

CANVAS

A classical marble bust of a woman, likely a Greek or Roman deity or figure, is shown in profile. From the top of her head, a dense shower of small, colorful, three-dimensional geometric shapes (triangles, tetrahedrons) erupts, cascading down and outwards. The shapes are in various colors including blue, green, yellow, orange, red, and purple. The bust itself is made of light-colored marble and is mounted on a simple, rectangular, light-colored stone base. The background is a plain, light gray.

ARTS & CULTURE EDITION
SUMMER 2017

BY Saxton Bampfylde

APPEALING AND REVEALING

TREASURING THE PAST AND EMBRACING THE FUTURE

WELCOME

Welcome to the Arts and Culture Summer 2017 edition of Canvas, the insights 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.

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Stephen Bampfylde
Chairman, Saxton Bampfylde

✉ stephen.bampfylde@saxbam.com

The Arts and Culture sector is about as broad as any you can find, with extraordinary depth and reach. The variety of institutions, venues, operational models, cultural disciplines, skills and most importantly people working within them is almost endless. Each with its own character, direction, way of engaging and evolving.

However, this individuality is being challenged and the ability to evolve for some is becoming more about surviving. These challenges are arising as common themes across this hugely broad sector. Those of funding, and also of remaining current, interesting and relevant to the public. The importance of remembering

the founding principle and vision of each organisation, holding dear to that individuality, but also having a very clear strategy for how to stay on course to deliver that vision is becoming crucial. The absolute need to maximise the assets of each organisation, and spend a far greater amount of time in engaging with existing, but also new and future audiences. These are all the challenges being faced every day in the sector.

In a reflection of the breadth of the sector, we feature two senior figures within the Arts world in this edition of Canvas.

Firstly, we have interviewed Dr Xa Sturgis, Director at the renowned

Ashmolean Museum at the University of Oxford. Talking about the relationship between a museum and a higher education institution, Xa looks at how new doors and worlds can be opened up, whilst reflecting on the challenges of delivering this.

We are also delighted to have a bylined article from Ian Squires, Chair of Curve, Leicester, a theatre taking its work, created in Leicester, to an audience on a global scale.

Both bring an individual perspective, but draw very clearly upon common themes, opportunities and 'dramas' for the sector as it moves forward. **6**



INTERVIEW WITH

DR. XA STURGIS

DIRECTOR OF THE ASHMOLEAN MUSEUM



Dr. Xa Sturgis discusses what makes a university museum tick; the challenges and opportunities that it affords both the museum and the Higher Education institution it exists within; and how it can change the way education is delivered by opening doors into new worlds.

A museum operating within the Higher Education environment – what does this relationship mean for both institutions?

Part of what it means for a museum is unquestionably a sense of security within a larger organisation. However, with that comes a degree of obligation on the part of the museum that might be different from that of a national, municipal or independent museum. For a university museum the particular areas of obligation are around the focus and emphasis on research and teaching. By that, I mean specifically teaching within a Higher Education context, as all museums see themselves as educational institutions. In a university museum there is more focus on teaching to students, undergraduate and postgraduates, within their institution and beyond.

A lot of university museums were not founded or developed specifically as teaching collections. Many were purely seen as part of a broader cultural focus for the institution. Our Raphael drawings for example, which form the core of our latest exhibition, were given to Oxford in the 1840s in the hope that they would improve the morals of the university students! Increasingly however, we are now looking at our collections and thinking about how we use them in teaching the undergraduate and postgraduate curriculum.

In an institution like the University of Oxford which is traditionally very text based this is a challenge, but one that we are rising to. It is an exciting challenge. We want to share how the extraordinary encounter with the many objects amongst these amazing collections can open more windows onto the past or onto ideas than any text book can. We are working hard to suggest different ways of thinking about a wide range of different subjects through these collections - helping to develop possibly more empathetic, more imaginative ways of thinking.

Looking at the other side about what museums offer universities, they are often the first door through which many people come to a higher education institution. They are an open door to the idea of higher education and the individual university. They are very accessible and museums are astonishingly popular institutions today. They have a broad, engaged public which is of great value to Higher Education institutions.

In Oxford, the university museums are particularly significant and the Ashmolean is one of four exceptional institutions. Collectively we provide different ways into the university, reflecting its intellectual life. We are here to demonstrate how thinking can reveal the world.

How does this impact on the operation and development of the museum?

There are obvious logistical and practical issues that relate to teaching and research. We need study rooms, space to store the objects and of course qualified museum assistants who can retrieve objects and bring them to classrooms.

We are also inviting the academics and lecturers into the museum, sitting them down and supporting them in ways to teach from collections. We are trying to do this across many areas and making links with many faculties including English, migration studies, geography, history and the business school. We are trying hard to support academics and enable them to be comfortable working with objects rather than using a purely text based approach.

Our own Egyptian curator teaches the Egyptology course he studied when he was a student at Oxford University. However, at that time he sat in the school of archaeology, right next door to the Ashmolean, looking at photocopies of objects that we had in the museum; objects

“We are here to demonstrate how thinking can reveal the world.”

that he didn't know were next door until he began working here! There is no denying these objects reveal more than a photocopy ever can. They provide a connection to the past and to people, and a window into another world.

We recently received an extremely generous grant from the Andrew Mellon Foundation which is specifically dedicated to helping us develop the ways in which we collaborate and support teaching within the university. A key part of this is the development of a new programme called Faculty fellowships, which is geared towards ensuring sustained learning opportunities. This project involves us working very closely with the IT team here to develop better and more sustainable platforms for students to have access to and revise from. Whether it be 3D scans, better imagery or other information, by making all these files available online in addition to allowing hands on teaching sessions in our study rooms will, we believe, greatly enhance the student learning and also the wider teaching experience.

Together with the other museums at the University of Oxford we are also looking to develop a collections study centre; a space where collections from across the University will be accessible for teaching and research. Plans for this centre are currently being developed and we are very lucky to have identified a site right in the heart of the University – two large basements that used to be library stacks under the lawns in front of the Museum of Natural History.

If teaching brings certain operational demands, the role of the Museum as a



champion of research brings others. This not only involves making our collections accessible to researchers, both physically and virtually, but also revealing the fruits of this research to as wide an audience as possible. Our exhibition programme is critical here and looking at our programme going forward the intention is that it will always, or as frequently as possible, be backed by new research carried out in the University or beyond. Our recent Raphael exhibition is great example of this. The outcome of a Leverhulme-funded research project, it explored the way in which Raphael used the drawing process as a way of thinking and revealed him as a far more experimental and adventurous artist than he is often considered.

One next exhibition - 'Imagining the Divine: Art and the rise of the world religions' – will focus on the late antique period and establishment of the iconography of all world religions. It is an enormous subject and again the subject of a major research project involving Oxford University academics and the British Museum. Oxford is arguably the leading university in the world for the study of the late antique period and it is only right that we should highlight this strength in our exhibition programme.

Exhibitions are the most vital way a museum can communicate what it is. Looking ahead I hope the exhibitions reflect the huge range of our collections but also the range of the intellectual thinking around those collections within the museum, the university and indeed beyond.

What changes, challenges or opportunities are on the horizon for the Ashmolean? How will it continue to evolve in the next 5-10 years?

Thinking again about the Higher Education

“There is a real focus on improving the interdisciplinary approach. Museums are absolutely one of the best places in which this type of thinking happens almost as a matter of course.”

sector and opportunities arising I would say that the development of academic disciplines and the way in which universities are being encouraged to think about teaching and research is a hugely exciting one for us. There is a real focus on developing an interdisciplinary approach, with a real need to escape from silos of particular well-established academic disciplines. Museums are absolutely some of the best places in which this type of thinking happens almost as a matter of course. Museums by their very nature are interdisciplinary spaces, and I think there is a huge potential for us to play a key role in the development of this kind of thinking and working as well as disseminating the fruits of this working to a wider audience.

Every museum institution will tell you there are financial challenges but again there are particular forces at play in the Higher Education sector, not least because of Brexit. It appears Brexit could hit the sector very hard in terms of research funding, but also about the potential restrictions on access for international students. There is also an impact expected on partnerships, particularly those linked to funding. This creates a challenge for university museums.

The Ashmolean is in a very privileged position of being not only a university museum, but also a great public museum. We do have a mixed funding model which makes us more robust than some, but we are looking to diversify, for

example through building a strong institutional endowment fund. Until this point I think it is fair to say that university museums have been somewhat protected from funding cuts, but there is no denying there are storm clouds on the horizon and we need to be ready for this.

“We are a universal, as well as a university museum”

Finally, a major challenge, but also a much-needed change, is in the digital arena. If we are to truly be a great teaching and research museum, we must make our collections accessible in many ways. That needs to be online as well as physically. I will admit, we are coming a bit late to the party, although in sunnier moments I tell myself that this is an advantage as we can learn from others. Although we are looking closely and developing ways for mass digitisation in the end there is no escaping the time that collections' curators need to put into the process of data entry and information checking, which is challenging in a collection of over a million objects.

What skillset or mindset is required at a senior and leadership level within the Higher Education sector at the



“One of the great joys of the Ashmolean is the breadth and exceptional depth of its collections. They allow us to explore all the great themes of human existence and open doors in so many different directions.”

Ashmolean? Do you consider this to be reflective of that affecting leadership in the wider museums sector?

On the whole I don't think the skillset differs dramatically to that required of leaders in nationals or independent museums, although I do think that council run museums present rather different leadership challenges.

One of the main challenges of leading a university museum is getting to grips with the larger institution in which we operate; understanding the priorities and objectives of the University in which we sit and, as importantly (but more challengingly), understanding how and where decisions are made within this larger institution and how to influence them. Oxford is particularly, and at times proudly, complex in this regard and even after three years I still have much to learn!

Otherwise, as everywhere, the leadership challenge is about persuading people of your vision and the direction of travel. As just one example the persuading of curatorial staff to devote the necessary time and effort towards digitisation requires motivation and the ability to communicate its importance and the benefits this work will bring.

Are university museums facing similar challenges to generate more commercial revenue or streamline operations compared to others in the wider museums sector?

Yes, of course they are. Some have more of a challenge than others. Commercial revenues depend largely on visitor numbers and the institution's buildings and surroundings, which might for example make it an attractive wedding or party venue.

Space is always a challenge because you need the space to generate the revenues. To that extent the Ashmolean is in a strong position – it has huge visitor numbers, wonderful spaces, galleries and a rooftop restaurant. Even with those assets, the challenge is always there. We cannot rely on any single source of funding, and commercial revenue always has to be an important slice of one's revenue cake. For the Ashmolean it definitely is. We are relatively fortunate however; there are other university museums where the challenge is greater, but this does not prevent us from always looking at ways to develop our commercial opportunities further.

How do you continue to keep such a breadth of collections, like those which exist at the Ashmolean, interesting and appealing to current and future visitors?

I think we couldn't fail to keep this collection interesting. One of the great joys of the Ashmolean is the breadth and exceptional depth of its collections. They allow us to explore all the great themes of human existence and open doors in so many different directions. The excitement of museums is in what they offer, the immediacy of connection to the past, to other individuals, to other concerns. There is no better way of opening a door onto the history of humanity than through museums and their collections.

One area we are developing and considering is in the contemporary arena. We are a universal, as well as a university, museum and so we do need to address modern and contemporary art better and more consistently and seriously than we perhaps have done. To develop this we have just appointed a modern and contemporary curator. This will allow us to shift our thinking about how we address this area, both in terms of our collections and our programming.

Are there other countries/institutions where museums exist within in an HE setting that you admire, and why?

Yes, there are obviously significant university museums in the US and Europe and it is unquestionably interesting and important to learn from them. The new Harvard Art Museum has a wonderful new and carefully considered building. It has very real strengths in the way it has thought about servicing the work it does with students – beautiful study rooms with ready access to stored collections, galleries devoted to particular taught courses and so on. Similarly, the Yale University Art Museum has developed very interesting ways in which it uses and trains its students to deliver its education programme. Conversely Harvard (and to a lesser extent Yale) very much faces the University rather than the public and I do think something is lost in not actively seeking and developing a broad and wide public. This is around their founding purpose, funding, mindset and more obviously, their geography.

Every university museum is different and the challenges they face are often around their founding purpose. Some have grown specifically from research collections, some have grown from teaching collections, still more from

donations of collections with the broad aim of expanding the horizons of their students. They all have slightly different stories and this is often reflected in their individual approaches and priorities today.

The Ashmolean is the oldest surviving purpose-built public museum. Welcoming the public was one of our founding principles. We have obligations to the university of course, but our greatest value to the university is that we are, and will remain, a great public museum. **C**

DR. XA STURGIS BIOGRAPHY



In October 2014 Dr Alexander Sturgis became the Director of the Ashmolean Museum having had a distinguished career as the Director of the Holburne Museum, Bath, since 2005. Whilst at the Holburne Dr Sturgis oversaw a renovation of the Museum that included a £13 million extension. Prior to becoming the Director of the Holburne, Museum Dr Sturgis worked at the National Gallery, London, for 15 years, in various posts including Exhibitions and Programmes Curator from 1999–2005.

Dr Sturgis is an alumnus of University College, Oxford and the Courtauld Institute of Art, London.

www.ashmolean.org



MAKING (GREAT) DRAMA OUT OF A CRISIS



Ian Squires, Chair of Curve Theatre, shares his thoughts on how regional theatres need to think outside their comfort zone artistically, geographically, financially and structurally.



What led Shakespeare and his fellow actors to this dramatic course – dismantling and removing a complete building – was a knotty and complex dispute over ownership brought to a head when the lease on the land ended. Richard Burbage, the leading actor, claimed that while the ground on which the theatre (it was actually known as 'The Theatre') stood was the landlord's, the building was his, inherited from his father. Hence the dawn raid.

Successful in their mission, The Chamberlain's Men carted away the timbers and had them stored in a riverside warehouse to await re-erection. In July 1599 the new Globe theatre opened in Southwark. Scholars say *Julius Caesar* may have been the first of Shakespeare's plays to be performed there. I told this story, the story of a journey, at the first Curve board meeting I chaired in November 2016. It seemed to me that it offers a graphic and appropriate metaphor for the journey that most regional theatres are on these days, a journey that will take us – slowly – from dependence to independence (or close to it). We may never have to pick up the building and run with it but the challenge that faces us is just as real.

“From dependence to independence (or close to it).”

Shoreditch, London, Christmas 1598. It is so cold the Thames is almost frozen over at London Bridge and the snow is falling heavily as a dozen men – armed with a variety of weapons – gather in the early hours of December 28th with mischief in mind. This ‘band of brothers’, united in their purpose are led by Richard Burbage, the greatest tragic actor of his day, his brother Cuthbert, and include in their number a handful of other well-known performers. Together they were better known as The Chamberlain's Men, the most prominent acting company at the time and accompanying them this frosty night was almost certainly their star playwright, William Shakespeare. Their mission? To steal an entire theatre.

Curve, like many of the big regional producing theatres ('producing' in the sense that we commission and make our own shows as well as showcasing touring productions) is outwardly and apparently successful. We have a loyal and diverse audience; a good box office; an established reputation as a producer of musical theatre (our Christmas production of *Grease* – currently on tour to Dubai – was Curve's best-selling show since the theatre opened in 2008); big touring shows such as the Royal Shakespeare Company's *Matilda* choosing Curve as the opening venue; vibrant youth and community schemes as well as effective education and

outreach programmes. But there is a ghost at the feast and the ghost's name is 'Funding.'

Over the last decade public funding of the arts in general and of the major institutions in particular has been declining and none of that is surprising given the pressure on local authorities' spending (one of the major sources of cash for many regional theatres) and on Government spending through Arts Council England. For some theatres this represents a major crisis – hence the headline. For Curve, more of a challenge.

“There is a ghost at the feast and the ghost's name is 'Funding'.”

And at this point I should declare a position. Having spent the larger part of my 40 year broadcasting career in the commercial sector, I developed particular views about public funding and how it is applied. But in spite of that I still believe – with some qualifications – in public funding for the arts. Just as I believe the state should fund school education, it should make a contribution to the maintenance and sustenance of the arts. And in that I make a special plea for theatre, which has the power to help us understand our world and the places we occupy in it. You have only to listen to parents and head teachers at schools with which the RSC works to appreciate the transformative power of drama.

So while 'cuts' (best uttered with a pronounced sneer) are never easy – I know of one performing company in the Midlands whose local authority grant has been reduced by 62% - we can't say we didn't know it was coming. Curve's local authority, Leicester City Council, works very closely with the theatre and is hugely supportive of our work and role in the city and beyond. But they can't magic money out of thin air. We have an equally positive and productive relationship with Arts Council England – we're a National Portfolio Organisation and Curve represents one of

“Regional theatres find themselves having to work even harder for the money that remains available from the public purse.”

ACE's biggest investments in regional theatre – but nor does ACE exist in some parallel economy where the funding grows on trees.

Consequently regional theatres find themselves having to work even harder for the money that remains available from the public purse. We are held quite properly accountable for not only the quality of the work we produce on stage – including the commissioning of new work and the development of new artists and writers – but also for our effectiveness in the wider public agenda – with equality and diversity, with social engagement, with community outreach, with education, with health and beyond. We expect this, we warm to the task and the team at Curve sets about delivering on all fronts with energy, imagination and commitment.

We aim not to be just a Fun Palace but also to be the part of the fabric of the city and the region as a whole. Theatre at its highest level – and that's where we aim to be – is a costly business and theatres are costly buildings to run if you are going to do it properly and that's why we need to secure our funding for the long term.

Tempting as it might be to whisper 'steady as she goes', make a few judicious savings here and there (and we're good at that too) and attempt to get by on diminishing funds, it simply doesn't work. 'Standing still' and 'getting by' are not sea-worthy propositions. 'Standing still' amounts to 'going backwards' (or 'down' in the nautical analogy) and that isn't in the plan.

Instead, what is in the plan is an ambition to create some long-term financial stability for the theatre and we believe we can do that in two ways. First by deploying the asset to its maximum potential – the asset being both the theatre and the people who work in it.

Our building offers producers extraordinary opportunities. The main theatre currently has 900 seats (emphasis there on 'currently'), state-of-the-art technology and a gifted and skilful crew. Just about anything is possible at Curve which is why Cameron Mackintosh is bringing his new production of *Miss Saigon* to

open at Curve this year and why we're able to get the rights to mount a new production of Andrew Lloyd Webber's *Sunset Boulevard* in the autumn.

'Deploying the asset' doesn't just mean mounting shows in Leicester and then putting them back in the cupboard. It means taking them far and wide. Curve's chief executive Chris Stafford, working with the Artistic Director Nikolai Foster, has created a touring strategy which means that many of our shows have a long and potentially profitable afterlife. *Grease*, as I described, is on stage in Dubai as I write. Legally Blonde travelled to South Korea, Roald Dahl's *The Witches* opened in Hong Kong before coming back to Leicester.

And co-production – working with other theatres – enables us to share costs on big dramas with high-profile casts. Oscar Wilde's *The Importance of Being Earnest* (staged in our 300-seat theatre) and Joe Orton's *What*

heart sink. It's probably why so many dress it up with the euphemism 'Development' to banish all thoughts of flag-days and tin-shaking on street corners. I hope our approach is more strategic than that. We've established a dedicated team of trustees and members of the senior management to devise an initial three-year plan for fundraising. We know how hard this work is but we also know it can be rewarding. The wide spectrum of work undertaken by theatres offers opportunities to businesses and organisations keen to play their parts – and be seen to play their parts – in the community and to be associated with work of the highest calibre.

Regional theatre has to be prepared to change its approach to meet the future, coming at us as it is at the speed of light. As well as changing the way in which we approach theatre-making and the way we set about raising money, we have to look

“Deploying the asset to its maximum potential – the asset being both the theatre and the people who work in it.”

the *Butler Saw* (in the 900 seater) were co-produced with Birmingham Rep and Theatre Royal Bath respectively (and both directed by our own Nikolai Foster). Ravi Shankar's opera *Sukanya* is a three-way co-production between Curve, the Royal Opera and the London Philharmonic Orchestra and premiered at Curve in May.

And as well as the financial benefits, touring and co-production carry the Curve brand beyond the city limits. Our reputation as a theatre that can deliver ambitious projects grows and more producers want to come and work with us. A recent email from Chris Stafford, our chief executive, tells me that 12,800 people saw a Curve show in Dubai, Edinburgh, Kingston or Leicester. That's the power of touring.

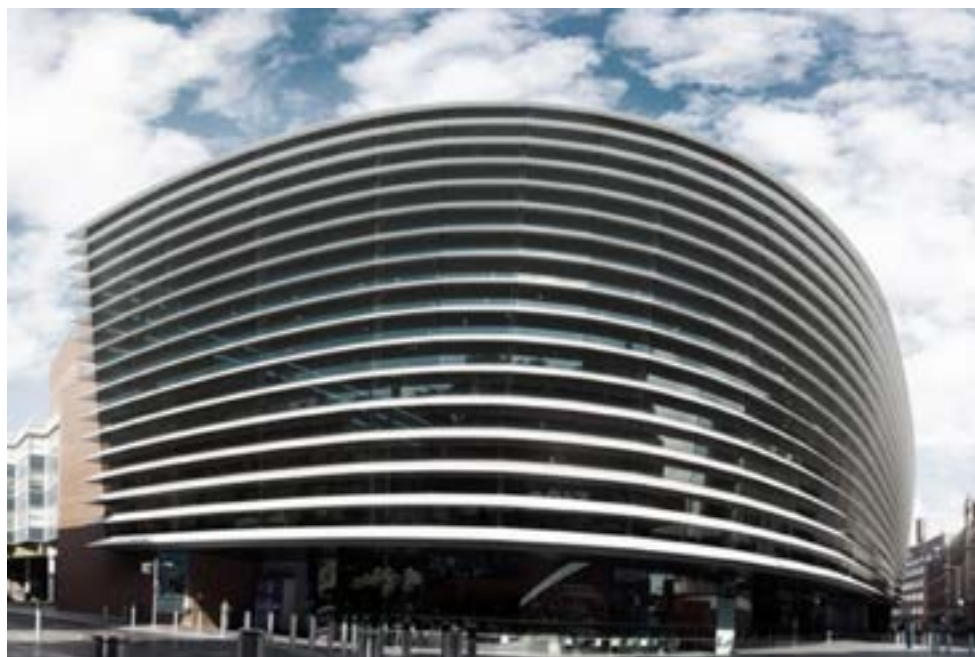
The second way is through fundraising. 'Fundraising' is a word that can make the

hard at our own roles as trustees and board members.

A New York-based colleague on the RSC board explained to me recently how it wasn't 'uncommon' in the States to find arts organisations with more than a hundred names listed as being on the 'board'. Equally it would be not 'uncommon' to find that board members also made significant financial donations to their institutions.

By and large we do things differently in the UK. Regional theatre boards I have known have been made up of genuine fans and followers, those who bring a particular skill (often financial or legal), those whose presence creates strategic alliances (or may do) across a city or region and those who just want to help.

Whatever reasons bring us as individuals



Top left: Curve Theatre, Leicester
 Top right: *The Cast of What the Butler Saw*
 Right: Lucie Jones as Elle Woods

around that board table the new order means that each of us has to work harder than ever before to bring into play new networks, new contacts, new friends, and new supporters. We need that to help create the long-term alliances that will see us through not just the next three years but beyond and to give us the ability to meet ever-changing circumstances more robustly than in the past.

“Whatever reasons bring us as individuals around that board table the new order means that each of us has to work harder than ever before.”

If only Shakespeare and his mates had thought about changing circumstances when they up-rooted that theatre. The original had a tiled roof but – funding the new Globe themselves – the actors had to save some money when they re-built it in Southwark so opted for thatch instead. One afternoon in June 1613, during a performance of the play we now know as *Henry VIII*, a spark from a ‘prop’ canon landed in the thatch and smouldered away until flames reduced the entire building to the ground. Eye-witnesses said it took less than an hour. Fortunately no one was hurt, but I’m off to check the roof just the same. **C**



IAN SQUIRES BIOGRAPHY

Ian Squires was appointed Chairman of the Board of Curve in August 2016. Prior to that he chaired the board of the Birmingham Repertory Theatre for eight years helping to oversee the theatre's redevelopment and reopening in 2013. He was also a board member of the Birmingham Hippodrome for four years until 2009. In 2014, he joined the board of the Royal Shakespeare Company and in 2015 became a trustee of the Birmingham Royal Ballet and of Belarus Free Theatre.

In his professional life, Squires had a 42 year career as a journalist and broadcaster. Beginning his career in the BBC's current affairs department, he also worked in music and arts programming. He produced the television première of Andrew Lloyd Webber's *Requiem* from New York City and was executive producer of Leonard Bernstein's *West Side Story*, a programme that won a BAFTA and

International Emmy. He also shared a BAFTA Award with the choreographer Gillian Lynne for their television ballet *A Simple Man*, celebrating the centenary of the artist L. S. Lowry. Following the success of that programme, Squires became Head of Network Television at the BBC in Manchester.

In 2009, he returned to work in London as a controller in the ITV network commissioning team working in news and current affairs. His slate of programmes included the weekly *Tonight*, *The Agenda* and the investigative programme *Exposure* which lifted the veil on the Jimmy Savile scandal. Programmes he commissioned won awards from BAFTA and the Royal Television Society, and in the United States an International Emmy and a prestigious Peabody Award.

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NEWS ROUND-UP

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



National Portfolio Organisations announcements – positive vibes and regions on the rise

The Curve in Leicester was the stage for Arts Council England (ACE) to make its National Portfolio Announcement of £409 million for 2018-22. This was an appropriate setting as according to [Apollo Magazine](#), it was the regions that were very well represented this time, with the strategic decision to radically increase the number of small and medium-sized organisations receiving funding. This means places like Preston, Poole and 40 other locations will receive NPO support for the first time. It is expected that this funding will make a significant difference in these regional institutions.

ACE has said that this 'rebalancing' will deliver an additional £170m for the arts outside London between 2018 and 2022. With regards to the funding, ACE Chair [Sir Nicholas Serota](#), has said that one of the key hopes is that this funding "will inspire a broader range of young people and audiences across England than ever before." Talking to [The Telegraph](#), ACE Chief Executive Darren Henley reinforces that saying that its "plans through to 2022 show we mean it when we talk about great art and culture for everyone." This was welcomed by Government and more broadly across the sector.

In addition to this support of the regions, [Nick Serota](#) also emphasised the need to encourage greater international work from national and regional organisations. He said that it was important to develop new partnerships, generate income streams, and also offer more to its local audiences, highlighting the Curve in Leicester as a particular example.

The overall positive feeling was welcomed by James Doerer, arts consultant, writing in [The Stage](#) as he surmises that it "feels like a portfolio in transition" and predicts that there should be a lot more to talk about next time.

What a difference a year makes – Hull, the UK City of Culture

Hull has 'raised the bar' for a 2021 successor, according to [UK City of Culture](#) Independent Advisory Panel Chairman Phil Redmond, with an estimated 1.4 million people attending cultural events in first three months of 2017. As the shortlist for the five places which could win the accolade for 2021 is [announced](#), now is the time to take notes.

From orbiting earth, as the local dish was [launched into space](#), to the depths of the ocean, as a sea of naked residents not just blue with cold, but also covered head to toe in body paint, posed for an iconic [Spencer Tunick installation](#), the city and its people have embraced its designation as UK City of Culture.

This is already demonstrating a positive impact to the city both in terms of sentiment and engagement from locals, but also to the economy with hotel and transport figures increasing every month, according to a study from the [University of Hull](#).



One of the things that has helped make Hull stand out and create such a buzz and engagement right across the city and beyond, has been putting 27 year-old Phil Batty at the reins of marketing the programme. The director of marketing, communities and legacy for Hull UK City of Culture 2017, [The Drum](#) notes that his approach, while not based on years of experience, has been borne from an understanding of what

resonates with people. From the effective straplines such as 'Everyone back to ours' and combining a clever digital and more traditional approach has allowed a far greater reach to a wide audience. [Batty](#) himself says the one of the most vital elements in making the programme work and positive engagement more meaningful is through the workforce of 4000 volunteers who continue to support it on a daily basis.

International Cultural connections – a snapshot of UK and international collaborations



This year has brought about a number of interesting and innovative cultural programmes for the UK with international partners. A [high profile launch](#) at Buckingham Palace with Royals and celebrities saw the beginning of the UK-Indian Year of Culture 2017: the programme which aims to celebrate a year of cultural exchange. A programme of cultural events and activities in India will be organised by the British Council, and a similar programme in the UK will be organised by the Government of India.

This has already begun with the [British Council](#) helping to develop a programme in Mumbai to improve teaching and training skills.

Another interesting cultural exchange has been the UK/UAE 2017 Year of Creative Collaboration (engaged with over 88,000 members of the public across the UAE).

UK/UAE 2017, the cultural [exchange programme](#) between the United Kingdom and the United Arab Emirates, celebrates the long-standing relationship between the two countries and looks to strengthen existing cultural and economic ties. It has engaged with almost 88,000 members of the public across UAE, The UK/UAE 2017 exploring the themes of community, inclusion and the next generation, in line with UAE Vision 2021.

KEY APPOINTMENTS

Saxton Bampfylde and its partners around the world through Panorama advise many recognised museums, galleries, performing arts institutions and heritage bodies. We are delighted to share with you a selection of some of the roles that we have been privileged to work on recently.



DR. TRISTRAM HUNT
Victoria & Albert Museum
Director

Dr Tristram Hunt has been appointed as Director of the V&A. Dr Hunt served as Labour MP for Stoke-on-Trent Central since 2010, and was previously the Shadow Secretary of State and Shadow Minister for Education. A historian, politician, writer and broadcaster, Tristram is an expert on the eighteenth and nineteenth centuries, with a particular focus on Victorian urban history. He is the author of several books and is a regular history broadcaster on BBC and Channel 4. Tristram has made more than a dozen series on subjects including Elgar and Empire, Isaac Newton and the English Civil War.



HILARY CARTY
Clore Leadership Programme
Director

Hilary Carty takes up the role as Director of the Programme in September 2017, after Sue Hoyle OBE steps down at the end of August. Hilary is well known for her work at Arts Council England. Since then she has worked in the UK and overseas as a consultant in the arts and cultural industries, and most recently as a Visiting Research Fellow at the School of Management and Business, King's College, London, for which in 2017 she directed an international Executive Leadership Programme: Leading Culture in the 21st Century. Hilary works as a coach, and has written and lectured widely on the subjects of leadership and cultural development.



LORD JOHN BROWNE
Courtauld Institute of Art
Chair

The Courtauld Institute of Art has appointed Lord Browne of Madingley as Chairman, taking up the post in September 2017. Lord Browne has previously held a number of positions at major cultural organizations. From 1995 to 2005, he was a trustee of the British Museum. Since 2007, he's been a trustee at Tate, and will step down from his role as chairman this summer. He is also a fellow of the Royal Society, the Royal Academy of Engineering, and the American Academy of Arts and Sciences, as well as chairman of the international advisory board of the Blavatnik School of Government at the University of Oxford.



RICK HAYTHORNTHWAITE
Creative Industries Federation
Chair

The Creative Industries Federation has appointed Rick Haythornthwaite as its new Chair, succeeding Sir John Sorrell, the founder of the Federation. Rick has enjoyed a long career spanning business, arts and culture. He is currently Chairman of Mastercard International and Centrica, as well as digital accelerator QiO, Arc International, and The Performance Theatre. He was Chair of the Southbank Centre, the Almeida Theatre, the Tate Corporate Advisory Board and the British-American Arts Association. He has also served on the boards of the British Council, Whitechapel Gallery and the National Museum of Science and Industry.



JON WARDLE
National Film and Television School
Director

The National Film and Television School has announced that Jon Wardle is to be its next Director. For 10 years previously, he worked at Bournemouth University in a variety of senior roles. During his career Jon has worked as a consultant for Creative Skillset, developed courses and is also the author of a number of papers and book chapters on media education. Annually he leads the BFI Film Academy Talent Campus Residential. He is a Fellow of the Higher Education Academy and the National Association of Television Production Executives (NATPE), he is on the Royal Television Society Education Committee.



DAVID GAIMSTER
Auckland War Memorial Museum
Director

David Gaimster, formerly the Director of The Hunterian at the University of Glasgow, has been appointed as Director of the Auckland War Memorial Museum. David is an experienced museum director and academic with extensive knowledge in the museum and cultural heritage sectors. His career spans more than 25 years in senior roles in national museums, in central government policy making on cultural property, and as the CEO of a national Learned Society and conservation charity.

VIEW FROM THE RIVER

TEAM INSIGHT

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



DR. JENNIFER BARNES

Dr. Jennifer Barnes is a Partner in the Arts and Culture practice group.

PAST, PRESENT AND FUTURE WITH SAXTON BAMPFYLDE

It allows me to integrate a rather mongrel background in sport, arts and culture, industry and higher education. I had positive experiences with Saxton Bampfylde as a candidate; now I understand better why. They have great practice groups made up of very talented individuals. My hope is to continue work where needed, across the firm on various projects.

RAINY DAY DELIGHTS...

My favourite place for a rainy day is a cabin in the north woods of Minnesota that my grandfather built. You can see the storms coming across the bay, some benign, some terrifying. During the benign, we build a fire and read books. For the terrifying, we take cover, in the suitcase storage area, breeze blocks built into a hill.

PASSIONATE ABOUT...

Predictable, yet mystical. My family. I am very aware of my failings and fragility; they are my motivation, best teachers, and source of my strength.

ONE HOT TIP

I have just finished reading Hilary Mantel's *A Place of Greater Safety*, about the complex and flawed individuals who were the catalyst for the French Revolution. Preceding Wolf Hall, but every bit as powerful and disturbing. It charts how a small group of friends take on big ideas and what they believe is success and a new order is actually senseless violent destruction.

If I can add a food, I am currently addicted to Swedish Cardamom rolls, which I make, or the cinnamon rolls at Bageriet in Covent Garden, which I pretend is on my commute home, while actually quite far out of my way.

YOUR SECTOR VIEW IN JUST THREE WORDS

Creative, collaborative and questioning.

GET IN TOUCH WITH JENNIFER

✉ jennifer.barnes@saxbam.com
☎ +44 (0)20 7227 0873

GLOBAL ARTS & CULTURE TEAM

UK

Ed Bampfylde, Partner
ed.bampfylde@saxbam.com

Jennifer Barnes, Partner
jennifer.barnes@saxbam.com

NORTH AMERICA

John Sparrow, Partner
john@boardwalkconsulting.com

Patrick Kenniff, Partner
pkenniff@kennifffracine.com

Jim Zaniello
jim.zaniello@vettedsolutions.com

AUSTRALASIA

Sean Davies, Partner
sean.davies@cordinerking.com.au

ASIA

Neha Sharma, Partner
nehasharma@executiveaccess.co.in

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www.panoramasearch.com

PANORAMA
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Saxton Bampfylde

9 SAVOY STREET
LONDON WC2E 7EG
+44 (0)20 7227 0800

46 MELVILLE STREET
EDINBURGH EH3 7HF
+44 (0)131 603 5700

WWW.SAXBAM.COM

SAXTON BAMPFYLDE MISSION STATEMENT

We exist to change the world by changing leaders in interesting and important organisations. At the same time we aim to create an environment wherein all members of our community can grow to their fullest extent emotionally, intellectually and spiritually.

Saxton Bampfylde is an employee-owned business

