

CANVAS



ARTS & CULTURE EDITION
SPRING 2019

BY Saxton Bampfylde

CURATING CREATIVITY AND PLATFORMING PERSPECTIVES

ENSURING DIVERSE EXPRESSION IS AT THE
HEART OF THE CREATIVE INDUSTRIES

WELCOME

Welcome to the Spring 2019 Arts and Culture edition of Canvas, the insights update from Saxton Bampfylde and our global partners.

Our aim is to share interesting thoughts and perspectives on topics and issues that are relevant and current in your sector.

We welcome any thoughts or comments you would like to share.

We hope you enjoy this edition

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EDITION OVERVIEW



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The creative industries in the UK are facing a unique and potentially transformative moment in history.

In the face of challenges such as reduced public funding and a lessening focus in state education, it has never been more important for the sector's leaders to ensure that voices from a broad range of backgrounds continue to have a platform from which to have their say.

While the challenges may be significant, the optimism, interest and enthusiasm in the arts and culture sector should not be underestimated. It remains the fastest growing economic sector in the UK, and those driving it forward continue to ensure their voices, and those of the diverse population of this country, can be heard.

In this edition, we speak to film producer Uzma Hasan, Director and Founder of Little House Productions and NED for Channel 4 (an appointment Saxton Bampfylde advised on last year). Uzma shares her thoughts on the narratives the British film industry has traditionally given priority to and the challenges of ensuring the art you produce

is relevant in a world where ever more content is available at the click of a button.

We are also delighted to have had the opportunity to speak with Bob Riley, Chief Executive of the world-renowned Manchester Camerata, an organisation that has set out to change the way in which an orchestra is perceived. Bob shares his perspective on the power of music and its use as therapy, and gives us a sneak peek into what's next for the orchestra that has opened at Glastonbury and partnered with Manchester's famous Hacienda DJs.

This edition of CANVAS follows Saxton Bampfylde's sponsorship of the Foundling Museum's 'Ladies of Quality and Distinction' exhibition, a celebration of the women without whom the UK's first children's charity, the Foundling Hospital, would never have existed. We speak with two of the women charged with driving forward the success of the Museum, its Director Caro Howell, and Chair of the Board and Saxton Bampfylde Non-Executive Director, Larissa Joy. We talk to them about the connection between

"It has never been more important for the sector's leaders to ensure that voices from a broad range of backgrounds continue to have a platform from which to have their say."

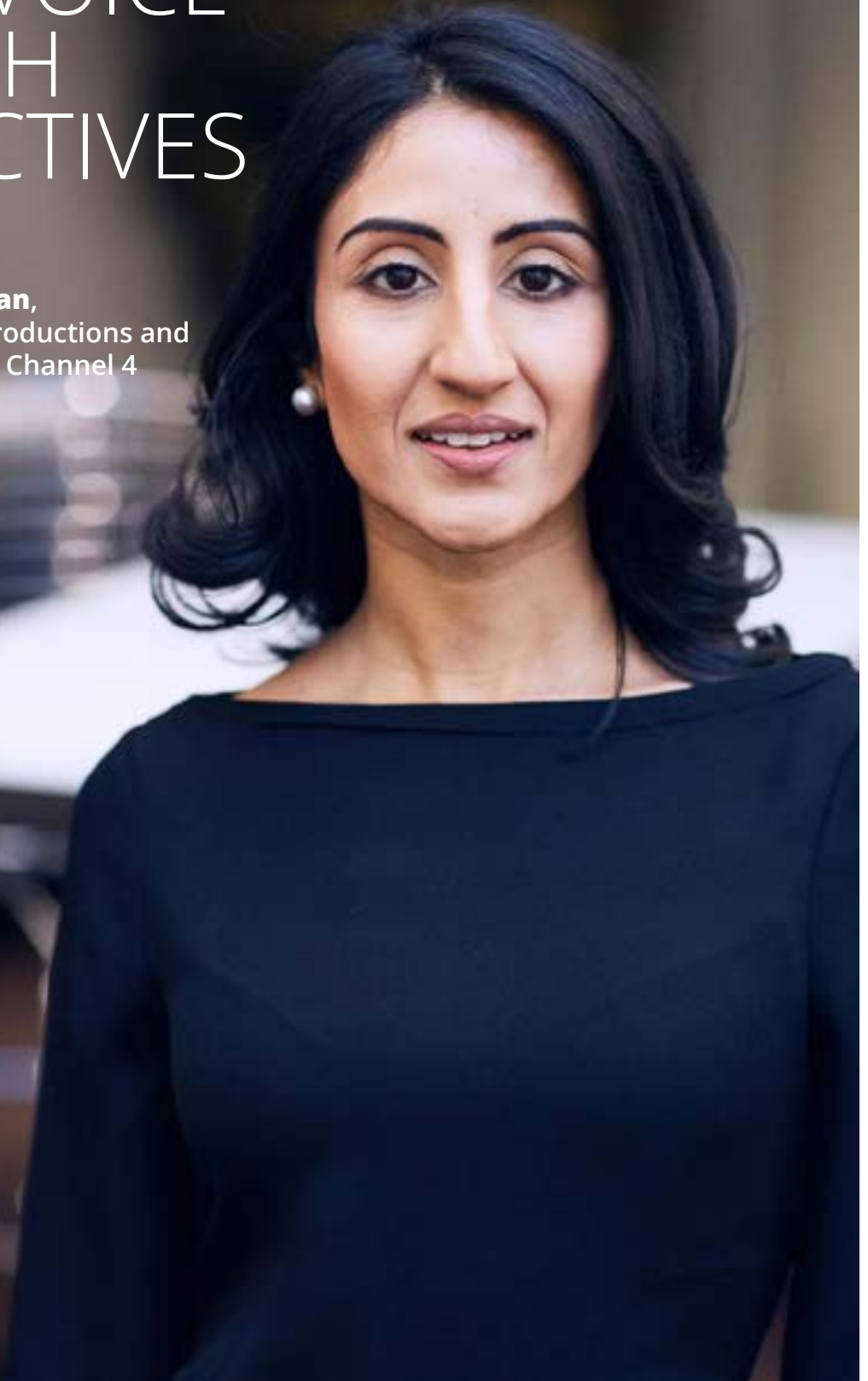
the arts and philanthropic endeavour and hear their opinions on the secrets behind a successful relationship between executive and non-executive leadership.

While each of these interviews explore unique aspects of the arts and culture sector, they are united by a common passion for diverse narrative storytelling. The UK's creative industries are a powerful force and the sector's dedication to embracing and driving forward transformational change shouldn't be underestimated. **0**

EXPANDING THE NARRATIVE

GIVING VOICE TO FRESH PERSPECTIVES

Interview with **Uzma Hasan**,
Director of Little House Productions and
Non-Executive Director of Channel 4



A leading figure in UK film production, **Uzma Hasan** is passionate about creating a platform for a multitude of voices. We talk to her about her decision to found an independent production company and the role of the arts in developing global discourses.

WHAT WAS THE MOMENT YOU KNEW YOU WANTED TO BE A FILM PRODUCER?

Growing up in suburban London, I was a voracious reader – it was a way to escape the teenage disconnect I felt with the world. That love of reading stayed with me as I went on to study literature at university.

I started my career working in public relations, which is essentially fashioning something a client wants to say in a more palatable way! It's all story-telling, which I suppose is at the heart of film production too. Looking back, it feels like a very natural progression.

YOU SET UP LITTLE HOUSE PRODUCTIONS IN 2013. WHAT WAS THE DRIVING FORCE BEHIND YOUR DECISION TO FOUND AN INDEPENDENT COMPANY?

The big incentive behind starting Little House Productions was the need to create my own work environment. I think that's always a big driving force for any entrepreneur. I'd worked in the industry for ten years, with a career that had taken me across four continents, but I felt slightly restricted by the industry. Having "seen it all", I essentially thought I knew better!

It's an incredibly complex process to get films off the ground at any level. You're reliant on a delicate ecosystem of supporters from the very first tranche of funding through to securing your lead actors. There are so many gatekeepers along the way, each of whom have the power to say no.

I wanted more control, so setting up an independent production company seemed like the logical step. It didn't take me long to realise there's only so much control you can

ever really have, particularly working in the British film industry. Hollywood is still the dominant power in film, and the rest of the world follows its lead. This creates a natural conservatism amongst backers – they tend to go with what they perceive as 'sure bets'.

"It is vital that we have a plurality of storytelling and tellers that are representative of who we are - across all aspects of society."

BRINGING NEW TALENT FORWARD IS A KEY ISSUE FOR THE INDUSTRY – LESS ESTABLISHED FILMMAKERS OFTEN STRUGGLE TO BRING PROJECTS ONLINE AGAINST THE BACKDROP OF REDUCED FUNDING AVAILABILITY. DO YOU THINK THIS LIMITS DIVERSITY IN THE INDUSTRY?

Of course. It's a trickle-down effect: if you have a smaller pot of money and a systematic lack of representation amongst those who are guarding those pots, then this naturally puts barriers to entry in place. This has definitely been reflected in the makers coming forward in recent years, and figures* released earlier this year by The British Film Institute support this.

It is vital that we have a plurality of storytelling and tellers that are representative of who we are - across

all aspects of society, in this country and globally. If we stifle voices wherever they may be coming from then we will end up with an industry, and an idea of ourselves, that is homogenised and incomplete. It can be of no benefit either to the trade or to audiences and society at large.

DO YOU CONSIDER ARTS TO BE DECREASING IN THEIR IMPORTANCE IN STATE EDUCATION? IF SO, WHAT IMPACTS IS THIS HAVING?

Yes, and this is something that worries me. If humans aren't encouraged to be creative and to express themselves in a way that best suits them, this creates much bigger problems. Creativity is a vital part of the human experience – it helps us to process the world around us and learn to engage with other people.

History tells us that those who have their creativity repressed will find other means through which to be heard. Repression breeds dissent, but from this, I'd so much rather that beautiful things were born.

THE FILM INDUSTRY HAS BEEN ON THE RECEIVING END OF MUCH PUBLIC DEBATE RECENTLY, BOTH NEGATIVE AND POSITIVE. SHOULD MORE BE DONE TO ENSURE THAT YOUNG WOMEN ENTERING THE INDUSTRY ARE SAFEGUARDED AND AFFORDED EQUAL OPPORTUNITIES?

I've been so encouraged by the debates that are ongoing across the film industry about how we ensure that women are supported and able to fulfil their potential. I think there is a consensus across the industry this shakeup is long overdue.

Crucially, we are starting to challenge the parameters of discussions about topics that have previously been taboo. We are finding ways to talk about subjects like bullying,

harassment and abuse. We are starting to find a shared vernacular that has let words emerge through which we can have these conversations. The next challenge will be to translate these words into real and manageable change.

Change is in the industry's best interest, but it happens on the individual and collective level and requires active participation. I feel like those conversations are happening more frequently and getting louder; and I'm really encouraged by that.

LITTLE HOUSE PRODUCTIONS STATES THAT ITS FOCUS IS ON BRINGING SUBVERSIVE STORIES TO GLOBAL AUDIENCES. HOW IMPORTANT IS THE ROLE OF FILM, AND INDEED ART MORE BROADLY, IN DEVELOPING GLOBAL DISCOURSES?

This is perhaps the most crucial role of film. It is important that opening up these dialogues never becomes just one person's or one representative's responsibility – it needs to be a concerted and collective effort.

Cinema is one of the important tools we have, and it's vital that it is used effectively. Film can and should be a global disruptor – it has the power to call out injustices and bring forward marginalised stories to wide array of audiences.

It's a rare privilege to get someone's undivided attention in a dark room for two hours, particularly in the always-on world in which we live, and it is a platform that has never been more important. It's the modern equivalent of fireside storytelling.

WHAT DO YOU FEEL IS MISSING FROM STORYTELLING TODAY THAT YOU WANT TO BRING TO SCREENS?

I think there is a growing desire for multiplicity in the narratives that come to our screens. In her TEDx talk, 'The Danger of a Single Story', the novelist Chimamanda Adichie talks about storytelling, and way in which our lives, our cultures, are composed of many overlapping stories. She warns that a single story creates stereotypes, and the problem with stereotypes is not that they are untrue, but that they are incomplete: they make one story become the only story.

I started my career in film to tell the stories that until now haven't been told. My opinion isn't a blank starting point though – nobody's can be – which makes objectively telling a story impossible. We all carry with us our own individual experiences of the world, it's just that the volume of some people's opinion is louder than others.

I want to live in a world where we are

“If humans aren't encouraged to be creative and to express themselves in a way that best suits them, this creates much bigger problems.”



surrounded by different perspectives. We all win if new perspectives start to come through, not just in cinema but across society more generally. It doesn't mean everyone needs to make an enormous change either. If each of us can just turn up the volume as little as 0.01 per cent on our opinion, our experience of the world, then that can make a difference. This is what really excites me about the time in which we're living.

CHANNEL 4 HAS A UNIQUE STRUCTURE AS A 'PUBLISHER BROADCASTER' WITH NO IN-HOUSE PRODUCTION. IN YOUR ROLE AS NON-EXECUTIVE DIRECTOR, WHAT LESSONS DO YOU FEEL THE WIDER INDUSTRY COULD LEARN FROM THIS MODEL?

The way Channel 4 is structured maximises its access to the best talent and the widest idea pool. Having content coming from a broad variety of production companies allows the channel to showcase so many different perspectives.

As with film, there are of course many layers to television production. Each person carries with them their own perspective, and it is impossible ever to be entirely subjective about the kinds of stories you are telling. Channel 4 is an organisation with a mission to innovate, and it is that intention that is key to the channel's success. In the case

of a publisher broadcaster, innovation is driven by who you're commissioning and the direction you encourage them to take. And it's clear that in that regard, it consistently punches above its weight.

AGAINST A BACKDROP OF ENORMOUS COMPETITION, PARTICULARLY BETWEEN STREAMING PLATFORMS SUCH AS NETFLIX AND AMAZON PRIME, HOW CAN FILMMAKERS ENSURE THAT THEIR WORK CONTINUES TO BE RELEVANT AND TO REACH DIVERSE AUDIENCES?

This is an enormous challenge across the board – there is just so much content available to us at the click of a button. The most important thing for any film maker is to know their audience – this is absolutely crucial. It is also crucial to store that awareness at the back rather than the forefront of your mind.

Above all, a film maker is there to tell a story and this must come first. The aesthetics of the piece must always trump its ideology. I feel the greatest cinema happens when the creative and the commercial sides of production work alongside one another – one cannot be allowed to drive the other.

It can be really easy to assume that audiences want to see a certain kind of thing, which inevitably leads to similar



“Creativity is a vital part of the human experience – it helps us to process the world around us and learn to engage with other people.”

content being made time and time again. Interestingly, it is often when producers totally break away from the expectations of what an audience might enjoy that the most successful work is produced. For example, ten years ago who could have predicted that a comedy-drama about lesbians in a women’s prison would be one of the most successful shows of our generation? *Orange Is the New Black* has been commissioned for a minimum of seven seasons and has won numerous awards.

IN YOUR ROLE ON THE SELECTION COMMITTEES FOR THE BRITISH INDEPENDENT FILM AWARDS AND FILM LONDON, WHAT SORT OF WORK DO YOU FIND MOST EYE CATCHING OR THOUGHT PROVOKING?

It’s all so incredibly subjective, I’m not sure I could really categorise exactly what I look for when I’m acting as a judge. Judging on panels is a really bizarre thing for this reason! It’s incredibly humbling to read over a script or to view a piece of cinema that someone has truly poured their heart into.

There’s never really a pattern as such to what I enjoy. I find that it’s generally more about creating a combination of surprising points of view with compelling images. It’s the work that catches me off guard that I often find most thought-provoking. **B**

“We all carry with us our own individual experiences of the world, it’s just that the volume of some people’s opinion is louder than others.”

Uzma Hasan BIOGRAPHY



Uzma Hasan is co-founder and Producer at Little House Productions. Her latest feature *Firstborn* (2016) premiered at Edinburgh International Film Festival ahead of a worldwide sale to Netflix. Her first feature *The Infidel* (2010) was released internationally and went to be remade by Viacom India as *Dharam Sankat Mein* (2015) and as a musical that ran at Theatre Royal Stratford.

She is developing projects with Ritesh Batra (*The Lunchbox*), novelist Nikesh Shukla as well as the film adaptation of Gautam Malkani’s cult novel *Londonstani* and working with the BFI and Amazon Studios amongst others.

Uzma sits on the board of Channel 4 as a Non-Executive Director and on selection committees for the British Independent Film Awards and BAFTA. She read Film and Literature at Harvard University’s Graduate School of Arts and Sciences where she was a Kennedy Scholar.

MAINTAINING THE MUSIC OF LIFE

INTERVIEW WITH **BOB RILEY**,
CHIEF EXECUTIVE OF
MANCHESTER CAMERATA





We talk to **Bob Riley** about the evolution of Manchester Camerata from a classical chamber orchestra into an organisation that pushes at the boundaries of everything it does, challenging expectations and keeping its audiences guessing. Bob shares details of the orchestra's innovative dementia therapy programme and discusses whether the way we view experiential art has changed in the digital age.

MANCHESTER CAMERATA WAS FAMOUSLY PROCLAIMED AS 'PROBABLY BRITAIN'S MOST ADVENTUROUS ORCHESTRA' BY THE TIMES. CAN YOU TELL ME A BIT ABOUT HOW YOU DRIVE INNOVATION IN WHAT IS OFTEN CONSIDERED A VERY TRADITIONAL INDUSTRY?

We decided about four or five years ago that we wanted to redefine how people perceive an orchestra, including challenging common understandings or societal norms of how, when, where and for whom an orchestra plays. So innovating at this point was about the basics – experimenting with different genres of music, artists, venues and audiences. We were curious, we took risks, mostly it worked, and we always tried to learn something.

Innovation is becoming something of an overused term though: there's little in the world that's truly new, it's more about finding a different perspective through which to see things. For us, that has meant moving outside of the normal practice of having a classical music season and programme. We've performed different genres of music, in different spaces and with different artists – all chosen for very specific reasons. And, perhaps most importantly, through our community programmes we've placed people with specific needs in the role of creator or composer. This is where I believe some of our most significant work and impact is made.

The drive for us all is in making sure we do all we can to make an impact with the people in our communities and audiences and in so doing help create a resilient organisation that is even more relevant in 10 years. We don't get it right every time, but sometimes the mistakes can be just as rewarding in terms of the learnings they provide!

DO YOU CONSIDER THE ARTS TO BE DECREASING IN THEIR IMPORTANCE IN STATE EDUCATION? IF SO, WHAT IMPACT IS THIS HAVING?

The decreasing focus on arts is a tragic and stupid move. Our principal percussionist, Janet Fulton, recently had a letter published in *The Times* to this effect. She argued that music should be relocated to schools' language departments. It is possibly older than any other language, but is still used today. It brings people together, creates social cohesion and, wherever you go in the world, is understood. Language is no longer enough to serve this purpose.

“There's little in the world that's truly new, it's more about finding a different perspective through which to see things.”

I recently heard Dame Nancy Rothwell describe how creativity and digital were going to run through the heart of everything the University of Manchester does through its new initiative 'CreativeMcr'. The idea is that the institution and others like it that will help shape society for the future will need students with a foundation in creativity and the arts.

It makes no sense to lessen focus on the arts in state education – none at all. More than this, if you watch the innate creativity in children as they play and learn, it is something that is innately there. Why

would we choose NOT to encourage and grow something that we know to be hugely beneficial and that is already in existence. It's narrow and limits what's possible in all sorts of fields.

SHOULD MORE BE DONE TO ENSURE THAT YOUNG PEOPLE OF ALL BACKGROUNDS HAVE EQUAL OPPORTUNITIES AND ACCESS TO THE ARTS?

Yes! If we really mean 'all backgrounds' then we must continue to think more keenly and openly about how and why we want to do that and respond directly to the answers we find.

When we perform other types of music or work with other art forms, too often, I still hear “so when might they come to a classical concert?”. We have to be more selfless and let music do the rest. Of course, we'll make everything we do open and available for anyone, but if a young rapper writes something brilliant for a group we work with and they don't come to an event featuring Mozart, then that's fine as well.

MANCHESTER CAMERATA IS KNOWN FOR CHAMPIONING YOUNG AND UPCOMING ARTISTS. HAVE YOU FOUND THAT THEIR APPROACH TO PERFORMANCE DIFFERS FROM THAT OF PREVIOUS GENERATIONS?

Something has certainly shifted with ever increasing levels of information available digitally, both in terms of influence on artists and as a consequence their approach and style of music making and I don't think that's related to age. Great artists who have something to say will always find new approaches and ways to do that, irrespective of age.

At the touch of a button, artists now have access to an infinite number of influences, which allows greater autonomy than ever before to drive their own style of



Hacienda Classical With Manchester Camerata

performance & profile. They can make their own choices about where and how they should be seen and the persona they present publicly. But does this mean their approach to performance is different? I'm not so sure.

I think there's a real resilience and flexibility in the new generation of artists coming through. We recently worked with the composer Laura Bowler to perform an intensely personal piece titled 'Femininity'. With just a week to go, one of the solo artists pulled out and Laura worked with saxophonist Jess Gillam to rewrite the piece. It was a truly remarkable moment and showcased the level of excellence we have in British music. It was also testament to the importance of human contact in a digital age. By working together and directly communicating, Laura and Jess were able to produce an outstanding piece.

It can be very easy to assume that simply because they haven't grown up as 'digital natives', more established performers don't have access to the information their younger counterparts have at their fingertips. This is simply not true, we are just trained to focus so heavily on new talent that sometimes in that noise, we dismiss older generations.

Look at David Bowie's Lazarus, for example. Right up to the moment of his death, Bowie was producing work the like of which we may never see again. Great artists of all ages never cease to amaze me in their approach – for instance the incredible pianist Martha Argerich's BBC Proms performance of Liszt

“Great artists who have something to say will always find new approaches and ways to do that, irrespective of age.”

Piano Concerto. She'd just celebrated her 75th birthday but played with a brilliance and freshness of approach few can match.

IN WHAT WAYS AND TO WHAT EXTENT DO YOU BELIEVE THE PREVALENCE OF MOBILE DEVICES AND NEW TECHNOLOGY HAS CHANGED THE WAY WE VIEW EXPERIENTIAL ART, INCLUDING LIVE MUSIC?

There are so many obvious positives about the prevalence of and use of mobile devices, but you only have to look around on the train on a morning commute to see that they can also shut us off from communicating with each other.

Of course, the tech in mobiles opens up so many opportunities for the ways in which we can experience art and live music, but let's not forget that there's another way. Next time you're at a gig, why not switch it off, experience it raw, forget social media, and get stuck in analogue style?

ONE OF MANCHESTER CAMERATA'S AIMS IS TO BE A GLOBAL THOUGHT LEADER IN HEALTH AND WELLBEING BY 2020. CAN YOU EXPLAIN A BIT MORE ABOUT

YOUR WORK WITH COMMUNITIES IN THE NORTH WEST TO USE MUSIC AS THERAPY?

The aim was a bullish and an ambitious one we set ourselves some time ago, to really push us to see what it might mean to really lead thinking. It has led to a world first PhD research collaboration (due to publish in the near future) with The University of Manchester, focusing on a programme of dementia music therapy that we run called 'Music in Mind'. Much of the programme has been delivered in North West England, but over the last 2 years we've also worked in Japan, China and Taiwan to share our experiences. This has been fascinating for us to learn how other cultures view the issues surrounding dementia, and how music therapy could be used.

Manchester Camerata is also involved in a number of projects across the North of England to support people with mental health issues, autism and also working with young people in schools. And despite our lofty and ambitious aim, our work is about making a difference to individual lives.

For me, that impact is best demonstrated

closer to home. Our creative and improvisatory 'Music in Mind' sessions are intended to help people suffering with dementia to express themselves and communicate with those around them. I was at a workshop in Tameside recently at the end of one of our projects. It was an hour long-session with carers and families, and for the duration of that hour the music never stops – our musicians simply respond to what's happening in the room. There was one lady sitting in a wheelchair who had been in hospital for two weeks but when she heard and saw our musicians responding to her smile and the rhythm she was tapping on her knee, something clicked in her and she got up from her chair and started slowly dancing around the room.

It's a real passion project for all of us at Manchester Camerata. I think that lady is one of the most important audience members I've met in the last year. It shows how important it is that we all challenge what is expected and look for ways to pass on human connectivity to those around us.

AS A SOCIAL ENTERPRISE, IS THERE A CHALLENGE IN TERMS OF ENSURING THAT YOU ARE BALANCING THE EXPECTATIONS OF FUNDERS WITH THOSE OF YOUR AUDIENCES?

We always try to engage our funders directly in our events, community work and more, so in a way our funders are our audience. It's one big team and partnership effort here at Camerata, and that's been a key to our success. Of course - there are partners who want very specific things, and we have to make sure we can deliver that, even if it's not what some parts of our audience might want. And that's simply about being careful to make sure mission and values are aligned at the outset of a partnership, and that what we will deliver is also very clear.

The majority of our funds (80 per cent) come from the work we do in terms of concert series, tours and performances, and partnerships in our community work. Public funders represent the other 20 per cent.

Of course, what everyone wants – funder or audience member, is for our events to inspire them and our community work to make a real impact to people's lives. Keeping an eye on that outcome is the most important thing for us as we shape the future direction of the organisation.

YOU HAVE PREVIOUSLY BEEN QUOTED AS WANTING TO 'REDEFINE WHAT AN ORCHESTRA CAN DO'. MANCHESTER



Manchester Camerata with award winning saxophonist Jess Gillam

“We are trained to focus so heavily on new talent that sometimes in that noise, we dismiss older generations.”

CAMERATA HAS OPENED THE PYRAMID STAGE AT GLASTONBURY AND PARTNERED WITH HACIENDA DJS – WHAT'S NEXT?

We're always looking for new ways to push ourselves and continue the 'redefinition', so you can definitely expect more new projects. Our latest project, Joy Division Orchestrated, launched a couple of weeks ago and will show at The Royal Albert Hall in London next year. We are also making strong progress with an ambitious five-year legacy project, 'Mozart, made in Manchester', in which we will perform and record all Mozart's piano concertos. Our work with PhD student Robyn Dowlen will be published soon and so we're particularly excited to see what we can learn from this so that we can start thinking about the next steps for our Music in Mind programme both in terms of delivering this to communities across Greater Manchester and internationally.

We're also delighted to be working with Laura Bowler again on a BBC co-commission. Laura visited Antarctica and recorded a variety of sounds during her trip – these will be used to create a wholly immersive experience to bring back the soundscapes of the Antarctic, including temperature, smell and light. While the entire orchestra sadly won't be going to the Antarctic, we will be touring to Dubai and Budapest in the coming months.

IS THERE ANYTHING ELSE YOU WOULD LIKE TO SHARE THAT'S ON YOUR MIND CURRENTLY?

Go and support live artists, be part of that human interaction, donate to one of the amazing arts organisations and charities near you. Those artists and organisations need support. Get stuck in and you'll enjoy untold rewards. **C**

BOB RILEY BIOGRAPHY

Bob Riley is Chief Executive of Manchester Camerata. His work in this role is driven by the passionate belief that orchestras can transform and transport people, and make positive change in our society.

Led by Bob, the team delivered two Royal Philharmonic Society awards and one from the Association of British Orchestras, for the epic 'Hacienda Classical' collaboration with Hacienda Club DJs which saw the orchestra open the Pyramid Stage at Glastonbury 2017. The team's enterprise and energy, led a world first in dementia research that directed clinical music therapists and specially trained Camerata musicians to work with people living with dementia and their carers through group music therapy. All of this is underpinned by a world class orchestra, touring, recording, and receiving the 5 stars its musicians richly deserve.

Prior to his role as CEO, Bob enjoyed a varied career as a freelance violinist and violist, working with many of the UK's orchestras and in particular gained huge inspiration from working with Graham Vick's Birmingham Opera Company. Alongside a playing career, Bob founded Blue Frog Music Management with colleague Fiona Sinclair, and together they toured ensembles all over Europe, he ran an orchestra, and has played for Her Majesty The Queen and performed on Top of the Pops with Kylie and more.

LADIES OF QUALITY & DISTINCTION

In celebration of the 2018 centenary of female suffrage, Director of the Foundling Museum, **Caro Howell**, chose to spend a year shining a light on the untold and often overlooked stories of the women who made the Foundling Hospital a possibility. Caro shares a behind-the-scenes view of the curation of the 'Ladies of Quality & Distinction' exhibition, while chair of the museum, **Larissa Joy**, shares her thoughts on the way in which the relationship between arts and charity continues to thrive in the modern day. Saxton Bampfylde proudly sponsored this remarkable exhibition.



PICTURED: Isabella, Duchess of Manchester (1705–1786) who signed Coram's petition on 6 January 1730



CARO HOWELL
DIRECTOR OF THE FOUNDLING MUSEUM

WHERE DID THE IDEA OF 'LADIES OF QUALITY & DISTINCTION' EXHIBITION BEGIN?

Women are an absent presence in the Museum. Mothers who left babies at the Foundling Hospital were largely anonymous, the charity's Governors were all men until the 20th century; the artists, musicians, writers and craftsmen who donated work were mainly men; and all but one of the Governors' portraits are male. So two years ago, when we were planning our 2018 season, I suggested we used the year of Vote100 to explore our history and collections from a female perspective. As with many a mammoth undertaking, it started with a fairly innocuous question; 'I wonder if it would be possible to track down portraits of the 21 Ladies?'; Thomas Coram's first, catalytic supporters.

WHY SHOULD THIS EXHIBITION RESONATE WITH WOMEN AND MEN TODAY?

The exhibition demonstrated that there is a difference between power and influence; that even when we lack power, we must never underestimate our ability to influence positive change. It's also a great example of people using their privilege to help those in situations of extreme disadvantage. Finally, it reminds us of the need to be inclusive in our stories of success; that very rarely are great things achieved without the help of many and different people.

THE FOUNDLING MUSEUM RUNS A BIENNIAL FOUNDLING FELLOWSHIP PROGRAMME. CAN YOU TELL US A BIT MORE ABOUT THE THINKING BEHIND THIS AND THE OPPORTUNITIES THE

PROGRAMME HAS CREATED FOR YOUNG PEOPLE?

The Fellowship enables exceptional artists of all disciplines to animate our core story and continue our creative DNA. Projects devised by Fellows including Grayson Perry, Jacqueline Wilson, Yinka Shonibare MBE and Lily Cole, have enabled looked-after children to see themselves, the world, and their place in it, differently. Many also have unexpected legacies; Chris Watson's Fellowship led to the Museum creating the first paid training programme for care-experienced young adults, enabling them to work in museums; while Michael Morpurgo's led to the publication last year of his novella, *Lucky Button*.

WHAT DO YOU THINK ARE THE KEY COMPONENTS OF A SUCCESSFUL RELATIONSHIP BETWEEN THE DIRECTOR OF AN ORGANISATION AND THE CHAIR OF THEIR BOARD?

There has to be mutual respect for the skills and expertise of each. When it comes to the arts, the chair and the director will both be doing it for love, not money, so the passion and vision needs to be shared. The two roles can also be isolating, so being a sounding board and critical friend for the other is crucial, as is having a sense of humour. I think it's also very useful if the two personalities are different – I like working with people who think and act differently to me. Above all else, there needs to be loyalty and trust.

WHAT ARE YOU MOST EXCITED ABOUT THAT HAS HAPPENED AT THE FOUNDLING MUSEUM DURING YOUR TENURE?

I am very proud that we are so often described

as 'punching above our weight' and, perhaps perversely, that so many of the team get poached by major national museums! I think it reflects the exceptional quality of the work we do, especially our exhibitions, artists' projects, and pioneering work with very vulnerable children.

We have also acquired a number of major works of art that have immeasurably improved our ability to tell our core story. These include a commissioned painting by Sir Michael Craig-Martin, a sculpture by Yinka Shonibare MBE and, most recently, providing a lasting legacy for our Ladies of Quality & Distinction exhibition, the Portrait of Isabella, Duchess of Manchester, who was one of Coram's first supporters.

WHAT DOES THE FUTURE HOLD FOR THE FOUNDLING MUSEUM?

We are passionate in our belief that artists can galvanize the public into positive action. It lies at the heart of our historic story and it is the engine that drives much of our work. Our current exhibition, Bedrooms of London, is collaboration with the Childhood Trust, and highlights the crisis in social housing and its impact on child poverty in London. Katie Wilson's photographs show the spaces in which children are sleeping, alongside first-hand narratives from families. Our aim is to challenge prejudices and stereotypes, and to inspire our visitors to get involved to directly help improve these children's lives. In this way we honour the legacy of William Hogarth and George Frideric Handel and keep the story alive and relevant.



LARISSA JOY
CHAIR OF THE FOUNDLING MUSEUM
AND NON-EXECUTIVE DIRECTOR AT
SAXTON BAMPFYLDE



PICTURED: The Foundling Museum

WHAT DREW YOU TO THE FOUNDLING MUSEUM?

There are so many things! It combines my passions for the arts, education, social history, and issues affecting children and young people. The Museum shows how the arts – in all its forms – can really inspire individuals from all parts of society to make a positive, tangible difference and to help address some of society's most intractable issues. That is something that really resonates with me. I will also always remember the first time I saw the museum's poignant display of 'tokens': everyday objects the mothers left behind when they left their babies at the Foundling Hospital. I still find I have to catch my breath when I think about what they meant to the mothers who had no choice but to leave their babies.

THE 'LADIES OF QUALITY & DISTINCTION' EXHIBITION CELEBRATED THE WOMEN WITHOUT WHOM THE FOUNDLING HOSPITAL WOULD NEVER HAVE BEEN POSSIBLE. WHAT CAN THE FOUNDLING MUSEUM TEACH US TODAY ABOUT VOICES WITHOUT POWER?

While the 21 Ladies of Quality and Distinction who signed Thomas Coram's Ladies' petition may have not had power in 18th Century Britain, they certainly had influence. It is sadly the case that it took the ladies to push the gentlemen to get the snowball hurtling down the mountain. But the ladies' decision to support Coram's cause was indisputably the catalyst that resulted in the Hospital being able to open its doors, taking in over 25,000 babies at risk of abandonment.

We know from the extensive archives that Thomas Coram had tried for ten years to convince the leading gentlemen of the day to support his cause. It was only when the 21 Ladies signed the Ladies' petition and persuaded their husbands to commit to the cause that things actually started moving. So, quite literally, it would never have happened without them. The exhibition was about bringing those women to the fore and telling the story of the impact of their involvement in the year of the centenary of partial female suffrage.

THE FOUNDLING HOSPITAL WAS SIMULTANEOUSLY THE UK'S FIRST CHILDREN'S CHARITY AND FIRST PUBLIC ART GALLERY. DO YOU THINK THE LINK BETWEEN ART, CULTURE AND CHARITY REMAINS AS RELEVANT IN TODAY'S WORLD? IS THIS ECONOMIC MODEL TODAY AS POWERFUL OR IS IT LESS STRONG?

It is a timeless model I think, and one from

which we draw inspiration in the work the museum does today with children and young people. William Hogarth, widely referred to as the Father of British Art, played a major role in helping Coram establish the Hospital, and he really understood this link, and found 'win wins' in the most inspiring way. He encouraged the leading contemporary artists of the day to give the finest examples of their art to the Hospital to help provide a role model to others in their giving; he organised an innovative lottery to raise money against his extraordinary painting 'The March of the Guards to Finchley', whilst all the while creating at the Hospital one of the most fashionable cultural destinations in 18th Century London to see and be seen. The excellent music education afforded to the Foundling children meant that there was such demand for places at the Foundling Hospital Chapel on a Sunday that families rented pews to secure their places.

WHAT ARE THE KEY CHARACTERISTICS AND SKILLS THAT BOARDS SHOULD BE LOOKING FOR TO HELP DRIVE FORWARD ORGANISATIONS IN THE ARTS AND CULTURE SECTOR?

It's a long – and growing – list! But I think towards the top of the list for me would probably be three things: genuinely diverse thinking – embracing the challenge, ideas and improvements that result from genuine diversity on a board – a shared commitment to 'leaning in' to support the development goals of the organisation; and a focus and commitment to good governance. And perhaps a fourth: a sense of humour, because not everything always goes according to plan!

IN YOUR OPINION, WHAT IS THE PROFILE OF AN IDEAL NON-EXECUTIVE?

For me it's as much about the combination of skills across the board team as it is about any single individual. I have just done a brilliant day with one of my boards where we worked with the members to profile their individual strengths, workstyles and preferences and looked in detail at how they could get the best out of each other.

That exercise was so valuable as a way to really understand colleagues' strengths and motivations and what makes them tick. It was one of the best workshops I have ever done, and it has already made a tangible difference to the way we are working with one other.

HOW DO YOU LIKE TO STRUCTURE YOUR RELATIONSHIP WITH YOUR CEO?

WHAT IMPACT DOES THIS HAVE ON THE FOUNDLING MUSEUM'S STRATEGY?

I am fortunate to work closely with a number of very talented CEOs in my current board and chair roles. I think each relationship is quite different, but when I think about examples of where things are working well I'd say that openness, honesty, no surprises and alignment about the priorities are the key aspects of the relationship.

IS ENOUGH BEING DONE TO ENCOURAGE A MORE DIVERSE REPRESENTATION OF THE POPULATION TO ENGAGE WITH ARTS AND CULTURE IN A SOCIAL, POLITICAL AND ECONOMIC SENSE?

I recently heard Maria Balshaw, the Director of Tate, talk on this topic and I found her views very inspiring. There are so many fantastic examples of arts organisations committing time and talent to this issue. The Donmar's 'Pay It Forward' project to encourage more young people to engage with theatre is one inspiring example, but there are many others, for example Sistema and the work they do with young people and music.

The Foundling Museum runs an early years nursery programme that specifically seeks to include not only the preschool children from a very broad range of cultures and communities but also their carers and families. We also run a very exciting paid apprenticeship programme with young care leavers, equipping them with the skills and experience to run art-based workshops for children in care. There are just so many fantastic examples of where arts organisations are making an impact.

'Tuned in' funders really understand the impact of this work on building the fabric of an empathetic, cohesive civil society. To respond to the question of 'is enough being done?', many arts organisations understand this work is sometimes challenging to achieve and while there is often immediate impact, the even more meaningful impact comes with consistency and long-term commitment. If only there were more funding to make more of this work happen more consistently! **G**

For more information visit:
[www.foundlingmuseum.org.uk/
events/ladies-of-quality-distinction/](http://www.foundlingmuseum.org.uk/events/ladies-of-quality-distinction/)

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.



CARLOS ACOSTA CBE
Birmingham Royal Ballet
Director

Birmingham Royal Ballet has announced that internationally renowned Carlos Acosta CBE has been appointed as its new Director. He will take up his appointment in January 2020. Carlos trained at the National Ballet School of Cuba, winning the prestigious Prix de Lausanne at the age of 16, before enjoying a celebrated thirty-year career in dance with many of the world's leading ballet companies. He was a Principal with the Royal Ballet for 17 years and danced all the major classical, and many contemporary roles. He is the greatest male dancer of his generation and, in many people's eyes, one of the greatest dancers of all time.



AXEL RÜGER
Royal Academy
Secretary and Chief Executive

Axel Rüger has been appointed as Secretary and Chief Executive of the RA. Axel has overseen major renovations to the Van Gogh Museum since becoming its director in 2006, including a full redisplay of the permanent collection and the construction of a new entrance building on the Museumplein in Amsterdam. After working in a number of American museums, Axel was curator of Dutch paintings at the National Gallery in London, where he curated the highly acclaimed 'Vermeer and the Delft School' and an exhibition on Aelbert Cuyp. He has published and lectured widely on 17th-century Dutch art and is a trustee of the Art Fund.



SARAH FRANKCOM
LAMDA
Director

The London Academy of Music & Dramatic Art (LAMDA) has announced the appointment of theatre director Sarah Frankcom as its new Director. Frankcom joins from the Royal Exchange Theatre in Manchester where she has been Artistic Director for the last five years. Frankcom is widely regarded as one of the most influential British theatre directors of the last decade. She was responsible for bringing a series of critically acclaimed shows to the Royal Exchange, most recently *Death of a Salesman*, *Happy Days* and *Our Town*, for which she was awarded Best Director at the 2018 UK Theatre Awards.



ALEX MCGOWAN
Citizens Theatre
Executive Director / Joint CEO

The Citizens Theatre has appointed Alex McGowan as the new Executive Director to work alongside Artistic Director Dominic Hill as joint Chief Executive from 2019. Alex has been Executive Director and joint Chief Executive Officer of the Royal Lyceum Theatre Company in Edinburgh for the last eight years. Alex has 25 years' experience gained throughout the UK in theatres ranging from the MacRobert in Stirling and Northern Stage in Newcastle upon Tyne to the Young Vic and Unicorn Theatres in London. From 2012-2018 Alex was Chair of the Federation of Scottish Theatres.



BENNY HIGGINS
Sistema Scotland
Chair

Sistema Scotland, the charity which runs the Big Noise programme, has announced the appointment of Benny Higgins as its new Chair. Benny has held a number of senior executive roles in the banking sector, including with Standard Life, RBS, HBOS, and becoming Chief Executive of Tesco Bank in 2008. In June 2018, Benny was appointed by the Scottish Government as strategic adviser for the establishment of the Scottish National Investment Bank. He is also Chair of the National Galleries of Scotland amongst other roles.



LUCY CASOT
Museums Galleries Scotland
CEO

Museums Galleries Scotland (MGS) has appointed Lucy Casot as CEO. Lucy joins MGS from Heritage Lottery Fund (HLF) Scotland where, as Head, she has overseen a great variety of grants to Scotland's museums and galleries, from major museum capital developments including the Riverside Museum, Robert Burns Birthplace Museum, National Museum of Scotland and the V&A Dundee, to investment in skills training, collections management, learning programmes and acquisitions.



RHIAN HARRIS
Lakeland Arts
Chief Executive

Rhian Harris, after a decade as Director of The V&A Museum of Childhood, has joined Lakeland Arts as its new Chief Executive. She takes over from retiring Gordon Watson who has led Lakeland Arts for eight years. Lakeland Arts has a portfolio of galleries and museums in the Lake District - a UNESCO World Heritage Site. During Rhian's Directorship at V&A Museum of Childhood she led a period of transformation with vibrant exhibition programmes and outstanding engagement work with local communities. Prior to that she was Director at the Foundling Museum and started her museums career at the Wellcome Trust.



IAIN JACOB
Cinema First
Chair

Cinema First, the cross-industry body working to promote UK cinema-going, has announced that Iain Jacob, formerly CEO of Publicis Media EMEA, has been appointed as the organisation's new Chair. Jacob was Chief Executive of Publicis Media EMEA until he stepped down in April last year. He was previously Chief Executive of Starcom MediaVest Group EMEA, Australia and Canada. Jacob was appointed as Chair of UKOM, the body that defines and governs the UK industry standard for online measurement.



TARA TOMCSIK-HUSAK
Mosaic Youth Theatre of Detroit
Executive Director

The Mosaic Youth Theatre of Detroit has announced its new Executive Director, Tara Tomcsik-Husak. Mosaic is known an exemplary youth arts program and a leader in the new field of Creative Youth Development. Tara brings 20 years of experience in the non-profit, corporate hospitality and news sectors to Mosaic, most recently serving as Vice President of Mission Advancement for Michigan with the American Heart Association. A native Detroiter and Wayne State graduate, Tomcsik-Husak is also an accomplished actress and singer.

MIND THE GAP AROUND THE COUNTRY

Leadership and Succession Planning in the UK's Arts and Culture Sector

In 2018 we took our thought piece *Mind the Gap: Leadership and Succession Planning in the UK's Arts and Culture Sector* out to leaders in the arts, culture and heritage sectors across the UK. Throughout the year Ed Bampfylde and Dr Jennifer Barnes, Partners in Saxton Bampfylde's Arts and Culture practice, hosted a series of dinners to look at leadership and succession planning in the sector, and consider the themes, challenges and opportunities that these present.

The reception at our events has been very encouraging and has generated a considerable amount of conversation – both on topics covered in the piece and in other areas that are of particular and increasing interest in the identification and nurturing of leadership talent. Topics covered have included: the need for greater diversity, the importance of funding

– public, commercial and philanthropic; the increased need for improved and varied communication to raise awareness; as well being able to create genuinely new and exciting experiences through a variety of mediums to maintain a current and vibrant approach. These areas were keenly discussed as part of the fundamental focus points for leaders as they chart new territories for the sector and drive forward its success for the future.

We will continue to share our thoughts and plan to produce a follow-on piece next year. If you would like to be involved please do let us know.

To download a copy of *Mind the Gap*, visit our website
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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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