



A Practical Toolkit for Cultural Governance

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01 FOREWORD

This toolkit is the result of a collaboration between the British Council and Chelsea College of Arts, one of the six Colleges that make up University of the Arts London (UAL). It is produced as part of the British Council's Creative Leadership Programme (CLP), which aims to professionalise the governance of cultural and creative organisations in Mexico by building capacity and improving leadership skills. The CLP is part of Creative Collective, a three-year British Council programme that aims to support creative and social economies in Mexico through a holistic impact strategy at three interconnected levels: young creators, cultural leaders and public servants.

The core of the collaboration between the British Council and Chelsea College of Arts was a one-week residency for 10 Mexican cultural leaders which took place in London in November 2019. The participants were selected from around 300 applicants and represented a range of cultural and creative industries including music, dance, film and museums. The programme involved talks at Chelsea College of Arts, both from UAL academics (such as David Dibosa, Reader in Museology at Chelsea College of Arts) and external guests (Moira Sinclair, Chief Executive of the Paul Hamlyn Foundation; Paul Pacifico, CEO of the Association of Independent Music; Sian Alexander, Executive Director of the Lyric Hammersmith; Cliff Fluet, Managing Director of Eleven Advisory; Sholeh Johnston, Director of The Field; and Becky Schutt Head of Developing Inclusive and Creative Economies at the British Council). Participants were taken to visit the V&A, where they spoke to Deputy Director Tim Reeve, and Tate, where they met with Samuel Jones, Head of Director's Office, and Anna Lowe, youth engagement trustee and Smartify co-founder. In addition, they visited Somerset House Studios, where they met Director Emma Hannon and Makerversity co-founder Tom Tobia. Participants used the knowledge they gained from these interactions to design a governance model for In House Records, a social enterprise, in a session run by In House founder Judah Armani. Finally, participants prototyped advisory boards for their own organisations in a series of workshops delivered by Laura Knight, Course Leader, Graduate Diploma in Graphic Design at Chelsea College of Arts.

This toolkit is an attempt to record the key lessons from that residency and share them beyond the 10 participants who were able to join us in London. Our aim is to benefit other creative and cultural leaders, increasing the resilience of their organisations and improving the experience of their audiences across Mexico and beyond.

02 INTRODUCTION

Governance refers to ‘the systems and processes concerned with ensuring the overall direction, effectiveness, supervision and accountability’ of an organisation (Carty et al. 2017, p. 6). In essence, it concerns to the way in which decisions are made, implemented and reviewed within an organisation (Skene et al. 2017).

Fundamental to governance is the trustee. Trustees work collectively as boards to take overall legal responsibility for an organisation. They ensure that an organisation is fulfilling its purpose and complying with its governing documents and that its resources are being responsibly managed.

‘Arts board members are volunteers who assist arts institutions in myriad ways, not the least of which include fundraising, ticket sales, policy-making, strategic planning, financial monitoring, and the hiring and firing of the artistic director and/or managing director. What don’t they do? Hopefully, they don’t meddle in the artistic product or micro-manage the daily details of the arts operation.’ (Volz, 2017, p. 95)

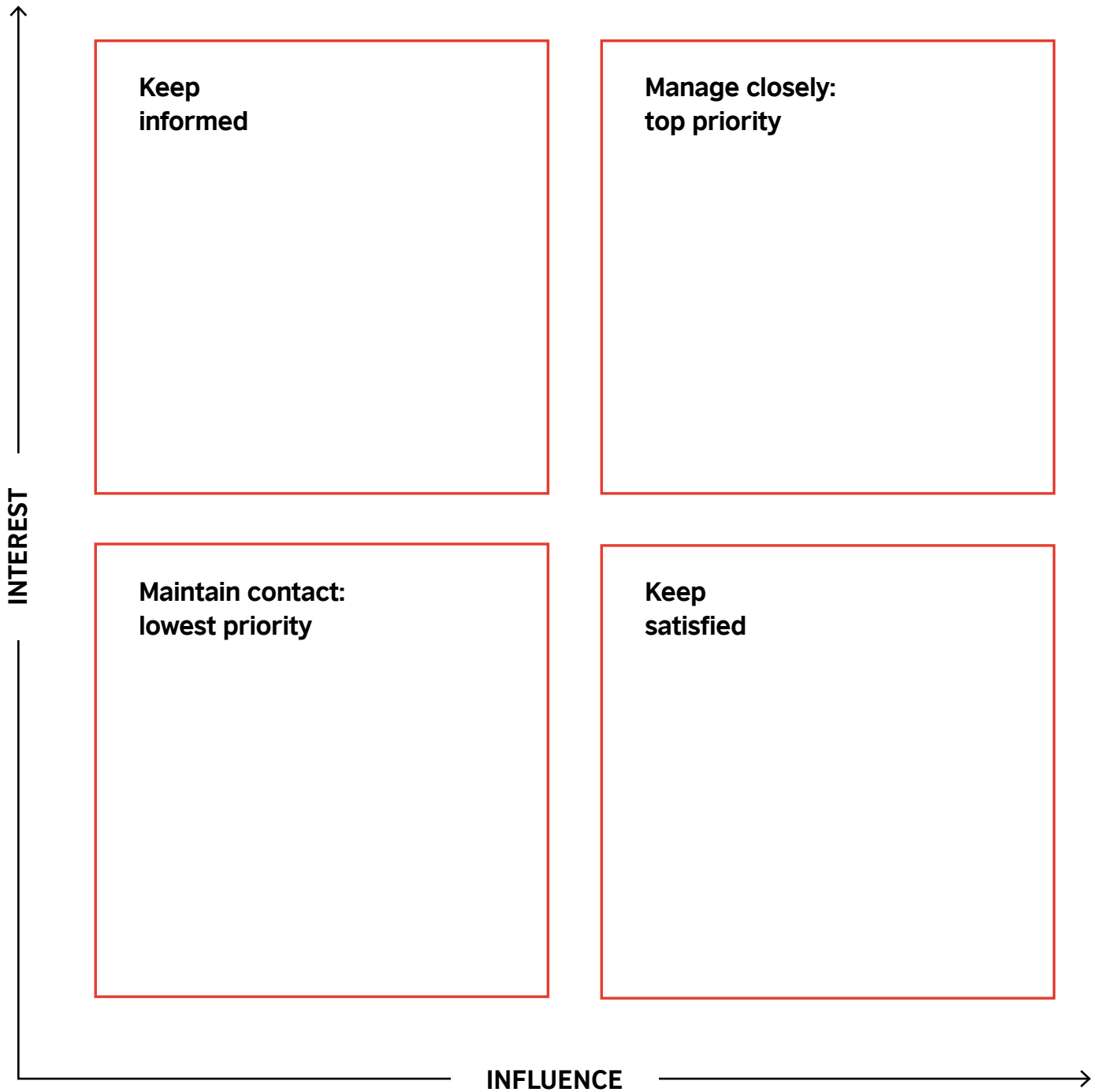
There is an important distinction between an organisation’s executive directors, usually led by a Chief Executive Officer or CEO, and its trustees: while executive directors take responsibility for day-to-day operations, trustees, as non-executive directors, are responsible for strategic overview and holding the executive board to account. In fact, hiring and potentially firing the CEO is a key responsibility for trustees. Trustees are themselves accountable to stakeholders.

In the United Kingdom, trustees are expected to adhere to the ‘Nolan principles’ (Committee on Standards in Public Life, 1995):

- Selflessness
- Integrity
- Objectivity
- Accountability
- Openness
- Honesty
- Leadership

Which stakeholders should I prioritise?

Fill out the next worksheet to figure it out:



Why do organisations need governance?

Depending on your circumstances, a board of trustees may well be a legal requirement for your organisation. Yet governance is much more than a legal obligation.

‘While governance done badly is just another form of corporate compliance, governance done well can remake the arts organisation so that it is innovative, distinctive and different – essential elements in a competitive, global marketplace.’ (Rentschler, 2015, p. 13)

While they should steer clear of micromanagement, boards have a ‘duty of leadership’ as well as a ‘duty of care’, and their role should be one of active leadership as well as a monitoring. In fact, monitoring (Charan et al. 2014, p. 3) (oversight) is one of only three governance modes. Trustees should also be setting an organisation’s strategic priorities (insight) and helping to future-proof it through an awareness of trends and through making decisions about what to pay attention to (foresight) (Rentschler, 2015, p. 23).

- **Oversight:** monitoring an organisation’s use of resources and legal compliance
- **Insight:** ‘steering’ an organisation by setting strategic priorities
- **Foresight:** scanning the horizon for relevant trends and future scenarios.

There is much more to being a trustee, then, than making sure an organisation is balancing the books. Trustees are often heavily involved in advocacy and reputation management, for instance. Neither fully inside nor fully outside an organisation, they are also in a position to offer the strategic leadership necessarily to survive and thrive in a world that is volatile, uncertain, complex and ambiguous, and in which many cultural institutions are facing significant reductions in public funding. While executive directors are likely to be primarily concerned with the present and immediate next steps, trustees have broader horizons, both protecting the organisation’s historic mission and taking a longer-term view of the future. Ultimately, trustees should be ‘critical friends’ to the executive team, thereby increasing organisational resilience.

Why do people become involved in governance?

To become a trustee is to commit a significant amount of time, and to risk your reputation, typically for no financial reward. Why, then, does anyone do it? In fact, it is a hugely rewarding role, and some organisations receive large numbers of applications for every trustee vacancy.

Motivations tend to be both intrinsic (passion for an art form or organisation, a sense of citizenship) and extrinsic (a ‘big picture’ perspective on a different organisation, and the networks you develop while doing so, can significantly help your career).

However, the fact that trustees give up time for free does make it particularly important for organisations to be clear about expectations, including the expected time commitment, from the start. As a general rule, the smaller the organisation, the more trustees will be expected to contribute: the small size of many cultural and creative organisations means that their board members are likely to play a particularly active role. Yet all trustees are likely to have to read reports, respond to the occasional emergency phone call, and attend away days, openings, and concerts or private views. If you become a trustee, you should be aware that you are signing up for more than four meetings a year. If you are able to commit the time, however, the rewards are huge.

How is this relevant to Mexico?

Mexico’s creative sector is one of the most significant in the country, and Mexico is the only Latin American country among the world’s top 20 exporters of creative goods (UNCTAD, 2018). Yet the creative and cultural sector contributes a relatively low share of GDP. Particularly given the high proportion of young people in the country, there is clear potential to unlock greater economic, cultural and social value. This issue is particularly important because the emergence of rival low-cost production markets and the rise of automation represent a major challenge for Mexico, which is in many respects still geared towards a manufacturing economy. A stronger creative and cultural sector is vital in positioning Mexico for the emerging knowledge economy. The fact that many organisations within Mexico’s cultural and creative sector do not currently have boards of trustees has left creative and cultural leaders somewhat isolated.

A strong board is one of the most important means of relieving pressure on leaders, thereby unlocking the full economic and social potential of Mexican creativity.

There is a need, then, for the principles of good governance to be more widely understood beyond the corporate sector; for models of effective governance in creative and cultural organisations to be more widely shared; and for dedicated training sessions to assist leaders of cultural and creative organisations in designing their own governance models.



03

SEVEN STEPS TO GOOD GOVERNANCE

Most arts organisations in the United Kingdom are companies limited by guarantee with a registered charity status. Other options in the UK include community interest companies, associations, trusts and co-operatives. Other countries may have different structures. In working out the right structure for you, there are a number of factors to consider, including simplicity and formality, cost, speed, privacy and organisation's intentions with regard to any profits (Skene et al. 2017). Once you have identified the most appropriate legal status, you can work out the appropriate governance structure. You will need to consider board membership and associated roles and responsibilities. The best place to start, however, is often with an advisory board.

STEP ONE:

Environment Scanning

Your governance needs will depend on a number of internal factors, including your organisation's size, sector and mission, as well as external factors. It can be useful at this point to conduct a SWOT analysis of your strengths, weaknesses, opportunities and threats. This requires you to be self-critical rather than defensive: you could even bring in an outsider to help you. Internally, it is normal for an organisation to have weaknesses (things you could improve) as well as strengths (things you do better than anyone else). Externally, too, every organisation will face challenges (for instance with finances or from competitors) as well as opportunities (for instance through technological or political change).

To help gain a better understanding of the opportunities and threats identified in a SWOT exercise, it might also be useful to try a PESTLE analysis. This requires you to consider the potential impact of political economic, social, technological, legal and environmental changes at a range of scales. Like SWOT, this exercise is useful when planning a governance model for the first time, but it should also be repeated at regular intervals even for organisations with more mature cultures of governance. Your governance needs are never static. Even what seemed a perfect board ten years ago is unlikely to be fit for purpose today.

What external factors might affect my organisation?

Fill out the next worksheet to figure it out:

	International	National	Regional	Local
Political				
Economic				
Social				
Technological				
Legal				
Environmental				

STEP TWO:

Skills and knowledge audit

Now you have a sense of forthcoming trends, you can consider your own organisational needs, and the roles and responsibilities that will meet those needs. Remember, trustees of arts organisations do not necessarily need an arts background, although they do need a passion for the relevant art form(s) and a clear commitment to the organisation. Collectively, a board of trustees needs expertise in a range of specialist areas, such as legal and financial, as well as of the cultural sector(s) in which the organisation operates. A given board might feature lawyers, real estate professionals, government officials, lobbyists, educators, marketing experts, fundraising executives, bank trust officers, organisational planners, human resource specialists and business CEOs, all bringing different kinds of specialist expertise (Volz, 2017, p. 96-7). Yet the ideal trustee will bring breadth as well as depth. And while a trustee may act as champion for a given area, all board members ultimately share collective responsibility.

The one role every board needs is Chair. The Chair of the board is 'first among equals' and bears a particular weight of responsibility. The role typically includes:

- ensuring a board has the requisite skills and experience
- managing board member performance
- making sure trustees understand their roles and responsibilities
- ensuring meetings are run effectively and to time
- ensuring the board regularly reviews its performance
- leading on advocacy
- engaging in succession planning
- conducting an annual appraisal process for each trustee. (Someone else, of course, has to be responsible for the Chair's own appraisal process.)

What are the most important gaps in knowledge on my board?

Fill out the following worksheet to outline them:

Area of knowledge	Current level of board knowledge <small>0 = NO KNOWLEDGE 1 = PARTIAL KNOWLEDGE 2 = ADEQUATE KNOWLEDGE 3 = EXTENSIVE KNOWLEDGE</small>	Actions you can take to address any gaps
e.g. governance		
e.g. strategic planning		
e.g. general cultural and creative sectors		
e.g. specific art form(s)		
e.g. fundraising (public sector and commercial)		
e.g. financial management		
e.g. communication and advocacy		
e.g. impact measurement and evaluation		
e.g. legal		
e.g. human resources		
e.g. emerging technologies		
e.g. research		
e.g. education and training		
e.g. policy		
e.g. knowledge of local community		
e.g. regeneration		
e.g. equality, diversity and inclusion		

STEP THREE:

Board membership

Having identified your organisation's most important needs, you can plan the appropriate board. Historically, a board position was the reward for making or securing a significant financial contribution. It is increasingly clear, however, that being wealthy or connected to wealthy people is less important than the ability to think strategically, to manage risk, to demonstrate emotional intelligence and interpersonal awareness, and to communicate effectively with stakeholders.

If you already have a formal board, you still need to consider whether you have the right people for the next phase of your organisation's development. It is important to balance experience with regular injection of new ideas to ensure your board does not go stale (see 'rotation' below). If, on the other hand, you do not yet have a formal governance structure, be aware that most organisations do not go straight to an official board. Instead, the first step is often an advisory group. You might begin with a group of five people you trust and who are passionate about your organisation. To an extent, the level of formality is up to you. Over time, this is likely to formalise into a more professional board. Be aware that this will involve some transfer of power from the CEO to the trustees.

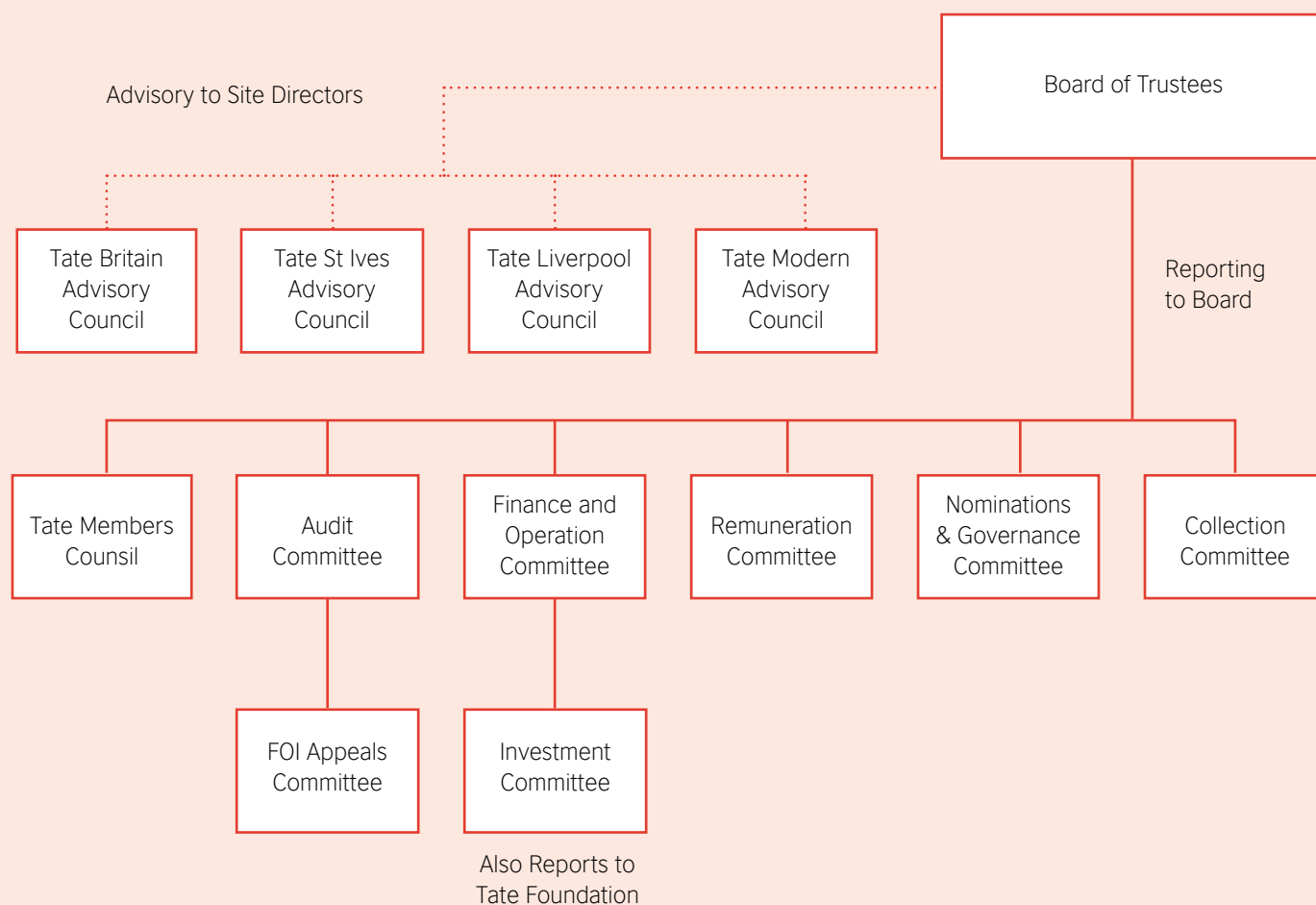
The specific number of people you should have on your board will depend on the size of the organisation, but most organisations have between six and 18. Larger organisations, in particular, often have subcommittees for specific subjects such as finance and human resources, and separate boards for commercial subsidiaries. Any subcommittees, like the main board, need clear terms of reference.

Which structure is best for my organisation?

Sketch out an organogram for your organisation. Below, for instance, is the committee structure used by Tate (Tate, 2018), a collection of four world-leading art galleries in the United Kingdom. However, the right structure for Tate will not be the right structure for your organisation: there is no set formula. New organisations might wish to begin with an advisory board made up of just a handful of trusted people. More established organisations will require more formal structures and possibly a number of subcommittees.

Tate Committee Structure

(Reviewed November 2018)



STEP FOUR:

Recruitment

Recruiting the right trustees is critical: although you should have a mechanism for getting rid of trustees, this is an extreme option that should only be used in emergency situations where a trustee's position has become suddenly untenable.

First, you need to advertise the vacancy as widely as possible and in language that is as accessible as you can make it. Make sure you provide key information at this stage, for instance about:

- your organisation
- the role of a trustee
- the role and person specification
- current board members
- the application process (how to apply, deadline)
- who to contact for more information (Lloyds Bank Foundation, 2018).

Now you need to select from the applications you have received. Typically, you will shortlist against agreed criteria, from CVs and cover letters. Then you will interview those on the shortlist, again against agreed criteria. Apart from making sure people have the appropriate knowledge, skills and experience, you need to make sure that there are no conflicts of interest.

It is also crucial to make sure that potential trustees have sufficient time to carry out responsibilities. Be clear about the time expectations and any other commitments. Especially in some countries, for instance, there has been in the past an expectation that trustees either make a significant financial contribution to an organisation or bring in money from third parties (a culture sometimes known as ‘give, get or get off’). This is problematic: the board that requires every member to donate \$5,000 is not likely to be diverse. On the other hand, some believe that all trustees should make some financial contribution, even if the amount varies according to their means. For potential donors to be told that all trustees have already donated sends a powerful message, and also ensures that no trustee is asking for anything they have not been prepared to do themselves. Whatever your policy, the important point is that you need to explain it to applicants at application stage. Then take up references, confirm that the person is eligible to be a trustee, and, ultimately, confirm the appointment in writing.

How can I ensure best practice in recruiting trustees?

Fill out the next worksheet to figure it out:

Question	Yes / No	Actions required
Does your organisation have a formal recruitment procedure?		
Do you look beyond like-for-like replacements when trustees leave?		
Do you advertise all vacancies in a range of locations, using accessible language?		
Do you effectively communicate organisational values to potential applicants?		
Do you make your expectations clear?		
Are your selection panels diverse?		

STEP FIVE:

Induction

All new trustees should go through an induction process, including receiving information about their responsibilities, including a written role description, as well as about the organisation more broadly (for instance through sharing business plan, annual report, accounts, board minutes, reports and policy documents). New trustees should also be given a chance to get to know the organisation, for instance through site visits and meetings with staff and fellow trustees. An informal chat is not sufficient.

What information should be in my induction pack?

In this worksheet you can find some examples that could be included, but you can fill it out with other ones:

Organisation	Legal status and regulatory guidance	Governance	Management
<p>e.g.:</p> <ul style="list-style-type: none"> · your vision, mission and values; · most recent annual report and accounts; strategic and business plans; · key policies; · report of annual risk audit 	<p>e.g.:</p> <ul style="list-style-type: none"> · copy of governing document and associated documents; · copy of The Essential Trustee: What you Need to Know; · copy of Charity Governance Code 	<p>e.g.:</p> <ul style="list-style-type: none"> · role descriptions for trustees, chair, treasurer and CEO; · code of conduct for trustees and other relevant policies; · details of trustee indemnity insurance; · diagram of governance structure; · terms of reference for board committees; 	<p>e.g.:</p> <ul style="list-style-type: none"> · contact details for chief executive; · diagram of management structure; · role description for CEO and other senior staff (Lloyds Bank Foundation, 2018)

STEP SIX:

Retention

Bringing in new trustees does not end with recruitment. It is also vital to keep those trustees engaged. This is particularly important if you have succeeded in increasing the diversity of your trustees, for instance by recruiting younger people, for whom the boardroom may not feel a natural environment. It is essential that everyone feels welcome and able to ask questions. It is also vital to make sure that trustees are involved in insight and foresight as well as, for instance, the oversight of accounts. An annual away day can provide a particularly valuable opportunity to get away from business as usual.

Chairs have a particularly important role in making new trustees feel they have permission to speak. They should be regularly scanning the room to see who wants to speak, and regularly 'checking in' with trustees who haven't spoken for a while.

How can I improve trustee retention?

In this worksheet you can find some examples that could be included, but you can fill it out with other ones:

Question	Yes / No	Actions required
Have you considered the time, location and frequency of board meetings?		
Do you have an appropriate expenses policy?		
Are you presenting information in an accessible, jargon-free way?		
What training and support are you providing for new trustees?		
Is the Chair regularly asking for feedback on how to make meetings more accessible?		

STEP SEVEN:**Rotation**

Just as it is important to retain trustees, it is also vital to regularly refresh your board with new perspectives, particularly as the governance needs of any organisation will change over time.

It is typical for trustees to serve up to two terms of three or four years per term. These terms should be staggered to ensure an appropriate rate of turnover.

How can I ensure appropriate rotation?

Fill in this worksheet to figure it out:

Question	Yes / No	Actions required
Are you balancing organisational knowledge with new perspectives?		
Have you defined term limits for trustees?		
Are you planning for succession?		
Have you considered other ways to retain expertise for longstanding trustees, such as patron roles?		

04 GOVERNANCE IN PRACTICE

Big picture vs small picture

It is crucial that trustees do not delve into too much detail: the role is one of strategic leadership rather than operations. Board members need to understand ‘when to take charge, when to partner, and when to stay out of the way’ (Charan et al. 2014). It is especially important that the division of duties is understood by the CEO and the Chair, since their relationship will be particularly close. It is crucial that the CEO negotiates and maintains space; even if Chairs are particularly involved at given moments, for instance at times of crisis, they need to step back once that period comes to an end rather than attempting to do the CEO’s job. Mutual trust and regular communication are key.

What should my board lead on? Where should it work with executive directors? And what should it avoid?

In this worksheet you can find some examples to outline the division of duties that could be included, but you can fill it out with other ones:

Take charge	Partner	Avoid
e.g.: <ul style="list-style-type: none"> · Central idea · Selection of CEO · Board competence, architecture, and modus operandi · Ethics and integrity · Compensation architecture 	e.g.: <ul style="list-style-type: none"> · Strategy and capital allocation · Financial goals, shareholder value, stakeholder balance · Risk appetite · Resource allocation 	e.g.: <ul style="list-style-type: none"> · Execution · Operations · Areas of delegated authority · Nonstrategic decisions · Anything excluded by board charter (Charan et al. 2014, p.24).

Diversity

Diversity of trustees is absolutely fundamental for your organisation, both for reasons of social justice and because it helps avoid ‘group think’: different and at times conflicting trustee views can be much more useful than nodding heads.

It is crucial for boards to move beyond closed and exclusive ‘old boy’ networks to become fully representative of their intended audiences – not only in terms of gender and ethnicity but across a whole range of metrics from age and professional experience.

However, going beyond a known pool of ‘insiders’ takes sincere and sustained effort. And, while your board should be representative of your intended audiences, it is vital to avoid the merely tokenistic. This requires work to proactively support the recruitment, induction and development of diverse board members, and clear policies concerning board member rotation.

In the United Kingdom, for instance, it is acknowledged that ‘trustees do not reflect the communities that charities serve. They are disproportionately older, highly educated and white; men outnumber women by two to one and three-quarters earn above the national median household income. And most trustees are recruited informally from within trustees’ existing networks, even in larger charities, meaning that this lack of diversity is perpetuated over time (Charity Commission, 2017).’ This is a major problem. ‘Uniformity at board level puts any organisation in any sector at risk of adverse group dynamics, including group-think, an unwillingness to challenge colleagues, and complacency of vision (Charity Commission, 2017).’ The over-representation of older people on boards is a particular concern, in that young people are not developing the leadership skills and experience required to lead organisations in the future.

How can I ensure a range of perspectives on my board?

Fill out the following worksheet to outline it:

Question	Yes / No	Actions required
Are you organising board meetings at convenient times? Varying times and days of the week?		
Do you set out expected time commitments when advertising and at interview?		
Do you offer induction and mentoring to new trustees?		
Do you have a youth advisory panel?		
Have you considered offering financial training to all trustees?		
Do you begin each section of the agenda with a verbal summary to make sure that all trustees are able to take part in subsequent discussions?		
Do all board members understand their responsibility to ensure that all trustees can contribute equally, and to challenge any situations in which one trustee is treated as less important than others?		
Do you ensure that new trustees have the opportunity to be involved in all board issues, including recruiting other trustees / a new CEO?		
Do you present information to all trustees in a way that allows them to understand issues without expert knowledge?		
Do your papers include relevant information (and only relevant information)?		
Do you set an example by welcoming questions? (Charities Aid Foundation, 2015)		

Running efficient meetings

Given that a board of trustees might meet only four times a year, it is vital that board meetings are as efficient as possible. For instance, it is important to use board meetings for trustees to respond to reports from the executive directors, rather than to receive those reports.

Papers should be circulated at least a week in advance, and you should run the meeting on the assumption that board members have read them. There should be no need to repeat anything other than key headlines.

Effective meetings also require a clear agenda. Seek input from trustees in advance. Then put the most important items at the top, and distinguish between items that are up for discussion and making decisions and which are for information only. Also make clear who is responsible for leading each item. It is also useful to include timings on the agenda to make sure that meetings do not overrun.

The agenda should include artistic as well as financial reports. While the board should not be doing the artistic director's job, they should be asking questions about the programme at a strategic level, for instance to ensure that scheduled performances or exhibitions fit with an organisation's artistic policy and with reference to budgeting.

You also need to take minutes, recording the key points that have been agreed and what is to be done. There is no need to record everything that was discussed. Focus on key information. It is crucial to include the person responsible for each action, and a date by which it is to be completed. The minutes should be distributed within a week of the meeting, after the Chair has checked them for accuracy, and checking the minutes from the previous meeting should be the first point on every agenda.

What should be on the agenda for my next board meeting?

Fill out the following worksheet to outline it:

Item	Timing	Leader	Information, discussion or decision?
Title			
Location / time / date			
Welcome			
Attendance / apologies			
Review and if necessary modify agenda			
Confirm minutes of last meeting			

Date of next meeting	Any other business	Main item: e.g. progress update	Main item: e.g. budget	Main item: e.g. artistic report

Meeting schedule

This varies from board to board. Four times a year is fairly typical, although some boards meet every two months. Meet as often as you need to be effective. Many boards also have an annual away day since, even with the best intentions, board meetings can end up dedicated to discussing specific reports rather than 'blue sky thinking'. You need to discuss the strategic questions (insight), and to imagine possible futures (foresight), as well as to monitor business as usual (oversight).

What will be on the next away day agenda for my board?

In this worksheet you can find some activity examples, but you can fill it out with other ones:

Time	Activity	Person responsible
e.g. 9am	e.g. Introductions, meeting arrangements, agenda review	
e.g. 9.15am	e.g. State of organisation, report on external forces affecting organisation	
e.g. 9.30am	e.g. SWOT analysis of strengths, weaknesses, opportunities and threats	
e.g. 10.15am	e.g. Break	
e.g. 10.30am	e.g. Re-affirm / create / revision mission statement: purpose statement; values, beliefs and assumptions; what services you offer	
e.g. 11.15am	e.g. Vision the possible: preferred external and internal vision	
e.g. 11.45am	e.g. Strategy and programme portfolio	
e.g. 12.30am	e.g. Lunch	

e.g. 1.15pm	e.g. Complete discussion of strategy and programme portfolio
e.g. 1.45pm	e.g. Business model
e.g. 2.30pm	e.g. Break
e.g. 2.45pm	e.g. Organisational capacity
e.g. 3.30pm	e.g. Identification of issues that need further discussion by board or staff and any additional information needed to clarify priorities (e.g. client survey)
e.g. 4pm	e.g. Review of next steps, responsible individual, timeframe
e.g. 4.30pm	e.g. End (Allison and Kaye 2015: 232-3).

05 GLOSSARY



Accountability Taking responsibility for one's actions

Advocacy Working to build public support

Board People responsible for an organisation

Chair Person responsible for leading a meeting or group of trustees in non-executive capacity, providing overall leadership to an organisation


Chief Executive Officer (CEO) Person responsible for leading an organisation in an executive capacity

Delegated authority Granting certain powers and responsibilities to a person or sub-committee

Governing document Written set of rules governing an organisation

Organogram Diagram showing the structure of an organisation

Stakeholders People or organisations with a legitimate interest in the success of an organisation



Trustee Person appointed to oversee an organisation, usually as a member of a group

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ADDITIONAL RESOURCES

<https://www.artscouncil.org.uk/blog/art-leadership-episode-1-about-board> Arts Council England podcast about boards of trustees, hosted by Kirsty Lang and featuring Clare Connor, Moira Sinclair and Gurvinder Sandher

<https://www.cloreleadership.org> Valuable resource for cultural leaders both current and aspiring

<https://culturalgovernancealliance.org> A rich resource dedicated to promoting good practice in cultural governance. Set up by organisations from the cultural sector in collaboration with Clore Leadership



08 CREDITS

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