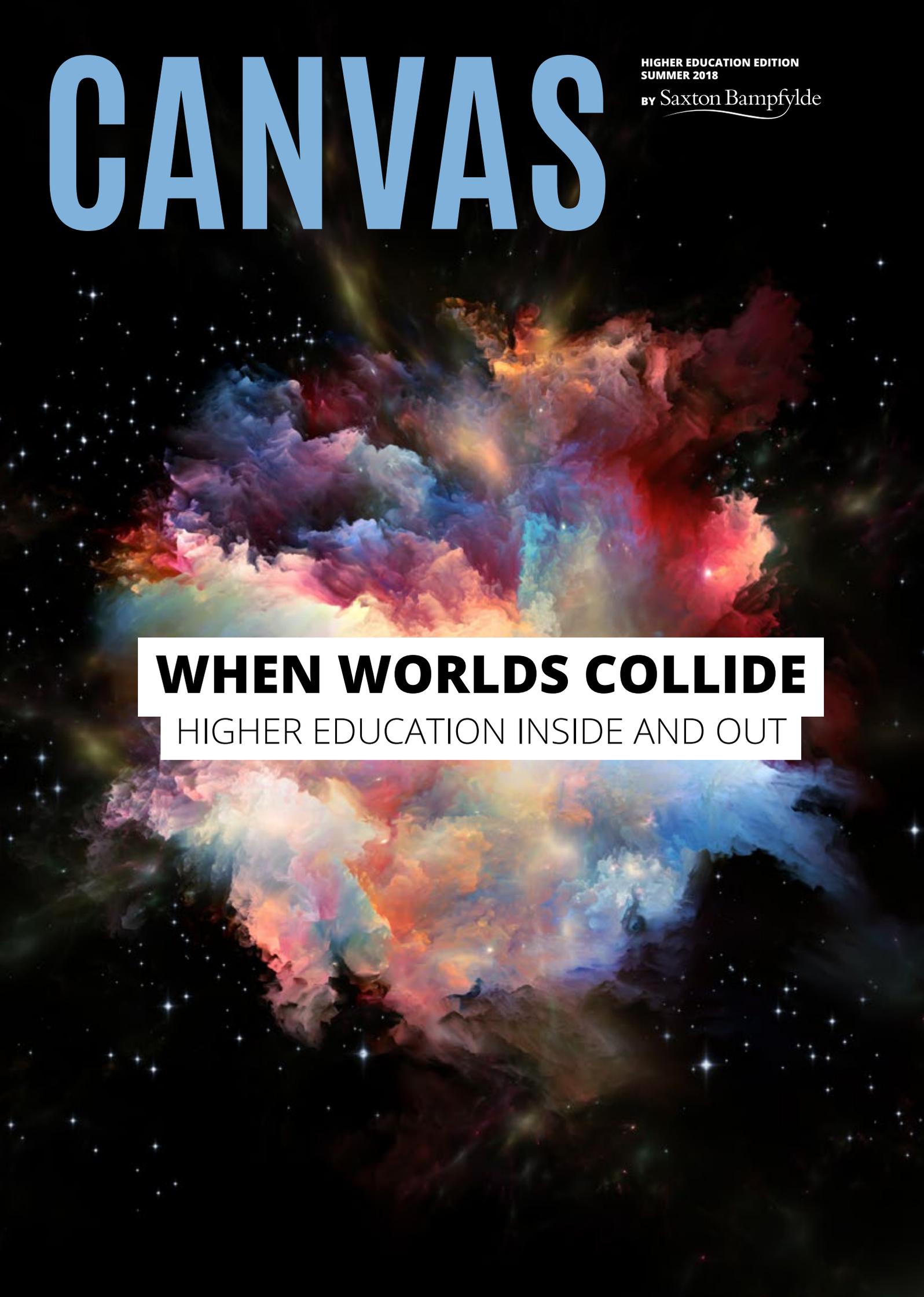


CANVAS



HIGHER EDUCATION EDITION
SUMMER 2018

BY Saxton Bampfylde

WHEN WORLDS COLLIDE

HIGHER EDUCATION INSIDE AND OUT

WELCOME

Welcome to the Summer 2018 edition of CANVAS, the sectoral insight update from Saxton Bampfylde, and its Panorama global partners.

CANVAS is a platform 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 you enjoy this edition!

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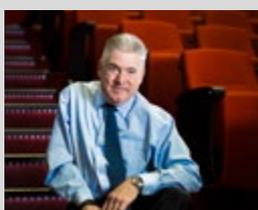
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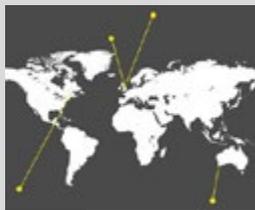
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EDITION OVERVIEW



STEPHEN BAMPFYLDE
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The outside perspective should not be underestimated. It can bring clarity to confusion and innovative thinking to a traditional approach. In the higher education sector, both in the UK and internationally, this outside-in, and indeed inside-out, view assists an evolutionary process and encourages the sector to move away from isolation to collaboration.

When we look at how higher education is developing right across the world, we see a greater variety of institutions, disciplines and models being introduced. No longer purely the preserve of the academic, we are witnessing a spirit of partnership and cooperation that is spreading across many different sectors. This positive collision and cohesion of different disciplines is not only enhancing the modern learning experience, but greatly improving the wider political, economic, cultural and physical world in which we live.

We should always be looking beyond our boundaries to generate improved outcomes for as many as possible. In the spirit of collaboration and the chance to learn from outside perspectives,

“We should always be looking beyond our boundaries, both physical and self-imposed, to see where we can be learning or collaborating better to bring improved outcomes for as many as possible.”

particularly the impact it can have in higher education and beyond, we bring you this edition of CANVAS.

We have the pleasure of including two profile interviews, following different beginnings and career paths, but both offering hugely interesting insights and innovative approaches to evolving higher education, its wider context in the UK and internationally. Firstly, we talk to Professor Bashir Makhoul. Born in Palestine and originally coming to the UK speaking very little English, he has spent 26 years here studying and working. An internationally renowned artist, Bashir is also an academic and last year was appointed as Vice-Chancellor of the University of the Creative

Arts. Looking at his varied life and career, he explains why a strong relationship between the arts and academia can foster a wealth of opportunities for so many.

We also talk to Martin Bean who, after more than 20 years working outside Australia, has returned to his hometown as Vice-Chancellor of Melbourne’s esteemed RMIT University. In a career that has always had education at its heart, Martin explains why it is so important for the sector to embrace the benefits of technology and industry partnerships, and bring them to wider society.

In addition, we include insights from Hamish Laing at Saxton Bampfylde about the importance of looking beyond the individual to an organisation’s collective goal to help to identify, nurture and strengthen the best leaders within the higher education sector. Finally, we welcome Sarah Magnell, Partner at Cordiner King, one of the firms in the Panorama network, for our team profile and to offer insight on the HE sector in Australia. 



SPARKING THE CREATIVE FLAME

Interview with Professor Bashir Makhoul, Vice-Chancellor,
University For The Creative Arts

Looking back at his formative years in Palestine, **Professor Bashir Makhoul** reflects on what experiences, attitudes and outside influences have contributed to his remarkable journey from work on a building site aged 13 in Galilee to becoming Vice-Chancellor of a specialist arts institution in the UK. An artist and an academic, his joined-up vision of these two worlds is highlighted throughout this interview: particularly their importance in an international context to allow for greater collaboration and encourage a stronger spirit of entrepreneurialism, growth and understanding of other cultures.



Tell us about your upbringing and how it has influenced you as an artist and as an academic.

I grew up in the tiny village of Makhoul in Galilee, Palestine/Israel, and was one of ten children being raised in a two-room home by a widowed mother. I was always instinctively drawn to making things. Even in those early years, I would collect stones from the rubble of a bombed-out village nearby and carve small figures using our family's knife – the only one we owned.

While I didn't know any artists as such when I was growing up, I was surrounded by people who valued creativity and were incredibly resourceful. My mum's attitude and her faith that tomorrow could bring better things than today influenced us all. She instilled a work ethic and passion for creativity that I continue to draw on to this day.

When I reached the age of about 13, I took up paid work on a building site to supplement my schooling. It was tough physical work, but I was determined to educate myself. I left school with the academic credentials needed to attend university, but unfortunately without the financial means. I took a job working in a carpentry shop, sweeping floors and tidying the workshop – later, my boss discovered I could draw and started taking me along on jobs. Eventually, he also discovered my passion for carving and gave me the opportunity to get involved with the production process. Eighteen months after starting out in the lowest role, I was made manager of the workshop.

I was incredibly grateful for this opportunity, but the desire to continue both my education and my artistic practice never left me. Working as an instructor for a summer school on the Sea of Galilee brought me to the attention of a Scottish clergyman who invited me to the Isle of Iona to design and install a public sculpture.

The kindness of the people I met on Iona convinced me that the UK could have a very special role to play in my development as an artist. I was shocked at just how politically aware the residents were, and at how much they knew about the issues faced by Palestinian villagers such as myself.

I sold everything I had, and with the help of a scholarship was able, aged 25, to commence a BA at Liverpool Polytechnic. The work ethic instilled in me by my mother led me to achieve a first within two years, whilst simultaneously studying English and holding exhibitions of my work.

“Wherever they may be in the world, wherever their interests may lie, everyone has their own forms of expression.”

Further scholarships enabled me to achieve an MA and then a PhD at Manchester Metropolitan. I'll be honest: I didn't even know what a PhD was before I came to Britain. But the support I received, the way I was encouraged to explore my Palestinian heritage and engage with issues of culture and identity, was revelatory.

Mine was the first PhD to meld the practical and theoretical. I interviewed many Palestinian artists, and I was encouraged to use my explicit knowledge of making and doing to further explore artistic responses to the political context. It was a turning point in my life

– a moment when I fully understood the contribution universities can make to furthering understanding of our culture.

As a successful practitioner and academic, why choose academic leadership as well?

I was fortunate enough to benefit from highly personalised support during my own education, which has led me to become a passionate advocate for engaging with students on an individual level. Nowhere is this more important than in specialist arts institutions where students should be encouraged to develop their own unique practice. I intend to make it my mission to ensure that as many people as possible benefit from a personalised creative education. Wherever they may be in the world, wherever their interests may lie, everyone has their own forms of expression. This should be celebrated because it has the potential to enrich all our lives.

Leading a university and having such an impact on a new generation of creative professionals is a huge responsibility and honour. As a practicing artist, it seems only natural to want to shape and influence creativity in some way. Education opens so many doors for so many people and I want to ensure that it becomes increasingly accessible in a way that benefits creative generations of the future.

What attracted you to UCA and what are the opportunities for it internationally?

As a practicing artist, I was of course attracted to an institution that values creativity and has such a strong track record of nurturing creatives who go on to be leading practitioners in their fields.

UCA is as an institution united by its diversity with unique creative and intellectual assets across each of its campuses. The substantial collective strength in the

structure of the university is provided by the unique strengths of each campus. At the same time, it is a structure which is ideally suited to flexible and creative expansion both regionally and internationally.

Essentially, UCA is a university without borders that is simultaneously able to maintain strong regional identities and roots, provide world class education to the regions and attract world class students and research.

Our ambition is to establish strong international partnerships with long-term sustainability, and we are already working collaboratively with many countries to ensure that students from a range of different locations, cultures and backgrounds are able to access the world-class creative education provided by UCA.

The global UCA experience means providing a diverse curriculum that is based on international creativity, working collaboratively on research and other projects with governments, industries and institutions, as well as enhancing student mobility. The opportunities and possibilities for an international, creative education are incredibly exciting.

Where do UK universities, and in particular specialist institutions like UCA, lead? And what can they learn from its peers internationally?

For the last 150 years, UCA has been equipping students with the skills they need to thrive in the creative industries. From architects to animators, and fashion designers to artists, specialist institutions such as UCA, equip students with a versatile set of skills and offer important connections to industry. UCA instils creative thinking within their students, which is a highly valuable asset that is extremely sought after by businesses. UCA doesn't just offer a skills-based education, it encourages risk-taking within creativity.

UK universities, while being world-leading, can learn a lot from their peers internationally. Apart from research, British universities are not open enough internationally. They have educational integrity, but they aren't agile enough and they don't think like businesses. The majority of UK institutions offer a very linear, traditional education and are risk-averse, which means that there is plenty that can be learned from overseas universities.

The Australian approach to education is completely different to the UK's, for example, and there is tremendous focus on investment and collaboration. Scandinavian universities, meanwhile, give creative subjects an equal footing and contribute in a much greater extent towards design. Specialist institutions in the UK tend to be small in size and this can make them vulnerable, particularly when there is constant changing and shifting in higher education policy at government level.

The potential that these institutions have

for delivering education that supports growth – through working with international governments, as well as public and private sector organisations – is enormous.

“Education opens so many doors for so many people and I want to ensure that it becomes increasingly accessible in a way that benefits creative generations of the future.”

UCA has just launched its own Business School for the Creative Industries, which builds on our long tradition of collaborating with employers to cultivate leadership, entrepreneurial and problem-solving skills. There is growing recognition that creativity and innovation in businesses depends on the skills and attitudes that specialist universities such as UCA have taught for many years as part of a creative education. These approaches to innovation, creativity, and ideas generation have been ignored by business education – but now they are increasingly seen as integral to growth and success.

Tell us about your work at the interface of academia with other sectors internationally, and its benefits.

My work has always centred around conflict. It is such a deeply personal issue that transcends an array of academic fields and sectors. It resonates with so many people and societies around the globe due to the profound way that it affects different communities.

Being able to communicate important issues and raise questions through art gives people the opportunity to stop and think about their answers for a moment. I want to draw people in with the aesthetic of the imagery and then confront them with deeper issues, such as nationalism and religion. The international nature of my work, and the visibility it gains through global exhibitions, provides a strong platform to instigate discussion on such important topics. Using an aesthetic sensibility that is attractive and engages people with these complex issues is important. By universalising location, my work transcends language barriers. The issues conveyed in the art affect nearly everyone in some way, but the careful choice of where I hold these exhibitions seeks to personalise the

messaging and causes it to resonate with different regions and in different contexts.

What is your perspective on the creative arts in the UK, and what it needs to do to maintain and develop its global status?

The UK is a leading force behind the global creative industries. In the UK, the creative industries are growing at almost twice the rate of the wider UK economy and in particular, British contemporary art is world-leading.

Maintaining our international status goes hand-in-hand with increasing accessibility to creative education. I am very aware that I benefitted from a UK education during an era when overseas students were greeted with open arms. I will never cease to be grateful for the kindness and opportunities extended to me, and I'm all too aware of how different my life could have been had I not received support at key moments. That's why I've been saddened to witness the increasing barriers implemented by successive Governments in the UK. Today, a driven Palestinian villager is very unlikely to have the same opportunities as I had – a state of affairs that I'm determined to challenge as a Vice-Chancellor.

“British universities are not open enough internationally. They have educational integrity, but they aren't agile enough and they don't think like businesses.”

A creative education can help power the economy by preparing generations of young people to enter today's workplace. We have a responsibility to place employability at the heart of all programmes we deliver, both at home and internationally, which means we must create partnerships with employers to ensure that we are helping students develop the skills needed to power the economy of tomorrow.

Making that distinctive connection between the creative arts and industry is crucial to maintaining our international position. Acknowledging the enormous value and contributions the creative arts make across the board, and ensuring that we continue to develop and shape a workforce capable of breaking boundaries, solving problems and keeping pace with industries as they transform and grow, is paramount to maintaining our global creative arts status.



“Universities need to stop being used for political games if they are to maintain their global status.”

Tell us about how you produce your art and its transnational nature.

I have always maintained my art practice alongside working in academia, because fundamentally it is who I am and what I have strived to achieve. How could I support and influence creative education if I stifled my own creative instincts?

I maintain a studio in Beijing, and work with themes that create universal connections with people. Issues such as migration, for example, affect all nations. I use an ideas-driven approach to production, which means that I can plan work in advance and even test it, sometimes through digital simulation, before it is produced. Sometimes components for my work are manufactured away from the studio due to the scale or nature of the materials being used.

I've exhibited at many locations worldwide, some of which have included the Hayward Gallery, Tate Liverpool, 2013 Venice Biennale and the Aichi Biennale in Japan. I currently have work on show in Australia, Liverpool and Beirut, and a large exhibition in Mexico is planned for next year.

For me, my art has been a way of opening a dialogue on my own Palestinian heritage, connecting people through discussions on refugees and war-torn nations and offering exposure to some of the most harrowing humanitarian issues.

How would you describe the UK higher education sector at the moment and what do we need to do to ensure its position as an international leader is protected?

Higher education in the UK is world-leading but maintaining its position on the global stage requires the backing of politicians – keeping university doors open should be a priority for the UK government.

Universities need to stop being used for political games if they are to maintain their global status. The government must establish a sense of stability in order for universities to get on with the job of providing world-leading education. Maintaining an international profile also means recognising and meeting the needs of businesses. We must listen to the direct requirements of industries and match the demands of the economy, so that every person who enters higher education to increase their skillset or develop their artistic practice leaves with the ability to contribute to the rapidly growing creative industries, or with the creative know-how to work innovatively in creative and non-creative roles.

We need to appreciate that academic disciplines are never fixed. Take design for instance. In recent years we have seen perceptions of design shift dramatically. A generation ago 'design' referred to the creation of objects that could be touched and felt. But with the advent of the digital age the discipline is now being interpreted far more broadly, to encompass not just objects, but experiences. The websites we view, the apps on our phones – these have been crafted as diligently as any sculpture or piece of textile art.

Disciplines and creative outputs evolve all the time, but the creative mind-set that powers these changes is essentially timeless – adding value that transcends time and place.

The most important factor in maintaining our position as a global leader is ensuring that we aren't closing doors to international students, researchers, businesses or partners. Universal collaboration generates growth. Ensuring that the UK is enabling, rather than stifling, growth should be a top priority for the UK government. **Q**

Professor Bashir Makhoul

BIOGRAPHY

Bashir Makhoul is Palestinian, born in Galilee. He is an artist and academic and has been based in the United Kingdom for the past 26 years. During this time, he has produced a body of work based on repeated motifs which can be characterised by their power of aesthetic seduction. Economics, nationalism, war and torture are frequently woven into the layers of Makhoul's work and often the more explicit the material, the more seductive the surface. He completed his PhD in 1995 at Manchester Metropolitan University in the UK. He has exhibited his work widely in Britain and internationally.

In April 2017 he became Vice-Chancellor at the University for the Creative Arts. Prior to this he was the Deputy Vice-Chancellor at Birmingham City University and a professor in art and design.

Previously he was Head of Department of Art and Design and the Director of the Research Institute of Media, Art and Design at the University of Bedfordshire, where he was also the founding Head of the School of Media Art and Design. He was also the Rector of the Winchester Campus and Head of Winchester School of Art. Additionally, he is the founder and Co-Director of the Winchester Centre for Global Futures in Art Design and Media.

THE EDUCATIONAL EVOLUTION

In a career that has traversed three continents, with the intersection of technology and education at its heart, **Martin Bean CBE** really exemplifies international experience and perspective. A native Australian, we talk to him as he enters his third year as Vice-Chancellor at RMIT in Melbourne, looking ahead at the country's continuously evolving higher education system and the opportunities afforded it through greater international and industry partnerships, as well as the eager adoption of technology for learning.



Tell us what led you to become a Vice-Chancellor in the UK and then return to Australia to take up the leadership of another university?

The focus of my working life has always been about the intersection between technology and education and I have been lucky enough to work in this area across three different continents.

My degree is in education, but I began working for IT companies early in my career, looking primarily at how technology can be used in learning. It's been amazing to see how much has changed in such a short period of time. With the arrival of the internet it was very clear to me that at least one of the game changers had arrived for education.

At its inception the internet was largely about content, but that quickly morphed into a social platform, making it much more powerful for education, and more recently it moved into the early days of personalisation and analytics for learning. My job with Microsoft spanned the primary, secondary and tertiary spectrum and was focused on improving learning outcomes for students everywhere in the world, particularly those who needed it the most. Technology was the common factor; it was opening up quality experiences to so many more people on the planet and it was democratising education.

My work at Microsoft exposed me to open education resources and the application of technology to drive access to almost unlimited content. It was an amazing journey and I was working with some remarkable people. It was with some surprise that The Open University in the UK approached me to be their next Vice-Chancellor. I'd been working with them to explore how technology could power social learning and I soon realised what a wonderful institution it was. It remains one of the great success stories of how to open up education through innovation. Starting in the very early 70s, the OU had embraced every step change in technology and I couldn't think of a better place to put my strategy into action.

Fast forward to 2012 and the Massive Open Online Course (MOOC) phenomena took hold where some of the best universities in the world began giving away their courses for free; another massive step change in the evolution of access to quality education.

It was at this point that Simon Nelson and I, with the backing of The Open University, started FutureLearn - effectively the UK's response to the US MOOC phenomena. I'm so proud to see the way Simon and his team have evolved FutureLearn, far exceeding our original ambition. Again, somewhat by surprise, I was invited back to my home town of Melbourne to be considered for the role of Vice-Chancellor at the Royal Melbourne Institute of Technology (RMIT), an institution that is over 130 years old, and deeply committed to opening up education to those

who may not have traditionally participated at a tertiary level. What was even more special was that RMIT is a dual sector institution offering Vocational Education or VE (Further Education in the UK) all the way up to PhD level, making RMIT a very powerful institution for the future world of work.

The challenge was fantastic, how could I help a 130-year-old institution, based on traditional learning methodologies, really embrace technological innovation to benefit students, staff, the Institution and the communities they serve? A challenge too good to be true, and I now find myself back in my home city in the beautiful Australian sunshine.

“I look for people who truly believe in the power of education and want to wake up every day identifying with an organisation that makes a difference in the world.”

Can you tell us what you learned moving from a leadership role at Microsoft to the Open University? How did this influence your approach to and vision for RMIT?

I was very lucky to have had the opportunity to work at Microsoft, particularly in the role I had. I worked alongside the Foundation and had the opportunity to think about how technology could improve education as a sector. The experience, perspective and skills I developed made the transition to the Open University not as different or as complicated as you might think.

The Open University is all about helping people get access to high quality education at a distance using technology. In many ways, an extension of the work I had undertaken at Microsoft. Obviously, there are very big differences managing people in the United States versus the UK, but that's one of the things I really enjoy about being a global leader; how you can embrace the different cultures and ways of working and still be successful.

I think one of the biggest challenges moving from a technology firm to a university, no matter how close you are to the education sector, is the shift from being an advisor to being a practitioner. It was no longer theory, best practice, or advice. I had to wake up every day and think deeply about the success of our students. It is something that I thoroughly enjoyed and have gone on to develop even further at my role at RMIT - helping our students get ready for life and work.

Are you able to give us examples of your experience recruiting from outside the higher education into university leadership roles?

I have tried to strike a healthy balance on my Executive Team at RMIT, with some coming from higher education and others from a more commercial world. Ultimately, early on in any conversation with a potential candidate I look at their motivations for wanting to join us. I look for a common ingredient, no matter where they come from - the motivation to join a mission-led organisation. I look for people who truly believe in the power of education and want to wake up every day identifying with an organisation that makes a difference in the world.

If you go looking for that drive and attitude, rather than having conversations around compensation, seniority, or job title you not only can attract brilliant talent, but also ensure they are really comfortable working inside a university. In many ways, it eliminates the concern that they may not fit or be able to make the transition.

A specific area of focus in your previous roles was the enhancement of learning through technology. Thinking about this specifically in relation to higher education, how is technology changing and shaping the future of this sector?

I have always believed that technology impacts industries most at the point of consumption. When you look specifically at higher education there is an excellent opportunity for technology to help transform the way we teach, increase accessibility and improve the overall experience. The rise of MOOCs and third party organisations delivering micro credentials has impacted expectations of students and employers considerably.

More recently, personalisation, machine learning, artificial intelligence, and augmented and virtual reality have contributed to the modularisation of tertiary education. In other words, the packages of learning which we call the degree or the diploma etc. are likely to be further broken down and be much more flexible and increasingly industry aligned in the future.

At RMIT we started investing in online education over 20 years ago and student demand for online learning is soaring. In Australia online education is set to be a \$3.3 billion industry by the end 2018, and expected to continue to grow significantly over the next five years.

But it's not a question of e-Learning versus face-to-face learning. We need to embrace the best that both can offer and ensure we create the best contemporary learning experiences possible. The higher education sector needs to act in a much more agile way and move to be more demand side in our thinking - focus more on students and employers needs rather than what we want to deliver.



“There is an excellent opportunity for technology to help transform the way we teach, increase accessibility and improve the overall experience.”

With your knowledge of both the UK and Australian higher education sectors, what would you highlight as key similarities or differences between the two? Are there lessons that could be learnt and adopted by either to enhance their respective systems overall?

Overwhelmingly I would say there are many more similarities than there are differences between overall systems and approach.

However, there are certain areas that strike me as different. One of the key things I have reflected on since I arrived back in Melbourne is the localised nature of higher education in Australia versus the UK. Students here tend to go to university in their home town, very few leave to go elsewhere and that lowers the overall cost of participating in higher education for students and their families.

I also believe there is a larger appetite in Australia for the development of offshore campuses.

A great example of this are RMIT's very successful campuses in Vietnam, where we have been since the early 2000s. In Singapore, approximately 1% of the entire population has studied at RMIT over the last 30 years. We have become part of the fabric of the Singapore and Vietnamese HE sector and we very much think and act as a global university.

On the other hand, I believe the UK is leading Australia in their intense focus on the quality of the overall student experience. This began in the UK several years ago with the introduction of the National Student Survey, a spotlight on the overall student experience, and learning and teaching outcomes. I'm delighted to see that we are more focused in that area now and I look forward to being part of the response.

How important is the international market for the higher education sector in Australia? What are the key opportunities that you see from internationalisation in the next five to ten years?

The international student population is incredibly important in Australia and to RMIT. One of the great characteristics of the city

of Melbourne is that it has always been, and will continue to be, one of the great cultural melting pots of the world. We have a vibrant international cohort and we're proud of the role those students play in the life of the city and state.

More widely, across the HE sector in Australia, international students allow us to be part of the growth phenomena in the Asia-Pacific region. For a smaller, geographically remote nation like Australia, to be part of this growth through our learning and teaching, and also our research, brings amazing opportunities. We can capitalise on these opportunities to enhance our growth, but also, very importantly, we are tackling some of the challenges which come with growth – whether that be climate change; sustainability; building vibrant and contemporary sustainable cities; or enriching communities through healthier lifestyles etc.

How important do you consider to be the connection between business and commerce and the higher education sector? Should there be a greater transfer of skills, knowledge and employees between these two sectors?

RMIT's strategy has a clear statement to ensure that 'industry is embedded in everything that we do'. Without a doubt this is one of the biggest challenges for universities like RMIT, but one that we have embraced wholeheartedly.

Industry is demanding different attributes from graduates - they don't just want academic grades or discipline expertise, they are increasingly looking for what is often described as '21st century competencies'. However, the collaboration between industry and universities can't be just a default position of work placements, it has to be based on everything from instructional design to practice based teaching and real-world research. This approach is reflected in our partnerships with Apple for example, to deliver app development courses based on the tech giant's Swift curriculum. This demonstrates how our vision and strategy are coming to life.

Delivering these programmes with industry

partners provides real and authentic experiences and gives students the experience and credentials they need to supplement their academic programmes.

At RMIT we are unashamedly committed to two key drivers – getting our students ready for life and work and making sure our research has real world impact. It's a brilliant role being a Vice-Chancellor and I'm so proud to be able to lead RMIT at this amazing and challenging time. 

MARTIN BEAN CBE BIOGRAPHY

Martin Bean CBE was appointed as Vice-Chancellor and President of RMIT in January 2015. Prior to this, he held the position of Vice-Chancellor at The Open University – the largest academic institution in the UK and a global leader in the provision of flexible learning.

He previously held executive leadership positions in a number of organisations where he was responsible for integrating technology and learning systems. This includes a role as General Manager of the Microsoft Worldwide Education Products Group. In 2012 Martin launched FutureLearn, which was the first at-scale provider of Massive Open Online Courses (MOOCs) in the UK.

Holding a Bachelor of Education from the University of Technology Sydney (UTS), Martin was awarded an Honorary Doctor of Laws from the University of London in 2013 and he was officially named as a Business Ambassador by the UK Prime Minister in 2014. Martin has won numerous awards in both the US and the UK for his contribution to education, including a Commander of the Order of the British Empire (CBE) award for services to higher education in the 2015 United Kingdom New Year's Honours list.

LOOKING BEYOND THE INDIVIDUAL



Hamish Laing, Head of the Higher Education practice group at Saxton Bampfylde, looks at why a broad institutional-wide approach to finding, developing and nurturing executive and governing leaders in the higher education sector is so important and can deliver the most successful results.

Saxton Bampfylde has been engaged in finding leaders in higher education for over 30 years. In this time, the sector has experienced much change which has delivered affirmative traction with regards to positive working cultures, staff development, greater diversity of thought and background, and an integrated sense of collaboration.

As universities further expand and cultivate differing perspectives on internationalisation, industry partnerships and commercialisation, it is essential that executive teams and non-executive boards understand and

celebrate these divergent viewpoints. It is also vitally important that they embrace a more diverse candidate pool in order to promote collaboration, consensus and effective working practices.

The accountability of both executive and non-executive functions continues to attract greater scrutiny than ever. In this regard, we pride ourselves on being trusted advisors long after the appointment process has been completed. Our focus is on much more than just the individual; it is on the organisation as a whole. We focus on the structures surrounding the appointment, the dynamics of the team concerned, the 'unwritten rules of the game' in terms of culture, and the over-arching strategic goals of the organisation.

Our specialist in-house team of consultants and psychologists ensure that not only the right person for the role is appointed, but that they will enable and encourage cultural accord, constructive team dynamics and the collective

achievement of strategic goals. This is analysed through detailed and tailored assessments, including:

- **coaching;**
- **on-boarding;**
- **board skills appraisal;**
- **and assessment**

Our work in this capacity, with a range of higher education institutions, has evidenced the added value offered by these broader services. Having worked with University of Surrey on a range of searches for academic and non-academic leadership posts, we were delighted to lead a series of workshops on career progression in 2017 as part of Surrey's Athena SWAN action plan.

Sector guidelines and codes of practice continue to place ever greater importance on executive and non-executive effectiveness reviews. The latest Scottish Code of Good HE Governance recommends regular reviews, stating that each university governing body 'is expected to review its own effectiveness each year and to undertake an externally facilitated evaluation of its own effectiveness and that of its committees, including size and composition of membership, at least every five years'. Our expertise in analysing and promoting productive team and individual working practices can be invaluable here.

GET IN TOUCH

If you would like to know more or discuss these services contact Hamish Laing.

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IN THE NEWS

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

UK Research and Innovation Launches

On 1 April 2018, UK Research and Innovation (UKRI) was formalised. The result of significant reorganisation of the UK's research funding system, UKRI brings together the seven Research Councils, Innovate UK, and the newly formed Research England. Its overall aim is to bring a new level of cohesion and future collaboration amongst the UK's science sector to ensure the sustainability and development research and innovation in the UK. Under the direction of Professor Sir Mark Walport, former Chief Scientific Advisor to the government, UKRI will oversee the distribution of £6 billion in funding each year.

One of the first initiatives being implemented by UKRI is the Future Leaders Fellowship scheme (FLF) with the key ambition of developing and retaining research and

innovation talent in the UK. It will provide up to seven years of funding, for at least 550 early-career researchers and innovators, with outstanding potential in universities, UK registered businesses, and other research and user environments including research councils' institutes and laboratories.

This new structure has already gained much recognition and continues to develop at pace. Saxton Bampfylde have been delighted to assist in the appointment of a number of positions within UKRI including:

Sir Professor Mark Walport, Chief Executive, UKRI; **Ian Kenyon**, CFO, UKRI; **Professor Melanie Welham**, Executive Chair, BBSRC; **Professor Lynn Gladden**, Executive

Chair - EPSRC; **Professor Jennifer Rubin**, Executive Chair – ESRC; **Dr Ian Campbell**, Interim Executive Chair – Innovate UK; **Professor Fiona Watt**, Executive Chair - MRC; **Professor Mark Thompson**, Executive Chair – STFC; and **Dr Marta Tufet**, Executive Director – UKCDS.

Non-Executive Directors, UKRI: **Sir John Kingman**; **Fiona Driscoll**; **Mustafa Suleyman**; **Sir Peter Bazalgette**; **Professor Julia Black**; **Professor Sir Leszek Borysiewicz**; **Lord (John) Browne of Madingley**; **Sir Harpal Kumar**; **Professor Max Lu**; **Professor Sir Ian Diamond**; **Professor Alice Gast**; **Vivienne Parry**; **Lord (David) Willetts**; and **Professor Dame Sally Davies**

Sector leaders push for Europe-wide excellence initiative

Leaders at universities across Europe are pushing for the implementation of a new 'excellence initiative', which they argue would help increase the competitiveness of higher education systems. Having been initially discussed at a strategy day for European university leaders held in January 2018, the proposed 'European Excellence Initiative' would see the European Union provide institution-level funding.

It would be up to each EU member country to choose whether to participate in the initiative, which would primarily be funded by national funds and money from the EU structural funds, supplemented with finance from the EU research and innovation programme. Similar initiatives have already been implemented successfully in countries such as Germany and China.

HESA data made publicly available

The latest data from [HESA](#) has been made publicly available for the first time, under a Creative Commons licence. Detailed extracts from HESA's student data collection has been made available as open data as part of a push by HESA to encourage reuse of data.

The data has been presented according to a number of key themes, including: who's studying in higher education; what they're studying; where they come from; where they study; and student progression rates and qualifications.



EVOLVING & THRIVING

In early 2016 Saxton Bampfylde launched a piece of research looking at the changing role of the Chair in the higher education sector: *Evolve or die? A view from the chair on the changing face of the university council*. Over the past two years, we are delighted to have had the chance to host a total of 104 senior figures in the sector, including 45 Chairs, 40 Vice-Chancellors and 14 Registrars at a series of 12 events held across the country.



During these events, discussions were held about the pertinent issues facing the sector: governance, internationalism, diversity, funding and value for money.

Download our research at:
www.saxbam.com/thought-leadership

Consultation underway on draft CUC remuneration code

The Committee of University Chairs is due to complete consultation on a draft remuneration code for the higher education in mid-March 2018. The code has been drafted in response to calls for transparency over senior university staff members' pay.

Universities UK stated that the code would provide "important guidance for university remuneration committees to ensure senior pay decisions are fair, accountable and justified whilst recognising that competitive pay is necessary to attract first rate leaders".



Nothing artificial about it

In March 2018 Dr Jennifer Barnes, Partner for Global Higher Education and Arts and Culture practices, was the Chair and moderator at a [higher education symposium](#) held in Oman. The theme of the event was the future of higher education in the age of artificial intelligence: its potential impacts, and the corresponding need for continual development of the next generation

through higher education, ensuring their contributions to society go above and beyond AI.

Jennifer is a member of the International Advisory Board made up of leaders in higher education strategy from around the world who advise the Omani government on the developments of the forthcoming University of Oman.

Leadership Foundation to develop diversity principles framework in partnership with search firms



Earlier this year the Leadership Foundation (now integrated into Advance HE) announced its intention to develop a framework outlining 'diversity principles in practice' to support higher education institutions to increase the diversity of their boards. The framework is intended to help institutions meet HEFCE's target of achieving 40 per cent women on boards by 2020 but will also look at diversity in a broader sense.

The organisation is working in collaboration with leading executive search firms for the sector, including Saxton Bampfylde, to look at the role they can play in challenging the higher education sector's approach to

diversity. The project will be informed by a report published in March 2017 by the Leadership Foundation, titled 'Increasing the diversity of senior leaders in higher education: the role of executive search firms'.

The proposed framework is part of a broader project commissioned by the Higher Education Funding Council for England, the Higher Education Funding Council for Wales and the Department for the Economy in Northern Ireland, which includes a number of intended outputs aimed at increasing the diversity of higher education governors.

KEY APPOINTMENTS

Saxton Bampfylde and its partners around the world through Panorama advise many leading universities and higher education organisations. We are delighted to share with you a selection of some of the roles that we have been privileged to work on recently.



PROF. SUE RIGBY
BATH SPA UNIVERSITY

Vice-Chancellor
Professor Sue Rigby
commenced her role as

Vice-Chancellor of Bath Spa University on 22 January 2018. Previously she was Deputy Vice-Chancellor for Student Development at the University of Lincoln. Sue is a palaeontologist by background. After being an academic at Cambridge, Leicester and Edinburgh she moved into senior management, first as Assistant Principal and then Vice-Principal at the University of Edinburgh. She is an HEA Principal Fellow. She is Chair of the HEFCE Learning Gain project and a member of the Scottish Funding Council QA review group.



PROF. GILL VALENTINE
SHEFFIELD UNIVERSITY

Provost & DVC
Professor Gill Valentine has
been appointed Provost and

Deputy Vice-Chancellor of University of Sheffield. She was previously Head of the Faculty of Social Sciences since September 2012 having previously worked at the University from 1994 to 2004 as a lecturer, senior lecturer and professor in the Department of Geography. From 2004, she served as Head of the School of Geography at the University of Leeds where she also Director of the Leeds Social Science Institute. In addition, Professor Valentine has held academic posts at the Universities of Manchester and Reading.



JANE SHAW
HARRIS MANCHESTER
COLLEGE, OXFORD

Principal
Harris Manchester College

has elected Jane Shaw to be the new Principal from October 2018. A distinguished historian of Christianity and respected leader, Professor Shaw has been at Stanford since 2014. Prior to going to Stanford, she was the Dean of Grace Cathedral in San Francisco and before then, taught history and theology at the University of Oxford from 1994 to 2010, first as a Fellow of Regent's Park College and subsequently as Dean of Divinity and Fellow of New College. During that time, she also served as Canon Theologian of Salisbury Cathedral and was an honorary canon of Christ Church Cathedral, Oxford.



**SYLVAIN
CHARBONNEAU**
UNIVERSITY OF
OTTAWA

Vice President, Research

Sylvain Charbonneau has been appointed as Vice-President, Research, at the University of Ottawa. Sylvain joined the Institute for Microstructural Sciences at the National Research Council (NRC) in 1988. At the NRC, he led a number of research and development initiatives, including the Canadian Photonics Fabrication Centre and the Printable Electronics flagship program. In late 2000, he co-founded Optenia Inc., an NRC spinoff in the communications technology sector. He has published over 180 papers and has 17 patents and licences in the fields of photonics, nanotechnology and ICT.



PROF. RUFUS BLACK
UNIVERSITY OF
TASMANIA

Vice-Chancellor &
President

Professor Rufus Black has been appointed as the new Vice-Chancellor and President at the University of Tasmania. Professor Black was previously Master of the University of Melbourne's Ormond College and Deputy Chancellor of Victoria University. He is a Principal Fellow in the Department of Management and Marketing in the Faculty of Business and Economics and Principal Fellow in Philosophy at the University of Melbourne. He is co-founder of the Wade Institute for Entrepreneurship and a Director of the Walter and Eliza Hall Institute for Medical Research. He holds degrees in law and politics from University of Melbourne, and degrees in moral theology from the University of Oxford, where he studied as a Rhodes Scholar.



LOUISE DUNN
RMIT UNIVERSITY

Deputy Pro-Vice-
Chancellor, International,
College of Business

RMIT University has announced the appointment of Louise Dunn as Deputy Pro-Vice-Chancellor, International, College of Business. Louise was previously Director, Capability Development at Asialink Business. Prior to this she held senior position at UoM Commercial and IDP Education. She commenced her career at KMPG Consulting. Louise holds a Bachelor of Arts, Chinese (Honours) from University of Melbourne and Graduate Certificate in Business, International Trade from RMIT University.

VIEW FROM THE BRIDGE

TEAM INSIGHT**SARAH MAGNELL**

Sarah Magnell is a Partner of Cordiner King, one of the leading Australian executive search agencies in the Panorama global network, of which Saxton Bampfylde is also part. Sarah previously worked at Saxton Bampfylde in London for ten years.

PAST, PRESENT AND FUTURE WITH PANORAMA

I recently moved back to Sydney and joined Cordiner King after several years in London with Saxton Bampfylde. I currently head Cordiner King's Sydney Office.

RAINY DAY DREAMS

It fortunately doesn't rain a lot in Sydney. However, when it does, I enjoy visiting the NSW Art Gallery and particularly the special exhibitions. I recently saw an exhibition on Rembrandt and the Dutch Masters that was impressive.

TRUE PASSION

Dance. I've been dancing since I was five years old and I have taken classes and performed almost all forms this brilliant artform. I have recently returned to dance classes at Sydney Dance Company. The experience has been wonderful – just like coming home to an old friend.

HOT TIP

Since returning to my hometown of Sydney I have rediscovered a city full of excellent restaurants and intimate small bars. My hot tip in the Sydney CBD is Prime Steak Restaurant & Grill Room in the basement of the GPO Building. The best steak in Sydney – its mouth-wateringly good!

SECTOR VIEW IN THREE WORDS

More with less.

IN AUSTRALIA ARE YOU SEEING MORE MOVEMENT OF LEADERS INTO HIGHER EDUCATION FROM OTHER SECTORS THAN IN THE PAST? WHY DO YOU BELIEVE THIS IS?

We have started to see a movement of 'non-traditional' leaders into Vice-Chancellor and other senior management positions at Australian universities. We are finding that a number of universities are seeking this mix of bringing together an understanding of, and credibility in, higher education with strong commercial nous. Universities in Australia, and indeed globally, are under constant threat of funding cuts, increased competition locally and internationally, fundamental change in the way students learn through digital technologies and there is constant pressure



to produce high quality research and improve student satisfaction ratings.

University leaders therefore will need to have the skills and experience to find ways to stay true to the mission, maintain academic integrity and independence, while at the same time changing and adapting their business and operating models to ensure sustainability.

HOW IMPORTANT IS THE INTERNATIONAL AGENDA FOR AUSTRALIAN HE INSTITUTIONS?

The international agenda is vitally important to Australian universities. Universities are increasing their levels of global partnerships with international institutions, finding ways to strengthen their international profile and reputation in an increasingly competitive and crowded market. They are in particular

strengthening their ability to attract international students - who are a vital source of revenue in the era of federal government funding cuts.

Australia's reputation for high-quality university education and our proximity to Asia helped to propel education export earnings to a record \$21.8 billion in 2016. According to higher education peak body Universities Australia, the education of international students is Australia's third largest export, behind only iron ore and coal. Consequently, universities across Australia have a strong incentive to attract the best and brightest of the international students.

GET IN TOUCH WITH SARAH

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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

GLOBAL HIGHER EDUCATION TEAM

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