

CS Lab #5, Keynote #2: Diverse and inclusive leadership practices

This is the transcript of the live **Keynote #2: Diverse and inclusive leadership practices** session that took place on June 4, 2020 as part of CS Lab # 5, co-organised by XTRAX and Circostrada.

Speaker: **Vicki Amedume**, Artistic Director of Upswing

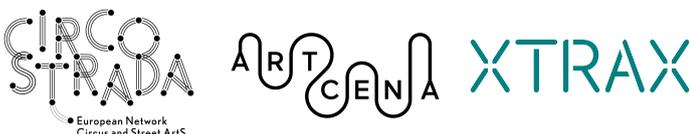
Chaired by **Bettina Linstrum**, ArtsAgenda - Coach and Creative Consultant

Transcript:

LAURA: Hello, everyone. A warm welcome to all of you on this second day of the fifth edition of the CS Lab. My name is Laura Gerard and I am the International Communication Officer of Circostrada Network and it's my privilege to open the second keynote section and I am happy to do it and share with you and learn with you through what is really for us our very first digital experience, so that makes it all the more exciting. I don't know how many of you attended yesterday's session, but I did and I was extremely inspired by Hilary and Vicki and I am looking forward to today's session which will tackle the issue of developing inclusive and diverse leadership practices.

So, after four editions hosted between France, Italy, and Latvia for the most recent one, we were supposed to go to Manchester last April, hosted in a beautiful cottage surrounded by fields and woodland and we would have probably woken up every morning with the Roosters crowing. Obviously, due to the Covid-19 pandemic we had to review and readjust our initial plans which

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CS Lab #5, Keynote #2: Diverse and inclusive leadership practices

is why, together with XTRAX, who is a member of Circostrada Network, co-organiser of this event, we decided to postpone the CS Lab, to refrain it and adapt it to the current situation.

I would also want to seize this taunt to say a big a thank you and to express my gratitude to Vicki and Bettina for being so understanding and flexible because we have had to change to many things based on the initial proposal.

Thank you to both of you. In the process of adapting we also decided that we wanted to stay true to the initial objective of the lab, which were to encourage self-critical assessment, to propose a forward-thinking approach, as well as tools, techniques and strategies to become change makers, to reconnect with our creativity, to build an inspiring vision for the future, to question what is stopping us from being a fully representative sector and how we can ensure that everyone is included and last but not least, to advocate effectively for work and build support.

So, before I give the microphones to Irene from XTRAX, I just wanted to briefly introduce Circostrada Network to those who would not be familiar with it. It's the European network for circus and street arts. It was created in 2003 and it was supported by the Creative Europe Programme of the European Commission and the French Minister of Culture. It's co-ordinated by the theatre network and today it's has 130 members spread over 35 countries in Europe and beyond. The main goal of the network is to provide a sustainable future for

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CS Lab #5, Keynote #2: Diverse and inclusive leadership practices

both circus and street arts to empower them, to capacitate them and to create professional opportunity internationally and spur ideas and projects within these two communities.

So if you are interested in knowing more about the network you are very welcome to visit our network or subscribe to our newsletter or join us on social networks or shoot us an email. I wish you all a fantastic and inspiring session and I give the floor now to Irene from XTRAX.

IRENE: Good morning, everyone, thank you for joining us in this CS Lab on leadership in times of crisis. My name is Irene Segura. To give you a context, XTRAX is a Manchester-based organisation for arts also called street arts or art in the public space. Our art covers three main areas. Firstly we are one of the founding members and current members of the biggest outdoor arts consortium in the UK, Without Walls. With 36 partnerships, spanning three strategic groups, dedicated to raising the profile of the UK outdoor sector, promoting artistic excellence and innovative work for the benefit of artists and audiences.

Our second focus is on international relations. We do this through Platform 4:UK. A strategic project designed to support the international and UK outdoor artists. As well as in the UK it's allowed us to work with partners in Spain, France, Belgium, South Korea and Germany. We are continuing to develop showcase programmes with organisations across the world. Finally we offer consultancy

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CS Lab #5, Keynote #2: Diverse and inclusive leadership practices

services in festival and event programming as well as delivering a range of training for artists and organisations. We have also produced a large scale world-acclaimed show, *As the World Tipped* by a Liverpool-based theatre.

We would like to acknowledge the support of Arts Council England without which much of this activity would not be possible. Hopefully that gives you a bit of an overview of the work and for more information do not hesitate to visit our website or getting in touch. Coming back to this CS Lab, this has been developed as a collaboration between XTRAX and Circostrada to address some critical topics which we hope will allow our sector to develop in a positive and meaningful way. Ensuring equality and ensuring we have a strong place in the wider ecology. This consists of three days of keynote sessions opened to all followed by practical sessions aimed at Circostrada members.

Today there are more than 80 people joining us online and before introducing our brilliant speakers I would like to run through a few practicalities to ensure you make the most of the experience. This session will run for 45 minutes, feel free to use the chat to say hello, who you are and where you are from as the webinar function does not allow you to see who else is here. For access purposes and also acknowledging that English is not the first language for a big number of listeners today we have enabled captioning during all the keynotes. To activate the buttons click the bottom right button that says captions and you will be able to see them. If you want to ask the panellists questions use the Q&A button. All questions should be sent via the Q&A button.

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CS Lab #5, Keynote #2: Diverse and inclusive leadership practices

We are recording the keynote sessions and they will be available online following the lab. Feel free to comment, post and tweet about this using the hashtag CSLab5 and make sure to follow us on social media as we will be sharing follow up resources and publications.

Without further ado and before I disappear, I would like to introduce the topic for today's keynote which is developing diverse and inclusive leadership practices. How can we genuinely embrace equality, diversity and inclusion in the street art and circus sectors. To address this topic we are joined by Vicki Amedume, artistic Director of Upswing and Bettina Lindstrum who will moderate the conversation. A warm welcome to you both and thank you for taking part in the CS Lab. We are delighted to have you joining us. I will now hand it over to Bettina Lindstrum to kick start the keynote and hope that you will all find this a very fruitful session. Thank you for joining us.

BETTINA: Thank you and good morning and welcome, everyone. Good afternoon for those who are an hour ahead, or beyond that. So I would just introduce the fantastic Vicki, she is a Clore leadership fellow, she has been associate creative producer for Greenwich + Docklands Festival and an Intersect fellow for the British Council and alongside that she has been the artistic Director of the company Upswing, award winning contemporary circus and outdoor arts for 13 years. Vicki, I will let you introduce the topic.

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CS Lab #5, Keynote #2: Diverse and inclusive leadership practices

VICKI: Thank you, Bettina and thank you Circostrada and XTRAX for opening this conversation. So we are connecting today in a way that we wouldn't have imagined possible even six months ago. This demonstrates how quickly, as human beings, we can adapt to new normals and new ways of working, if we see it as an absolute priority. So Covid has been catastrophic in so many ways, but as we move through this crisis we have the opportunity to imagine and model things that may have seemed out of reach, if it was business as usual.

In these times we are also unable to escape the divisions and the inequalities that exist in our societies. We are in a time when the experiences of people who have been historically marginalised are being made very public. Our national and our international consciousness are alive to the Black Lives Matter movement, the disproportionate effect of Covid-19 on black and brown communities, the rise of Covid hate crime against the east Asian community and the real fear of disabled people who are shielding as being left behind with the new normal. These experiences are visible and inescapable, and we have to consider how we can influence for the better as citizens, as artists and organisations as and as networks.

So, I began working in circus and outdoor art as a performer, I went on to work with Greenwich + Docklands International festival. These days I work as an artistic Director of Upswing, a contemporary circus that tells new stories in extraordinary ways. The forming of Upswing was driven by two desires. One the desire for self-definition and the desire to make work I felt would be exciting to

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CS Lab #5, Keynote #2: Diverse and inclusive leadership practices

people who were not represented by the dominant aesthetics of circus. Our work is led by and created with professional artists, but we tend to work our future audiences to help us make the work more compelling and relevant. I guess I am saying all of this, not just to share my CV with you, one to share that many artists from traditionally marginalised identities I found that the existing cultures in circus did not work for me and the only option for me was to create my own space and producing structure that would allow me to have an authentic experience, allow me to express my authentic identity within the artistic practice. I want to acknowledge before I go much further that diversity encompasses a range of things, it encompasses gender, sexuality, a multitude of disabilities, neuro diversity, class as well as ethnicity.

For this keynote I have drawn on my lived experience, so the focus might seem it leaves primarily to diversity in terms of race and ethnicity, I think it's important to highlight I can't speak for every marginalised experience. What I do want to share with you is three thoughts about addressing inclusion, from my experience are often missed and I want to say these are not a checklist, but what I hope to offer you is new ways for you to reflect on what you will do next. So, from the first moment I entered the circus industry I was implicitly and explicitly shown what a talented artist would look like and what I should aspire to emulate. It didn't look like me. Later in my career I find myself around decision-making tables. Can I have my first slide, please?

This is a quote from a conversation that I was involved in. It was a panel of

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CS Lab #5, Keynote #2: Diverse and inclusive leadership practices

decision-makers who were asked to articulate their priorities about awarding residency support. Now I don't think the two things are mutually exclusive. I don't have to choose between promoting diversity and promoting excellent art, but it's important that as an industry we learn to investigate our culture a little bit more deeply and here I am defining culture as a system of behaviours, the cultural experiences, the values, the education, the political beliefs, the working approaches, to name but a few things, that help us determine what is acceptable, what is familiar and how these influences define how we identify concepts like talent and merit. It's necessary to bring these processes into light, how these ideas are shaped. If we want to believe that our system is based on meritocracy and that the best talent will always win through we can't be satisfied with an unexamined approach about how this thinking is formed. I think we need to think about the ways in which we tell the world implicitly and explicitly who is valued in our spaces. Can I have my second slide, please?

So, the first thought I want to share with you is to create spaces for conversations about values, taste, talent, and merit. Engage in these conversations with unfamiliar people. People who don't share the same ideas and the same cultural references as you. See these voices as critical friends. It may be uncomfortable, but it may also reveal pathways to making a sustained impact on the diversity of our community. I want to be clear, this is not about asking ourselves to compromise on our personal values, instead, it's an invitation to think about what we elevate and what we dismiss and consider the ways in which we think and what could happen if we chose to open ourselves

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CS Lab #5, Keynote #2: Diverse and inclusive leadership practices

up to think differently. So I have used the words diversity and inclusion. I know they have different meanings in different contexts and they are often used interchangeably. I want to be more specific in my language and I think it's important to recognise that the two things mean different things. Diversity is the presence of the widest possible people in our creative communities and in our audiences. Inclusion means that those diverse groups are included in determining how our sector and our systems of creation and dissemination function. For me, inclusion suggests an interdependence, like a movement improvisation where the leadership shifts from one partner to another. It's a two-way relationship, a mutual exchange. Many good diversity programmes are structured in a way where they help individuals develop their confidence and to strengthen their networks and this is useful, but I feel that these are less about inclusion and more about integration. The success of the programme is judged by how well that individual learns to navigate and to conform to the existing culture. That culture is left largely unchanged.

Could I have my fourth slide, please? We see this in many diversity initiatives, where an organisation engages in focussing on developing emerging artists, training or entry level roles, or their diversity is only seen through participatory programmes. In the worst cases, these programmes are based on an uneven power dynamic, where there is no space for that individual entering the system to influence or change the wider project, the organisation, the company, and the wider systems. I have experienced and I have witnessed the tensions that result from developing people without in parallel developing the culture of the

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CS Lab #5, Keynote #2: Diverse and inclusive leadership practices

space they are entering. This is not a good way to satisfy the potential and the imagination of those communities that are relegated normally to the margins. I think it's really a loss on both sides, it's a loss of a growth opportunity for that individual to be able to experience and enact leadership and see it impact in the space you are operating in and it's a loss for a host. It's been proved time and time again that inclusivity and innovation are deeply connected. A more inclusive group or organisation has better ideas because more minds have been invited to attend to the task.

We know this very well at Upswing, alongside the creation of our performances we aim to invest in the people we work with. We work with artists over extended periods of time, sometimes years. We get to know them as human beings and they understand that our commitment to them goes beyond the immediate project or job. We look for space for their development, at the same time as we are benefiting from their creative energy in our productions. We also learn from the networks and the experiences that they bring to us from the wider sectors, places that we don't always reach. And, in the inevitable situation where they move on from us, they know that we will continue to be their supporters and their cheer leaders.

So, if we can go to the fifth slide, create spaces where people can realise the power they already have. It's ultimately what I want to draw attention to is the difference between developing people and enabling them to grow. To enable someone to grow it needs the recognition that the goal is not about supporting

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CS Lab #5, Keynote #2: Diverse and inclusive leadership practices

the existing system. It enables people through real experiences and stretched challenges where they can see the impact of their actions and it means ensuring that those encounters are shared and reflective experiences. That the subject is able to shape the terms in which their invited to enter into a space. For me inclusion is about sharing power and resources. It means giving the unusual suspects the time, the mandate and the resources to effect lasting change on the sector. It means collaboration and we know that collaboration is difficult. It asks us difficult questions, but we become better when we ask those difficult questions.

Can I have the sixth slide, please? As a black woman I have observed over the years when I am the only black person in the space, which in outdoor arts and circus is often, I am taken to be speaking for an entire race and often other ethnic minorities as well. The idea that one individual can be taken to be representative of a whole subset of diversity is a problem. One opinion is not enough. As an artist, I want to be seen as exceptional for the work I make and not for who I am seen to be representative of. My expertise is not only diversity, it is in part the reason why one of Upswing's mission was to bring as many black and brown artists into circus to change the landscape of the industry and to feel like part of an inclusive movement rather than being singular and exotic. As a black artist I found that I have been able to support other black and brown artists, not because we think the same, but because I have understood their need for a space where they can be authentic and complex, where they can be among people where they are not required to represent anything and can

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CS Lab #5, Keynote #2: Diverse and inclusive leadership practices

simply be artists.

So, if you invite difference into your space, how can you allow it to be authentically expressed. How do we allow people to be fully rounded human beings and not just representatives of the missing voices? And how can we move consistently towards inclusion so that there is no longer an exceptionalism to the appearance of diversity in our spaces? So those were a few thoughts.

In closing I just wanted to say that to be inclusive is to embrace the ambitions of all the social movements for equality. Everything from LGBTQ rights to Black Lives Matter, feminism, disability rights, all the forms of activism that move us towards a more equal society. On paper, there is no reason why equality hasn't succeeded or why it shouldn't succeed. We have the talent, we have the spaces where that talent can express itself, all of the components are in place, yet somewhere between intention and action there is a gap. As we face a landscape where there is constriction on the horizon and we are going to experience new challenges, we have no choice but to seek out new thinking. I am sure no one needs convincing on this point, but it's not just about representation, it's about giving ourselves the best possible chance for survival. We will be better, we will be more relevant, we will be able to find better pathways because more minds have come together to look at the problem and to find a solution. It will mean some discomfort and we will need to look at ourselves with clear eyes. Right now the same skills that are required to shift the dial on diversity and inclusion

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CS Lab #5, Keynote #2: Diverse and inclusive leadership practices

are the exact same skills we need to adapt to our new circumstances. We are required to listen, to collaborate and to adapt.

So technically there is no better time than now to reaffirm our commitment to inclusion. Not only because we need it, but also just because it's the right thing to do.

So what will this look like? As an individual consider how you create time and the networks that allow you to reach beyond your existing circle. Find new peers, colleagues and new critical friends and ask the simple but difficult questions. As an organisation how can you be porous and open to change. How can you create a framework that enables you to be influenced at all levels. As a sector how do we work to ensure that inclusion, not conclusion, is not left to the isolated agents of change, or at least we support those agents of change in their work. What are the conversations that we need to be having that will give us the knowledge to take action that will have a real and lasting impact? I am really hoping that when we meet again in a year ease time we can say to each other, at least we have done something to shift the dial on inclusion.

BETTINA: Thank you, Vicki. There was a lot of food for thought, I have been scribbling notes as I was thinking I would like to ask you about that. So just everyone is invited to now ask questions. I have got a few that I have got here, but please, the listeners, the viewer, use the question and answer button to post your questions and so I can pick those up. And I would like to just acknowledge

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that of course there are sensitive issues here. I feel quite clumsy in some of the phrases that I am trying to phrase my question, I think can I say that, can I not say that. Can we all assume that in this space nobody wants to upset anybody and we all want to be kind, open, listening people. If we can all forgive each other for maybe asking questions that are stupidly phrased or yeah, since this is a space where we all have to be self-critical and I think that is the beauty. Let's make this a space where we can ask the silly questions without being judged for them and without upsetting people.

So one of the things I picked up on was the gap that you were mentioning between the intention and the action. Do you think in your career that the size of that gap has narrowed in any way or changed?

VICKI: I think we are all in a collective, I am reflecting on the moment that we are in and on Tuesday how my social media was flooded with people showing solidarity for the Black Lives Matter movement. I feel that the intention is really strong, I feel that there is still though a gap between that intention and action. I kind of spent quite a lot of time thinking about why that might be.

One of the things that I think about is that we often try and solve these complex challenges with a linear solution, which doesn't always work. I will map for you the traditional diversity initiative. It looks something like you identify a problem, you see that there is a lack of black leadership in a sector. Your solution as a cultural organisation is to roll out a programme of positive action. Something

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like bringing in a guest programmer, an artist in residence, you see a problem and you see what action you can take to solve the problem. Quite often what we don't allow ourselves is the space to interrogate actually why is there the problem in the first place? What is actually stopping that leadership from being present in those spaces? So those dialogues around root causes are rarely undertaken because it's difficult. Quite often that either creates a fear about taking an action in the first place or it creates a situation where you have set a goal that doesn't actually address the real problem.

BETTINA: And have you spent some time dreaming about what your ideal diverse inclusive world looks like? I am just thinking of the image that Hilary mentioned on Monday, when she said there is the people sat at the table and I am sat in the kitchen looking in. That coupled with your fantastic quote, talking about the party, being invited to the party and the dance. I am just thinking what is that house that we are in and what would that party look like if it were your ideal?

VICKI: Well the ideal goal of equality is that whoever is around the table looks like the society that it's in. Somebody said your audience should look like the taxpayers, if you are thinking about the UK situation. In Upswing we have tried to model that in some way and I was reflecting on that the other day that what we have tried to do is embed multiplicity in everything we do. That we don't lean into stereotypes.

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The most recent piece we made, Catch Me was about the visibility of young black men and the visibility of older women in public space. These are two experiences I haven't personally had, so in my work with the performers I was clear it was a collective piece of work we were making. Their perspectives needed to be present in the work so that we would end up with something that felt like an authentic piece of work that allowed them to express the multiplicity of their identities. Reflecting on that I see that same practice, our rehearsal room practice in our organisation, we take the mindset of what we do in the rehearsal room into the organisation, we try new things, we are inclusive of the voices of the actors that we work with and by actors I mean all of the people we work with from audiences to the performers to the spaces that we work in. And we adjust our direction, we take time to think about what is happening and we act on what is happening rather than what we think should happen.

BETTINA: We have had a few questions coming in and I am just reading out. There is one around limited resources. What do we focus on first? Then another thing, do you want to answer that first?

VICKI: With limited resources what do we focus on first. It would be good to get more clarification. I will always say focus on what is your priority. And for us at Upswing, inclusivity is our priority, so we make it work within the resources we have. It means we can't do big things, we can't do all of the things we want to,

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but in every decision that we make we think how we can be inclusive in that decision-making and how we can open up that space. I am not sure if that answered the question?

BETTINA: I didn't read out the full question. Do you think you focus on the internal structures first before you go to the outside? What can we change at national level or do you don't think like that? Do you think the change, I am the change?

VICKI: So, I think that kind of goes into the whole idea of change theory, how change actually happens. I think that is a process that change doesn't happen in one direction, it happens in lots of directions, all at the same time. It can happen in daily interactions, it can happen in big initiatives, or across networks, but in order for it to happen there has to be an understanding of what the issues are in the space that you are functioning and how everyone, wherever they are in the system is responsible for contributing to shifting the dial on that problem.

BETTINA: And so, maybe looking around the room now, which we haven't got the privilege, we can't see the faces that are here, the 101 people. I hazard a guess and I know that diversity is not always visible, but I guess that we haven't get that many brown people amongst us. There might be, there will be people from different, I don't want to, again this is a mistake, we don't really know. But looking at the leadership represented here, what could a change in this

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leadership look like and how would we all go about that?

VICKI: I think the first thing is if you are in a position of power, if you run an institution or you have access to a large amount of resources, firstly think about how you can distribute those resources more equitably. What are you allocating your energies? What are you prioritising? Going back to that question of priorities. I think, again if you are in a position of power any sort of power, think about what you are doing to make people think differently about who is going to replace you and have an exit plan. Ultimately we will only shift the make-up of the sector when people are employed to do the work, people were different backgrounds and different spaces are employed to do the work that is necessary in the sector. So think about who is going to replace you and what you are doing to make that space look like it could be fitted by a different person.

BETTINA: I have got another question, just looking at in your experience, have you found that you have been asked to dance more in a particular sector? The hope is that the outdoor sector and the circus sector, is there a difference between venue-based and outdoor arts sectors?

VICKI: That is a difficult question to answer because I think the structures are very different. I think outdoor arts is a much smaller sector in the UK than the venue sector. I mean, to be honest, when I look at what is happening in theatres

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in the UK and the number of black and brown leaders that are coming through and leading organisations, I question why that is not happening in outdoor arts. But that might be just about numbers and people in that space and volume. The critical mass that is needed to achieve change. That is a difficult question to answer, I will have to mull on that for a little bit longer.

BETTINA: We have another difficult one I would like to put to you from Kate from Circus City just asking in what way finances and the global depression play a part in discrimination? Do you think there will be a backlash that global depression will only leave the financially independent people able to manoeuvre and that will have an effect on diversity?

VICKI: I mean that is the very obvious risk of the situation that we are in is that the people with the most resources will survive the difficult, it's the mouse who has managed to store all of his acorns versus the one who is outside scrabbling and gathering some acorns to get through the winter. So there is that risk, but we are leaders, we can influence what is going on around us and we can try and mitigate that risk. Thinking again about where you put your resources, who you support kind of looking out wider and enabling the survival of people who are at risk of falling off the cliff.

BETTINA: And sorry a question has just come in, no, that is just an affirmation! Sorry. A lovely quote from Beth, listening to Hilary and Vicki speaking I realise

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we have our own table and there are people in our kitchen waiting to get in. It might be a smaller table and a smaller kitchen but it still exists.

VICKI: Absolutely. I chose circus and street art for a reason. It was a space that I could access. I guess I came in before the professionalisation definitely of circus, so I was able to come in and kind of find my own pathway through the sector. As it's professionalising and more schools are being set up and there is more formal education it's interesting how that is going to change the make-up of the sector. I know a lot of the artists that we work with have come through informal routes, so as opposed to, I guess this is one difference between theatre and outdoor arts. In the theatre space there is really clear pathways that people tend to follow to progression. In outdoor arts because there wasn't that clarity, there was the space to find my own way.

BETTINA: We have five minutes left and I just wonder whether if you were in charge of the world...

VICKI: Yes.

BETTINA: And you have got your 102 and me, 103 followers, who would you like us all to do to make the world a better place. Are there three things you can think of that you would like us to do in the next month to make it better?

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VICKI: I think for everyone it's going to be slightly different, because everyone is at different places within the system. I think the only thing you can do is reaffirm your commitment to equality and to think on a daily, weekly, monthly, yearly basis what can you do? I think inclusivity is a way of thinking. How can you function in a way that makes that thinking a reflex. That movement from being unconsciously incompetent to consciously competent. How do you practice it object a daily basis. It's only in shifting culture and shifting practice and daily practice and the way people function that we will be able to create the countries for success in any inclusivity strategy.

As long as you are not changing the conditions, what happens is you will send up with a talent drain. We have seen that in lots of different ways and in lots of different spaces. I am really fascinated by how Corporation and commercial sectors are dealing with diversity. They have really seen it as a business case and an imperative and made it a priority. Looking at how well industries like finance and accounting and law are doing at diversifying their organisations. They are doing a lot better than we are in the creative industries and we are the liberal space.

BETTINA: Interesting. It made me think of football teams and how you rarely see white faces now.

VICKI: It's interesting thinking about football, you really see white faces on the

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pitch, but not in the leadership and the management.

BETTINA: Okay, you don't see them on television that much. And also the audience, so that is maybe an interesting comparison. So what is happening there? I don't know enough about professional football.

VICKI: I think it's an interesting conversation, I think quite often people feel that it's easier to shift what is going on in the audiences and what is going on in your stages and performance spaces than it is to shift what is happening in the leadership and the space where decisions are made. Actually our focus needs to be on where decisions are made, because that will impact on everything else.

BETTINA: Okay. So that is a great last line to finish on. So we have to concentrate on the leadership and everything else follows from them on. So transferring back to the arts, going away from football.

VICKI: Going away from football, I think, if I wanted to say anything to leave this conversation I would say really look at that gap between intent and action. What is it that is actually holding you back? Don't think about the goal, think about the culture and the practices that you are building and how they might be holding you back from moving forwards to a more inclusive culture.

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BETTINA: Great. Well, thank you very much, Vicki. That was enlightening and if I ask Irene to come back into the room. There she is. Thank you. I am sorry for the questions that I haven't answered, but I hope they can be stored and we can maybe address them later on in the practical session.

IRENE: Laura, over to you first.

LAURA: First of all a big thank you to Vicki for sharing your expertise and experience and voice, it was really inspiring and I will remember the dance metaphor definitely. So I think you have provided us with food for thought and thank you for this. Thank you also to Bettina for moderating and over to you Irene.

IRENE: Thank you, everyone for attending the webinar and thank you so much to Vicki and Bettina for such inspiring words. I think we all want to carry on the conversation so let make sure we are doing that through our different platforms. I would like to remind you, you can use the same link to attend the final keynote tomorrow. It will start at 11.00am UK time which is 12.00am midday central European time. To finalise the CS Lab we will have a wrap up session tomorrow at 3.00pm UK time and 4.00pm European time for which the same link is valid. I would like to remind you a few questions will come up as you exit the webinar and we would ask you to take two minutes to give us some feedback.

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This is crucial to advocate for activities like this to continue and it will also help us to ensure we are providing meaningful content. Once again thank you to our listeners and our wonderful speakers and we hope you will join us for the coming sessions. Have a lovely afternoon and thank you.

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