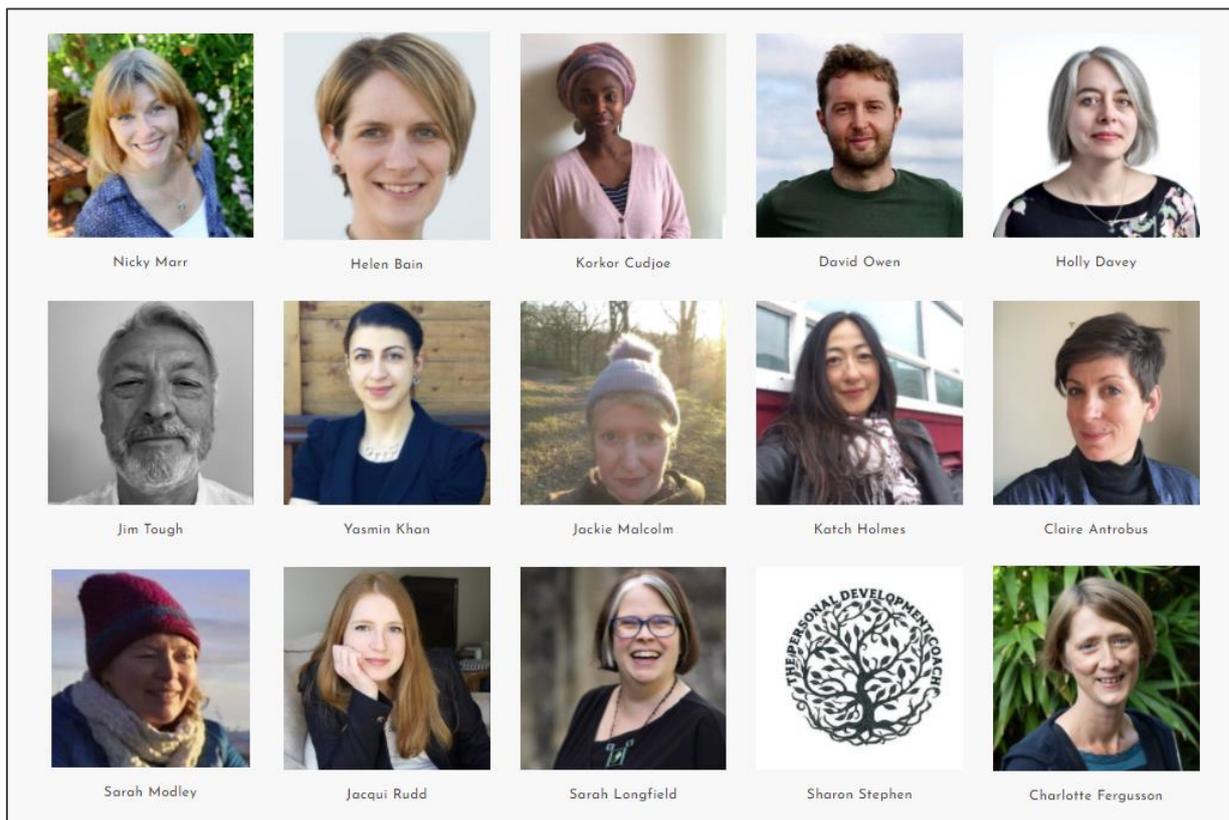


Coaching for Creatives

A Creative Scotland Funded Pilot

August 2021

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ALBA | CHRUTHACHAIL

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Executive Summary

Background

Coaching for Creatives was established as a result of a meeting in September 2020 with Scottish Clore Fellows, Clore Leadership and Creative Scotland. The purpose of the meeting was to determine how to get immediate coaching support to cultural leaders and creatives working in Scotland as a result of the impact of Covid-19 and the lockdown.

The aim of the pilot was to build more capacity for, and access to coaching for creatives in Scotland; to inform development of a sustainable coaching model and network that will benefit arts, culture and creative leaders and organisations across Scotland in the long term.

In 2021 Coaching for Creatives launched to offer

- 100 hours of free coaching to 30 participants
- 12 places on Relational Dynamics 1st training course
- A network of coaches in Scotland

Findings

Key findings from the show a positive experience for the coachees overall who unanimously agreed they would consider coaching again for the positive benefits, impact and quick results it offered. The majority of the coaches said they would be very interested continuing to be part of a network like Coaching for Creatives in the future, and the majority of those receiving the coaching training rated the course and its experience as excellent.

The pilot also highlighted some of the barriers perceived around coaching in the creative sector in Scotland currently. This includes: a mixed understanding of what coaching is and how it differs from mentoring, advice or counselling; financial barriers (coaching may be more than some can afford, and less than some coaches charge); knowing when or how it would be practical to implement coaching support within an organisation or team); people need to be open to coaching for positive results and therefore needs to be part of a 'work culture'.

The benefits of coaching highlighted by the pilot include creating bespoke space for creatives to be heard, for creative leaders to reflect and for more productive thought and future planning to happen. This space allows individuals to unlock barriers and explore complex issues such as imposter syndrome, making it possible to reframe narratives which may have previously limited potential.

Coaching for Creatives has increased the profile of coaching in Scotland, as well as other areas of the U.K. For the coaches, being part of a network of like-minded professionals supported their own wellbeing and development, as well as creating a conduit to supporting and helping others.

Outcomes

The key outcomes of the pilot were:

- 110 hours of subsidised coaching provided for 32 creative leaders across Scotland
- The training and accreditation of 11 new RD1st coaches in Scotland
- An additional 550 hours of free or low-cost coaching to the sector provided by these new trainees seeking to build coaching hours and practice before moving into a professional coaching offer
- A one-stop platform and network of 15 professionally accredited leadership coaches for the creative sector
- As a result of the lockdown and engagement through online platforms a digital network of 26 coaches established.
- In total, 658 hours of coaching support for the sector in Scotland, worth (in commercial terms) at up to £65,800 based on the average professional coaching fee of £100 an hour.

Recommendations

The pilot has also generated several recommendations for the sector to consider including the need for:

- **Accessibility** – ensuring a model of affordable coaching to all levels of the creative sector
- **Awareness raising** – increasing the use of coaching and the benefits
- **Credibility** – formalising a trusted network of accredited, appropriately endorsed professional coaches
- **Leadership** – promote and support the use of leadership coaching as a vital part of recovery planning
- **Sustainability** – introducing coaching as an early career self-development tool to realise a generation of confident, resilient young talent in Scotland
- **Workforce development** – align coaching with Fair Work, a Scottish Government ambition for Scotland by 2025

Coaching is a tool used in other sectors, particularly in the corporate sector, where there is an understanding that by investing in the well-being of staff results in greater productivity and better results for companies.

If the cultural sector wishes to support creatives to deliver their best work, to produce high-quality cultural experiences and to operate to an international standard, it must invest in the wellbeing of the individuals who make it work, and collectively increase potential in the sector as whole.

Jeanie Scott & Lindsay Dunbar

August 2021

Coaching for Creatives

Context for the pilot

The action research project, Coaching for Creatives, was the outcome of a meeting between Clore Leadership, Creative Scotland Clore Alumni and Creative Scotland staff in September 2020 to discuss potential for a specific leadership development project led by the Alumni network. This, and subsequent conversations across the Alumni identified a critical need for leadership support during an unprecedented period of change and uncertainty caused by the Covid-19 pandemic, and potential for a longer-term network of support for leaders in Scotland.

While working with uncertainty and precarity has always been a given for cultural leaders, it was recognised that the levels of duress and the need to problem solve against so many unknowns had undoubtedly impacted the health and wellbeing of the cultural workforce in 2020. At the same time, the management models that would traditionally have provided leaders with some ballast (plan and control) had lost their effectiveness at a time when it was impossible to accurately predict into the next six months, far less into a three-year plan.

The belief in September 2020 was that the onus would be on cultural leaders to look within themselves and draw on their own skills and reserves if they were to re-build confidence and gather strength to move into recovery.

An action research pilot, Coaching for Creatives, was launched in January 2021 funded by Creative Scotland in partnership with Clore Leadership. The pilot was led by Creative Scotland Clore Fellows Jeanie Scott (Culture Radar) and Lindsay Dunbar (Cultural Crofter).

Running for eight months the pilot had three aims:

1. To get immediate coaching support to cultural leaders and creatives working in Scotland right now
2. To build more capacity for, and access to coaching for creatives in Scotland
3. Use the learning and outcomes from our pilot to inform development of a sustainable coaching model and network that will benefit arts, culture and creative leaders and organisations across Scotland in the long term.

Concept

Coaching is becoming an increasingly relevant way to support individuals through the many choices, pressures and hurdles they face in both life and work. It provides a safe, supportive and challenging space, facilitated by a trained coach, for the coachee to better understand their own personal and professional development needs, and eliminate barriers (habits, behaviours or beliefs) to more effective thinking and performance. The coach is not there to provide the answers or solutions – they are there to sensitively guide and support the coachee to decisions and solutions that are right for them.

Coaching should not be confused with mentoring (where a more experienced senior peer or colleague provides advice and the benefit of their experience) or with counselling or therapy (where a client seeks advice, guidance or relief with psychological or emotional

problems). A coach also doesn't need to be a specialist in the coachees profession – the coach is not there to offer advice, networking or business solutions.

Coaching is understood to benefit at a personal, and an organisational level:

- At a personal level coaching can help with individual development, with 'unsticking' thinking or behaviours, dealing with complex problems, increasing confidence or simply finding a direction forward – in life, careers or through difficult times.
- In organisations, developing a coaching culture can significantly and positively impact how individuals and teams work together by improving communication and rapport, helping people take greater responsibility, and developing organisational thinking and problem solving through active listening and constructive questioning.

Coaching is traditionally conducted in a face-to-face environment. As numbers of affiliated coaches in Scotland are lower than the rest of the U.K this has meant coaching is less accessible for many in the creative sector who may not have a coach living nearby. However, by taking the coaching online it has meant that coachees from all over Scotland, including the Western Isles, Fife and Argyll & Bute, were able to access much needed support. This also meant that people with disabilities were also able to access support.

Unlike mentoring or business advice, coaching is not related to any particular artform or business model. A coach is trained to hold the space for the coachee to focus on the challenges they are facing, to work towards a goal and to realise, through self-determination and self-learning that they have the answers within them, the coach simply draws it out, sensitively and confidentially. With a pan-art form approach it means coaching is relevant for anyone, at any point of their career, working in a range of situations. It's inclusive and accessible.

Our definition of leadership for this pilot

We understand leadership to exist across many different roles in our sector – employed, freelance and voluntary. We are not looking for perfectly formed leaders to apply into this pilot, but we are looking for people who are, or aim to lead in their chosen creative field with authenticity, creativity, passion, integrity and an enquiring mind.

Comparison

Coaching is perhaps better known or understood within the corporate sector where it is highly valued, and has for decades been seen as a worth-while investment in organisational leadership, staff development and increasing productivity. While the creative sector may not put the same monetary value on productivity, it does strive for excellence and talent development – which can better be achieved by someone who understands the value of their contribution and purpose.

The culture of coaching in the U.K arts scene has become increasingly prominent thanks to the endorsement of Clore Leadership and the reach of RD1st into the sector.

For many people working in the creative sector, their first introduction to coaching may be through being coached and very often (based on the experiences of coaches we spoke to

for this pilot) then want to train as coaches themselves. These coaches can then use the techniques as a leader of an organisation or as a coach to support the sector.

Ben Payne, explains his own experience in his research paper Coaching Creative Leadership:

"My first experience of being coached was as part of my Clore Cultural Leadership Fellowship just over ten years ago. Coaching was instrumental in helping me make the transition from a career in professional theatre (which was where I started my Fellowship) to setting up the Ministry of Stories (MoS) a writing and mentoring centre for young people in 2010. I met Lucy, the other founder of MoS on an action learning set facilitation course because, by this time, I had been inspired enough by my own experience of coaching to get professional qualifications in it and action learning set facilitation. These techniques then became part of the DNA of the Ministry as we established it - in how we trained volunteers to mentor children, for example, and in how we supported its staff and freelancers. Coaching has also supported me subsequently in the development of my new venture, B&G LLP."

It seems there is a greater recognition of the benefits of coaching in England, where Clore Leadership has had a longer-track record or awareness. Arts Council England currently requires Staff Directors to get coaching training with Henley Business School and Manchester International Festival offer coaching to all staff as training/development. Thanks to the support from Creative Scotland, Arts Council Ireland and Arts Council Wales by supporting the connection with Clore, many Fellows become accredited coaches as well. The rate of progress in other regions is perhaps slower due to the geographical spread of Fellows as well as the training course mainly being in Lancaster which can be inaccessible for some.

Thanks to the sponsorship of Clore Fellowships from Creative Scotland, Arts Council Ireland and Arts Council Wales over the last 10 years, the awareness of Clore and the benefits of coaching has increased. Many Clore Fellows have chosen to become accredited coaches as part of their Fellowship training. A result of lockdown has also seen a version of the RD1st accreditation training, and the business models of many coaches, move online, which has also greatly increased the potential for regional reach.

Coaching for Creatives – creating a pilot

The Coaching for Creatives pilot took place between January and August 2021 and was project managed by Scottish Clore Fellows and independent consultants Jeanie Scott (Culture Radar) and Lindsay Dunbar (Culture Croft).

Partners and support from the project was received from Joan Parr (Interim Director of Arts & Engagement) and Anne Petrie (Visual Arts Officer) Creative Scotland; Jonathan Mayes (Head of Strategic Partnerships and Impact) and Hilary Carty (Director) at Clore Leadership; and Deb Bernard (Director) Relational Dynamics 1st (RD1st).

Pilot activity took place over four stages: establishing a coaching network; coaching sessions, coaching training, evaluation.

1. Establishing a coaching network

A website (www.coachingforcreatives.com) was set up as the main information, promotion and access interface for the pilot. A cohort of ** professional coaches to deliver the subsidised coaching was recruited via Clore Leadership networks, RD1st and through promotion of the pilot through social media. All coaches were asked to supply a CV, a copy of coaching accreditation certificates and to have completed a Letter of Agreement to the pilot conditions and benefits. The coaches contributing to the pilot were:

- Charlotte Fergusson
- Claire Antrobus
- David Owen
- Helen Bain
- Holly Davey
- Jackie Malcolm
- Jacqui Rudd
- Jeanie Scott
- Jim Tough
- Katch Holmes
- Korkor Cudjoe
- Lindsay Dunbar
- Nicky Marr
- Sarah Longfield
- Sarah Modley
- Sharon Stephen
- Yasmin Khan

The coaches agreed to contribute their professional time to the pilot at £50 per coaching session. In return the coaches received a listing on the website with a bio, practice description and photo, and the opportunity to take up coaching supervision to support their own coaching practice during the pilot. Of the 15 coaches taking part in the programme, 8 took up 16 hours of supervision.

The subsidised coaching places and training were advertised broadly to the sector in February 2021 with applications invited via Google Forms through the website for a March closing date.

A selection process and criteria for the coaching places and coaching training was agreed with Creative Scotland and shared via the Coaching for Creatives website as:

For coaching sessions: applicants needed to be based in Scotland and demonstrate a clear benefit from coaching (as opposed to counselling or mentoring).

For coaching training: applicants needed to be based in Scotland, had not received formal coaching training before, could commit to completing all three of the online

training modules, and could demonstrate they had a professional network into which they could deliver 50 hours of free or subsidised coaching on accreditation.

The selection panel also used the following criteria for both opportunities:

- Geographic spread
- A range of sectors
- One participant per organisation

2. One-to-one Coaching selection and process

Those applying for coaching sessions were able to select a preferred coach to work with from the network on offer, with a backup of two other choices to aid even participation of the coaches across the cohort.

Selection for the coaching sessions took place on ** March 2021 by Jeanie Scott and Lindsay Dunbar. Applications were received from 32 individuals requesting a total of 110 hours of coaching in total. 100 hours were distributed across the recruited coaches with funded places delivered at no cost to the coachee. On average the coaches delivered 6.5 hours coaching time each.

The remaining ten hours of eligible coaching applied for were delivered pro bono by Lindsay Dunbar and Jeanie Scott (both accredited RD1st coaches) to accommodate all coaching requests into the pilot.

One-to-one coaching sessions took place between February and June 2021. On being paired the coaches conducted chemistry conversations and agreed a coaching contract with their coachee before commencing coaching sessions.

On completion of their coaching relationship, both coach and coachee were asked to complete a short questionnaire.

3. Coaching training selection

Selection for the coaching training took place on 22 March 2021 with a panel consisting of Jeanie Scott and Lindsay Dunbar from Coaching for Creatives, Anne Petrie from Creative Scotland, and Scottish-based Clore Leadership alumni Christabel Anderson (General Manager, Luminare Scotland) and Callum Smith (Producer, National Theatre of Scotland).

Twelve participants for the training programme were selected from 28 applications received.

Coaching training took place online by Zoom, hosted and facilitated by Deb Bernard of RD1st: Module One: 21-23 April; Module Two: 19-21 May; Module Three: 17 & 18 June 2021.

Of the 12 participants starting the training, 11 completed the training with accreditation. On completion of the programme participants completed an evaluation questionnaire for RD1st, from which key findings were anonymously shared with Coaching for Creatives.

4. Evaluation

Surveys were distributed via Google Forms asking for participant feedback and experience of the pilot from a coach, coachee and trainee coach perspective. The surveys achieved:

- 30 coachee respondents
- 17 coach respondents
- 11 coaching trainee respondents

Initial findings from the surveys were shared in an online public event on 20 August 2021. The event was promoted via social media and Eventbrite and attracted ** attendees. Breakout sessions with participants and live polling augmented survey findings and contributed to the overall pilot results

Pilot – quantitative findings

Coachees

Perception of 'wellbeing' in the creative and cultural sector

Participants were asked to provide an opinion on 'wellbeing' in the culture and creative sector on a scale:

- The majority (83%) of respondents rated wellbeing as a critical issue.
- The majority (80%) rated the extent to which cultural institutions supported wellbeing as being 'A bit' and 'Somewhat'

Implementation of coaching in the culture sector

Coachee respondents were asked, if they worked in a creative or cultural **organisation**, how likely they might be to implement a range of coaching responses as a result of their experience of coaching.

- 86% said they would be 'likely' to encouraging team members to access coaching as part of duty of care or professional development
- 73% said they would be 'likely' to create a mental health and wellbeing policy
- 64% said they would be 'likely' to include coaching for staff/team development at points of change
- 45% said they would be 'likely' and 50% said they 'would consider' implementing a budget for coaching in their organisation.

18% of those working for organisations said they would be 'least likely' to include coaching benefits in freelance contracts, but 36%

said they would be 'likely' and 45% said they 'would consider' doing so.

Coachee respondents were also asked, if they were **freelance**, how likely would they be to implement a range of coaching responses as a result of their coaching experience.

- 89% said they would be 'likely' to create a wellbeing plan for self-care
- 79% said they would be 'likely' to develop a coaching approach to how they work with clients
- 61% said they would be 'likely' to now also seek further support such as mentoring
- 44% said they would be 'likely' to include coaching as part of development support in funding bids, and 44% said they 'would consider' doing so.

Coachee experience and preferences

The pilot's coaching sessions were fully subsidised by Creative Scotland funding.

Respondents were asked, if they were to consider coaching in the future, how much they would be willing and able to pay for an hourly session.

The majority of respondents selected an hourly rate between £20 and £50, broken down as follows:

- 33% choosing £50 per hour
- 27% choosing £20 per hour
- 27% choosing £30 per hour

A minority (10%) of respondents chose a fee of £10 per hour.

Due to lockdown restrictions all pilot coaching sessions took place online. Respondents were asked to state where they would prefer coaching to take place in future with the majority (70%) choosing no preference between online or in person:

- 20% stated a preference for online session
- 10% stated a preference for in person sessions
- 70% chose either online or in person.

All respondents rated their experience of coaching as part of the pilot as Very High (83%) or High (17%).

100% of coachee respondents said they would consider coaching again.

Administration of the Coaching for Creatives model

93% of coachee respondents rated the pilot's administration as Good or Excellent.

Qualitative feedback showed participants felt the pilot was 'organised', 'efficient', 'punctual' and easy to navigate.

Coachees were particularly appreciative of what they saw as a 'straightforward', 'simple' application process, with a quick turnaround and prompt response to applications.

Similarly, communication levels before, during and after completion of the pilot seem to have been of the right level "...communication levels have been just right (not too much, not too little)".

"It's great to have a dedicated space and time to just be with your own developmental goals, to witness your own thoughts and ideas, to set the action steps and timeline for achieving those goals. Great for any creative project, fantastic tool for creatives!"

"My experience working with [my coach] has had a huge impact over the last 6 months both personally and definitely professionally. The sessions enabled me to set and understand my goals and review progress all under a firm but gentle coaching approach. I found it hard work, it felt good to be doing it though and I am so grateful for the opportunity. My coach was very sensitive to all that encompasses my practice and current situation, guiding and questioning me in a very direct and encouraging way."

Coaches

Perception of 'wellbeing' in the creative and cultural sector

The participating coaches were asked to provide an opinion on 'wellbeing' in the culture and creative sector on a scale.

- The majority (71%) of respondents rated wellbeing as a critical issue in the creative and cultural sector.
- While the majority (42%) of respondents rated the extent to which cultural institutions supported wellbeing as 'Poor' and 47% as 'Okay'.

Pilot coaching experience

The coaches were asked to share their experience of coaching during the pilot:

- 76% said it was excellent and 24% said it was very good

One coach noted that more meetings would have been useful. Since the survey was completed in May 2021, further meetings of the network have taken place with a request to continue these for the foreseeable future.

Some of the coaches in the pilot usually charge more than the Coaching for Creatives agreed rate of £50 per session, and some offer a sliding scale determined by ability to pay and/or, whether an employer is paying the coaching fee.

When asked if they would be continuing to work with their coachee from the pilot:

- 29% said they would be continuing, but at their own rate

- 18% said they would be continuing at the Coaching for Creatives rate of £50 per session
- 29% were not continuing (with the feedback confirming this is because the number of sessions had been adequate for the coaches, and as a coach they discourage dependency)
- Overall, 59% of were continuing with their coachees in some capacity.

Network building

The coaches were asked how interested they would be in continuing to be part of a network like Coaching for Creatives in the future:

- 94% said they were 'very interested' and 6% were 'interested'.

Administration of the Coaching for Creatives model

- 94% said it was 'Excellent/Very good'
- 6% said it was 'Okay' with feedback noting more information on the pilot process for the coaches in advance would have been useful, or challenges with using Dropbox.

"The orientation webinar set the intentions of the pilot really well and knowing that my coachee had gone through an application process for some reason gave me added confidence, or grounding of some kind. I found it really helpful to have that network and infrastructure in the 'invisible background'.

Trainees

Perception of 'wellbeing' in the creative and cultural sector

The trainee coaches were asked to what extent they thought wellbeing is an issue for the cultural sector:

- 91% said they thought it was very much an issue
- 100% said rated the extent to which cultural institutions supported wellbeing as 'A bit/Somewhat'.

The training experience

Overall, feedback for the course was positive with 91% stating they felt the administrative support was either 'Very good' or 'Excellent'. Feedback on the trainer (Deb Bernard, RD1st) was also very positive.

Some identified they would have like an additional information or support meeting before or after the course, and more detail on how to implement the post-accreditation coaching support to their own networks.

Implementing their coaching practice

Following accreditation, the 11 trainees moved at their own pace to implement the 50 hours of practice coaching to their professional networks: one trainee had allocated all 50 of their hours to individuals across their professional network by 1 July; other trainees were taking a slower approach to incorporating coaching into their overall practice.

Since graduating from the course in June 2021 the new cohort have self-organised an action learning set to maintain contact and mutual support, and continue their professional development. Four of them attended a Coaching for Creatives online network meeting and met the professional coaches who took part in the pilot.

64% of the new trainees felt that coaching supervision will be an important element of developing their craft ongoing, with peer-to-peer networking (9%) and action learning (9%) also seen as useful additional professional supports.

The majority (100%) of the trainees were 'Very keen' or 'Keen' to be involved in an ongoing Coaching for Creatives network.

"I would recommend this course to anyone and think it should be staple training in every workplace! It has been revolutionary for me and my development ... I have really enjoyed learning and working within the group and feel that it has significantly changed the course of my career and own personal development."

"I found learning the different techniques extremely valuable and learning different forms of communication very insightful. It has been rewarding to work in such a supportive environment and to work with such an amazing group of women and Deb as a trainer has been fantastic – always supportive and a fountain of knowledge."

Pilot – qualitative findings

Coachees

What appealed to participants about the Coaching for Creatives pilot offer

Respondents reference that, at the time of making their application, they were feeling challenged as a result of lockdown, with phrases such as **'self-doubt'**, **'isolation'** and **'burn out'** used.

For many, the pilot offered, first and foremost, time: **'time to think'**, **'reflect'** and **'take stock'**, both in relation to their creative practice, and their professional careers in order to "...ask big questions that I needed space and facilitation to navigate in a productive way".

Many found the appeal of a **'safe space'** in which to think about the future and make positive plans, with several using phrases such as **'setting priorities'**, **'making decisions'**, **'figuring out'** and indicating an appeal around longer term planning, such as:

"...to turn ideas in the back of my mind into a plan of action"

"...to really work on a longer-term plan that could sustain my practice"

In addition, some design features of the pilot appealed to participants:

- The opportunity to receive one-to-one support (a positive investment in culture sector professionals)
- Having a pre-approved/accredited range of coaches to choose from
- Access to coaches who shared the coachee's practice expertise

- Having access to Scotland-based coaches who understood its cultural landscape
- Having access to coaches from outside Scotland providing security of 'anonymity'

Benefits gained from the coaching experience

Personal benefits

Respondents acknowledged the coaching process had helped identify and clarify **'worries'**, **'blockages'** or issues around **'imposter syndrome'** and anxiety. The majority of coachees reported direct benefits in relation to:

Increased 'confidence', 'clarity', 'empowerment', 'self-belief' were phrases regularly used by respondents, supported by themes the coaches noted were recurring in sessions.

Gaining clarity around personal leadership style or development needs e.g. becoming "... more open and collaborative" or gaining a "...more rooted sense of my own leadership"

Improved wellbeing and sense of self – "Kinder to myself", 'tools for self-care', 'a safe space for mental health and wellbeing', 'boundary setting', 'finding a sense of fun in life again'

"We mainly discussed the changes needed to the structure of the organisation and how I want to change as a leader to make this structure work. It was interesting to see the interplay between leadership style (for me the domain of coaching) and organisational structure and strategy (for me the domain of consultancy and board). I got a renewed sense of just how

overcommitted my role is, as well as how I might begin to share parts of my role (and how the act of doing this could increase engagement in others)."

"[Coaching helped me] recalibrate my clarity of purpose in my work, helped me highlight questions and areas of anxiety and strength, helped me build confidence, and helped me fall in love with my work again."

"I am not good at being vulnerable, my role is to support others and facilitate their learning and growth. I now appreciate this is something I need to nurture in myself and that vulnerability is where resilience is born."

Organisational change and planning

Respondents suggested a range of specific benefits they could see from implementing coaching within organisations, including:

Improved planning with outcomes such as having 'A clear overview of where I am and where I want to be', 'a real sense of direction', 'getting fair pay', new ideas for creative practice

'I think it helps with perspective and forward planning, it gives the tools to look at the best ways to approach new things and shape organisational plans and change'

"The more a culture of reflection and personal development can be embedded in organisations, the better things will be for teams, for working environments and for the audiences/participants/people engaging with whatever creative organisation are doing. Lots of positive ripples are possible here!"

Professional development, staff retention and wellbeing

Respondents reflected on the benefits of coaching for teams, senior leadership and trustees, including:

Helping everyone in the organisation to feel valued

Utilising coaching as part of a 'health check' and as a '...support when drained or feeling pressured'

"Coaching at the trustee level would be very effective. Boards are self-governing in that they set their own direction. One downside is that they often neglect the learning and development needs of the trustees themselves."

"Allowing people to pause and consider their role, not just their to do list."

"As a broad observation we are a sector of problem solvers - very active, "let's do the show right here" approaches are prevalent. Anything which gives time and space to reflect and view situations from new angles is going to be helpful for mental health and wellbeing."

Benefits for freelancers

Those who responded as freelancers saw a range of benefits specific to freelance practice and business development. These included:

Easily accessible and flexible development support – there was a benefit in being able to arrange coaching hours around work and homelife (including evenings and weekends) and having sessions online.

Business focus – creating time to reflect on values, the type of work sought and agreed, including how to say no to certain types of work in the future.

Creative practice development – in particular having a reflective and objective space in which to explore practice development needs, and how those were prioritised around other work.

“One of the things denied to freelancers in general is the sounding board and support network that an organisation can give you; coaching fills that space.”

“How I look for and decide on freelance work. That has really changed, and I’ve felt the benefits from creating a clear matrix for what type of work best serves me rather than my previous panicked approach to just going for anything”

“I think that the coaching brought me back to thinking about what was important about my practice and how I represent a contemporary art practice alongside a craft practice.”

Participant observations on the experience of the coaching process

For some of the coachees, this was their first experience of coaching and it provided positive and powerful results. For others, the process allowed reflection on the suitability of coaching as a development tool within the creative sector.

“Coaching is life-changing. I was primed and ready to make changes, and knew I had the ideas and energy to make the changes happen, but I hadn’t quite realised how much of an impact my coach would have on me in affirming my gut

instincts, in supporting my decisions and helping me to spend time working towards achieving some really big goals.”

“I think the person centred approach which coaching is grounded in chimes with much of the work of the arts sector and I think it is exciting to bring that into our support of our colleagues.”

Future thinking

Participants were asked to make optional suggestions for how they would like to see coaching utilised in the creative sector in future. Suggestions included:

Coaching as part of peer networks – a coachee (also a recipient of RD1st training through the pilot) noted it would be useful to be “...part of a network where people supported each other through coaching” ongoing.

Policy and funding – a number of coachee respondents presented views on how coaching could positively impact sector and practice development, if there was policy support and funding to encourage its use.

Goal sharpening – one respondent noted that, by including coaching (as a future focused process) as part of a grant award, it could be a beneficial way to help recipients keep funded projects goal orientated – “I’d personally feel like the delivery of any future grant would be much more successful”.

“A coaching fund for freelancers and organisations to apply to would be most welcome. Money would be my biggest barrier in getting more coaching sessions so any help would be invaluable.”

“The creative industries can be tough, we are always being asked to share ourselves and [take on] a lot of positions. Self-worth is often tied up in other people’s responses to our work. I would like to see arts-based funding schemes include coaching as a mandatory element of their budget development.”

“This should be an essential part of creative work - funding bodies continually underestimate the planning, evaluation and reflective process required of a creative artist, and [coaching] helps fuel their being!”

“[Coaching] would be an investment in the future health of the creative sector and be very much welcomed.”

Coaches

What appealed about the Coaching for Creatives pilot offer

We were interested to know what appealed to the professional coaches participating about the pilot, and what motivated them to engage with it.

Respondents noted a strong desire to **increase the profile of coaching** in Scotland, for individuals and organisations as well as the wider sector.

In addition to this there was a strong understanding of the challenges to people's wellbeing since 2020 and a desire to **support people** particularly who may not be able to access the support otherwise.

There was a desire to **become part of a network** to connect and embed the culture of coaching in the creative sector, especially when based on personal experience of the benefits.

And finally, there was a desire to become part of a professional network to **support the coach's own professional development, learning and wellbeing**.

"If we can establish a culture of coaching support in the creative industries in Scotland, I believe it would make for a stronger, more resilient sector for the future."

"I work in the Scottish music sector and received coaching through Help Musicians which was in short life changing. It had such a profound effect on me that I decided to train as a coach myself so I could make this accessible and affordable to others who work in this area and wider creative organisations."

"It can be quite lonely working as a coach but having this structure feels like a bit of a support network and I feel it would be great to some more get togethers to share learnings, reflections and experiences - more opportunity to learn from each other."

Observations on their experience of coaching in the pilot

The coaches were able to offer invaluable insight to the concerns of the sector while respecting the confidentiality of the relationship with their coaches. Recurring themes included that freelancers in particular had been greatly impacted in the last 18 months.

"It highlights the need, arguably greater than ever, for practitioners (who may experience isolation at times) to have supported time for reflection and planning... One worry I have from recent coaching experiences is the sense that freelancers feel disenfranchised at times - that there are gatekeepers at key institutions and that getting in the door is a challenge."

"It brought into sharp focus how little coaching there is in the creative sector in Scotland and how passionate I am about helping to change that."

Benefits witnessed as a result of the coaching experience

The coaches were asked to feed back benefits or impacts they witnessed working with their coachees in their sessions. A broad range of reflections were made, from broad benefits to specific benefits for coachee with particular support needs:

Being heard – the process of thinking out loud and the coachee having their thoughts explored ‘out loud’ without judgement or advice.

Time to reflect – participants noted how rarely they took time away from work to reflect on what they wanted, to gain clarity on their thoughts or actions.

Unlocking barriers – putting off tasks or conversations due to anticipation about ‘what might happen’. Coaching allowed the coachee to explore their concerns, alternative scenarios and how they might prepare.

“One of my coachees is neuro-diverse and found shorter sessions worked better for her so our work has been spread out into more sessions and over a long period than expected – that’s worked well for her.”

“She said she never really had a chance to reflect on her practice and where she was going before. That is what she had been seeking out and I believe I provided a safe and facilitated space for her to do that”

“Coaching resulted in her unlocking a number of barriers which she had carried with her for some time and enabled her to put new processes and habits in place. This led to her completing two applications/submissions she had been putting off for some time, and to her taking on two difficult family conversations which had implications for her family’s future plans.”

Reframing narratives – imposter syndrome and self-limiting beliefs were recurring themes in sessions. Coaching was used to help coachees understand their beliefs and overcome blocks.

Holding the space – having a safe space for the coachee to be gently challenged in their thinking, or challenge their own thinking, with the coach ‘walking alongside’ for support.

Self-directed learning and growing – strength in supporting the coachee to realise their own potential and to navigate difficult decisions.

“My coachee seemed to really feel as though she had reframed her imposter syndrome (in her words) as well as connected with some tools she could apply regularly to keep that at bay. She also started to develop a really powerful alternative story for her professional identity that she could see was having an impact on the way she described herself in an application she was writing.”

“Feeling supported and gently challenged. Having the space to pause and reflect during an incredibly busy and sometimes challenging time”

“One client in particular was very unhappy within her current role, I helped her to identify what would give her more job satisfaction. It transpired that the role was not available within her current organisation so she applied for a new job and with coaching I was able to support her around the application and interview process and I am delighted to say that she got the job.”

Future thinking

The coaches were asked to make optional suggestions for developments around coaching that might benefit the sector. Suggestions included:

Including options for coaching support in contracts with freelancers

Further research into how organisations might benefit from coaching to develop leadership and potential within creative organisations.

“Lots of large and small institutions already hire coaches to work with their staff in the development of their careers, because there is room to grow and expand. I wonder why creative industries organisations has been left behind here? Is it because they don't value coaching? Or is it because of a limited mindset on what career development opportunities are possible in a creative career?”

“I think more research needs to be done into what the directors of creative organisations see as possible in a creative career and whether they themselves need coaching past limiting beliefs that are restricting the growth of creative companies.”

Trainees

What appealed about the Coaching for Creatives pilot training offer

The appeal for trainees was very much embedded in their **desire to train or learn new skills**. The accreditation and quality of the training offer was an added factor for some.

For others **a change in circumstance** (either as a result of lockdown or simply having time to explore professional development) motivated them towards the training.

Some of the trainees had received **coaching in the past** and the positive experience encouraged them to take up the opportunity. For some the driver for this was a **willingness to support and help others**, which chimed with the ethos of the Coaching for Creatives pilot.

"I've used coaching techniques in my work informally, and was interested to actually learn the ropes properly, to build confidence and to formalise my learning. It is so great to have an accreditation."

"I've been interested in coaching for some time, having been coached on a Clore course in the past, and I was interested in coaching cultures within the workplace as well"

"I have always enjoyed supporting others to fulfil their goals and potential and this course offered a structure and robust approach which I could employ, both in my work life and personal relationships. I was also drawn by the discussion of leadership as I am now in a management role and want to

ensure that I am leading my team in the best way that I can."

Observations on their experience of RD1st coaching training

The training course was delivered by Deb Bernard (coach, trainer and Director of RD1st) as a bespoke programme for the cohort of trainees presented by Coaching for Creatives. For the participants, the experience was positive personally as well as professionally.

"I feel this course has changed the course of my career and I would love to pursue a career in coaching in the future. It has been an amazing opportunity and one that has given me a lot of enthusiasm to pursue this as a career. "

"The course was fantastic, one of the most rewarding pieces of training I have ever been part of. Particularly doing it in conjunction with such an excellent, supportive, engaged group of other arts professionals was hugely valuable."

"I think this has been a transformational experience for myself, the group and the sector...."

"The course was just what I needed at the time. The work on self-awareness was fascinating and I am already bringing some of the aspects of the course into my workplace, for example looking at the exercises around building trust. Deb was one of the best facilitators I have ever worked with / been led by. I am also very pleased that I have made some new connections with my cohort."

Accredited trainee next steps

The new cohort of coaches are taking different approaches to sharing their coaching expertise with networks across Scotland.

For some the starting point is within **their own organisation or colleagues**.

For others, the offer is being extended to contacts **across their professional networks**, or networks with a particular demographic, place or needs focus.

The network of professional coaches created by the pilot will, ongoing, be able to offer peer support and advice to the new cohort and continue to pass on coaching requests also.

"We are currently developing a new programme of artist support in my organisation and will be offering 1-2-1 producing surgeries as part of this. I am now planning to offer out free coaching as part of this provision as well. This will be for the dance sector, and I will also offer it to my colleagues."

"I am firstly going to start within my organisation, offering coaching to colleagues. I am intending to learn more about action learning sets, as a useful tool to bring into the organisational working practices."

"I will be offering coaching sessions to our network of venues, artists and promoters across Dumfries & Galloway to support them to achieve their individual goals. Also, working with our Stage IT (youth programme) to coach our young people."

"I'd love to offer coaching to my artist collective, and to a few residency programmes I am involved with."

"In a longer-term approach, I will consult with my colleagues in writer development to investigate whether a coaching offer would be a useful component for our writer support programmes. And I intend to connect with colleagues in Literature Alliance Scotland and, perhaps the Scottish Book Festival network to see if a coaching offer might be of interest."

"I'm planning to offer sessions to Scottish Artists Union members."

Future thinking

The trainees were asked to make optional suggestions for how they might like to see coaching developed to benefit the sector. Suggestions included:

For organisational and staff health and wellbeing – particularly as an aid to workforce recovery post pandemic.

Performance practice – supporting performers to feel engaged and valued as part of freelance contracts.

Improving personal communication skills across the sector and for creative leaders.

The use of Action Learning Sets (group coaching) and Listening Circles (a new tool shared by RD 1st) were also encouraged to benefit organisational and team development.

"I'd like to work with my team to generate ideas, and to look after their wellbeing... I think organisations with someone trained in coaching can significantly support their own networks including artists, freelancers, and volunteers."

“In regard to performance practice – coaching performers who struggle to feel engaged, or a part of something if they are not directly involved in a show. It can be so isolating, and it is so easy to get stuck.”

“We need to build trust within organisations and as an entire sector to eliminate the idea of competitiveness and scarcity mindset. Once we have trust we can have safe spaces to have the conversations that need to happen to move forward combined with coaching it could be really transformational.”

“I think it would be good to offer organisation wide training days. There was so much that we discussed within the training that I felt would make a big impact on my organisation but as a newly trained coach I wouldn't be able to lead a session of this size. It would be great to have this on offer through Creative Scotland or elsewhere.”

Stakeholder sharing session

As part of the evaluation process, Coaching for Creatives hosted an open access, online sharing session on 20 August 2021 to introduce the pilot and its background, share findings so far, and sense check these with stakeholders.

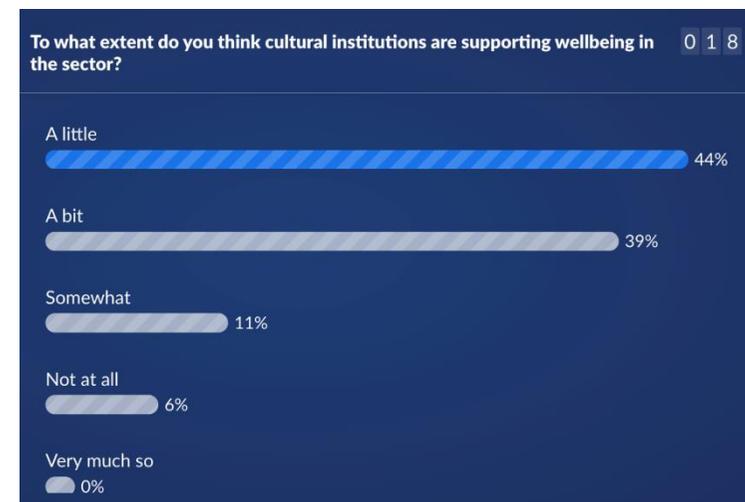
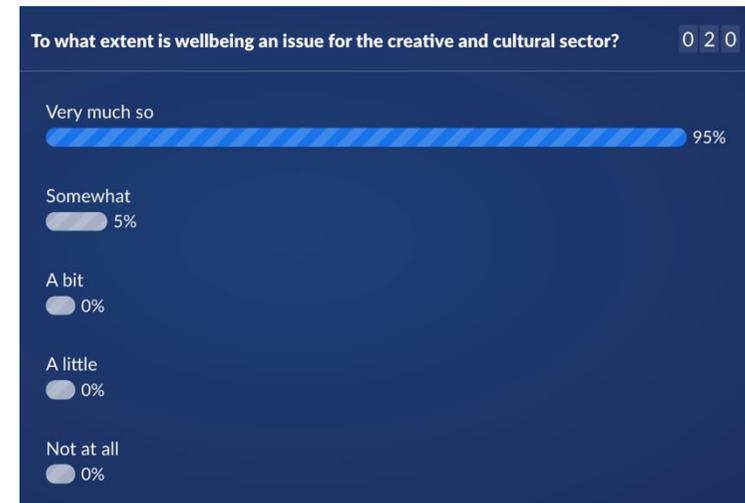
The session attracted 22 individuals, including participants from the pilot (coaches, coachees, newly trained coaches). The majority of participants had experience of coaching before, some were interested in getting coaching, had an interest in the pilot or training to be a coach. Only 5% had not experience of coaching before the session.

Perception of 'wellbeing' in the creative and cultural sector

Participants were asked to provide an opinion on the extent to which 'wellbeing' in the culture and creative sector was an issue, and to what extent cultural organisations in the cultural sector were supporting wellbeing:

The result correlate with the survey findings of coaches, coachees and trainees. Session participants discussed the need for wellbeing to be supported across all sectors, with participants feeling 'corporations' and 'enterprise' recognised the benefits of coaching for their staff and teams more as it results in higher levels of productivity.

A question was raised as to whether wellbeing in the culture sector was any different to other sectors currently and that comparison against and sharing learning with other sectors could be useful learning.



Breakout sessions

A presentation of the key findings and outcomes of the Coaching for Creatives pilot were then shared with the group, before participants were split into breakout rooms to respond to two key questions:

“What stands out most about the findings?”

There was a lot of comments as to **why coaching wasn't more common in Scotland yet** which led to comments about confidentiality as the Scottish creative sector can be small and the opportunity for **cross border collaborations** would appeal to certain leaders.

Participants felt that evaluation of the benefits of coaching needed to be longer term than the constraints of the pilot's timeline allowed. **Measuring the impact of the pilot over time would be beneficial.**

It was noted that the experience of coaching (and of being coached) is having **a 'ripple' effect in the lives and working practices** of those who had benefitted from the coaching.

The need to **make coaching an accessible development support for freelancers** was noted – people who otherwise often don't have access to professional development budgets, but still contribute to organisational success.

“Coaching for Creatives is timely and very welcome for the arts industry.”

“Finding a sustainable business model that can support creatives of all kinds including freelancers is a key issue, so the fact that

the pilot has addressed this was really positive – as was that the experience has been clearly so beneficial to the coaches.”

“How might you be interested in using coaching?”

Interest was noted in relation to **bringing coaching into organisations to support team development and communication** (e.g. through action learning sets)

Ongoing support for coaches within organisations and working across the sector (such as by providing coaching supervision, sharing best practice).

“I have been employed for the last two years as a mentor in a creative business programme in S E England, but when the pandemic hit, the role really shifted to being more of a coach... There is a question about when organisations consider using coaches... at the moment we're involved in a programme to provide coaching to staff and freelancers of an arts organisation which is having to close. Obviously, this is not an ideal situation, but it does show that the employer is supporting their wellbeing. Particularly right now, it feels like we're being asked to use coaching very flexibly.”

“In what way might Coaching for Creatives help or support you?”

A request was made for **ongoing sector research** and comparisons to help inform the professional development of coaching, its best use in the creative sector. This might include linking with the HR department of organisations, rather than the individual applying.

Support for new coaches to build their professional coaching practice, including how to present a coaching offer to the creative sector, finding clients, finding supervision.

Credibility and validation – some coaches noted they are being asked to include information about their practice and fees for funding applications submitted by other organisations hoping to work with them. Having a professional listing on a recognised website would validate their credentials and be a useful ‘check’ for funders.

Having a website where it is possible to **easily assess affordability and fees** charged by coaches.

There was also feedback by email following the event with coaches getting in touch to indicate interest in being part of the next iteration of Coaching for Creatives, as well as interest in being involved in regular network meetings.

“As a coach working in the creative sector in Scotland, I would love to be involved in any digital network to meet peers and share good practice.”

“I think the idea of being part of a professional, supportive network of coaches for creative people is really positive... There was an interesting point made in the session about the positive benefits of working with coaches from outside your geographical area/ area of practice. I think this could be explored further and perhaps Coaching for Creatives could be the hub for those kinds of introductions.”

“My view is that the price point for coaches is important to ensure ongoing quality and diversity of practitioners and sustainability...”

“One of the things that's key for me is not perpetuating practitioners subsidising the arts further with being underpaid for their time. I do of course recognise most coaches work on a sliding scale for different clients and choose when to flex their pricing. I also believe it's our collective responsibility to lobby for the pay available through funded programmes to be at a reasonable level.”

Key findings and outcomes

Key findings

Evaluation of the programme has highlighted significant successes, and interest in future iterations of the pilot model:

- 100% of coachee respondents said they would consider coaching again
- 91% of those receiving coaching training rated the course and experience as excellent.
- 94% of the professional coaches involved in the pilot said they would be very interested in continuing to be part of a network like Coaching for Creatives.
- There is a need to increase understanding and awareness of what coaching is, how it differs from mentoring, advice and counselling, and the specific benefits it can achieve
- 87% of coachees said they could afford to pay between £20 – £50 for a coaching session. This may be more than some can afford – and less than some coaches charge. Having a transparent, clear sliding scale of coaching fees will help to ensure those who need coaching can be matched with an accredited coach who can support them.
- Knowing how and when to implement coaching within an organisation is important. Implementing it as part of planned organisational change and development, and factoring consent from staff to engage with one-to-one coaching is essential.
- Substantial benefits of coaching were measured through the pilot at a personal, professional and organisational level.

Key outcomes

Creative Scotland's investment of £15,000 resulted in:

- 110 hours of coaching for 32 individuals
- 11 newly accredited RD1st Leadership Coaches in Scotland
- A digitally supported network of 26 coaches (the 15 professional coaches involved in the pilot and the 11 newly trained coaches)
- A pilot website disseminating information and advice around coaching and its benefits to international audience.
- Interest in the pilot model was generated from Ireland, Wales and London with individuals interested in how the Coaching for Creatives model might be scaled up to benefit the creative sectors across the UK.
- 550 hours of free or low-cost coaching to be released to the creative sector as the trainee coaches build their coaching hours and practices.
- In total, this will mean 650 hours of coaching support for the creative sector in Scotland. If this is valued at between £50 and £100 for an average coaching session, this will mean Creative Scotland's original investment will have resulted in £32,500 – £65,000 worth of coaching.

Recommendations

Reviewing the qualitative and quantitative results from the pilot, we recommend a the following actions be considered by the sector:

Accessibility – coaching is a flexible, non-artform specific and accessible professional development tool which can successfully be delivered by experienced coaches one-to-one in person, online and in groups. We recommend, to ensure the full advantage of coaching can be experienced by all in the sector, that an affordable, values-based model of coaching support be developed to increase accessibility to its benefits.

Awareness raising – of the benefits of coaching for individuals, organisations, and organisational leadership at CEO and board level is recommended in order to increase its use and impact across the creative sector. This includes increasing understanding of what coaching is (and how it differs from mentoring, business advice, counselling/therapy), and promoting professionally accredited coaches available to work with the creative sector in Scotland.

Credibility – the Association for Coaching, and accreditation from training providers such as Relational Dynamics 1st, provide a professional ‘seal of approval’ for coaching, in an otherwise non-regulated market where many who claim to be coaches have not formal of professional training. To reduce risk (financial and personal) for individuals, organisation and funders we recommend the formalising of a trusted network of accredited, appropriately endorsed professional coaches for the creative sector.

Leadership – imposter syndrome, low-confidence and health and wellbeing are critical issues in the creative sector following Covid-19. We recommend creative organisations promote and support the use of leadership coaching as a vital part of their recovery planning, giving strategic leads the vital time to properly reflect, plan and consider new creative possibilities for their organisations, their audiences and the sector as a whole.

Sustainability – building in resilience tool that supporting people to flourish are keystones to good organisational design. We recommend introducing coaching as an early career self-development tool to realise a generation of confident, resilient young talent in Scotland who can firmly embed positive wellbeing and self-care practices into the long term.

Workforce development – with Fair Work a Scottish Government ambition for Scotland by 2025, we recommend creative organisations consider how they might utilise coaching strategically as part of staff and team development, including a request for a freelance coaching budget in funding bids, and to shift mindsets and challenge perceived thinking in the workplace to create a more inclusive, respectful, fulfilling workplaces that is open to all.

Next steps for Coaching for Creatives

Due to the high level of engagement and interest in the model, Culture Radar and Culture Croft are working together to establish a sustainable business model that can be replicated in other regions and areas to support coaching in the creative industries.

This has included support from the Scottish Government's Just Enterprise and FirstPort business advice around the business model as well as a web designer around developing a platform.

The aim of Coaching for Creatives will stay true to the values of the pilot:

1. Making coaching accessible to people working in the creative sector through the offer of quality, accredited one-to-one sessions
2. Offering subsidised coaching and coaching training through income generated to ensure access and inclusion are embedded in the model
3. Brokering bespoke, targeted coaching solutions for organisations as and when they are needed
4. Supporting regional networks of coaches, initially developing the network in Scotland
5. Sharing research and best practice case studies emerging from ongoing work with stakeholders across the UK and internationally, and building an evidence base by following the impact of coaching over career paths.

While it is anticipated that there will be a small level of investment needed for the initial development of the online platform, on-going annual costs will be resourced through a social enterprise business model, augmented by targeted fundraising.

Due to the innovative pilot supported by Creative Scotland and Clore Leadership, this model has the potential to inspire and support many individuals and organisations to see coaching as a viable method of supporting the wellbeing of the sector, and a worthy investment in individuals.

Jeanie Scott & Lindsay Dunbar

Coaching for Creatives

August 2021

Appendix – Case Studies from the Pilot

Organisational Case Study 1: Relational Dynamics Leadership Coaching Training

This feedback has been collated using the feedback from RD1st and have permission to be shared by the participants:

How the course has helped my development?

- The course has **helped me to develop my skills in active listening** and become more aware of how I communicate, particularly in the language I use both verbally and bodily.
- Space to give me **leadership confidence, connect and build trust with others** in the sector, improve my listening and management skills.
- The course has helped my development in a number of significant ways, **it has given me my confidence back at a time when I really needed it**. It has built upon my skills as a leader in communication and in a culture that I'd always tried to foster in my teams in past roles and given me the knowledge of why I work the way that I do and allowed me to understand how I can build on this in the future. The training has been **invaluable in determining my future goals and where I see my career going in the future** and I hope to develop these skills further now.
- In many ways – I have an enhanced sense of awareness of self and others and feel **I have grown my emotional intelligence**. I also have **strategies in place to combat anxieties** and to build resilience.
- It's given me **new skills, a much great self-awareness** and a network of new contacts with whom I want to continue to keep in touch.
- I have found the course to be hugely beneficial for me, both personally and professionally. **I have come away with a deeper understanding of myself, and of my communication style which has been really illuminating and not something that I have considered before**. The course has enabled me to reassess how I listen, engage and support those around me and I think this is something I can take forward in all aspects of my life.
It has **really developed my understanding of leadership** as well and reinforced the type of leader I want to be moving forward, and why I have experienced problems in organisations before which has alleviated a lot of worry, I had been holding subconsciously.
- I feel like **I have taken enormous leaps since starting the course!** The coaching has been hugely beneficial to me, also working through the self-awareness and trust exercises has helped me as a leader in my job.
- I think **the course has helped me transition to the next stage of my career**. During the course and the coaching period, I interviewed for and got a new job and **I feel the course helped me be the best version of myself in that**.
- I have been thinking about my behaviour, style and patterns as a team leader and manager. It has also **provided an answer to a question about how the disparate**

parts of my team's work connect and, in some way at least, laid out the pathways that could inform quite a lot of our forward planning

- feel I have more language **to understand my thinking**, and also to support others in their thinking.
- Through being a coachee I have personally worked on some blocks and found new approaches + new daily practices. In terms of being a coachee, **I now have a new treasure chest of professional tools to bring to my projects to help foster a truly supportive, resourceful, positive environment.**

Which elements I found most valuable?

- Different models – **clean language** in particular
Understanding of **Active Listening** and how to apply.
- I found learning the different techniques extremely valuable and learning different forms of communication very insightful. It has been **rewarding to work in such a supportive environment and to work with such an amazing group of women** and Deb as a trainer has been fantastic – always supportive and a fountain of knowledge.
- **Using the imagination to think through ideal scenarios**, and really feel them, and then to walk into the future after events, to gain a sense of perspective and ease anxiety.
- I found the **self-awareness element most useful** – to understand more about myself whether that's blaming time or others for my reactions has help me approach situations with a more positive approach.
- I found it so refreshing to be able to learn something new, and **it has sparked a desire in me to learn more about human behaviour and psychology** which is exciting.

I also really valued being able to put things in to practice so quickly. The idea of role play and practical work is something I find quite intimidating but being asked to try it out straight away allowed me to just do it without thinking too much about it which really increased my confidence.

- Working with a coaching buddy over a period of weeks. It's something we both might continue as **we both experienced a transformation in our careers as a direct result of the experience.**
- Every element has been deeply useful and the course was well thought out in terms of content + structure. **I found many of the exercises during the training to be gently challenging**, I really appreciate them for allowing me to fully understand what being alongside someone means.

How will I put the new skills to use in the future?

- I will put these skills to use in the work I do with volunteers at Cothrom and in future roles. In particular **I want to try group coaching with the Youth Café** that I will be working with over this next year.
- **Facilitating group meetings at work using GROW model to instigate group discussions.**

Offering 1-1 coaching within our organisation as an opt-in benefit.

Prioritising self-reflection over sector knowledge in order to become a better colleague and leader.

- Currently, I work in an organisation that supports a network of venues, artists and promoters and also a youth programme and **I hope to use these skills to work with these people within my organisation.**
- I will embed in into my day-to-day life, but am also **interested in developing group coaching and action learning sets to help move my team forward.**
- I plan to **offer 1-to-1 sessions with our union members over the next 10 months.** Need to fulfil 50 hours for the Creative Scotland/Clore funding.
- I will be delivered **coaching to dance artists through my current employment which is exciting, but I also hope to incorporate elements of coaching in all areas of my work and life.**
- I am beginning to bring **coaching into my employed role**, and I am looking forward to starting to offer free coaching sessions (in exchange for feedback!) until I am ready to start charging for these.
- **I'll try to bring coaching into everything I do, not just coaching sessions. I'm hoping it will be useful in my group facilitation** going forward.
- Across my line management responsibilities, and I am very **keen to work with Senior Management in my organization to embed coaching both within the culture internally**, and to look at whether and where it can be a useful contribution to some of our programme delivery.
- I am excited about getting coaching hours under my belt, and then **focusing on using coaching in the context of artistic practice with performers.**
- **I think this is just the beginning. I will start to embed the soft skills within my day job and understand if it is possible to do coaching sessions with my team.** I will use my 50 hours either through my side project or the organisation I am chair of to deliver sessions for BIPOC creatives and artworkers

If you were to recommend this course – what would you say?

- **It expands ways of listening & communicating, offering guidance and methods for supporting** other people's thinking as well as your own.
- If you're looking to join together personal and professional development theories, learnings and techniques or if you're felt stuck in how to apply change in your everyday work or personal life, and **this coaching course will undoubtedly kickstart a new chapter of progression and development.** I was alongside 11 inspiring, compassionate and strong women across such vast geography and specialisms and **I really look forward to us collectively making our tiny changes in our own lives to feed into building a more supportive, compassionate, and trusting world.**
- I would recommend this course to anyone and **think that it should be a staple training in every workplace! It has been revolutionary for me and my development and I can't thank you enough for the course** and I really hope that this is just the start of an exciting journey in the world of coaching.
- I'd say **it has a deep, positive impact** – the level of awareness of self and others is quite profound, and having a toolkit of strategies to allow ongoing development is super valuable.

- **This course has really changed my mind set and made me much more empathetic** – it is so valuable for anyone wanting to have better conversations both at work and home.
- This course, the exploration of ideas and **being part of such a wonderful group of people has been an absolute tonic and provided some much-needed inspiration!**
- An **enlightening and edifying course**, beautifully facilitated by Deb.
- **It will change your life, for the better.**
- 10000% would recommend. **If you are interested in supporting yourself and other humans to build more resourceful + positive futures then go for it**

Organisational Case Study 2: Bespoke coaching package for an arts festival, Ireland

Jeanie Scott was approached in March 2021 by an arts festival in Ireland to develop a bespoke, targeted coaching support for its team in the run up to its 2021 summer festival.

Following a year of lockdown, the festival was looking at delivering a new hybrid live and online weekend festival amid a range of uncertainties: funding, contracting, box office and marketing were all impacted by the new delivery model. The small festival team, many of them freelance, were also struggling with health and wellbeing concerns, including maintaining the energy they all knew they would need in the run up to, and during, the live festival.

A coaching package was developed for the organisation which included:

- One-to-one coaching interviews with each of the team to discuss and answer questions they had around coaching, anticipated workload issues over the next three months and assess coaching needs and patterns in response.
- A recommended, facilitated team development session in advance of the programme of individual coaching beginning was not able to take place due to varying work commitments. This would have allowed the team to consider in advance (and together) some of the anticipated stress points in delivery and consider new approaches for overcoming them.
- Two coaches from the Coaching for Creatives networks were employed to deliver up to five coaching sessions for each of the staff team (employed and freelance) between April to June (with some of the team choosing to keep a session for after the festival to assist with the 'come down' that always follows a busy festival).
- One-to-one follow up interviews with the team were implemented post-festival to gauge effectiveness, what worked well, and what could have worked better.

In this case, without the facilitated team session at the beginning of the process to embed a shared understanding and acceptance of the coaching support on offer, the benefit from the one-to-one coaching was mixed.

For some (particularly those who had experienced coaching in some capacity before) the coaching was incredibly helpful, particularly at high tension points in the run up to and during the festival where it provided a 'pressure valve' which helped to recalibrate energy,

motivation and bring some objective reflection to the whirlwind of activity. For others, the coaching felt less welcome, or imposed, resulting in less successful outcomes, and uptake of fewer coaching sessions for those individuals.

Key learning was that taking time to consider when and how best to implement a coaching culture within an organisation or project is vital, and understanding people's attitudes towards coaching in advance is a benefit. This could be achieved by offering coaching 'taster' sessions for staff or teams in advance of a full programme.

Organisational Case Study 3: SEALL, coaching appraisals

As the new chair of SEALL on the Isle of Skye, Lindsay Dunbar was made aware that it was time for team appraisals. It was clear from the team and the board that this was seen as a necessary Governance task yet one which hadn't been very beneficial in the past. Based on an RD1st Appraisal approach used with Ludus Dance, Lindsay encouraged the team to conduct a personal SWOT analysis which each member shared with the appraisal panel. As a result, the appraisal process was led by the team member rather than formal questions. It also allowed them to highlight issues which team members were invited to take to coaching sessions. The project leaders were offered 3 sessions and the more senior team members were offered 5 sessions however it was agreed that more could be offered.

This was met with enthusiasm from the team who saw this as an opportunity to work confidentially on personal development issues which related directly to the future of the organisation. They selected a coach each from the Coaching for Creative cohort and since the appraisals in May they have been meeting once a month, as the organisation starts to launch events again since 2019 and embark on new projects with Culture Collective.