

CANVAS

ARTS AND CULTURE EDITION
SPRING 2017

BY *Saxton Bampfylde*



ARTS AND CULTURE:

LEADING INTO THE FUTURE

WELCOME

Welcome to the Spring 2017 edition of CANVAS, an insight update from Saxton Bampfylde. Our aim is to share interesting thoughts and perspectives on topics and issues that are relevant and current in your sector.

We very much welcome any thoughts, comments, or inputs you would like to share.

We hope that you enjoy CANVAS.

CONTENTS



01

EDITION OVERVIEW



02

LEADERSHIP - FRAGILE AND STRONG BY ROGER WRIGHT,
CEO SNAPE MALTINGS



03

NEWS ROUND-UP

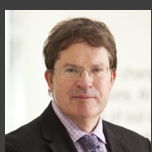


04

VIEW FROM THE RIVER:
ED BAMPFYLDE



EDITION OVERVIEW



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The Arts and Culture sector in the UK continues to maintain its place on the world stage, preserving centuries of tradition whilst looking to evolve in the 21st Century and beyond. It is a sector that continues to experience a number of challenges, particularly in face of greater austerity and huge pressure to engage and excite audiences time and time again. Flair and creativity are still centre stage, but entrepreneurialism, digital knowledge and commercial acumen are getting more of the spotlight. With less public funding available and unlikely to return at the same level, many arts and cultural organisations are looking at alternative means of generating financial and commercial support. A huge part of this also is dependent on still engaging with audiences and preserving the autonomy and artistic licence necessary.

The pressure to perform has never been greater right across the sector. At the very heart of these issues is the question of leadership and the style and approach needed to succeed and nurture talent today. Roger Wright, CEO of Snape Maltings (formerly Aldeburgh Music) provides his perspective on what leadership needs to deliver, and what can and should be 'let go of' to drive the sector forward. **C**

LEADERSHIP - FRAGILE AND STRONG

A view from **Roger Wright**, CEO Snape Maltings



As the deadline for this article loomed, I attended the launch seminar of Useful and Kind Unlimited. It is the thought-provoking brainchild of Duncan Fraser with whom I have worked at the Mindful Leadership Foundation.

As a group of leaders from a wide variety of backgrounds and organisations, it seemed that none of us quite knew what we might do together at the meeting or beyond it. However, we clearly shared an interest in the concept of “prosocial” leadership as individuals who strive to lead, live and act for the welfare of others and the world. The mood of the gathering suggested that to be prosocial is easy to say, easy to sign up to, but hard to do.

“We shared an interest in the concept of “prosocial” leadership as individuals who strive to lead, live and act for the welfare of others and the world.”

This brought to mind the subject of leadership style which increasingly fascinates me. This interest was heightened during my time at the BBC as the organisation wrestled with the challenge of how to provide leadership training and seemingly lurched from one type of leadership to another. The styles of John Birt, Greg Dyke and Mark Thompson certainly offered a very wide spectrum of models to follow. Each in their own way had something positive to offer and each was true to themselves.

One question remains constant and certainly presents me with an ongoing leadership challenge: “Is it possible to have the rigorous forward looking strategic approach of a John Birt with the “be happy” approach of a Greg Dyke?” Of course, that is a hugely simplified description of their working methods - but the question still stands.

The thinking behind Useful and Kind, appears on the surface more attuned to the soft happiness model with its focus on empathy

"My conviction is that "questioning" leadership is a good model for our age."

and compassion, but there has to be clarity and purpose too. As leaders, we are called to lead which means making difficult choices and being clear about strategic direction.

My conviction is that "questioning" leadership is a good model for our age – when dogma and "unquestioning" seem to offer such closed and insensitive positions – and yet, even beyond political worlds, not admitting doubt seems to be a prevailing management style. I feel entirely comfortable with the concept of leading by not leading and showing weakness as one important facet of leadership. It is however difficult to hold to when the model of strong leadership for some is the overt show of power and shouting the loudest, not hearing or accepting contrary views or opinions. When the colleagues for whom you are responsible expect a strong steer, it can be painful (and usually slower) to suggest working through issues together rather than delivering instant solutions.

Within Snape Maltings, our newly unified site and organisation, I am working with colleagues on various ways of devolving leadership and they all require the basic principles of respect and trust. Without these core values, no-one can truly take on responsibility and blossom.

Letting go can feel uncomfortable because it involves ceding power and authority but is a huge release (and relief) when it works and offers deep joy in seeing colleagues fly and develop new skills. However, there are times when I like the idea of devolved leadership more than I do the reality. Impatience can kick in, as can the desire to move to controlling when the easy route is to say "just do it this way".

In Enneagram terms, my boss personality type meets the giver/carer and wrestles with the desire for control and the potentially competing desire to be liked and give that control to others. I do however remember

how inspired I am by those powerful role models who have led by owning up to their lack of answers (an admission of frailty) and admitting that they find certain issues very challenging.

Sadly, it is not the spirit of our time to show weakness. Our world is now simply too black and white to allow such subtlety – the sound bite does not usually work when it is overly nuanced and suggesting of other points of view. Sometimes it is simply that we are the victims of too little time. How often do we hear that the "thinking time" has gone – managed out of our staff scheduling rotas because its productivity cannot be demonstrated. When Helen Boaden, until recently Director of BBC Radio, made a plea for what she called "slow news" it struck a chord with me. We need time for context, time for nuance and time for experts. There is a busy-ness to our lives now and an awful availability which, if we don't take control of it, will wreck true and timely consideration of our decision making and our thought processes. Otherwise, we will simply be faced with more and more communication and less and less to communicate.

"Strategy without action is as futile as action without strategy."

I am not making a plea for lack of thought or for fuzzy decision making – nor am I suggesting that leadership can be parcelled out without careful planning. After all, strategy without action is as futile as action without strategy.

I do however reflect that there exists a parallel with my spiritual life. I think that the strength of my faith is that it seems to hover on the borders between doubt and belief. It is that questioning search that reaps such incredible rewards – a questioning style of leadership can do that too, as can the simple act of trying to be useful and kind. **G**

ROGER WRIGHT

BIOGRAPHY

Roger Wright CBE has been Chief Executive of Snape Maltings (formerly Aldeburgh Music) since 2014. Prior to this he was Controller of BBC Radio 3 and Director of BBC Proms for 17 and 7 years respectively. Roger is recognised as one of the UK's most experienced cultural leaders both nationally and internationally.

Educated at Chetham's School of Music in Manchester, and then at Royal Holloway College, Roger began his professional life in 1978 at the British Music Information Centre (BMIC), and also working as a freelance writer and broadcaster. He was appointed Senior Producer at the BBC Symphony Orchestra in 1986 before he became Artistic Administrator of The Cleveland Orchestra in 1989. Three years later, Roger moved to Hamburg to take the post of Vice President, Artists and Repertoire, at Deutsche Grammophon.



Under Roger's leadership as Controller of Radio 3 and Director of BBC Proms, the corporation became the largest commissioner of new music in the UK, bringing more opportunities for live music, young artists and digital projects than ever before. As Director of the BBC Proms, the world's largest music festival, he helped deliver record audiences.

He has been given honorary degrees by Royal Holloway, the University of East Anglia, the Royal College of Music, the Guildhall School of Music and Drama and the Royal Northern College of Music and is a Fellow of the Radio Academy.

NEWS ROUND-UP

WE PROVIDE A BRIEF INSIGHT INTO KEY NEWS ITEMS THAT ARE CAUSING A STIR LOCALLY AND GLOBALLY.

Aldeburgh Music rebrands to Snape Maltings



In November 2016 Aldeburgh Music rebranded and became Snape Maltings in preparation for the 50th anniversary of the Snape Maltings Concert Hall in 2017.

The new website has launched at www.snapemaltings.co.uk, and further future developments to the building will be announced in June 2017.

In 2015 the whole site was purchased, enabling the organisation to redevelop the remaining derelict maltings buildings. This will allow Snape Maltings to expand the creative campus and the organisation's artist development,

learning and inclusion programmes over the next decade.

'We have the exciting opportunity to create a site that has no direct parallel anywhere in the world, offering artists an unrivalled programme of residencies and development opportunities and being able to communicate fully for the first time all the site's facets,' said chief executive Roger Wright. 'Unifying our name and branding will enable us to showcase the unique breadth of Snape Maltings' offerings and we hope this new clarity will help us attract more visitors to the site, both from within the region and from further afield.'

Shanghai racing to become China's cultural capital, but risks pushing the artists out



Shanghai has just played host to an international array of art enthusiasts with two art fairs West Bund Art & Design and ART021, as well as the return of the Shanghai Biennale. Reaching its 11th programme the Biennale comprises a five-month-long exhibition and programme of performances and lectures.

With a huge level of interest and investment across the city and the transformation of the West Bund with the opening of two landmark contemporary-art museums, The Long Museum and the Yuz Museum the city is very committed to becoming China's cultural capital. Next year, two new museums will open in the district.

It is certainly experiencing a cultural transformation, but at what cost? According to the *Economist* (24 November) 'it risks threatening the kind of complex, nuanced and sustainable engagement that a lively arts sector needs'. What is really needed the article suggests is for 'affordable spaces for young artists and help promote a climate in which artists and art professionals can thrive'. This really could then help it become a truly global culture capital.



Delhi International Arts Festival enters its 10th year and goes from strength to strength

The stage was set and for 15 days artists and troupes from all over the world gathered in Delhi as part of the Delhi International Arts Festival. Founded in 2007 and continuing to run under the artistic direction of Prathibha Prahlad, the DIAF is taking centre stage with a global arts festival. According to [Prahlad](#) 'India is the culture capital of the world' and this festival is really demonstrating that as it enters its tenth year.



Saxton Bampfylde sponsors Museums Association Awards

For the second year Saxton Bampfylde was a proud sponsor of the [Museums Association Conference](#), held this time in Glasgow. The conference themes this year focused on people & places and health & wellbeing. Our team attended a number of sessions involving the themes which really reflected what impact museums can

have in developing these areas. The conference is also a chance to catch up with friends old and new - and the team enjoyed an excellent drinks reception at the Zaha Hadid designed Riverside Museum, despite getting caught up in some impromptu theatre on its recreated Victorian street!

A man with dark hair, wearing a dark blue coat over a white shirt and a green patterned tie, stands outdoors with his hands in his pockets. The background is a blurred green landscape.

VIEW FROM THE RIVER

ED BAMPFYLDE

Take a closer glimpse into the Saxton Bampfylde team with our regular View from the River feature. The company's London office is based next to the iconic Thames where the majority of the team works from.

TEAM INSIGHT

Ed Bampfylde is Head of Saxton Bampfylde's arts and culture practice.

PAST, PRESENT AND FUTURE WITH SAXTON BAMPFYLDE

As a consultant I work with clients, candidates, colleagues and partners to find amazing people for wonderful and important arts, culture and heritage organisations.

RAINY DAY DELIGHTS

This autumn I spent a few very happy days in St Petersburg (it didn't rain fortunately) where one can lose oneself for days on end in the various museums, galleries and historic buildings. Alongside the obvious places, the Mariinsky and the Hermitage, I also loved the Russian Museum – particularly the large collection of Kandinskys, the art from the early Soviet period and the folk art squirrelled away in the basement. I would also certainly recommend the Museum of Soviet Arcade Machines – entry gives you 15 kopeks and allows you to play classic games on the original machines giving you a hands on window into everyday life of the Soviet period. Combine this with a cheap and warming plate of doughnuts and instant coffee with condensed milk at Soviet era cafe 'Pyshki' to get a further feel for life in Leningrad.



Museum of Soviet Arcade Machines



Parenno's Anywhen Exhibition at Tate Modern

Finally, I enjoyed heading out to the suburbs to the Imperial Porcelain Factory; it is still a working factory but they have a nice museum of pieces from across their history including some radical supremacist tea sets from the likes of Malevich made after the revolution.

PASSIONATE ABOUT

Whilst I like little better than exploring museums of all shapes and sizes as well as art, books and cinema – my first love was music and I still play guitar and piano as much as I can (even if my gigging days are largely behind me).

ONE HOT TIP

With the sad news recently of the passing away of former Director of Dulwich Picture Gallery, Giles Waterfield, I have started reading his 2002 book *The Hound in the Left Hand Corner*, an entertaining (and revealing!) satire about the world of running museums.

YOUR SECTOR VIEW IN JUST THREE WORDS

Creative, dynamic, purposeful

PARENNO'S ANYWHEN EXHIBITION - FAN OR FAINTLY DISAPPOINTED?

My two experiences of it were totally different; I really liked seeing the interplay of lights and sound all along the giant hall and my little boy thoroughly enjoyed playing with an inflatable fish. I won't pretend to understand what it is all about yet but I want to go back and explore more!

GET IN TOUCH WITH ED

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