

CANVAS

ARTS & CULTURE EDITION
SUMMER 2018

BY *Saxton Bampfylde*



ARTS & CULTURE:
CREATIVITY AT THE CORE

WELCOME

Welcome to the Arts and Culture Summer 2018 edition of Canvas, the insights update from Saxton Bampfyld. 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 input you would like to share.

We hope you enjoy this edition!

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In the UK today there are more people working in, supporting, visiting and enjoying the creative industries than ever before. A new level of openness and accessibility, as well as a growing interest and enthusiasm at home and internationally, all contribute to it being the fastest growing economic sector in the UK. It is an exciting, rewarding and of course challenging area in which to work and engage with. This sector puts us on the global map in so many ways and deserves to be celebrated accordingly.

As we look ahead to the future, considering both this sector, and the wider landscape, there are potential challenges and uncertainty on the horizon. Brexit, funding reductions, technological change and a predicted skills shortage are all expected to impact on the creative sector. A positive and proactive approach to addressing these challenges is being embraced

by so many. Whether it be providing a platform from which a common voice can be shared to highlight the importance of the sector, or the development and introduction of new and evolving venues and disciplines, the message is clear: the creative industries are central to our past and our future and must be cherished.

In this context we have talked to John Kampfner, Chief Executive of the Creative Industries Federation, the membership organisation he launched in 2014, about the future of the sector and the role of the Federation in championing this in the UK and beyond.

We are also delighted to have had the opportunity to talk to Clare Gough, Director at the keenly anticipated Pitzhanger Manor & Gallery, which is due to reopen its doors at the end of 2018. Clare gives us a sneak peak behind the doors and

“ The message is clear: the creative industries are central to our past and our future and must be cherished.”

explains the excitement, hopes and slight trepidations of creating a newly restored space in Ealing, London.

Through these interviews we see common themes, but also unique organisational challenges and opportunities. The passion is clear and the bold approach undertaken by both represents the sector's belief and drive to embrace evolution. It also shows a dedication to protecting what it holds dear – the need to preserve spaces, places and mediums to inspire and embrace creative thinking. 

A portrait of John Kampfner, a middle-aged man with short, dark hair, wearing a grey blazer over a red and white checkered shirt. He is looking directly at the camera with a slight smile. The background is a dark, textured wall.

THE CREATIVE PULSE

Interview with John Kampfner, Chief Executive,
Creative Industries Federation

We talk to **John Kampfner** about the evolution of the Creative Industries Federation, what is driving it and how it is making a difference for its members. John looks at the challenges and opportunities the sector is facing and why its fearless approach is making an impact at home and internationally.

Since the Creative Industries Federation was over three years ago, you have gained 1,000 members. What have been the key drivers for the direction of the Federation and what have been your biggest successes to date?

The direction of the Federation is guided by our three founding principles, that we are independent, authoritative, and fearless. Set up as the umbrella organisation for the UK's creative industries we work to ensure the creative industries are central to political, economic and social decision-making.

Our greatest success is our members. Representing an industry worth £92bn, they have come together with the Federation to promote and protect the UK's fastest growing economic sector. We span advertising to architecture, video games to publishing, from large multinationals to individual creatives, across cities, towns, and the rural economy nationwide.

And, especially with Brexit, the need and demand for the Federation is greater than we could have imagined when we set it up three years ago.

What would you say are the top two opportunities for the creative industries in the UK in the next five-ten years?

The fast-growing emerging markets in China, South Korea, India, and others, are some of the most promising global opportunities for the UK's creative industries. As these economies grow, so too do their middle classes and the demand for creative content. And digital consumption allows our creatives to reach these new audiences faster and cheaper than ever before.

But the UK government must not use this as an excuse to ignore the challenges faced by the creative industries in the Brexit negotiations. Almost half of the UK's creative exports - worth over £35bn - go to the EU.

We need close alignment with EU rules and regulations, and also a government-industry partnership on how to open up access to priority markets outside the EU. While full trade agreements are likely to take some years to conclude, it should be possible to start making progress through international dialogue and cooperation in the short term.

Another opportunity for the creative industries in the UK is the disruption to the job market as robots and automation come online. 87 per cent of creative jobs are resistant to automation. Our future economy will be built on creativity and technology, with big opportunities for people who combine creative, technical and social skills. From 3D printers, allowing architects to produce models in their front rooms, to virtual reality headsets allowing dancers to perform live to truly global audiences, creativity is essential to address the challenges of the future.

And looking at the other side of the coin, what are the top two challenges facing the creative industries in the UK in the next five-ten years?

The biggest challenge facing the UK's creative industries is Brexit. Nearly 80 per cent of our members are not confident that Britain will maintain its leading global reputation post-Brexit. 21 per cent say a no-deal would make them consider moving part or all of their business abroad. 40 per cent say a "no-deal" outcome would harm their business's ability to export.

"We are independent, authoritative, and fearless."

Our members' most immediate concern is for clarity in the Brexit negotiations, so they can plan for the future. Accessing talent from the EU, continued frictionless movement of goods for tours and exhibitions, and the protection of Intellectual Property - are all major concerns.

Our red lines on Brexit remain unchanged: any future deal with the EU must include continued membership of the single market and the customs union. The UK must retain free movement of workers, those in education and for touring, exhibitions and shows.

Another major challenge facing the country's creative industries is the crisis of creative subjects in our schools. Last year, entries for GCSEs in creative subjects fell by 46,000 and 2016 entry rates to creative subjects at Key Stage 4 fell to its lowest in a decade. This drop-off comes just as robots and automation promise to take over many routine tasks and transform our working lives.

Yet, creative jobs are growing faster than STEM jobs, with new analysis we will be releasing in the next few months revealing there are big opportunities for people who combine creative, technical and social skills.



Creative Industries Federation Reception with Edinburgh International Festival 2017. Photography by Beth Chalmers

To meet this challenge, Ofsted should limit 'outstanding' to schools that warrant it: a school must teach creative subjects to be eligible for an 'outstanding' rating. Government should back an industry-led Creative Careers initiative, to include: a Creative Careers Campaign to showcase the richness and diversity of creative careers; a Creative Careers Toolkit for teachers and pupils; an online hub for existing guidance and materials; and, opportunities to increase the encounters between creative businesses and young people.

As you have talked about Brexit can you provide an overview of what you are doing to address this on behalf of and with the sector?

Following the Brexit result, the Federation has consulted with our members across the country, set out a series of red lines in the Brexit negotiations, and advocated on behalf of our members to influence government policy.

In particular, we have set up a series of regular policy events, where our members can directly meet and challenge government ministers. We have convened a Brexit working group which meets regularly to discuss the concerns of the sector and meets with civil servants from across government to relay these concerns. Additionally, in March 15 we held our Brexit Conference with leading figures from across the creative industries and government.

We have also launched a series of publications, including, our Global Trade report, Global Talent report, and Brexit report, which include detailed surveys, analysis, and recommendations on the

“Diversity allows fresh ideas to circulate, new influences to stimulate.”

most constructive forward for both the industry and government.

What is being done to support and stimulate a greater level of diversity within the creative industries sector?

We are currently working on a new piece of research to examine diversity within the creative industries sector, with a focus on fostering a more accessible and enabling support environment.

This research will build on the Federation's previous report on diversity that put forward the case for why diversity is fundamental to creativity. Diversity allows fresh ideas to circulate, new influences to stimulate, and financially it helps to understand foreign cultures and markets to widen the creative industries' audience.

Brexit and the possible end of freedom of movement challenges the recent successes made in diversity across the UK, and we welcome the government's decision to double the number of exceptional talent visas, which allow us to bring in creatives from around the world.

More needs to be done, from schools to the workplace, with people given equal access to creative subjects and careers.

When considering the future growth of the creative industries, how is the CIF involved in supporting the advancement in education of creative subjects to ensure its ongoing strength?

The creative industries are facing severe skills shortages. With increasing automation, an ever-growing need for creativity in all lines of work, and easy access to new technologies, the demand for creative skills and entrepreneurs will be even higher in the future.

For the UK's economy and its successful creative industries to innovate, grow, and maintain a global competitive edge, we need to meet existing skills shortages and prepare for future demand.

The Creative Industries Federation's 'Creative Careers' initiative will launch this year to showcase the richness and diversity of creative careers, signposting young people to opportunities in this high growth sector. As the Federation's core focus for 2018-2019, our activity will include a public advertising campaign to profile the range of creative careers, events to bring together young people and creative businesses and a new publication on diversity and inclusion.



“[to] maintain a global competitive edge, we need to meet existing skills shortages and prepare for future demand.”

Your membership represents a very broad spectrum of companies, organisations and individual practitioners working in every part of the sector. Can you identify particular areas which are performing best or appear to be embracing future opportunities potentially better than others?

The Federation was set up to support all members and all sectors of the creative industries, whether they are growing quickly or slowly.

In a speech made at a Federation event, Sir Nicholas Serota defined very clearly the role of international engagement in the success of the creative arts in the UK. What can and is being done to ensure that international work can remain ‘part of the lifeblood of arts and cultural organisations’ in the UK?

One of our key messages, especially post-Brexit, is that the UK must remain open and engaged with the world. It is fundamental that partnerships we have built and established across the creative industries with audiences and markets across the world remain strong, with continued opportunities for collaboration.

At the heart of the Federation’s international work is our International Council, made of some of the leading thought and business leaders from across creative industries worldwide. It was established to bring a broader international perspective to the Federation’s work, with the aim of identifying and then sharing examples of best practice and innovation from around the world.

On October 9 2018 we will be hosting our International Summit, following on from our successful International Conference held last summer. Our International Summit is the place for thought leaders from the UK and around the world to learn about and discuss key opportunities open to the creative industries.

Looking at the national and global markets for the creative industries sector, which area of our modern lives do you think will have the biggest impact in its future progression – political, economic, social or technological developments?

Technological developments are already cutting through all areas of our lives - economic, social, cultural, and political - and upcoming technologies promise to disrupt our lives even further. For example, in architecture, 3D-modelling and 3D-printing promise to automate many daily, routine tasks. But they cannot replace the creative process. And there are opportunities as well, as digital disruption allows small businesses to reach bigger audiences, faster and more cheaply than ever before. **G**

John Kampfner BIOGRAPHY



John launched the Creative Industries Federation in 2014. He is also Chair of the Clore Social Leadership Programme and was the founding Chair of Turner Contemporary, one of the UK’s most successful cultural institutions. He was previously a member of the Council of King’s College, London.

He is a critically acclaimed author, broadcaster and commentator who has worked for Reuters, Telegraph, FT and the BBC (international and UK). As editor of the New Statesman from 2005-2008, he took the magazine to a 30-year circulation high. In 2002, he won two Foreign Press Association awards for a two-part BBC film on the Israeli-Palestinian conflict. He has been named one of the 1,000 most influential Londoners by the London Evening Standard.

www.creativeindustriesfederation.com



BACK TO THE FUTURE

With the restoration of the former home of Sir John Soane, Pitzhanger Manor, and its adjoining new Gallery, scheduled for later this year, we have been given an early glimpse of what we can expect from Director **Clare Gough**. She shares her perspective and passion about a project that has exceeded all her expectations and looks ahead at why and how an arts venue can and must make connections locally and further afield.

As we talk you are entering the final stages of completing the restoration of Pitzhanger Manor & Gallery. With that in mind can you give us a bit of an overview of what we will be able to experience when it reopens in late 2018?

Our guiding principle for this project has been to transport Pitzhanger Manor back to how it was when Sir John Soane himself lived there between 1800 and 1810. But that in itself has been quite tricky as Soane was certainly a man who changed his mind and adapted spaces regularly.

We believe it will be really exciting for visitors to experience a beautiful manor house, set in its estate, which Soane designed, built and lived in himself restored to how it was in his time. When you are upstairs in this beautiful house, as it was in 1800, it really is very hard to believe that you are in London. The park is so pretty and surrounded by trees, it is remarkable to conceive that this was once a country estate now sitting in a truly global city.

Immediately adjacent to Pitzhanger Manor, in what formerly was Ealing's lending library, we are creating a stunning contemporary exhibition gallery. Separate to the house, it offers us the opportunity to respond to Soane and his inspirations and ideas through works from other artists, architects and contemporary designers. We have conceived this conversation-style approach with Soane and his house on one side and the response from contemporary creatives to his ideas and work on the other.

At the far side of the house, in what was the kitchen garden, we are building a fabulous café to revive our visitors after they have

walked around the house and gallery. This will also provide an essential revenue stream for us in the future.

The experience of Pitzhanger we hope will be wide and varied beyond visitors to the house and gallery through a programme of private and ticketed events. This will allow us to open up Pitzhanger to wider audiences; be much more inclusive and accessible; and on a more practical note, will provide vital income.

“When you are upstairs in this beautiful house, as it was in 1800, it really is very hard to believe that you are in London.”

What do you believe makes Pitzhanger special?

What really stands out to me is the combination of the historic with the contemporary in an absolutely stunning setting. It is a very exciting example of a house that was designed 200 years ago sitting in its original parkland, with a new, contemporary gallery sitting next to it to take the opportunity and space to reflect on what Soane means to us today.

We are planning to put artworks in the house itself and are talking to contemporary artists about pieces that respond very specifically to individual rooms. The

separate gallery will provide a space for reflection when visitors come out of the house to see how Soane has inspired other artists.

Soane himself was so contemporary and inspirational to future architects. His own collection was so varied, ranging from the ancient Greek through to contemporary items and works of Hogarth, who lived around the same time. We are continuing his legacy by doing what we believe he would have been doing himself with these collections were he alive today.

You took on the Director role in 2016. Can you outline what attracted you to the role, and what it has involved since you have taken up position. Has it evolved from what you imagined when you began?

Not many people are given the chance to set up an arts venue virtually from scratch, and it was this hugely exciting and immensely challenging opportunity which appealed to me most.

I was very attracted by the opportunity to set up the ethos of the team that would be working here. I was keen to combine my varied previous roles to bring my commercial background together with my experience of working in the museum sector. The commercial side is so important to making Pitzhanger successful to allow us to do all the challenging things we want to do and put on the exhibitions which we want to. This is really where some arts organisations struggle, finding a tension between the commercial and the creative. I was excited about the opportunity to create an ethos where both are recognised for the importance that they bring to the whole. Commercial creativity



“The sector more broadly, needs to make sure the outreach is so effective that every area of society chooses to come.”

“Not many people are given the chance to set up an arts venue virtually from scratch.”

and entrepreneurialism are absolutely encouraged across the team, and our curator will sit down with the commercial director to discuss how they can extend their respective work into the other's area to get the very best from, and for, Pitzhanger.

I have to admit that I didn't know about Pitzhanger Manor before I was approached for the job. I really find it astonishing that there was this home of Soane that I wasn't aware of. They are so many Soane lovers and most of them don't realise that Pitzhanger exists. It is so under the radar and has such potential. To bring this real gem back to life and into the heart of the community just is such a unique opportunity and one that I am so passionate and excited about on a daily basis.

With a project such as this what have been the highlights for you so far?

Every day my job brings absolute highs and crashing lows. Joys of seeing new work being unveiled and lows when you realise there are things that you want to do but can't.

The real excitement undoubtedly comes from revelations in the building. One of the most vivid for me was the day they reinstalled beautiful carved roundels into the façade of the building. This was the first time in 150 years that the house was looking at it from the back view.

What has really made this particular experience so transformational for me was the journey of these roundels. I had gone to the workshop where they were being produced by a team of really young stone carvers. The excitement of seeing young craftsmen being engaged in work that Soane himself would have enthused about was so inspiring. I then saw them being delivered and installed on the façade and it was a truly special moment.

I had a similar moment inside the Gallery with the removal of the artificial roof which was covering skylights built in the 1930s in homage to Soane. The day the scaffolding came down there was an almost magical flooding of the room with natural light. It was a really exhilarating experience.

I still also love watching how people engage with the house, watching them get excited, even with dust and diggers all around. There is so much this house can and will be, and that brings a wonderful feeling of anticipation for me and many others who have experienced it so far.

On the flip side what have been the key challenges you have faced and also some of the learnings?

Ultimately the key challenges were operating on a tight budget and a short timescale. Our aspirations and ambitions of what we could achieve go far beyond the timeline we have, and the budget. If considering it differently and identifying learnings, I would have reviewed the timing and the structure of the project, taking more time to consider the approach before we embarked upon it.

The involvement of the Pitzhanger Manor & Gallery Trust at an earlier stage could have allowed more input into the project briefs that could have helped some elements to run more smoothly. That is not always easy, or even possible, to do but it is a learning to be taken from the project.

What would you highlight as the key motivators for engaging audiences – public, private, stakeholders – with a public arts venue?

For me there are two very important elements. Firstly, to deliver real and honest engagement with a diverse public requires a very effective and well thought through outreach programme. Secondly, and parallel to that, is the quality of the offering at the venue.

Obviously different emphasis comes from each of these depending on the stakeholders with which one is engaging, but it is important to get it right, make it effective, and the approach needs to be adapted accordingly. We need to ensure we are really reaching the people we want to reach, not just seeing communications and engagement as box-ticking exercises.

Looking more broadly at the sector, do you believe there are opportunities to engage a wider range of society in the arts overall? Is enough being done to make cultural venues and destinations accessible?

There are always opportunities to engage at a wider level. The sector itself has made huge strides in the past but there is still a long way to go. One of the key measures of an organisation's outreach success is in who comes to visit it and its exhibitions, as opposed to what is taken out to schools and other organisations.



“I really hope and want Pitzhanger to be a destination that people know.”

“The excitement of seeing young craftsmen being engaged in work that Soane himself would have enthused about was so inspiring.”

When one goes to most arts venues it is still evident that typical visitors are mostly a small subset of society. Each organisation, and the sector more broadly, needs to make sure the outreach is so effective that every area of society chooses to come.

With regards to physical access I believe the sector has made strong advances in this area. I am delighted to say that Pitzhanger will be as physically accessible as possible. We can't take people into the attics, but all other areas will be accessible.

Fundamentally one of the main drivers for Pitzhanger is to create a thriving arts centre in West London, which has traditionally been underserved in

the past. We have to really focus on engaging local, national and international audiences, and this is very much a driving force for what we are trying to do.

Finally, what are your hopes and aspirations for Pitzhanger Manor & Gallery in the next five years?

I really hope and want Pitzhanger to be a destination that people know. I would like them to view it as an exciting, challenging and fun place to visit. It would be fabulous if it was up there on the 'places to visit at the weekend in London' list and to be recommended to visitors. If we can achieve this then it will be clear that we have truly succeeded in our aspirations to engage a diverse and expanding audience.

However, to make this possible there is another necessary goal and that is to ensure financial stability. This would then offer us the capacity to continue to experiment and broaden our outreach and pursue some of the more exciting and slightly more challenging programmes we have already identified on our wish list. **G**

Clare Gough BIOGRAPHY



Clare Gough is Director of Pitzhanger Manor & Gallery, Sir John Soane's country home in west London, currently undergoing a major HLF and ACE-supported conservation and renewal project: she is responsible for all aspects of the operation of Pitzhanger following its reopening to the public, from its exhibition, education and outreach programme to the retail operations essential to support these activities.

Clare was Director of Communications at the National Gallery, and prior to that New Media Director at National Gallery Co. Ltd, before setting up her own arts and media consultancy. In this role she pioneered taking arts exhibitions live to the cinema, including *David Bowie is* for the V&A and *Leonardo Live* for the National Gallery. Clare started her career in the commercial sector as a management consultant.

www.pitzhanger.org.uk

IN THE NEWS

We provide a brief insight into key news items that are causing a stir locally and globally.



The time is now – action on the skills gap

Leaders across the Arts and Culture sector are calling for more to be done to tackle the deficit in skills, with senior figures including the director of the Royal College of Music, Professor Colin Lawson, [speaking out](#) in criticism of the 'steady decline' of music and arts provision in UK state schools.

A report published last year by the Education Policy Institute claimed that the proportion of young people in England choosing to study arts subjects at key stage four has fallen to the lowest level in a decade as a result of government policies and education cuts.

In an attempt to plug the gap, Arts Council England (ACE) has established the Durham Commission on Creativity and Education in collaboration with Durham University. The commission is intended to explore the economic and social value of creative thinking and to bring forward the development of entrepreneurship and the skills of the future workforce. Institutions such as the Victoria and Albert Museum have also introduced measures to attempt to close the skills gap, including the museum's campaign to get more children taking design and technology subjects at GCSE level in the UK.

Embracing culture in a digital age



With 78 percent of UK adults now owning a smartphone, the [Department for Digital, Media, Culture and Sport](#) (DCMS) has issued guidelines to help institutions harness the potential of digital technology. The guidance is intended to help transform the way in which visitors engage with culture and to enhance and enrich their experience.

Secretary of State Matt Hancock released the report, Culture is Digital report, which the DCMS hopes will help drive new forms of cultural participation and practice to boost revenue and visitor numbers.

Platforms like Google Arts and Culture, which allows users to tour exhibits virtually from their own homes, are helping to create new ways for museums and galleries to showcase their collections to wider audiences than ever before. Earlier this year, the National Museum of Scotland in Edinburgh [became the first](#) institution in Scotland to adopt the technology, which is already in use at iconic cultural sites including the Taj Mahal and the Palace of Versailles.

End of Met's 'pay what you wish' policy



After more than 50 years of operating a 'pay what you wish' entrance policy, the Metropolitan Museum of Art in New York [has introduced](#) a new \$25 admission fee for non-New York State residents.

According to the Museum's president and CEO, Daniel Weiss, the proportion of visitors paying a 'suggested' donation has declined from 63 percent to 17 percent over the last 13 years, despite Met attendance surging by 2.3 million annually to

7 million in the same period. It is anticipated that the new admission charge will generate an additional revenue stream of \$6 million a year.

A recent piece in the [Guardian](#) stated that there has been some criticism of the move however, with some arguing that the change is a betrayal of the Met's role as a public institution and therefore a barrier to equal opportunity museum attendance.

Latest thinking into leadership and succession planning in the arts and culture sectors



“Leadership is much more important than it was”

“The cultural sector is a secret missile and collectively we need to do a lot more.”

With 30 years' experience in finding the leaders to drive forward the UK's pulsing arts and culture scene, Saxton Bampfylde has always liked to keep a keen eye on its future.

This year we have launched a new piece of research *Mind the Gap* which looks into issues around leadership and succession planning in the sector.

We have been lucky in this project to have spoken with 40 leaders from across the sector, some just emerging and others looking back at long and successful careers; all of whom exude passion and positivity for the work they do.

A broad recognition is shared that leadership is different now and finding

successors may require a change in approach. However, what is also central in their minds is how to ensure the sector evolves in its relevance and appeal to a broader group and therefore creates a far wider pool for leaders to be found in the future.

Throughout 2018, Ed Bampfylde and Dr Jennifer Barnes, Partners in Saxton Bampfylde's Arts and Culture practice, will be hosting a series of dinners around the UK for leaders in the arts, culture and heritage sectors, to share this research. We look forward to learning more about the leadership and the strategic challenges and opportunities that organisations face.

To download a copy of *Mind the Gap*, visit: www.saxbam.com/mind-the-gap

Disability Champion appointed to the Arts and Culture sector



Andrew Miller has been appointed as a new disability champion for the arts and culture sector by Sarah Newton, minister for disabled people, health and work. Miller joins a number of champions who have already been appointed across various industries to help address issues faced by disabled people, both as customers and employees.

Despite there being more than 13 million disabled people in the UK currently, with a combined household spending power of almost £250bn, many arts and culture businesses lack fully accessible facilities, and so are missing out on this potential customer base.

Miller's role will help tackle the issues faced by disabled people within the industry, encouraging greater inclusivity. He has wide-ranging experience as an arts producer and programmer and is a National Council member for both the Arts Council England and the Arts Council of Wales.

STAY UP-TO-DATE

To stay up to date with all of Saxton Bampfylde's latest news and insights visit our website: www.saxbam.com/news

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.



HELEN LEGG
Tate Liverpool
Director

Tate has announced that Helen Legg, currently Director of Spike Island, Bristol, has been appointed the new Director of Tate Liverpool. She will take up the position in the summer. Helen Legg has been Director of Spike Island since September 2010 and previously she was Curator at Ikon Gallery, Birmingham (2005 -2010). Helen is currently an external advisor to the Arts Council Collection Acquisitions Committee, a member of Arts Council England South West Area Council, Chair of Visual Arts South West, an Honorary Visiting Professor at the University West of England and sits on the advisory board of the Bristol Cultural Development partnership.



MARGARET CASELY-HAYFORD
THE GLOBE
Chair

Margaret Casely-Hayford has been appointed as the new Chair of the Board of Trustees at Shakespeare's Globe. She takes over from Lord Richard, who has served three years as Chair and ten years as a Trustee. Margaret has a breadth of experience spanning the commercial, charitable and public sectors. She is currently Chair of ActionAid UK, appointed in 2014. Previously she was a non-executive director of NHS England and a Special Trustee for eight years of Great Ormond Street Hospital Charity and Trustee of the Geffrye Museum. She is also non-executive director of the Co-op Group.



SIR DAVID NORMINGTON
Birmingham Royal Ballet
Chair

Birmingham Royal Ballet (BRB) has announced that Sir David Normington, GCB has been appointed as Chair, succeeding Professor Michael Clarke, CBE DL who stands down after completing nearly a ten-year term of office. Sir David is a governor of the Royal Ballet and Friend of Birmingham Royal Ballet. He is currently Chair of the Governing Council at Warwick University and Vice Chair of the trustees of the NSPCC. He was for 37 years a civil servant and was the Permanent Secretary at the Department for Education and also at the Home Office.



DR. JULIETTE FRITSCH
The Natural History Museum
of Denmark
Head of Exhibitions and
Visitor Experience

The Natural History Museum of Denmark has announced that Dr. Juliette Fritsch has been appointed as the new Head of Exhibitions and Visitor Experience. Juliette comes from a similar position at the Peabody Essex Museum in Salem, MA, just north of Boston. Previously she has worked at the Victoria and Albert Museum in London. At both museums, she worked on major institutional transformation projects creating new galleries and experiences for the audience. Dr. Juliette Fritsch has over twenty years' experience in the international cultural sector.



STUART MURPHY
English National Opera
Chief Executive

Stuart Murphy, former Director of Sky Entertainment Channels, has been appointed Chief Executive of English National Opera (ENO). Stuart is a former controller of BBC3 and joined Sky in 2009 to run family channel Sky 1 before he launched and ran Sky Atlantic. In 2013 Stuart took charge of all Entertainment Channels at Sky, including Sky 1, Sky Living, Sky Arts and Sky Atlantic. He was on the board of BBC TV, the Executive of Sky and was made a Fellow of the Royal Television Society in 2016.



PROFESSOR HELENA GAUNT
The Royal Welsh College of Music
and Drama
Principal

The Royal Welsh College of Music and Drama has announced that Professor Helena Gaunt has been appointed as the College's new Principal. Professor Gaunt is currently Vice Principal and Director of Innovation at the Guildhall School of Music and Drama. In addition, she directs the International Reflective Conservatoire Conference hosted triennially at the Guildhall School, and is the Chair of the Innovative Conservatoire (ICON) partnership. She has professional experience as an oboist and member of the Britten Sinfonia.

VIEW FROM THE RIVER

TEAM INSIGHT

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



PETA HAY

Peta Hay is a Partner and Head of Scotland Office and Head of Leadership Services

TELL US A BIT ABOUT YOUR ROLE AT SAXTON BAMPFYLDE.

Since opening our office in Edinburgh and growing the business in Scotland, my role has developed recently to include our Leadership Services practice. Working with leaders and their teams to develop or enhance their leadership effectiveness is a fascinating area of work and plays on skills learned through my career before I joined Saxton Bampfylde.

IF YOU HAD TO PICK TWO OR THREE KEY CHARACTERISTICS WHICH ARE CONSIDERED ESSENTIAL IN A LEADER IN ARTS AND CULTURE SECTOR WHAT WOULD THEY BE?

I think effective leadership must always start with a strong sense of who you are as an individual, irrespective of the sector you work in. So many people embark on complex and often extremely expensive development programmes without truly understanding their personal motivations, natural strengths and

their behaviour under pressure. Once leaders or aspiring leaders understand themselves, they are then able to understand the people around them and can therefore effectively respond to the specific characteristics, challenges or opportunities of their sector.

RAINY DAY DREAMS

Notwithstanding the horizontal nature of the rain in Scotland, I actually love being outside in the rain, especially when I am running. I live near an expanse of forest and it's at the quietest times that you get to see the wildlife, which is great fun and very relaxing.

WHAT IS YOUR ONE HOT TIP?

Notice what is going on around you as you often see the most extraordinary things. This happened to me one night as the train from Edinburgh to London had been delayed a spectacular five hours. We arrived at King's Cross at 11 pm, just as the Flying Scotsman was cooling its engines. The steam and noise

of an amazing feat of engineering filled the empty station and made the frustration of the journey fade away.

WHO - DEAD OR ALIVE - DO YOU VIEW AS A PARTICULARLY INSPIRING LEADER, AND WHY?

I think we spend too much time trying to identify inspiring leaders who are often remote to our day to day lives. Instead, we should take time to notice those around us who respond to situations in ways that we can learn from. Be it children, friends, colleagues or family, noticing the choices people make and the outcome, good or bad, is a far more useful and interesting way to learn.

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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

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