school governors" and a programme of training and development delivered by Local Authorities.

This training and development has been devised by the DfES within the structure of their National Strategy for Governor Support and Training which is made up of three strands as outlined below.

Strand 1 – National Programme for New Governors

This programme aims to ensure that new governors can access consistent information about their role, responsibilities and the expectations of them. Its purpose is to enable new governors to contribute as effectively and quickly as possible in supporting their schools to raise standards of educational achievement. Local Authorities deliver this through an induction programme or by distance learning.

Strand 2 – National Training Programme for Clerks to Governing Bodies

This programme enables new clerks to develop the competences necessary to provide a clerking service that matches the model national job description and person specification. It also enables experienced clerks to refresh, consolidate and further develop their competences.

Strand 3 – National Development Programme for Chairs of Governing Bodies and Head teachers

This programme was launched by the DfES to meet the demand for more support for chairs of governing bodies and to encourage them to work together more proactively with head teachers, whilst respecting the individual roles and responsibilities of each other. It comprises two elements.

The first, "Taking the chair" is solely for chairs and aspiring chairs and is designed to impart the required skills for the role of chair to the governing body and specifically to help chairs understand their role and working relationship with the head teacher.

The second, "Leading together" is a facilitator-led programme that aims to bring chairs and the governing body together with head teachers and other members of the school leadership team to help them to work on specific activities to support aspects of the school's strategic development, and to lead, develop and work together as an effective team.

These programmes are proved free of charge to the individual governor with the school's delegated budget being the primary source of funding. Provision is also made to cover out of pocket expenses incurred by governors attending programmes.

Discussions were held with a number of school governors (of primary and secondary schools) who all commented positively on the induction course they attended when first appointed as governors and the additional courses related to specific roles or functions such appraisal of the head teacher, curriculum development etc. It should be noted that in the case of the individuals interviewed the schools concerned were in relatively affluent areas and were considered to be high performing. The effectiveness of the training and support in less affluent areas and where schools are facing difficulties is not known. Certainly a brief review of the "Guide to the law for school governors" suggests that governors are required to have a good command of the English language and a degree of determination to read and absorb the content of a very lengthy document.

The key difference between Education and the Cultural sector is that the training and support is managed centrally by the DfES, delivered via the Local Authorities with a clear requirement for individual schools to include governor training and development in the school plan. Hence the take up of training and support and the attitude of governors can be effectively assessed and measured.

US position post Enron

This study has also reviewed materials produced by KPMG (USA) Audit Committee Institute which result from a round table series entitled, "Strengthening Governance and Accountability in the Not for Profit Sector". The series were introduced as governance practices of all boards, including not for profit organisations, came under increased scrutiny as a result of financial scandals leading to the introduction of the Sarbanes-Oxley (S-O) reforms.

The round table series allowed participants to consider questions including:

- Are the board's oversight capabilities and commitment sufficient?
- Should the board voluntarily adopt any elements of S-O?
- How are other not for profit organisations reacting to the corporate governance reforms impacting public companies?
- What controls are in place to mitigate potential risks and strengthen financial reporting?
- How do boards evaluate the integrity of management?

The discussions led to a number of findings including:

- Governance is different in the not for profit sector
    - the goal of the organisation is mission success rather than shareholder value
    - the motivation of board members to serve differs from the corporate world

- the most important tasks (in order of importance) of the not for profit board were defined as:
    - oversight of management
    - strategy development
    - ensuring effective programmes
    - fundraising
    - protecting the entity's reputation

- of those attending the round table series 25% said that their board provided an appropriate level of oversight only "some of the time" or "infrequently" or "were unsure".

KPMG comment on the fact that as boards take on a bigger role in overseeing an organisation's risks so finding an appropriate line between engaged oversight and over-involvement becomes a more difficult and more important consideration.

The key outcome, reported by attendees, arising from the S-O reforms is the establishment and/or strengthening of the audit committee to take on a greater role in risk assessment, oversight of auditors, appointment of a financial expert to the audit committee, assessment of internal control over financial reporting, whistleblower policies and the introduction of an audit committee charter.

KPMG conclude that the most effective not for profit boards would be those that:

- recognise the vital importance of integrity and transparency in financial reporting and establish a framework that supports both
- have the knowledge and independence challenge management's assertions in a constructive dialogue to better facilitate a robust discussion of organisational risks
- strike the balance between the extremes of "cheerleading from the sidelines" and over-involvement by "stepping into the management's shoes"
- facilitate and constantly re-assess the "tone at the top" as the organisation's first defence of its reputation.

A number of individuals running cultural organisations in the USA have commented on the increased focus on detailed financial review, in some cases to a degree that is considered interfering and detrimental to the overall goals of the organisation.

Governance Issues in the cultural sector

In the process of undertaking the research outlined above a number of issues related to the governance of cultural organisations in the England have been identified. These issues have been raised by:

- board members (new and more experienced)
- consultants and advisers (including accountants and lawyers)
- insolvency practitioners working in the sector

- officers of the funding bodies.

They are also points that have been reinforced through observation as I have worked with a number of arts organisations, some in difficulty , others thriving, over the past few months whilst undertaking this research. Anecdotal evidence has been included to illustrate some of the issues identified.

Boards of Trustees understanding of their Roles and Responsibilities

As has been identified above there are at least two good sources of explanation of the roles and responsibilities of trustees of a not for profit cultural organisation (Governance hub and Charity Commission). Prior to and during this research project I have yet to meet a trustee who has even looked for guidance or a code of practice. Other consultants in the field assure me that they too have had the same experience. In addition, not one chief executive of a cultural organisation that I have met in this period appeared to have even heard of either of these two sources of information or therefore encouraged their own board of trustees to use them.

One businessman, who had recently been appointed for the first time as a trustee of a small orchestra expressed surprise at my suggestion that he might need any guidance or help to fulfil this new role. He felt that his experience in industry as a Vice President of a global IT company prepared him fully. Interestingly when he then outlined his responsibilities, as he saw them, there was no mention of the strategic direction of the organisation and a great deal of interest in detailed financial information.

The board of trustees of another organisation, which has an excellent Trustees' Handbook, appeared equally unclear of their roles and responsibilities. The organisation had reached a position in which, without significant additional funding, it was facing insolvency. The trustees demonstrated little or no understanding of their legal responsibilities and reacted negatively when it was suggested that they carried responsibility for allowing the organisation to reach such a position. Their responses included comments such as, "but we are volunteers", "the management team did not give us the right information with which to monitor progress" and "we didn't have a finance committee meeting because the management team did not organise it – they should tell us when to meet".

The Leadership Role

The leadership role of the board of trustees is one that requires a fine balance that is often difficult to achieve and which changes when the circumstance of the organisation changes. In recent times I personally have come across some boards of trustees that have had a tendency to dive into detail on topics such as ticket pricing, detailed marketing plans and margins on bar revenue but failed to discuss the strategic direction of the organisation or the most effective mechanism for assessing the achievement of strategic goals. Equally I have come across boards of trustees whose meetings have been very

infrequent, whose knowledge and understanding of the organisation has been limited and who have often not even met key members of the management team.

The Impact of capital projects and major initiatives

A number of chairs and chief executives have commented on the implications of taking on the additional responsibility of a major capital project. It should be noted that in hindsight all have acknowledged that neither the board nor the management had recognised or prepared for the additional burden of risk. The additional financial responsibility of a building project worth many times the annual turnover of the organisation puts an untold burden on the leadership and management of the organisation over an extended period of time.

A number of the organisations admitted to the ACE Recovery Programme found themselves in financial difficulty as a result of:

- the capital project itself and the organisation's inability to control the project to time, cost and quality
- the knock on impact on business as usual with much of management's time diverted to the challenges of the capital project
- an over-ambitious and unachievable business plan for post opening driven by a mix of a lack of knowledge, the desire to provide a business plan that gets the capital funding and a lack of challenge at that early stage from board and funders alike.

There is no doubt that once an organisation finds itself in serious difficulty whether of a financial, artistic or organisational nature the board does need to increase its level of involvement, if nothing else to give management and staff moral support and guidance.

Relationship with funding bodies

The relationship between boards of trustees and funding bodies is now more detached than in the past. I suspect many boards of trustees of regularly funded organisations no longer have any real contact or relationship direct with the funding body. The increasingly light touch approach of ACE for example will have reduced significantly the personal relationships that used to exist as a result of the regular attendance of an appropriate officer at board meetings. This puts an increasing pressure on the CEO of the organisation to act as the conduit between the board and the funding body. This may work very effectively when there are no major problems but can cause real problems in difficult circumstances particularly if there is a break down in the relationship between the funder and the chief executive.

Board dynamics

The internal operations of a board can also be a difficult dynamic. This has been particularly clear to me in larger cultural organisations where almost all board members

are chiefs in their own working environments and not necessarily good team players. This can give rise to mixed messages being given both within the organisation and externally.

Understanding the cultural dynamic

One of the key differences between a cultural organisation and a commercial company is the process of artistic/cultural development that drives the organisations outputs and flags up potential risks for the organisation. This lack of understanding can cause boards to make financially driven decisions without fully understanding the damaging impact on the overall mission and direction of the company in the longer term.

Relationship between board and management

The current governance advice all focuses on the relationship between the chair and the chief executive of the organisation as the key conduit between the board and the organisation. This can sometimes distort the interaction allowing the board to speak with more than one voice and the management to distance themselves from the leadership of the organisation. One of the challenges that will have to be addressed if governance of cultural organisations is to take up the leadership baton is this relationship. Many chief executives fail to recognise the value of a "good" board, seeing board meetings as something to be lived through rather than as something that adds real value and support. For boards of trustees to be able to fulfil their roles and responsibilities effectively there will, in many cases, need to be a change of attitude both within the board and within the management of organisations.

Conclusions

The following conclusions have been drawn as a result of this research:

- There is no need to develop a new code of practice for cultural organisations – the existing codes of practice as provided by the Governance Hub/NCVO and the Charity Commission offer a sound code and supporting guidance and advice
- This material should be augmented where appropriate to provide specific additional guidance covering topics such as artistic risk as identified in Graham Devlin's report
- Extensive effort is required to encourage trustees of cultural organisations to access and apply the guidance offered in the code of practice. This may require funding bodies to insist on key outputs recommended within the codes such as annual board reviews, board training and development and board rotation. These could become requirements of funding. The CLP would be best advised to use some of its resources to effectively communicate the availability of the codes of practice and the supporting materials
- There remains a need for practical "how to" support materials to enable trustees to deal with particular elements of their role e.g. appraising the chief executive, undertaking an annual board review etc. These might include simple guidelines, proforma and worked examples for clarity.

- Whatever efforts are made to encourage trustees and boards to adopt and act on the codes they are likely to have little impact on the larger, more established organisations
- All the current work is based on a model of governance that has not changed for many years and is often resisted from both sides, from the trustees and from the management of the organisation.

Recommendations

The following recommendations are based on the findings and conclusions of this research, taking account of the work undertaken by Graham Devlin. They are focused on steps that the CLP might support and actions that could be taken to encourage improvement in the leadership capacity of governing bodies of cultural organisations in the UK.

Adoption of the Governance Hub/NCVO code of practice and the Charity Commission's Essential Trustee guidelines

- The Governance Hub/NCVO code of practice and the Charity Commission essential trustee should be adopted by the CLP for all cultural organisations
- The code should have additional elements added to address the specific issues raised in Graham Devlin's report. These could be accessed via a link to the ACE website, reference on the Governance Hub to the source etc.

Funding Body Support

The funding bodies should take a number of steps to reinforce best practice from the codes and provide better support to chairs and trustees including:

- Establishing regular regional networking opportunities for the chairs of boards and/or trustees – this might involve a bi-annual breakfast/early evening meeting at which an appropriate speaker might address a relevant topic or a range of pre-agreed topics are discussed etc. It would potentially provide a different mechanism for relationships between funder and board chair/member to be established
- Mandating board rotation for all funded organisations
- Requiring that a board member is present at the annual review meeting – to hear feedback direct from the funding body
- Making an annual board review a requirement of funding– this could be supported by simple guidance and a standard pro-forma with or without support from an officer or external facilitator
- Ensuring that all officers fully understand the roles and responsibilities of the board and the boundaries of their own responsibilities and are able to advise appropriately

CLP additional support

The research has identified a number of opportunities to provide additional support to improve the effectiveness of boards of trustees by developing practical "how 2" guidance materials, supporting pro-forma and worked examples as required to help boards undertake key activities. These could be accessed from the governance hub, the funders own websites or from the regional offices. These could address key activities such as:

- Undertaking a board review
- Appraising the chief executive
- Identifying key performance measures

The real challenge for the CLP is to demonstrate to chairs and trustees that the current way of operating is in many cases failing to deliver the quality of leadership necessary for the 21st century. The recommendations outlined above, if implemented, will hopefully enable some chairs and trustees to fulfil their responsibilities more effectively but in many ways they will not do more than tweak at the edges and many organisations and individuals will take little notice.

As identified in the conclusions above the vast majority of governing bodies of cultural organisations operate within the framework of a traditional model of governance, a model that has been seen to fail across a range of cultural organisations of all sizes. It is therefore recommended that the CLP should consider an alternative model as a mechanism to introduce more fundamental change to the way in which cultural organisations are governed. Research over the years has found that effective governance is hard to identify leading to comments such as:

"effective governance by a board of trustees is a relatively rare and unnatural act…trustees are often little more than high powered, well intentioned people engaged in low level activities" (Chait, Holland and Taylor 1996)

"There is one thing all boards have in common…They do not function" (Drucker 1974)

"Boards tend to be, in fact, incompetent groups of competent people" (Carver 2001)

"There are important lessons from Enron for any board. The three most important lessons focus on making sure a trustee truly understands the financial condition of the institution; is not hesitant to ask tough, probing questions; and is willing to challenge management when something does not make sense. ... Many boards operate in such a collegial, consensus-driven manner that individuals are uncomfortable challenging management or questioning inconsistencies or the quality of information they receive." (KPMG)

The Policy Governance model – an alternative approach

An alternative framework for governance of all types of organisation (not for profit, governmental and business) has been developed by John Carver; The Policy Governance Model (PGM) for board leadership. It appears to offer a different approach, an integrated system of governance, which might enable cultural organisations to establish governance leadership that will enable them to flourish in the coming years.

The PGM is based on the following description of the board:

- The board exists (usually on someone else's part) to be accountable that its organisation works – it is where all authority resides until delegated to others
- The non-profit board exists to represent and speak for the interests of the "owners"
- The board's primary relationships are therefore outside the organisation – with the "owners"
- The board is the body charged with authority and accountability – that is the board as a group not as individuals – the board speaks with one voice or not at all – its decisions can be changed by the board but never by board members

The board is dependant on others to exercise most of its authority and fulfil most of the accountability it must therefore adopt principles of sound delegation and ensure that management is successful. Within the PGM this is achieved through the following:

- The CEO is the single point of delegation and is held accountable for meeting all the board's expectations for organisation performance
- The board must:
    - Be definite about its performance expectations
    - Assign these expectations clearly
    - Check to see that all expectations have been met
- The board must control the definition of success so that it is able to control all it must rather than all it can
- The board should agree the outcomes required of the organisation taking advice from "owners", staff, experts etc.
- The board should allow the management of the organisation to decide how those outcomes should be delivered within an agreed and defined framework
- The board also develops clear policies on its own governance process and its relationship with management

The PGM then describes a process for setting goals, expressing expectations and measuring success.

The materials describing this approach to governance have been sourced from the USA and would need adaptation to make them both understandable and potentially attractive to UK based governing bodies.

It is recommended that the CLP should develop an alternative framework for governance based on the PGM outlined above. It would involve documenting the model and piloting

it with a limited number of organisations across the spectrum of artform/cultural activity providing additional support as required. The goal would be to have a number of strong case studies by the end of year one that demonstrate that a different approach offered major benefits to the organisations concerned, their management team and the chair and trustees. A further cohort of organisations could then be offered similar support to adopt the same framework taking account of the learning from the first group. Assuming that the approach proved to be effective it would create a small but growing number of organisations demonstrating good practice and encouraging the broader community to want the same opportunity.

Interviewees

Arts Organisations

Michael Lynch	CEO	South Bank Centre
Christine Bradwell	CEO	The Anvil
Nigel Pierce	Chair	Haymarket Theatre Trust
Susan Royce	Trustee	Mercury Theatre
Jim Beeson	Chair	The Public
Gordon Moultrie	Trustee	St John's Orchestra

Education

Russ Woodland	Governor	Primary School
Ralph Montagu	Governor	Independent Junior School
Louise Robinson	Governor	Secondary School

Advisors – working with boards of cultural organisations

David Pratley	Freelance consultant	
Susan Royce	Freelance consultant	
Ann Brookes	Freelance consultant	
Tessa Brooks	Freelance consultant	
Ian Oakley-Smith	Insolvency Practitioner	PwC Not for Profit sector
Adrian Stanway	Insolvency Partner	PwC Not for Profit sector
Jonathan Burchfield	Lawyer	Nabarro Nathanson – Charity sector