



Appointment of Chair

February 2024

Saxton Bampfylde

the
stables

Welcome from the Chief Executive & Artistic Director

Thank you for your interest in The Stables.

For over 50 years, The Stables has stood as an iconic live music venue where legends are made, and connections are forged. Its roots were firmly planted by our founders Sir John Dankworth and Dame Cleo Laine. Their passion for sharing all types of music knew no boundaries. Over the last 20 years, we have been able to build on their legacy. The Stables today is a dynamic place to find world-class performers playing an intimate gig, a platform to collaborate with artists working in different genres, and a nurturing environment to learn, grow and develop a love of music and the arts in general.

We are fortunate to have an exceptional and committed team of trustees, staff and volunteers who play a vital role in ensuring The Stables not only thrives but also continues to surprise and inspire. Situated in Milton Keynes, one of the UK's newest and fastest growing cities, The Stables is at the heart of a dynamic and diverse community where anything seems possible. In 2010, we founded IF: Milton Keynes International Festival – a biennial 10-day, multi-art form festival which uses the city as a stage and invites everyone to experience extraordinary events and explore the beautifully designed urban landscape.

Our future plans build on our passion for supporting artist development, commissioning groundbreaking projects and developing innovative ways of engaging new audiences. It is an exciting journey to be on and we need a bold Chair to take us to new heights as we navigate through changes in the music industry landscape at a time of constrained public finances and household

spending. A passion for all types of music and culture will stand you in good stead along with an appetite and aptitude to drive growth for public benefit.

If you feel inspired, we look forward to exploring the opportunity with you further.

Monica Ferguson, *Chief Executive & Artistic Director*





- Our Vision:** Engage the widest range of people with music in all its diversity.
- Our Mission:** Enrich people's lives with opportunities to access, participate in and experience live music and the arts in general.
- Our Aims:** Provide a financially sustainable, inclusive and excellent programme of events and activities that are relevant and inspiring for our communities;
Reach and engage more people with live music and the arts;
Continue to refresh and extend our programme to ensure artistic excellence, diversity and integrity;
Encourage children and young people's engagement with, understanding of and participation in music and the arts;
Support the development of creative potential and access to the highest quality cultural experiences.
- Our Values:** Be excellent, adventurous, inclusive, relevant, inspiring, sustainable and dynamic.

About The Stables

Wavendon Allmusic Plan (WAP) is the name of the charity founded in 1970 by Sir John Dankworth and Dame Cleo Laine with a vision to engage the widest range of people with music in all its diversity. It realises its vision currently through the work of The Stables Theatre in Wavendon, Milton Keynes, which presents around 350 events and 200 education events each year, and through IF: Milton Keynes International Festival, a biennial 10-day multi-arts festival which engages people with music and sound in unexpected ways in unusual places.

WAP has two wholly owned subsidiary companies, The Stables Theatre – a charity in its own right that carries out activities on behalf of WAP – and The Stables Trading Ltd – currently dormant. The organisation is working towards the merger of The Stables Theatre and WAP into one charitable company operating as The Stables.

When Sir John Dankworth and Dame Cleo Laine moved into the Old Rectory in Wavendon in 1968, they conceived the idea of converting its stable block into a small concert hall where music of every kind ('Allmusic') could be performed. They imagined a place where music lovers could be persuaded that jazz, classical, folk, blues, pop and rock need not have mutually exclusive audiences but were all worthy of appreciation. By the end of 1970, thanks to help from volunteers and artist friends, The Stables had presented 47 concerts on its tiny stage or in neighbouring venues such as Wavendon Church. The pattern was set for world-class artists performing in an intimate venue to appreciative audiences. Importantly, education formed a major part of its activities with the first week-long residential Allmusic Course held at Easter and the Avril Dankworth National Children's Music Camps (later to become The National Youth Music Camps) establishing

its temporary tented village in the surrounding fields. Since those early days, the venue has evolved with a significant lottery award enabling a new contemporary concert hall with 398 seats to open in 2000, with artists ranging from Amy Winehouse to Van Morrison, The Kanneh-Mason Trio to Chineke! Chamber Ensemble, The Zombies to Uriah Heap, and Karine Polwart to The Shires to name but a few.

A further lottery award enabled the remodelling of the original Stable block into Stage 2 in 2007 creating a flexible 80 capacity venue for emerging artists to hone their craft and established artists to experiment with new collaborations and material. It is the very essence of the space to discover the next big thing, as those who first came across Sarah Millican, The Shires, and Rhiannon Giddens can testify.

As the city of Milton Keynes grows, so too does the ambition and activity of The Stables. Our experience of the International Festival has demonstrated the power of engaging people in new ways. With over 4,000 new houses built in our neighbourhood over the last couple of years we are exploring how we can engage these new local stakeholders with our activities. At the same time, our eyes are firmly fixed on our sustainability and building our capacity to meet the future needs of artists and audiences.

Find out more on [The Stables website](#) and in the Trustees' Report and Annual Accounts at <https://stables.org/annual-accounts-and-trustees-report-2023>



ALINA
BAND IN A VAN

*Bringing
music
to your
community*

Richard Lacey

Richard Lacey
Richard Lacey
Richard Lacey

EXIT



IF: Milton Keynes International Festival

As The Stables approached its 40th anniversary in 2010, Arts Council England noted that investment in Milton Keynes culture was not keeping pace with its growing population and workforce. It was a unique opportunity to be bold, and the concept of a pilot multi-art form Festival using the city as a stage was born with the first 10-day Festival staged in July 2010.

Creating unique and memorable experiences, the Festival is designed to encourage residents and visitors to see a different side to Milton Keynes using the cityscape, parklands and found spaces. It engages huge audiences with new commissions, site-specific and community participation projects, large scale / outdoor and family events, concerts, theatre, dance, music and visual arts installations.

In 2017, the Festival was recognised as a significant event in the UK's cultural calendar, and was awarded the European Festival Association's prestigious EFFE Remarkable Festival Logo in recognition of its programme and reach. It was assessed and scored by 95 experts prior to going before the International Jury led by Sir Jonathan Mills, previously Artistic Director of

Edinburgh International Festival, who said, "The Festival has grown its artistic programme to embrace its local infrastructure landscape and communities to extend its ambition and relevance to international issues and embrace innovative artistic engagement".

In addition to the Festivals, a number of 'Signature Festival Events' have been produced, including Clash of Drums to mark Milton Keynes hosting the Rugby World Cup in 2015 and Feast of Fire to mark the 50th birthday of Milton Keynes in 2017.

The Trustees draw on the additional expertise of a Festival Advisory Board which offers a range of arts industry, business, community and local authority perspectives. It is chaired by Dame Ann Limb DBE DL, a Trustee of The Stables and Chair of the Search and Nominations Committee.

Find out more at <https://www.ifmiltonkeynes.org>



Tunde Jegede concert in Pentulum by Architects of Air, IF: 2014, photo © Shaun Armstrong

The Role of Chair

This is an interesting and exciting time to join The Stables and lead it through the next stage of its development. The Stables has built an enviable reputation and legacy over the years and has a sound position which can enable investment in its future.

Principal Responsibilities

External Advocacy

- Act as a strong advocate for The Stables and, alongside the Chief Executive & Artistic Director, represent the organisation at functions, meetings and act as a spokesperson;
- Attend performances at The Stables and other events promoted for the organisation's benefit and take an active role in the promotion of the organisation;
- Develop and maintain good relationships with strategically important bodies such as Arts Council England, raising the organisations profile with key individuals in the music, arts, charitable, public, and business sectors and introducing contacts to the organisation for the Charity's benefit;
- Assist the organisations fundraising activities and ensure that the Trustees understand, support and contribute to fundraising efforts.

Strategic Leadership

- Work with the Chief Executive & Artistic Director to provide strategic vision and leadership;
- Provide support and challenge to the Chief Executive & Artistic Director ensuring that the Charity is run in accordance with the decisions of the Trustees and governing documents;
- Ensure the Chief Executive & Artistic Director carries out their responsibilities in accordance

with good practice and in the best interests of the organisation;

- Oversee the appointment of a Chief Executive & Artistic Director by The Stables Theatre Board, as and when a vacancy arises.

Governance and Management

- Lead the Board of Trustees to ensure that the organisation's vision and mission are realised and promoted, and that the Trustees collectively fulfil their responsibilities;
- Regularly review the make-up of the Board and, in conjunction with the Search and Nominations Committee, appoint suitable Trustees when necessary;
- Work closely with the subsidiary boards and committees and delegate appropriate functions to these, in conjunction with the Board and the Chief Executive & Artistic Director;
- Undertake annual reviews of the Board performance and Trustees' contributions and effectiveness;
- Plan Trustee meetings and agendas, in conjunction with the Chief Executive & Artistic Director; chair Trustee meetings and the AGM ensuring that business is covered efficiently and effectively;
- Take authorising action with relevant financial and legal documents in accordance with relevant mandates as required;
- Steward the organisation through transparent and effective operation of its policies, risk management, accounting procedures, internal controls and systems, ensuring that these are annually audited and reviewed within all regulatory and legal requirements.



Person Specification

Candidates will ideally bring all or most of the following attributes:

- A strong interest and possibly involvement in music and music education, and the broader arts;
- An effective strategic leader, having worked at Board level, with a proven track record of success;
- A sophisticated understanding of leadership, management and governance and the respective roles of the Chair, Trustees and the Executive, and successful experience of board development;
- Superb communication skills with the ability to lead, engage with and inspire confidence in the board, staff and key stakeholders;
- The willingness to use networks and contacts to support the organisation's overall fundraising and profile-raising activities;
- Skilled at building and maintaining relationships and partnerships at all levels;
- Strong financial literacy with commercial and business acumen;
- Intellectually robust with the ability to quickly assimilate and prioritise complex information;
- A strong commitment to openness and transparency and a high level of emotional intelligence;
- Decisive under pressure with the ability to maintain independence of thought and judgement;
- Resilient with the ability to manage conflict with tact and authority;
- A strong commitment to ensure accessibility and inclusivity;
- Passion and willingness to speak out and be an effective advocate for the work of the Charity and devote the necessary time to The Stables;
- Drive, ambition and determination.



Bromance by Barely Methodical Troupe, IF: 2023 © Shaun Armstrong

Terms of Appointment

The successful candidate will be invited to become a Trustee. The Chair is then formally appointed by the Trustees. Trustees are normally appointed to serve a term of three years which can be followed by a maximum of two further consecutive three-year terms.

This is an unremunerated role; however, reasonable expenses may be reimbursed.

Learn more here about the current Trustees, Advisors, Patrons and Ambassadors
<https://stables.org/about-us/governance>

Time Commitment

- Trustee meetings take place quarterly, usually in March/April, June/July, September/October and November/December. Board meetings usually last approximately one and a half hours. Subsidiary or Advisory Board/Committee meetings usually take place a week in advance of the Charity Board meetings.
- The AGM is usually in late November/early December.
- In between meetings, the Chair would be expected to keep in touch with the Chief Executive & Artistic Director, along with other Trustees and key staff as required. It is also important for the Chair to attend some performances and other events at The Stables and other places from time to time.
- The time commitment will vary depending on the matters in hand but is likely to be an average of 2-3 days per month.



How to Apply

Saxton Bampfyld Ltd is acting as an employment agency advisor to The Stables on this appointment.

Candidates should apply for this role through our website at www.saxbam.com/appointments using code **JBHMA**.

Click on the 'apply' button and follow the instructions to upload a CV and cover letter and complete the online equal opportunities monitoring* form.

The closing date for applications is noon on **Monday 11th March 2024**.

Preliminary interviews with Saxton Bampfyld will take place w/c 25th March, 1st & 8th April; first round interviews with The Stables will take place on Friday 26th April; second round interviews will take place on Friday 3rd May.

** The equal opportunities monitoring online form will not be shared with anyone involved in assessing your application. Please complete as part of the application process.*

GDPR personal data notice

According to GDPR guidelines, we are only able to process your Sensitive Personal Data (racial or ethnic origin, political opinions, religious or philosophical beliefs, trade union membership, genetic data, biometric data, health, sex life, or sexual orientation) with your express consent. You will be asked to complete a consent form when you apply and please do not include any Sensitive Personal Data within your CV (although this can be included in your covering letter if you wish to do so), remembering also not to include contact details for referees without their prior agreement.





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