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# FOREWORD

by Dame Vivien Duffield

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The Clore Duffield Foundation has been supporting the arts and social sectors for 50 years, but ten years ago we launched one of the most important ventures in the Foundation's half-century. Since 2004, the Clore Leadership Programme has been helping to develop the talents of outstanding leaders across the arts and cultural sectors, and in 2009 we launched the Clore Social Leadership Programme to do the same within the wider charity sector. This was a new approach for us: funding neither buildings nor programmes, but the individuals who would need to lead both as the two sectors adapted to new economic uncertainty, cuts in public funding, and a digital revolution.

It has been an immense privilege to meet some of the aspiring leaders who gain a place on the programmes, thereby becoming Clore Fellows. Whenever I encounter them – indeed it's now hard not to, they are *everywhere* – it gives me great confidence in the future of the arts and charity sectors in this country.

The Foundation initiated and funded both programmes, but neither would have worked without the generous support – both financially, and in the form of time, resources and expertise – of a large number of people and organisations. I would like to convey my indebtedness to each and every one of them. The Clore Leadership Programme and the Clore Social Leadership Programme have proved that partnerships can get things done. Sometimes public-

private partnerships. Sometimes diverse trusts and foundations coming together. Sometimes philanthropic-corporate partnerships. Very many agencies and individuals have contributed to create something that has, I believe, been of immense public benefit.

The programmes could not have functioned without this wide range of supporters: nor would they have thrived without the terrific staff, led over the years by Clive Gillinson, Nichola Johnson, John Tusa, Chris Smith and Sue Hoyle, for cultural leadership, and John Gieve and Mary Marsh, for social leadership. I wish to thank them, along with everyone who has played a part in the governance of the programmes, whether as trustees or advisers. I would also like to welcome our new Chairmen, Sandy Nairne for Clore Cultural and John Kampfner for Clore Social, as they start to take both programmes forward.

Both programmes represent an immense team effort, and so, of course, do the sectors they serve. So many people strive to make the world a better, brighter place for others. Long may that spirit continue. And long may our Fellows play their part.



**Dame Vivien Duffield**

Chairman, the Clore Duffield Foundation

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# Fellowship and Partnership

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'In the past, running the British Museum or the Royal Opera House was a job for a scholar and a gentleman: now you need a market trader's acumen, a gigolo's charm, and a rhinoceros's hide.' Writing in 2000, Antony Thorneycroft, arts correspondent for the *Financial Times*, saw that Britain was going through a crisis of cultural leadership. High-profile cases at national institutions drew the headlines, but there was anxiety and unease throughout the cultural sector. The years of financial attrition through the 1980s and 1990s had lowered morale and deepened deficits. It was noticeable that when new senior appointments were made, they were either drawn from a narrow circle of established names, or institutions had imported talent and experience from abroad.

The arrival of the National Lottery, while creating the opportunity for the renewal and expansion of the entire cultural infrastructure, had exposed the weaknesses of organisations as they struggled to manage complex building projects – and then were confronted by the increased costs and responsibilities that new and refurbished buildings brought. The pressures on cultural leaders were immense, and leadership development had been a matter of accident rather than design. The new Labour government was talking up 'Creative Britain' – but who was going to lead it?

As an active investor in the cultural sector, the Clore Duffield Foundation was well aware of the problem. Formed in 2000 in a merger between the charitable trust set up by Sir Charles Clore in 1964 and the foundation established in 1987 by his daughter, Dame Vivien Duffield, the Clore Duffield Foundation was donating more than £5m a year to the charity sector, the bulk of which was going towards the arts sector, and in particular children, young people and cultural education. Under the chairmanship of Dame Vivien, recent awards had been made to Tate, the London Symphony Orchestra, the Young Vic, the British Museum, the Royal Opera House, the Natural History Museum, Manchester Art Gallery, the National Museums & Galleries on Merseyside (now National

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Museums Liverpool) and the National Gallery of Scotland. Such funding helped individual organisations, but the leadership crisis demanded a solution of a different order.

In 2001 an approach from the Saïd Business School invited Dame Vivien to endow a Chair in Cultural Management at Oxford University, but she and the Foundation's Director, Sally Bacon, saw that something bolder and more far-reaching was required: something that would benefit the cultural sector as a whole, and, although they did not know it at the time, would change the landscape of leadership.

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*'To work in the arts is not to make art for art's sake; art is the very substance of people and those that work in the sector are its stalwarts. Defending the arts, clearly articulating a defence of the arts, garnering support for the arts and enabling the arts to flourish is my prime objective.'*

Clore Cultural  
Leadership Fellow

In a short space of time a remarkable private/public partnership has transformed ideas about leadership, not only in the world of culture, but in the social sector as well, and has been influential well beyond the United Kingdom. Ten years on from the establishment of the Clore Leadership Programme, and five years since the Clore Social Leadership Programme began, both initiatives can look back with pride at what has been achieved, and forward with confidence because of the continuing need, and demand, for what they do. In the last decade there have been 284 Cultural Fellows and 83 Social Fellows, while more than 1,900 people have taken part in the short courses and governance programmes that have grown out of the original Clore Leadership Programme.

None of this could have happened without the large number of partners who have contributed to the endeavour. While the Clore Duffield Foundation made the initial investment in research and remains the core funder of both programmes, very many organisations and individuals have given time, money, and help in kind. The Foundation set the programmes in motion, but they have been sustained by the support of governments, funding bodies, trusts and foundations, businesses, cultural and third-sector organisations, and a cadre of existing leaders who have embraced the idea of nurturing the next generation.

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## Fellowship and Partnership

### The Leadership Programmes of the Clore Duffield Foundation

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*'Clore is a wonderful thing. It has changed lives, not just of the Fellows. It has raised standards, increased resilience, been cross-sectoral, grown confidence. It is an enormous achievement.'*

Régis Cochefert,  
Head of Arts, Paul  
Hamlyn Foundation

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As the people and organisations thanked at the end of this publication show, fellowship and partnership have turned out to be as important as leadership for the Clore Duffield Foundation: the fellowship of individuals who have given their time, and the partnership of so many organisations that have given their support.

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Many Clore Leadership Fellows are now themselves recognised as cultural leaders – from among the first year's cohort alone have emerged the Director of the Van Gogh Museum in Amsterdam, the Director of the Whitworth Art Gallery and Manchester City Galleries, the Director of the BBC Scottish Symphony Orchestra, the Deputy Artistic Director of the Royal Shakespeare Company, and the Executive Director of the Arts Council, London (three are female, two male). An impressive number of Fellows from the Social Leadership Programme have set up and are running their own social enterprises, such as Natalie Campbell's A Very Good Company, Ivo Gormley's Good Gym and Jack Graham's Year Here.

But the programmes have never been simply about furthering individual careers. The aim, right from the start, was to transform entire sectors, and to produce leaders who would be generous in spreading their own learning further, and using their talents to give something back in return. As the current Director of the Clore Leadership Programme, Sue Hoyle, puts it: 'Clore is not simply trying to change the leadership of culture; it wants to change the culture of leadership as well.'

Arguably, there was no 'cultural sector' before the Programme came along, only a set of sub-sectors – heritage, theatre, libraries, museums, literature, and so on – that rarely communicated with each other, and sometimes were in competition. One of the great successes of the Programme is that archivists and dancers, curators and film-makers do now talk to each other: as one Fellow says, 'It gives me the confidence, knowledge and network of peer support to be brave; a network of friends to whom I can talk.'

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In a world where businesses and governments are rightly accused of short-termism, where many initiatives are abandoned as soon as they become successful, and where new ventures are rarely given the time to bed down and show their worth, there are lessons to be learned from the continuity of the Clore programmes that extend beyond issues of leadership, and beyond the worlds of cultural and social enterprise.

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In 2001, rather than trying to impose a solution to the evident crisis of cultural leadership, Clore Duffield decided to find out what the sector wanted. It set up a small working party with representatives from Arts Council England and the then Museums, Libraries and Archives Council, and began an open consultation with interested individuals and organisations. Nearly 200 responses were fed into their final proposals, as well as the results of meetings with key institutions. At the same time the cultural policy specialists Robert Hewison and John Holden were employed to gather the views of cultural and other leaders, to find out what was already on offer in terms of training, and to make suggestions as to what might be done.

The answer to the question about what was already available was – remarkably little. There was no shortage of universities offering courses in business leadership in Britain, the United States and Europe, and there were plenty of academic courses in arts and museum *management*, but, other than excellent short courses on museum leadership at the University of East Anglia and at the Getty Institute in California, and the programme at the John F. Kennedy Center for the Performing Arts in Washington, there was nothing specifically on cultural *leadership*, and certainly nothing that embraced the entire sector.

The other question – ‘What does the cultural sector want?’ – yielded a fruitful response. It was clear that if a leadership development programme was to succeed, it had to work with the grain of people’s lives; in other words the programme should be as relevant, accessible and affordable

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## Fellowship and Partnership

### The Leadership Programmes of the Clore Duffield Foundation

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– meaning free – to someone with childcare responsibilities in rural Scotland as it would be to a single person in Shoreditch. Although respondents wanted something sector-specific, there were differing views about whether a single programme could accommodate the entire cultural sector. One interviewee even said that there was no point in training people from national museums and regional museums in the same room, as they had entirely different needs.

Nevertheless, while acknowledging that there are practical differences between running a museum and a theatre, between the missions of a community arts company and an archive, it was possible to identify a set of generic capabilities that could be developed through individually crafted, but consistent, means. This would also prove to be the case with the Clore Social Leadership Programme. Many of the existing leaders who were interviewed told powerful stories about their own leadership journeys, and the personal qualities, knowledge, abilities and skills that any aspiring leader should acquire.

The idea began to develop for a combination of course work, mentoring, secondments to arts organisations, a research project, coaching and peer learning for every participant, be they a librarian or a choreographer. Their different backgrounds would be a strength, since working together would help to break down the institutional silos for which the cultural sector has been notorious.

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In December 2002 the working party put out its concluding report: the Programme would have three distinctive features that marked it off from all other offerings. First, it would be **bespoke**: each participant's needs would be assessed and each individual journey planned to develop in its own distinctive way. Because it was about leadership rather than management, it had to address the personal: motivations, qualities, emotions, preferences and preconceptions would be explored alongside how to run the finances and talk to the media. Participants

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would be financially supported, or their time bought from their current employers. Each would have their own budget to be able to pay for training in the specific skills they required.

Second, it would be for **aspiring leaders**; people with ambition and some experience who wanted to become better leaders wherever they were operating. From the start it was recognised that leadership exists at many levels within an organisation, and that leaders of culture, as distinct from leaders of organisations, may be freelancers or employed in companies working outside the publicly funded sector.

Thirdly, participants would have a **sustained period of training**, giving them time to absorb the lessons and challenges with which they were being presented. The Programme would be reviewed after the first five years, but the expectation was that it would last for at least ten. Not only has it achieved its decade, but within five years these same ideas were being applied to the wider charity world and to the field of social enterprise: the Clore Social Leadership Programme now stands beside its partner.

The founding principles determined the shape of the Clore Programme as a learning programme rather than a taught course. Because it had to be flexible, it could not take the form of fixed, regular classes. Because it was practical, the Clore Programme would involve the sector itself providing many of the elements: without current leaders giving their time as mentors, and without organisations being willing to welcome participants for lengthy secondments, the Programme could never have worked.

Although the Arts and Humanities Research Council was one of the first organisations to come on board, offering support for the academic supervision of participants' research, it was decided that the Programme should be freestanding, rather than delivered and accredited by an academic institution. The course would set its own standards; the people on it would be taking part in a *fellowship*, in this context a conveniently

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## **Fellowship and Partnership**

### The Leadership Programmes of the Clore Duffield Foundation

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*'It will be about spreading the lessons of leadership much more widely across the cultural sector as a whole; and acting as an advocate for the importance of culture, the value enshrined in it, and the possibilities it opens up.'*

Chris Smith, Founding Director of the Clore Leadership Programme, June 2003

un-gendered term that expressed the shared experience, and shared values, of the Programme. Crucially, it was decided that the 20-30 candidates who got through the selection process should be called Fellows from the start. This was a sign of the Foundation's confidence in them – and proved a remarkable boost to their self-confidence.

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The first thing a leadership course needs is leaders, and in 2003 the Clore Duffield Foundation made two key appointments. Chris Smith, who had served as Secretary of State for Culture, Media and Sport from 1997 to 2001, and who would become a Life Peer in 2005, became the Programme's Founding Director. Personally committed to the arts, his time in government gave the new venture the authority (and the contacts) it needed. His Deputy Director was the experienced administrator Sue Hoyle, who had worked at both the Arts Council and the British Council, and who had been running the dance centre, The Place. When Chris Smith moved on to head the Environment Agency in 2008, Sue Hoyle took over as Director, while Sir John Tusa, the distinguished broadcaster and former Managing Director of the Barbican Arts Centre, became Chair in January 2009, succeeding Nichola Johnson. Under Chris Smith the Programme had become an independent operation, with its own trustees, though still core-financed by the Clore Duffield Foundation.

The initial tasks in front of Smith and Hoyle were, as Hoyle says, twofold: 'The first major challenge facing us was deciding how best to define and identify leadership talent; the second was working out how to encourage it.' There was certainly no shortage of applicants: more than 400 people applied in the first year (the average has been 320), and both the cultural and social leadership programmes have a major job each year in selecting a relatively small number of Fellows from the hundreds of applicants.

The first cohort of 27 Clore Fellows came together in September 2004. The two fixed points of the Clore cultural calendar have been an initial

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fortnight spent living and working together, and a second fortnight at the end of the Fellowship, when Fellows reflect on their experiences. The place chosen for these personally momentous gatherings has contributed its own distinctive atmosphere to the work of the Programme. No glossy, high-tech, corporate conference-centre this, but a working organic dairy farm in a quiet corner of Kent. Bore Place is an old, rambling house at the end of a lane that has been used since the 1970s as a community and educational retreat. It has beautiful gardens as well as accommodation and meeting rooms, and excellent food, much of it grown on site. It encourages serious-minded reflection and hard work, creating an immediate feeling of community.

The initial Fellows had little idea of what to expect; this was, after all, the first time that the Programme had been run – everything was an experiment. The very fact that they had been chosen was in itself an achievement, but it was only over the course of a year together that the participants became Fellows in the broader sense: it takes time to develop *fellowship*. Although Bore Place is styled as a residential course, it is far from being a classroom, because much of the Bore Place experience is dedicated to increasing the Fellows' understanding of themselves, and to building on their strengths. Leadership rests on authenticity, which in turn demands self-knowledge. The Clore Programme does not believe that there is only one type of leader, but whatever the leader's style, it must flow from an authentic sense of self, otherwise it will be both unsustainable and false.

Over the years, the content of the curriculum at Bore Place gatherings has been adapted to meet the changing needs of the sector and of the Fellows, with attention paid to developing skills and capacities as well as inner resourcefulness – it is just as important for a leader to understand management accounts as 'to know thyself'.

As a programme devoted to the practical realities of cultural leadership, Bore Place has provided plenty of opportunities for Fellows to meet

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*'Leadership is an activity, an attitude and a way of being, rather than a position, a job, or a title. It's about values and behaviour, not status and power.'*

Sue Hoyle, Director, Clore Leadership Programme since 2008

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## Fellowship and Partnership

### The Leadership Programmes of the Clore Duffield Foundation

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*‘Clore exposed me to many ideas. During Clore – integral to my placement and to my own research – I began a project called Emergence which examines the leadership role the arts takes in societal change and working towards a more sustainable planet. Since Clore, this has become a full-time activity.’*

Clore Cultural Fellow

and interrogate established leaders, among them such key figures as Sir Nicholas Serota of Tate, Vikki Heywood, then at the Royal Shakespeare Company, Farooq Chaudhry of Akram Khan Company, and Tony Hall, now Lord Hall of Birkenhead, then of the Royal Opera House and now at the BBC. It is also people like these who have made it possible for Fellows to spend part of their time on secondments to their organisations. The Programme makes a point of placing Fellows in unfamiliar institutions – a museum curator in a theatre, for instance.

The Fellows are all different, and over the past decade a great variety of people have come together in the annual cohorts, with ages ranging between the mid-20s and late 40s. Every art form has been represented, and people have come from the private sector (the music business, publishers and film companies) as well as the not-for-profit sector, including libraries and archives. More women than men have become Fellows, in a ratio of 64% to 36%. The Programme is keen to encourage more Fellows with disabilities. Fellows with ethnic-minority backgrounds have been consistently well-represented: 19.7% of British Fellows are of BAME origin. In June 2014 the BBC announced that it was asking the Clore Leadership Programme to contribute its expertise to the Corporation’s new senior leadership training programme for people of BAME backgrounds.

*‘Having worked with the diverse sector for many years, I realised that I had the ability and potential to do so much more, and that my ambition was to work on a bigger scale – and to encourage others to “think bigger” ... I have been able to enable those I work with to express the importance of their work.’*

Clore Cultural Fellow

The cultural sector as a whole is heavily metro-centric, but Fellows in every cohort have come from all nations and regions of the UK. Given the diversity of the Fellows, and the fact that individuals play to different strengths, it is no surprise that they have different approaches to leadership. Without imposing a fixed style, Clore has adopted a consistent approach – one that is strengths-based; relational and networked; authentic; group-based; collaborative; diverse; and values-led.

The Programme has also become gradually more international. The first cohort included one self-funded Fellow from Canada; in 2007 the

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Foreign Office began to award a number of Chevening Scholarships for overseas Fellows; and in 2008 the Hong Kong government established annual Fellowships for one or two of its citizens. The perspectives that Fellows from India, Jordan, Egypt, China and other countries bring have enriched the Clore experience. At the same time, the Programme has begun to export its expertise. Professor Daniel Chua of Hong Kong University was an early enthusiast for the Clore approach to, and model for, cultural leadership, and the Programme has been helping to run an Advanced Cultural Leadership Programme there since 2011, with around 20 participants each year.

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*‘There is no single model to being a leader. As I discovered on the Clore Leadership Programme, the best way to be a good leader is to be yourself and to be clear about who you are and what you stand for in terms of your vision for an organisation.’*

Clore Cultural Fellow

By 2007 the evident success of the cultural Clore Leadership Programme was encouraging the Clore Duffield Foundation to ask if there were ways by which the model could be extended into the wider social sector. Itself a charity, the Foundation had always had a broader remit than just the arts and heritage, especially through education, and there were aspects of the charitable sector that might benefit from the experience the Foundation had gained.

But even by 2007 the world was very different from how it had been when the cultural Clore Leadership Programme was first conceived in 2002. Technology was revolutionising the way individuals and organisations communicated with each other, subtly shifting the context of leadership. Unsuspected by everyone, from the CBI to the Treasury, just around the corner lay the great financial crash that would open a long period of austerity, especially for the public sector. While the cultural Clore Leadership Programme had been needed to take advantage of the boom years of Creative Britain, the recession would call for an equally considered response.

Because the Clore Social Leadership Programme started life in radically different circumstances from the cultural Programme, it has developed a different model of financing itself, being funded mainly

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*‘There is a greater need than ever for well-run, efficient, effective and sustainable social sector organisations. Such organisations need resilient leaders... Clore Social Leadership’s high-quality, personalised programme is just what is needed.’*

Mary Marsh, Founding Director, Clore Social Leadership Programme

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## Fellowship and Partnership

### The Leadership Programmes of the Clore Duffield Foundation

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from private rather than public sources. The first steps taken, however, were the same: a period of research to find out if there really was an identifiable need for leadership development, and then the search for a suitable Director. A working party was set up, consisting of Sally Bacon, Sue Hoyle, Tom Andrews – a ‘year one’ cultural Clore Fellow – the former charitable foundation director Patricia Lankester, and Sir Thomas Hughes-Hallett, the former banker who had become Chief Executive of Marie Curie Cancer Care. They commissioned a research paper from two consultants, Margaret Bolton and Meg Abdy, which showed just how complicated the social sector was.

No easier to define than the cultural sector, there were many more organisations, some of them very large indeed, but a great many run on an essentially voluntary basis. The broad social sector was, like the cultural world, effectively ‘siloes’ with perceived and real differences based on geography, form, size, purpose, and type of organisation. In particular, the difference between those devoted to local service delivery and those intent on innovative social enterprise marked a difference in approach. In spite of a workforce that was two-thirds female, the top jobs tended to be dominated by men, and training tended to focus on the most senior level. There was much short-term working and no clear professional career path. There were many charismatic leaders, especially those who had launched their own organisations, but their skills as managers were less strong. The good leaders who emerged were hard to retain, and there was a tendency to import them from elsewhere in the public sector, from the military, and the commercial sector.

Although more training and development was available in the social than in the cultural sector, mainly from the National Council for Voluntary Organisations, the Directory of Social Change and, for very senior people, ACEVO (the Association of Chief Executives of Voluntary Organisations), the research identified a gap in leadership development between the early career stages and the highest levels

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*‘Social leaders are people who lead change, and who do it with a social purpose. This could be as leaders of an organisation or a team, but doesn’t have to be – leadership is done by people at all levels, not just those “at the top”. Social leaders are people driving forward ideas and change to help solve the social challenges of the 21st century.’*

Mary Marsh, Founding Director, Clore Social Leadership Programme

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– just that group of ‘aspiring’ leaders for whom the Clore’s cultural Programme was proving to be of such value. It was clear that the social sector, like the cultural sector, needed to grow its own leaders from within – and the Clore Duffield Foundation was in a position to help it do so.

There is a degree of commonality between the cultural and social sectors, and even some overlap, such as when arts companies pursue social ends, but it was not expected that the cultural leadership model could be simply transferred to the social sector. There is an important difference between them: while in the social world, all of the focus is on the beneficiary of the service, in the arts and heritage there is a twin concern – the audience plus the art form or object or building itself. But the values adopted by the Social Leadership Programme – ‘courage, passion, diversity, respect, focus’ – are needed in both.

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In October 2008 Dame Mary Marsh was appointed as Director of the Clore Social Leadership Programme, and is currently working with Liz Lowther as Programme Director. After headships at two comprehensive schools, Dame Mary had been Chief Executive of the NSPCC since 2000. Like the cultural Clore Leadership Programme, Clore Social Leadership has been run by a small permanent staff. In 2009, the Clore Social Leadership Programme became an independent charity, with Sir John Gieve as chairman of the trustees.

Even with a commitment of half a million pounds a year from the Clore Duffield Foundation (the same as its commitment to cultural leadership), launching a new programme in the teeth of a growing recession was not easy. Direct funding from government was unavailable, but in the spirit of partnership, and with a shared interest in leadership, other trusts and foundations stepped up to the plate, with the Paul Hamlyn Foundation, the Gulbenkian and the Resolution Trust as early partners. The different economic

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## Fellowship and Partnership

### The Leadership Programmes of the Clore Duffield Foundation

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*'It is absolutely crucial that we develop leaders who have the courage, integrity and resilience to create a vision for the future of our country. The Clore Social Leadership Programme provides aspiring leaders with the resources to hone their vision, their skills and their networks, and we are delighted to be able to support this programme and the participants in it.'*

Shoshana Boyd Gelfand,  
Pears Foundation, Clore  
Social funder

circumstances mean that the Clore Social Leadership Programme has had to work on a slightly smaller scale than its cultural partner: announced in October 2009, and starting work in 2010, its first cohort numbered 14, rising now to 18.

The one advantage Mary Marsh did have was the lessons learned from five years' practical experience of the cultural Leadership Programme. Like its predecessor, the Clore Social Leadership Programme is freestanding and practically, as opposed to academically, based. It also depends on being able to attract partners to support individual Fellows, and established leaders in the field have a key role to play.

Shorter, one-week residential courses at the start and finish were found to be more practical, and the Fellows work throughout the year in action-learning sets.

Like the cultural Clore Leadership Programme, Clore Social Leadership draws its cohorts from all over the UK, and each cohort has a mix of Fellows of different genders, ethnic backgrounds, careers and abilities – all of which adds to the learning and development experience. The social Programme places special emphasis on undertaking and sharing practical research. A third of cultural Fellows now do academically supervised research, and all produce a researched provocation paper, as well as working in groups at Bore Place on research projects set by external agencies. The programmes have an essential value in common: authentic leadership. As the Clore Social Leadership Programme's mantra has it: 'Know yourself, be yourself, look after yourself'.

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*'The overall experience helped me to connect with the values that drive me. This has given me confidence in living those values, and in leading social change. It is not a magic wand. When you return to the "real world" there will still be challenges, you will still have crises of confidence, things will go wrong. The difference for me is that I'm more comfortable with this and my own ability to move through these moments and learn from them.'*

Clore Social Fellow 2013

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By their nature, and partly because of the financial investment involved, both the social and the cultural programmes can handle a relatively small number of Fellows each year, but from the beginning there has been an ambition to extend the offer. As early as 2004 the cultural Programme laid on the first of a limited number of weekend courses

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for senior leaders at the request of the Department for Culture, Media and Sport, as well as for the British Council and the Arts and Humanities Research Council. Drawing on the experience of the Bore Place gatherings, Chris Smith developed the idea of offering the essence of the Programme as an intensive two-week short course to those who could not make a longer commitment.

The Clore Leadership Programme was therefore in a good position to contribute when in 2006 Arts Council England was able to launch its own Cultural Leadership Programme, initially funded through the Treasury's 'Invest to Save' policy. The Clore Short Courses became a key element in the Arts Council scheme, and although the ACE Cultural Leadership Programme has now been wound up, Clore continues to contribute leadership training as one of ACE's strategic initiatives. Short Courses take place in locations all over the country, and the 1,000th participant was welcomed at the 42nd course in 2014.

The cultural Programme also offers 'development days' for the boards of cultural organisations, led by the experienced arts administrator Prue Skene, as well as organisation awaydays, and courses concentrating on enhancing the working relationships between chief executives and the chairs of their boards. In an effort to widen the pool of potential Fellows and help to create a more diverse cadre of future leaders, since 2010 the Clore Leadership Programme has been running one-week Emerging Leaders courses to cater for aspiring arts leaders at the early stages in their careers. In 2014 the Programme launched a series of leadership development days in partnership with regional organisations.

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Since both programmes were established they have had a direct influence on the many hundreds of people who have benefited. The numbers tell an encouraging story – but what has been achieved? The careers of individual Fellows have certainly been affected.

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*'A life-changing experience, truly. I feel as though I will look back at this course in years to come as a turning point in my life.'*

Clore Short Course participant

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*'Clore reinforced something fundamental for me – that it's not worth wasting time worrying about the things you can't do, but just focus on the talents you have already and strengthen them... Since finishing Clore I got even more involved in developing the skills of Attitude is Everything's staff and Board team... in particular I set out to prove that there was a growing demand for better access to live music for deaf and disabled people, and that there was a real business case for access which the music industry hadn't yet taken on board.'*

Clore Short Course participant

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## Fellowship and Partnership

### The Leadership Programmes of the Clore Duffield Foundation

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*'It gave me the confidence and the belief to strategically review my Board, which has had an immensely powerful impact on the way we work. It also prepared me to take my team through a major change ... with a clear and consistent approach that benefited the whole organisation.'*

Clore Short Course participant

A significant number of Clore Fellows from both programmes have either been promoted into, or successfully applied for, high-level positions. Many Fellows testify to the fact that 'I couldn't have got this job if it wasn't for Clore', and say that Clore has given them the confidence and the skills to reach higher than they otherwise would have done. It is an indication of the renewed confidence and creativity of Fellows that more than a third of Social Fellows have set up new organisations, such as Dementia Adventure, a multi-award winning social enterprise that enables people living with dementia to connect with the natural world, and the International Centre for Social Franchising, which seeks to use a 'franchise' model to spread successful social projects. At least a dozen new ventures have been created by cultural Fellows, including More2Screen, which distributes cinema presentations of live events, and People United, a 'laboratory' for developing the social contribution of the arts.

The programmes' ambitions have always been to benefit whole sectors, and through them civic society and the broader public. Research undertaken by both Cultural and Social Fellows has had a direct impact on their respective fields. Every piece of research by a Social Fellow is shown on the Social Leadership Programme's website, and some of them have been particularly influential, such as Rowena Lewis's practice-based research on women's representation in the voluntary sector, and Ruth Marvel and Owen Jarvis's report *When Bees meet Trees*, looking at the valuable innovation that occurs in partnerships between small and large organisations. In the cultural world, examples of influential research include Nick Merriman on museum de-accessioning; Penny Nagel and Conor Roche on crowdsourcing; and Claire Hodgson on women in leadership.

After a decade of operation, the Fellows and short course participants have begun to affect the way in which their sectors function, and to make them more resilient. This is the result not only of the influence of an increasing number of Fellows leading individual organisations,

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but also from the strengthening networks that the programmes have brought into being. Much of this operates on an informal – but none the less powerful – level; it is notable, for example, that Clore Fellows are playing a leading role in the What Next? movement, a wide-reaching and self-organising network that aims to ensure the long-term sustainability of the cultural sector. As the Director of the Museums Association wrote in 2011: ‘Thirty years ago, when faced with severe cuts, the sector almost collapsed. This is not the case now and that reflects the quality of the leadership we have. Clore has been a key part of that.’

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Yet neither society nor the culture that reflects it stays still. If the Clore programmes are to continue to thrive, they need to consider the future as well as celebrate the past. When the first Clore Leadership Fellows met in 2004 the cultural world was enjoying a period in the sun. In 2007 Prime Minister Tony Blair made a speech suggesting that the cultural sector had been enjoying ‘a golden age’. All this has changed. Over the past five years there has been severe retrenchment in public funding, particularly at local authority level, where cultural and social programmes are most at risk.

Regardless of signs of economic recovery, cultural and social leaders together face a lean future, in which they will need to concentrate on financial sustainability, and have to adopt new models – not just of fundraising, but of forming, shaping and running organisations. There are other cultural signs of the times. Recent education policies and the ongoing emphasis on STEM subjects – Science, Technology, Engineering and Maths – have led to a decline in the teaching of arts subjects, evidenced by the decrease in drama, music, and art and design being sat at GCSE; the fall in the headcount of arts teachers; and the reduction in the number of arts teaching hours at secondary level. Education is the portal to long-term appreciation of the value

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## Fellowship and Partnership

### The Leadership Programmes of the Clore Duffield Foundation

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of culture, and cultural leaders will have to take on an ever-greater role in education and learning – partly to grow the audiences of the future, but also to ensure their own relevance and sustainability. Rightly, the Clore Duffield Foundation is a prime mover in the Cultural Learning Alliance, a collective voice working to ensure that all children and young people have meaningful access to culture, and where Clore Fellows play an important role.

There is also the challenge of technological change: nearly all the digital technologies and the forms of social interaction that they make possible were in their infancy when the Clore programmes were conceived: Facebook was founded shortly before the first Clore Fellows were appointed in 2004. 'Digital' is no longer a distinct category; technology is ceasing to be a tool and is becoming a way of life. The implications for leaders are profound, involving not merely technical facility with, and the intellectual comprehension of, technologies, but working in completely new ways.

In turn, the technological revolution is changing social and cultural relations. A network model begins to dissolve hierarchy and replace the pattern of centre and periphery. Digital technology has enabled new forms of expressive activity and lowered the barriers between 'professional' and 'amateur'. In the social sphere, activism and organisation have become more fluent and fluid – and more powerful. In his essay *The Art of With* (2009), the futurologist Charles Leadbeater argues: 'The web invites us to think and act *with* people, rather than for them, on their behalf, or even doing things to them. The web is an invitation to connect with other people with whom we can share, exchange and create new knowledge and ideas through a process of structured, lateral, free association of people and ideas.'

This suggests that traditional ideas of leadership based on a solitary, charismatic figure will have to give way to an even greater emphasis on fellowship and partnership. Technological change will not only alter

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the way in which organisations market their work and communicate with their users, it will change the nature of the relationship between social sector providers and their clients, between them and their funders, between arts organisations and audiences.

The recent economic crisis, and the opportunity seized by the present government to reduce its commitment to the cultural and social sectors, will require both cultural and social leaders to be more entrepreneurial – using assets better, earning more money and making it go further. For those outside the institutions, the shrinkage of public funding will mean a turning away from a conventional approach to finding support. New business models will emerge; young people, whether creative or social entrepreneurs – and the line between those two is getting ever more blurred – will increasingly get things done through following a number of routes in parallel, in sequence, or simultaneously. These will include mash-ups of commercial routes, activist routes, private sponsorship, and crowdsourcing.

Leaders of established cultural and social institutions will need to work with non-traditional users, both organisations and individuals. Large institutions and charities will also have to work out a new relationship with those who operate on a smaller scale in the wider creative network. Successful institutions will see themselves as having a key role in sustaining the public realm, as creators of civic space, and generators of social solutions.

Leadership, therefore, will become more heterogeneous. While the traditional model of an individual running an organisation in a big building – set up as a charity under a board of trustees, and with a clear and established remit – will continue, there will be more independents and freelancers, more producers and impresarios, more social entrepreneurs, more volunteers and more part-timers. Overall, the idea of a steady progression into a leadership role will be challenged as career paths become unpredictable journeys through life.

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## Fellowship and Partnership

### The Leadership Programmes of the Clore Duffield Foundation

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*'I can't believe how lucky I have been; I now need to forge a path through what I believe to be a perfect storm in the sector today. The needs of the most vulnerable are on the increase but the financial crisis is squeezing funding; putting even greater pressure on organisations. I am really excited to discover where, with the help of the Clore Social Leadership Programme, this journey is going to take me next.'*

Clore Social Fellow

The fundamental skills of leadership – knowledge of personal strengths and weaknesses, the ability to inspire, challenge, direct and motivate followers, and the ability to marshal and deploy resources to realise an ambition – will be unchanged. But the ways in which those fundamentals play out will change when the 'followers' are not employees, and when the 'resources' will most certainly come in different forms.

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As the programmes develop in coming years, they will be able to apply lessons that have been learnt over the last decade. Mary Marsh summarises it like this: 'There are three key strands. First there are your personal qualities – what I sum up as "Know yourself, be yourself and look after yourself". Your values, purpose and authenticity are key to this. Second is assessing context, which is sometimes called "situation sensing"; you need to be able to grasp the dynamics and issues and see where you should focus, but also keep an eye on scanning the broader horizon. And third is working with and through others, both within and beyond your organisation.'

It is clear that people develop and learn in different ways, and at different paces, which is why the 'bespoke' nature of Clore is so important. Leadership development works best when it is experiential and practical. One of the most important jobs that leaders have is helping other people to understand, to cope with, and to implement change. That is why it is essential that leaders themselves should embrace discovery and exploration, which will involve discomfort and stepping into the unknown. The programmes show that networks and relationships are as important as individuals when it comes to leadership development. Each member of a cohort learns as much from their 'fellow Fellows' as they do from any other source.

The essence of the Clore leadership programmes is that they are owned and operated by their sectors, for their sectors, and are not the exclusive responsibility of a single organisation. Major figures have been willing

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to devote their time, energy and resources to the programmes because they are integral to, rather than merely aligned with, their sector's concerns. They show the value of a close three-way partnership between the private, public and professional sectors. They have harnessed energy and long-term commitment from the private sector; resources and policy backing from the public sector; and funding, expertise and innovation from the cultural and social sectors: the cultural Clore Leadership Programme currently has 17 'consortium partners' of cultural organisations who fund Fellowships.

Because of their proximity to practice and closeness to their sectors, the programmes have been able to adapt rapidly to changing circumstances. The feedback time between changes in the world and changes to the curriculum are very short compared to those in academia. Yet although both programmes are constantly innovating and experimenting, they both remain true to a set of clear and core values, which they regularly articulate. The programmes have prospered because they have been consistent in their aims; have never wavered from an absolute belief in the value of what the cultural and social sectors achieve for society.

It is a sign of the Clore Duffield Foundation's commitment that, to mark its own 50th anniversary, it has established a Clore Prize Fund, open to Fellows from both programmes who are looking for backing for creative and inspirational projects intended to change people's lives. It is a sign of the partnership and fellowship that the Clore has engendered that Fellows from both programmes have been coming together to make shared bids.

While their experiences of the programmes may, in passing, have given them the acumen of market traders, have further enhanced their charms, and will certainly have thickened their hides, Clore Fellows learn, above all, that leadership is always a work in progress.

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# Endnote

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You may not have noticed, but something strange started to happen around the time of the Beijing Olympics in 2008. I'm not sure if it was led by the athletes, or by the journalists whose job it was to track their successes, but a word which had formerly been purely a noun started to become a verb: medalling. 'I've medalled.' 'My aim was to medal.' 'All I want to do is to medal.' 'Can we out-medal Australia?' Needless to say, this development was not without its detractors. And inevitably the word podium rapidly went the same way and 'to podium' seemed to be a commonly used term at Sochi.

It was around 2008 that I first started to realise that something similar was going on with the Clore Leadership Programme: 'I'm busy Cloring'; 'I've been Clored'; 'I'm doing Clore'. At the time it did occur to me to wonder what my Chairman's father, Sir Charles Clore, would have made of all this.

I mention this now, ten years after it first became possible 'to Clore', as it reminds me of how impossible it is to anticipate fully what will happen when you create something new. Of the many things we tried to anticipate back in 2002 – would people apply, would the Programme make an impact, would it work? – it never crossed our minds that the Foundation's name would be appropriated in this way, and sucked into a new kind of leadership lexicon. I suppose it could be seen as a success indicator, when the nomenclature of your new programme starts to be adopted by those closest to it, but it also hints at something viral which mirrors the way in which both Clore Leadership Programmes have worked: whatever model we cooked up in 2002 was always going to be adapted and owned by the Fellows.

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Just recently a Fellow has thrown another Clore-ism into the mix in the context of discussions around the types of people who become Clore Fellows: 'being Clore', rather than 'doing' it: 'I see it as an "I am Spartacus" situation: the more people who stand up and say "I am Clore" ... the more the lack of homogeneity is clear. So I am Clore. It was and continues to be a game-changer for me. I do more of the work I deeply want to do in the world and edge towards my potential. I will always be grateful.'

A decade on from the creation of the first Clore Leadership Programme, Clore stands for many things, among them values-based leadership, diversity, harnessing potential, challenge, and change. Change will always be an important element within both programmes: enabling Fellows to deal with changes within the political, social and economic contexts in which they work; changing and improving ways of working, thinking, communicating, sharing and funding; and occasionally changing the very language we use to describe what we do. All of this is now very 'Clore', just as 'to medal' is now mainstream (linguistically and literally in the case of Team GB). Clore – in all its multiple meanings – has come a long way in the last ten years.

**Sally Bacon**

Executive Director, Clore Duffield Foundation

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# Appendix One

## Funders

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### **Clore Leadership Programme**

#### **2004-2014**

Advantage West Midlands	East of England Development Agency
Ambassador Theatre Group	East of England Regional Assembly
The Arts Club*	East Midlands Development Agency
Arts Council England	England's Northwest (NWDA)
Arts & Humanities Research Council	English Heritage
Arts Council of Ireland	Esmée Fairbairn Foundation
Arts Council of Northern Ireland	European Commission*
Arts Council of Wales	Foreign & Commonwealth Office
Ashridge Business School*	Garfield Weston Foundation
Balli Group plc	Gatsby Charitable Foundation
Barbican Centre	The Getty Foundation
BBC	Goethe-Institut / Max Mueller Bhavan
British Council	Henley Business School*
British Library	Heritage Lottery Fund
British Museum	Home Affairs Bureau of the Hong Kong Special Administrative Region through the Hong Kong Arts Development Council
Cameron Mackintosh Ltd	Hong Kong Academy of the Performing Arts
Catherine Cookson Charitable Trust	Hong Kong University
Clore Duffield Foundation	Imperial War Museums
Common Purpose*	The King's Fund
The Courtauld Institute*	King's Place*
Cranfield School of Management, Cranfield University*	The Laser Foundation
Creative & Cultural Skills	The Linbury Trust
Creative Partnerships	Living East
Creative Scotland	London Development Agency
Creative Skillset	London Metropolitan Archives
Cultural Leadership Programme	The Mercers' Company
Culture East Midlands	Museums, Libraries and Archives Council
Culture North West	The National Archives
Dancers' Career Development	National Gallery Singapore
Department for Culture, Media and Sport	National Arts Strategies, USA*

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National Assembly for Wales  
 The National Gallery\*  
 National Portrait Gallery\*  
 National Records of Scotland  
 National Theatre  
 National Trust  
 Nesta  
 Northern Rock Foundation  
 Paul Hamlyn Foundation  
 Paul Lee  
 Public Record Office of Northern Ireland  
 Renaissance North West  
 Royal Opera House  
 Royal Shakespeare Company  
 Royal Society of Arts (RSA)\*  
 Salzburg Global Seminar\*  
 Screen East  
 Somerset House Trust\*  
 Southbank Centre\*  
 South East England Regional  
 Development Agency  
 Tate\*  
 UK Film Council  
 Victoria and Albert Museum  
 Wellcome Trust  
 Whitehall & Industry Group\*  
 Windsor Leadership Trust\*  
 The Work Foundation\*  
 Wolff Olins\*  
 Yorkshire Culture  
 Yorkshire Forward  
 Youth Music

\* in cash and in kind

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## **Clore Social Leadership Programme**

### **2009-2014**

Barrow Cadbury Trust  
 Cabinet Office  
 Calouste Gulbenkian Foundation  
 Capacity Builders  
 Clore Duffield Foundation  
 Deloitte  
 Esmée Fairbairn Foundation  
 Forces in Mind Trust  
 Friends Provident Foundation  
 Garfield Weston Foundation  
 HSBC  
 John Ellerman Foundation  
 Maggie's  
 The Monument Trust  
 Nesta  
 National Housing Federation  
 NHS Institute for Innovation  
 and Improvement  
 Oak Foundation  
 Paul Hamlyn Foundation  
 Pears Foundation  
 Rank Foundation  
 RBS  
 Resolution Trust  
 RNIB  
 The Scottish Government  
 Standard Life  
 Tudor Trust  
 Youth Sport Trust

# Appendix Two

## Secondment hosts

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### **Clore Leadership Programme**

#### **2004-14**

Abbey Theatre, Dublin	West End Cultural Quarter
Adrian Ellis Associates, New York	CERN, Switzerland
Ageas Salisbury International Arts Festival	Channel 4
Aldeburgh Productions	Cheltenham Festivals
All3Media	Chichester Festival Theatre
Architectural Association	City of London Festival
Arnolfini	Cleveland Orchestra, USA
Artangel	Comic Relief
Artsadmin	Compton Verney
Arts Council England	Contact Theatre, Manchester
Ambassador Theatre Group	Cornerhouse, Manchester
Baltic, Gateshead	Crafts Council
Barbican Centre	Creative Partnerships
Battersea Arts Centre	Creative Time, New York
BBC The Culture Show	Cultural Olympiad
BBC Films	Culture10
BBC Northern Ireland	DANA Centre, Science Museum
BBC Proms	DanceEast
BBC Radio Four	Dartington
BBC Scotland	Department for Culture, Media and Sport
International Dance Festival Birmingham	Museum of Contemporary Art Detroit
Birmingham Royal Ballet	Donmar Warehouse
Bluecoat, Liverpool	Dundee Contemporary Arts
The Bridgewater Hall	Eden Project
Bristol Old Vic	Edinburgh International Festival
British Council	Edward Cullinan Architects
British Museum	English National Opera
The Brooklyn Brothers	Eureka! The National Children's Museum
Camden Arts Centre	Film4
Carbon Media	The Fitzwilliam Museum, Cambridge
Carnegie Hall, New York	Folkestone Triennial
	Fuel
	Google

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Greater London Authority	Paul Hamlyn Foundation
Guardian Newspapers	Performances Birmingham Ltd.
Guildhall School of Music and Drama	Beck Isle Museum, Pickering
Historic Royal Palaces	The Place
Institute of Contemporary Arts	Polka Theatre
The ICC Birmingham	President's Committee on the Arts and Humanities, The White House, Washington D.C.
Imperial War Museum	The Public, West Bromwich
Ingenious Media	Rotterdam Festival
Khoj, New Delhi	Royal Albert Hall
Lighthouse, Poole	Royal Armouries
Live Theatre, Newcastle	Royal Court Theatre
Liverpool Biennial	Royal Opera House
Liverpool Playhouse	Royal Shakespeare Company
London International Festival of Theatre	Roundhouse
LOCOG/London 2012	Rydale Folk Museum
The Lowry, Salford	Sadler's Wells
Lyon Opera House	Sage Gateshead
M&C Saatchi	Science Gallery, King's College London
Manchester International Festival	Science Museum
Manchester University Museums	Serious
Arts Centre Melbourne, Australia	Sheffield Theatres
Ministry of Stories	Somethin' Else
Modern Art Oxford	South African State Theatre
The National Gallery	South Bank Centre
Natural History Museum	The Space
National Maritime Museum	St. Ann's Warehouse, New York
National Media Museum	Streetwise Opera
National Theatre	Sustain Wales
National Theatre Wales	Tate
New Art Exchange, Nottingham	Theatre by the Lake, Keswick
Northern Stage	Theatre Royal Plymouth
Opera North	
Oxford Inspires	

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 Secondment hosts continued
 

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Theatre Royal Stratford East  
 Thomas Heatherwick Studio  
 TippingPoint  
 Toynbee Hall  
 transmediale, Berlin  
 Traverse Edinburgh  
 The Tutu Foundation  
 Unicorn Theatre  
 Unilever  
 Urban Splash  
 Victoria and Albert Museum  
 Watershed, Bristol  
 West Kowloon Cultural District Authority,  
 Hong Kong  
 West Yorkshire Playhouse  
 What Next?  
 Whitechapel Art Gallery  
 Whitworth Art Gallery, Manchester  
 Wolff Olins  
 Yorkshire Sculpture Park  
 The Young Foundation  
 Young Vic  
 Youth Music

**Clore Social Leadership Programme**
**2009-2014**

4Sports UK  
 Academy of Executive Coaching  
 The Aldridge Foundation  
 Barnardo's Wales  
 Barnwood Trust  
 Big Issue Invest  
 Big Lottery Fund  
 Cabinet Office, Big Society Policy, Analysis  
 and Insights Team  
 CBI  
 Centre for Patient Leadership  
 Charity Bank  
 Children in Need  
 Coalition for Independent Living  
 Collaborate  
 Concern Universal  
 Conservative Central Office  
 Deloitte Education  
 Department for Children, Schools  
 and Families  
 Department for Work and Pensions, Office  
 of Disability Issues  
 Edinburgh Voluntary Organisations Council  
 Engage (British Muslims)  
 Foundations Center, San Francisco  
 FrontlineSMS  
 Future Foundation  
 Good for Nothing  
 Guardian Professional Networks  
 Guide Dogs UK  
 Hearthstone

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IDEO	TaskRabbit
Innovation Unit	Tomorrow's People
Inspiring Scotland	Unilever
Institute of Fundraising	University Hospitals Birmingham
Johnson & Johnson	University of Nottingham, Development Department
Kitchenette	University of Nottingham Students Union
LA River Corp	WaterAid
Leadership Trust	The Young Foundation
Leap Confronting Conflict	Zest
London Early Years Foundation	
Movement for Change	
National Trust	
Nesta	
New Philanthropy Capital (NPC)	
NSPCC	
Office of Rushanara Ali, MP	
Office of Sarah Teather, MP	
Oikocredit	
Oxfam	
Procter & Gamble, Global	
Transformation Team	
Prudential	
Purpose	
RSA, Design and Innovation Team	
Saatchi & Saatchi	
Scope	
Social Finance	
Soil Association	
Sported	
St Giles Trust	
Standard Life	
START Network	
Started	

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# Appendix Three

## Mentors

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### **Clore Leadership Programme**

#### **2004-2014**

Dame Jenny Abramsky

Sonita Alleyne OBE

Nick Allott OBE

Sharon Ament

Kwame Kwei-Armah OBE

Dawn Austwick OBE

Maria Balshaw

Jillian Barker

Alex Beard CBE

Iwona Blazwick OBE

Tom Bloxham MBE

Gemma Bodintez

Hilary Boulding

Sir Michael Boyd

Peter Boyden

Lord Bragg of Wigton

Dame Lynne Brindley

Lord Browne of Madingley

Deborah Bull CBE

Farooq Chaudhry

Dr Mee-Yan Cheung-Judge

Adrian Chiles

Roy Clare CBE

Paul Collard

Caroline Collier

Sir Robert Crawford CBE

Anna Cutler

Marcus Davey OBE

Siobhan Davies CBE

Michael Day

Roanne Dods

Robert Dufton

Greg Dyke

Professor Martin Earwicker

Ekow Eshun

Kim Evans OBE

Sir Richard Eyre CBE

Vicky Featherstone

Rose Fenton OBE

Nelson Fernandez OBE

John Fisher

David Fleming OBE

Dame Liz Forgan

Sir Clive Gillinson CBE

Sir Antony Gormley OBE

Michael Grandage CBE

Betsy Gregory

Lord Hall of Birkenhead

Wayne Hemingway MBE

Robert Hewison

Vikki Heywood CBE

Professor John Holden

Sir Nicholas Hytner

Janine Irons MBE

David Jackson

Nichola Johnson OBE

Neil Johnstone

Roly Keating

Jude Kelly OBE

Baroness Kennedy of the Shaws

Sir Nicholas Kenyon CBE

David Kershaw

Keith Khan

Kanya King MBE

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The Rt Hon the Lord Kinnock	Lord Puttnam Kt CBE
Judith Knight MBE	Jonathan Reekie CBE
David Lan CBE	Paul Reeve
Charles Leadbeater	Dame Fiona Reynolds
Diane Lees	Sir Ken Robinson
Anthony Lilley	Tessa Ross CBE
Michael Lynch CBE	Indhu Rubasingham
Ruth Mackenzie CBE	Anthony Sargent CBE
Jill Maggs	Dame Ros Savill
Neil MacGregor OM	Sir Nicholas Serota CH
Phelim McDermott	Jo Shapcott
Professor Declan McGonagle	Graham Sheffield CBE
Wayne McGregor CBE	Moira Sinclair
Miranda McKearney OBE	Jon Snow
Patrick McKenna	Carole Souter CBE
Baroness McIntosh of Hudnell	Alistair Spalding CBE
Sir Brian McMaster CBE	Rosemary Squire OBE
Dr Xerxes Mazda	Nick Starr
Baroness Morris of Yardley	Peter Sutherland
Grahame Morris	Sally Tallant
Michael Morris MBE	Virginia Tandy OBE
Sandy Nairne CBE	Kully Thiarai
Baroness Neuberger DBE	Nicola Thorold
Amanda Nevill	Sir John Tusa
John Newbiggin	Sarah Tyacke
Caro Newling	Jenny Waldman
Robert Palmer	Jonathan Watkins
Matt Peacock MBE	Sarah Weir OBE
Dick Penny MBE	Jane Wentworth
David Pickard	Richard Wentworth CBE
David Pountney CBE	Dorothy Wilson MBE
Nik Powell	
James Purnell	

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## Mentors continued

**Clore Social Leadership Programme****2009-2014**

Sonita Alleyne OBE

Deborah Arnott

Helen Baker

Jackie Ballard

Mike Brace CBE

Martin Brookes

John Campbell

Carol Candler

Mary Craig

Fiona Dawe CBE

Mike Eastwood

Justin Forsyth

Shaks Ghosh

Corinna Gordon-Barnes

Sarah Gosling

Ronald C Green

Jenny Hamilton

Patrick Harris

Andrew Hind

Dr Paul Hodgkin

Jon Huggett

Jeremy Hughes

Will Hutton

David Jackson

Mike Kelly

Brian Lamb OBE

Ginny Lunn

Maureen McGinn

Paul McMinn

Phil Mix

Sir Martin Narey

Nick Nielsen

Andrew North

Michael Norton OBE

Jo Oliver

Sara Parkin

Baroness Jill Pitkeathley OBE

Benita Refson OBE

Campbell Robb

Sue Rubenstein

Baroness Scott

Lord Smith of Finsbury

Gill Stewart

Jo Swinhoe

Matthew Taylor

Uday Thakkar

Tim Thornton (Bishop of Truro)

Jane Young

Dr John Zeisel