

Folketingets Kulturdvalg  
Studietur til London  
28. august – 1. september 2017

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## Monday, 28. August

### 18:00 – The Shakespeare's Globe Theatre

Participating representative(s):

Patrick Spottiswoode, Director, Globe Theatre Education, The Shakespeare's  
Globe Theatre

#### Info:

CV – Patrick Spottiswoode:

Patrick Spottiswoode joined Shakespeare's Globe in 1984 and became founding director of Globe Education in 1989. There are now 40 permanent members of staff and over 100 freelance staff in Globe Education alone who work with over 120,000 people of all ages and nationalities every year.

Globe Education has organised several courses for Danish Association of Teachers of English (DATE) and Patrick has lectured at Copenhagen, Odense and Aarhus universities as well as run workshops in schools in Zealand, Funen and Jutland. In 1993/4 he organised a Hamlet Project involving 30 Danish schools with schools from England, Poland and Germany which culminated in a Festival on the Globe site. In 2014 and 2015 he invited Niels Brunse, the great Danish translator of Shakespeare, to participate in "Shakespeare in Translation" talks and workshops in London and in Qatar.

In 1995, Patrick initiated the Read Not Dead project to stage and record performances with scripts of all surviving English early modern plays. In 2000, he oversaw the creation of the Globe/King's MA. Globe Education now offers undergraduate courses, MA modules and conservatory acting programmes for over 1,300 students every year. In 2001, Patrick established the annual Sam Wanamaker Festival for Drama Schools. He has co-founded The Center for Teaching Shakespeare in the US Classroom at the University of California at Davis which opens this year.

Since 2007, Deutsche Bank UK has supported Globe Education's Playing Shakespeare with Deutsche Bank annual production created especially for young people. Over 137,000 state secondary school students from London and Birmingham have received free tickets.

In 2011, he received an Honorary PhD from the University of Warwick and became an Honorary Fellow of King's College London. Patrick was President of Shakespeare Theatre Association in 2011 and 2012. He is a proud recipient of the Al Mahabba Award and the 2011 Burbage Award from the American Shakespeare Center. He is on the Board of the Mountview Academy of Theatre Arts, the School of Historical Dress and is on the advisory board of the Shakespeare Foundation of Argentina.

#### **Globe Education:**

With access to the unique resources of the Globe Theatre and the Sam Wanamaker Playhouse, Globe Education has unparalleled resources and expertise. Over 125,000 are welcomed each year with tailored programmes, resources and events for pre-school to postgraduate students. Globe Education also conducts original research and curates a wide range of public events.

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At the Globe: A year-round programme of bespoke *Lively Action* workshops for schools and learning groups, led by Globe Education Practitioners using both theatre and studio space.

In schools: Bespoke projects to suit individual schools' needs, including Early Years and SEN learners.

Classes and courses: Study days to 4-week intensive programmes include a range of summer schools for students, adult courses for teachers, actors and anyone interested in learning more.

Overseas: Programmes tailored for students and teachers internationally across Europe, the Middle East, Far East, Australasia, North and South America

CPD: Established programmes and resources to support the teaching and learning of Shakespeare in the National Curriculum, working with the National Union of Teachers, OCR, Excellence in Scotland and teaching organisations internationally.

Resources and access: Globe Education produces extensive resources for students and teachers, including unparalleled free digital material and is committed to providing access opportunities for students and local communities.

Schools travel awards: Best venue for English Learning 2016.

### **Shakespeare's Globe:**

#### Executive staff:

Neil Constable, Chief Executive. Ian Dixon, Chief Finance & Operations Officer. Anthony Hewitt, Director of Development. Emma Rice, Artistic Director. Patrick Spottiswoode, Director, Globe Education. Mark Sullivan, Commercial Director.

Artistic Director from the April 2018: Michelle Terry

#### Shakespeare's Globe on Bankside is comprised of:

The reconstructed Globe Theatre, which opened in 1997.

The Sam Wanamaker Playhouse, which staged its first play in January 2014.

Globe Education founded in 1989, which delivers bespoke programmes for students and teachers worldwide as well as digital resources, original research led by in-house academics and works with international scholars.

An Exhibition & Theatre Tour programme.

Retail, catering and events spaces.

#### Facts about Shakespeare's Globe (2016):

More than 6.25 million worldwide engage with Shakespeare's Globe.

Over half a million saw a Shakespeare's Globe production on Bankside or in the West End.

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93% capacity audiences in the Globe Theatre across the season.

98% capacity audiences in the Sam Wanamaker Playhouse.

13% share of total London play-going.

589 performances in the Globe Theatre and Sam Wanamaker Playhouse.

Over 125,000 students of all ages participated in Globe Education's projects, programmes and events.

333,000 visited the Exhibition & Tour.

40,000 audience for *The Complete Walk*.

#### Funding, income and invest:

Income for the year ending 31 October 2016 was £27 million, providing a surplus of over £464,000 to reinvest in the continuing development of this self-funding organisation.

Over 90% of income is self-generated by its mission-based and commercial activities.

Over 40% of theatre tickets are only £5.

Nearly 9% of income is from donations and other fundraising.

The Sackler Studios, home to Globe Education, and the Sam Wanamaker Playhouse were funded entirely through donations from individuals and foundations.

#### History:

Founded by the pioneering American actor and director Sam Wanamaker, Shakespeare's Globe is a unique international resource dedicated to the exploration of Shakespeare's work and the playhouse for which he wrote, through the connected means of performance and education.

Together, the Globe Theatre, Globe Exhibition & Tour and Globe Education seek to further the experience and international understanding of Shakespeare in performance.

The Globe stands a few hundred yards from its original site. The rebuilding of the iconic building stems from the founding of the Shakespeare's Globe Trust by the pioneering American actor and director Sam Wanamaker.

Since the Globe Theatre reconstruction opened for performances in 1997, Shakespeare's Globe has welcomed visitors from all over the world to take part in workshops, lectures and staged readings; to visit the exhibition and tour the Globe Theatre, and to watch productions, ranging from original practices to world premières of new writing and the first play by a woman ever to be performed here.

The Globe's, and Sam's vision continue to grow. Since the building of the new Sackler Studios, Globe Education have continued their ever expanding programme of public events, school and university courses and work with the Southwark Community. Meanwhile the completion of the

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Sam Wanamaker Playhouse has allowed us to present works written specifically for an indoor playhouse, and to have year round programmes of theatrical events.

*Project Prospero:*

Project Prospero is our next major capital development. It will transform the organisation, enabling audiences, scholars and the general public to engage at all levels with the most iconic writer of our times. We will increase our 1 million+ visitors by 20% and increase our annual turnover by £1million. It will be the final onsite development necessary to fulfil the Globe's original mission; underpinning the understanding of Shakespeare in performance for a global audience.

The new building will be of the highest quality design, contemporary in feel and in keeping with the aesthetic of the Globe Theatre. Glass panelling will ensure that activities taking place can be seen from outside, creating a sense of openness and inviting passers-by to come in and explore. It will be a beacon of excellence, architecturally and operationally, as the first new building on Bankside for many years. The total development is approximately 8,000 sqm and the full project costs are estimated at £30 million (including fees, VAT and business interruption costs).

## 19:00 – Shakespeare's King Lear, The Globe Theatre

Info:

King Lear's tempestuous poetry is shot through with touches of humour and moments of heart-rending simplicity, as the notion of familial love is questioned and torn apart.

Best known as Artistic Director of Shared Experience for 22 years and with numerous credits including the RSC and National Theatre, Nancy Meckler brings her charismatic style to the Globe for the first time.

Synopsis:

King Lear has three daughters, but no sons. Boldly he makes a decision to divide his kingdom among his children, but fails to anticipate the consequences of his actions. His generosity is cruelly repaid and Lear finds himself adrift, wandering homeless and destitute. As he comes to realize the false values by which he has lived, he finally encounters his own humanity.

## Tuesday, 29 August

- 09:30 Department of Digital, Culture, Media and Sports

Participating representative(s):

BBC Charter:

Amy Forbes, Head of BBC Sponsorship,

Eeva Pellonpera, Policy Manager on the BBC

Paul Oldfield, Deputy Director of Media (TBC)

Info:

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CV - Amy Forbes:

As Head of BBC Sponsorship Amy Forbes leads on and manage the government's relationship with the BBC as the nation's public service broadcaster. The BBC is underpinned by the Royal Charter which is the constitutional basis for the BBC that guarantees its independence and provides the framework for how the BBC is governed and funded. The Charter is reviewed every 10 years or so, and the latest Charter was agreed and published in December 2016, following a long review and negotiation process between the government and the BBC. Amy's job is to hold the BBC to account for delivering on its commitments, while also defending and championing the BBC's interests in the context of the broader media landscape and wider government policy.

Info about the BBC Charter:

The way the BBC is governed and funded is set out by Royal Charter. Each Royal Charter runs for 10 years and the current Charter is set to run until 31 December 2016.

In December 2016 the Government completed its Charter review process with the publication of a [new Charter for the BBC](#) to run from the beginning of 2017. Throughout the review process, the BBC Trust sought to ensure that the voice of licence fee payers was heard in the debate, carrying out a range of consultation and research work which was presented to Government.

#### - 11:00 Introduction to UK Political Context / Brexit w. Ambassador Claus Grube

Participating representative(s):

Claus Grube, Ambassador at the Royal Danish Embassy in the U.K.

Info:

CV – Claus Grube

Claus Grube has been the Ambassador to the Court of St. James's since 1st October 2013 and Lord-in-Waiting to Her Majesty the Queen of Denmark since January 2016.

The Ambassador has had an extensive career within the Ministry of Foreign Affairs where he has held several senior positions. He graduated in Law from Copenhagen University in 1976. After a short stint in the Ministry of Justice he entered the Danish Foreign Service in 1977.

From 2000-2009 he was Ambassador/Permanent Representative to the EU in Brussels and from 2009-2013 he was Permanent Secretary of State at the Ministry of Foreign Affairs in Denmark.

Claus Grube's term as Ambassador in the UK will come to a conclusion on the 1<sup>st</sup> of September, where newly appointed Lars Thuesen will take over the responsibilities of Danish Ambassador in the UK.

#### - 12:15 Channel 4

Participating representative(s):

Keith Underwood, Director of Strategy and Technology, Channel 4

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Khalid Hadadi, European Affairs Manager, Channel 4

Info:

CV – Keith Underwood

Keith is the member of Channel 4's Executive Committee responsible for strategy and corporate development, broadcast operations, content management, corporate systems, and the development of C4's digital products.

Recruited to Channel 4 with an initial brief of managing and monetising business transformation to a full public service digital media network, Keith subsequently led the project to launch All 4; Channel 4's award-winning video on demand service which replaced 4oD in 2015.

Keith is Board Director of DUK and Parable VR, having previously served as Chairman of Freeview and a Board Director of YouView.

Before joining Channel 4, Keith was employed by Discovery Networks International. He was Vice President of Strategy and Digital Media for all territories outside the US, having previously served as a member of the UK Executive Management Team responsible for strategy and business/commercial development.

Keith joined Discovery from the Corporate Strategy Department of BSkyB, having started his career as a Strategy Consultant with PwC.

CV – Khalid Hadadi

Experience:

European Affairs Manager at Channel 4

June 2009 - Present

Senior Adviser, EU and International Policy at BBC

February 1999 - May 2009 (10 years 4 months)

Education:

The University of Sheffield

Master of Science (MSc), Information

Info about Channel 4:

Channel 4 is a publicly-owned and commercially-funded UK Public Service Broadcaster, with a statutory remit to deliver high-quality, innovative, alternative content that challenges the status quo.

Channel 4 was set up with a unique model as a 'publisher-broadcaster', meaning that we do not have any in-house production, but instead commission content from production companies throughout the UK.

We are a self-sufficient business that reinvests all profits back into programmes, at zero cost to the taxpayer. A 'Robin Hood' model of cross-funding means programmes that make money pay for others that are key to delivering our remit but that are loss-making e.g. News and Current Affairs.

Our twin goals as a content provider and business are to fulfil our remit and to be commercially self-sufficient.

Channel 4 was set up by the government with a unique model and remit that aims to stimulate the independent production sector, drive innovation in broadcasting and to commission programmes that showcase Britain in all its diversity and to stimulate debate.

We drive innovation and growth by exploiting a publicly-owned asset (the terrestrial broadcasting spectrum) to reach audiences and generate revenues. Those revenues go back into funding independent production companies, who retain the rights to the programmes they create.

By retaining the rights to their content, independent production companies can then sell the rights to their content all over the world.

And on top of all of this, we provide invaluable knowledge and promotional support to help grow the UK's broadcasting sector and foster its entrepreneurialism.

For over 30 years, Channel 4 has successfully balanced the twin challenges of delivering to a public service remit while being commercially self-sufficient.

In a world in which consumers increasingly demand that businesses deliver social good, and organisations in the charitable public sectors are raising more and more money from commercial activities, this has become a powerful business model. Today, that model is known as 'social enterprise'.

Channel 4 is a self-sustaining social enterprise, raising commercial revenues from the market and reinvesting surpluses back into British public service content from UK independent producers.

We do this through a cross-funding model that funds genres such as News, Current Affairs, British Film and Education (which are typically loss-making), with revenues from commercially valuable programming, like Factual Entertainment.

#### - 14:00 BBC

Participating representative(s):

Guatam Rangarajan, Strategy Director – The new direction for BBC?



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Cheryl Taylor, Controller for CBBC

Damian Kavanagh, Digital Controller for BBC Three

### Info:

#### CV – Guatam Rangarajan

Gautam Rangarajan is the BBC's Director of Strategy. Gautam is responsible for the development and implementation of strategy across the BBC and the leadership of the BBC's strategy team.

Gautam began his career at the BBC in 1993 as a producer for Radio 3, going on to make music programmes across radio and television before moving into policy and strategy development in the BBC's Nations & Regions division.

Gautam took a first class degree in Music at King's College, Cambridge where he was also a Choral Scholar. He is a professional choral singer in his free time, performing regularly with the Temple Church Choir and Polyphony.

#### CV - Damian Kavanagh

Damian joined the BBC in 1994. He has held various roles including Head of Planning and Scheduling at BBC Daytime and BBC Three, Schedule Manager BBC One, Executive Producer for BBC Daytime and CBBC. Damian has also been Controller of the CBBC Channel, where he was responsible for formulating the content and brand strategy and for commissioning all content for TV and online. His period in charge of CBBC saw record ratings and an unprecedented number of national and international creative awards including a BAFTA for Channel of the year in 2012.

After running CBBC, Damian joined Channel 4 as Head of Features and Factual Formats before returning to the BBC as Controller of Daytime and Early Peak where he looked after all daytime commissioning across BBC One and BBC Two alongside The One Show.

Damian is currently Controller of BBC Three where he is responsible for all content commissioning across platforms. He led a multidiscipline team that developed the proposal for moving BBC Three online and oversaw the submission of the proposal to the BBC Trust and subsequent approval. Damian has commissioned countless successful shows including Unsolved and the award-winning comedy Fleabag.

Since BBC Three has moved online it has achieved significant growth quarter on quarter. Under Damian's leadership, BBC Three has won numerous creative awards including RTS Channel of The Year 2017, Channel of the Year at the Broadcast Digital Awards, as well as Damian winning Diversity Champion at the Creative Diversity Network Awards.

#### CV - Cheryl Taylor

Cheryl Taylor is the Controller of the BBC's dedicated channel for 6-12 year old children, CBBC, and is responsible for over 4,000 hours of programming a year.

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She commissions all CBBC content for television and online including factual, drama, comedy, entertainment and news – as well as a wide range of interactive content including games and apps.

Cheryl took up the role of CBBC Controller in June 2012 and has commissioned Jamie Johnson, The Dog Ate my Homework, Millie Inbetween, Airmageddon, Hetty Feather, Got What it Takes, So Awkward, All at Sea, Hank Zipzer, Eve, Diddy TV, Ultimate Brain, Art Ninja, Class Dismissed and Our School. She has grown interactive dramas Dixi and Secret Life of Boys and is responsible for bringing hit dance series The Next Step as well as Danger Mouse, Battersnikes and Gumbles, The Deep and Zig and Zag to the Channel.

CBBC is the most popular channel for its age group and in 2015 won the BAFTA for Children's Channel of the Year, Cartoon Forum Broadcaster of the year and Broadcast Specialist Channel in both 2015 and 2016

Before coming to CBBC Cheryl was Controller of Comedy for the BBC and commissioned Mrs Brown's Boys, Cuckoo, Some Girls, Bad Education, Twenty Twelve and Count Arthur Strong.

Prior to this she was BBC Executive Editor for Out of London Comedy Commissioning as well as Head of Comedy at Hat Trick Productions.

Cheryl began her commissioning career at Channel 4 where she was responsible for Spaced, Black Books and The World of Derren Brown amongst others.

Cheryl was educated at the Quaker School, The Mount, in York and earned her Drama degree from Bristol University.

#### Information about BBC Three:

BBC Three is a mixed genre channel for young audiences.

BBC Three have three key priorities:

The channel is disciplined in its focus on young audiences and 16-34 year-olds are its centre of gravity: people who are young in spirit and mindset.

BBC Three is 'never afraid to try new things' and will continue to innovate with breakthrough comedy, stand-out entertainment, brave documentary and intelligent factual formats. Our content needs to have potential to innovate across platforms.

BBC Three should provide an environment for the development of new ideas and talent and for existing talent to take risks, becoming a genuine laboratory for BBC One and BBC Two.

The tone of the channel:

BBC Three content is modern, distinctive and relevant (though not exclusively) to our core 16-34 year-old target audience. We aim to speak to this audience with intelligence and on a level and in a way that will stimulate strong emotion and provoke reaction

Comedy:

BBC Three is the foremost champion of new British comedy with a reputation for creating high impact shows like Gavin and Stacey and Little Britain. More recently we have launched successful sitcoms such as Bad Education, Cuckoo, Uncle, Some Girls, Badults and Bluestone 42. We are always on the hunt for the new wave of comedy talent and have a dedicated opportunity to regularly pilot comedy online through our Comedy Feeds strand.

#### Entertainment:

Entertainment on BBC Three needs to be bold, fresh and exciting. The channel has always been hungry to work with new talent and this is now truer than ever. The shows we're looking for need to offer the audience something they wouldn't find anywhere else.

Importantly, they need to either relate to the audience in some way, for example our most recent commission Romesh's Return Ticket, or they need to be groundbreaking in their form such as the Tom Davis fronted Murder in Successville.

#### Drama:

The channel continues to invest in drama through both series and one-offs like the award-winning My Murder and Murdered by My Boyfriend. We're interested in fresh, high-concept ideas as well as stories that reflect the lives and aspirations of our target audience.

#### Factual:

BBC Three will continue to be the home of modern factual content that speaks to a young audience. We will back ideas that stimulate strong emotions and provoke reactions.

Examples of successful documentaries on BBC Three include Life and Death Row, Our War and Don't Call Me Crazy.

Visceral talent-led programmes work well on the channel and we are always looking for new territories and spaces for our strong family of presenters including Reggie Yates and Stacey Dooley. BBC Three is also committed to unearthing young, new talent with compelling personal stories to tell.

Celebrity-led programmes where the talent has a personal story to tell on an issue that is relevant and important to the BBC Three audience are popular on the channel. Examples include the upcoming Professor Green documentary exploring suicide, a theme of great personal significance to him and of huge relevance to the BBC Three audience.

BBC Three has previously thrived on 'funny factual' series' such as The Call Centre. These often have strong characters at the helm with an entertaining cast, situated within a young precinct or from a young person's perspective.

Going forward we are very interested in popular factual documentary ideas and have a need for 'lighter', funnier, character led shows

While we continue to shine a light on issues and parts of society that are underserved, it's important that we reflect stories relevant to a wide majority of our audience so going forward we will particularly focus on UK as well as international stories.

BBC Three has a strong record for output that celebrates diversity and grows talent and we would like to build on this going forward. For these it's crucial we get the tone right: we must speak to our audience with intelligence and on a level.

Information about CBBC:

CBBC's core audience is primary school children aged six to 12-years-old.

CBBC is the home of the world's finest and most creative multi-genre TV and digital experiences for children.

We expect CBBC to be a one-stop destination for children to consume a wide range of top brands. Our constant aim is to reflect the diverse lives of our audience and open windows on a wider world with content that is brave, innovative, challenging, infectious and above all gets everybody talking.

CBBC's tone is funny, energetic, unpredictable, upbeat, clever and most importantly infused with laugh-yourself-smart appeal. We take our public service remit seriously and are proud that many of our most popular brands (Horrible Histories, The Dumping Ground, Operation Ouch, Dixi and My Life) have clear public service spines.

The CBBC Channel is currently on air from 7am to 9pm seven days a week with, in any one month, as much as 24 per cent of viewers catching up with their favourite content on CBBC iPlayer. Our audience needs to view CBBC content where and when they want it - including on our website and the CBBC YouTube channel.

CBBC is for everyone, everywhere. In an increasingly connected world we want to make an emphatic connection with our audience and facilitate connections between them - always in a safe environment.

One of the things we know the audience values most about BBC Children's is the ability to interact with us - whether it's via an online comment, a question for Hacker, making a picture or entering competitions on Blue Peter, or the chance to be on a show.

The CBBC online product has around one million unique browsers each week.

Detailed program for the BBC visit:

- 13:50      Guests arrive at NBH reception and collect badges  
                 You will be escorted to the meeting room
- 14:00      Gautam Rangarajan  
                 BBC strategy for the 'Future of the BBC' / Q&A
- 14:40      Damian Kavanagh  
                 BBC THREE's experience of serving young audiences / Q&A
- 15:20      Cheryl Taylor  
                 The distinctive PSB role in children's programming / Q&A

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- 16:00      Guests depart

### - 18:00 National Theatre

Participating representative(s):

Lisa Burger, Executive Director and Alex Bayley, Director of Audiences and Marketing. Focus for the presentation - Audience Development:

#### Info:

CV – Lisa Burger

Lisa took on the role of leading the National Theatre alongside Director Rufus Norris in May 2015.

Her interest is in widening audience access and she is currently leading a strategic touring project with the goal of increasing theatregoing and participation nationally.

From 2010 to 2015 Lisa led the highly successful NT Future project, the National's £80 million redevelopment programme for which the NT was named client of the year by RIBA. From 2010 to 2015 Lisa led the highly successful NT Future project, the National's £80 million redevelopment programme for which the NT was named client of the year by RIBA. She also led the feasibility study which resulted in the NT Live programme of cinema broadcasts.

Lisa joined the National Theatre in 2001 as Finance Director and from 2003 worked closely with Nick Hytner and Nick Starr in their Executive team as Chief Operating Officer. As a Director of National Theatre Productions she has also played a key role in the NT's commercial productions. Lisa was previously Deputy Managing Director at the National Gallery Company. From 1987 to 1997, she worked at the Royal Opera House and was Finance Director in the period leading up to the closure for renovation of the Covent Garden site. Lisa is a Trustee of the Lyric Theatre, Hammersmith and Chelsea Arts Club.

Lisa became a Chartered Accountant in 1986, after graduating from the University of Sheffield in 1983 with a degree in Music.

CV – Alex Bayley

Alex is responsible for developing and engaging audiences for the National Theatre. Within the Audiences and Marketing division are the Marketing and Broadcast departments (including NT Live), Box Office and the Graphic Design Studio. Alex work to drive sales and widen audiences for all aspects of the National's activity, to ensure customer communication and transactions run smoothly, and explore opportunities for business and audience growth. It involves working closely with many other departments, and with the artists themselves. He is part of the core team developing the major new Strategic Touring plan for the NT. Alex has worked at the NT for 10 years, Director of Audiences and Marketing being his fifth role. Before that he worked at the Barbican, Shakespeare's Globe, and briefly in cultural strategy.

Info about the National Theatre:

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At the National, we make world-class theatre that is entertaining, challenging and inspiring. And we make it for everyone.

We stage over 20 productions at our South Bank home each year in our three permanent theatres. Our programme is broad and inclusive, appealing to the widest possible audiences with new plays, musicals, re-imagined classics, and work for young audiences. The New Work Department collaborates with hundreds of artists each year to develop work for our stages, exploring a diverse range of progressive new voices and forms, and supporting practitioners through development and training.

We do all we can to keep ticket prices affordable and to reach a wide audience. We use our public funding to maintain artistic risk-taking, accessibility and diversity. We want to be as open, as diverse, as collaborative, and as national as possible. Our work is seen on tour throughout the UK and internationally, and in collaborations and co-productions with partners across the country. Some of our shows transfer to the West End and Broadway, and through NT Live we broadcast some of the best of British theatre to over 2,000 venues in 60 countries around the world.

Our extensive Learning programme offers talks, events and workshops for people of all ages. It reaches nationwide through programmes such as Connections, our annual festival of new plays for schools and youth theatres.

Every UK school can stream a selection of our productions in class, for free, using On Demand In Schools. Online on our website, on social media and YouTube, there is a rich variety of innovative digital content on all aspects of theatre.

National Theatre & UK audiences:

We believe that theatre is for everyone and so we share our work as widely as possible through live theatre, broadcast and digital. We have an increased ambition to reach new audiences and to support theatre making around the country.

Overview for 2016-17:

4.7 million engagements with the National Theatre across the UK combining live performance, learning and participation activity, broadcast audiences, digital engagements with in-depth artistic content.

58% of these engagements were outside central London.

48% of NT bookers were from outside London.

1.8 million paying audience in the UK combining our three theatres on the South Bank, productions in the West End, the beginning of the UK tour of *The Curious Incident of the Dog in the Night Time*, NT Live broadcasts, and performances of our core rep at Birmingham Repertory Theatre, Exeter Northcott Theatre, and HOME Manchester through co-producing and collaboration arrangements.

93% of seats were filled in our three theatres making it the best-attended programme in over a decade.

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35% of tickets cost £20 or less

30% were first-time visitors, and 22% of first timers since 2015 re-attended.

2 'relaxed' performances of wonder.land and Peter Pan for audiences who benefit from a relaxed performance environment, including people with an Autism Spectrum Condition, sensory and communication disorders, or a learning disability.

Looking forward:

We are currently developing targets to monitor the diversity of our audiences against characteristics including age, gender, ethnicity and disability. We already have targets in place for artists on our stages and our staff.

The NT will have 6 productions on tour around the UK in 2017-18, which will play for 115 touring weeks combined in 47 towns and cities.

The Curious Incident of the Dog in the Night-Time

Jane Eyre

War Horse

People, Places & Things

Hedda Gabler

My Country; a work in progress

In July, the NT was awarded an additional £1.8m grant by the Arts Council for an ambitious new three-year Strategic Touring programme to increase theatregoing in six areas of England. We are currently developing this plan in more detail, to include:

Large and mid-scale touring.

Sustained community projects.

An extensive education programme including touring into schools.

An audience development research project.

## [- 19:30 Preview of the musical Follies at the National Theatre](#)

### Info:

About the musical:

Tracie Bennett, Janie Dee and Imelda Staunton play the magnificent Follies in this dazzling new production. Featuring a cast of 37 and an orchestra of 21, it's directed by Dominic Cooke (Ma Rainey's Black Bottom).

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Winner of Academy, Tony, Grammy and Olivier Awards, Sondheim's previous work at the NT includes A Little Night Music, Sweeney Todd and Sunday in the Park with George.

This is the first full staging in London since 1987.

#### Synopsis:

New York, 1971. There's a party on the stage of the Weissman Theatre. Tomorrow the iconic building will be demolished. Thirty years after their final performance, the Follies girls gather to have a few drinks, sing a few songs and lie about themselves.

## Wednesday 30. August

### - 9:00 London Symphony Orchestra

Participating representative(s):

Kathryn McDowell, CEO London Symphony Orchestra

Private financing model for new concert hall in London/Barbican Centre, City of London:

#### Info:

(LSO = London Symphony Orchestra)

#### CV- Kathryn McDowell:

Kathryn McDowell joined the London Symphony Orchestra as Managing Director in 2005. She was brought up in Northern Ireland and read Music at Edinburgh University. After a post-graduate course in teacher training, she spent a year in Vienna working with political refugees.

In the mid-eighties Kathryn became one of the first education and community managers with orchestras, creating an extensive programme with the Scottish Chamber Orchestra, and leading the ABO's first national education project. She also worked with Welsh National Opera and the Ulster Orchestra, before becoming Music Director of the Arts Council of England in the nineties. Since then, she led the bid for the creation of the Wales Millennium Centre and directed the City of London Festival.

Kathryn is Chair of the Association of British Orchestras, and a member of the St. Paul's Cathedral Council. She was Chair of the ABO's Sustainable Touring Review (2010); Chair of the Family Friendly Arts Campaign (2011-2015), a cross arts collaboration involving over 1,000 arts organisations in England; and a Governor of the Guildhall School of Music and Drama (2007-2016). She holds honorary awards from Trinity College, the Royal College of Music and the Guildhall School of Music and Drama. She was appointed a Deputy Lieutenant of Greater London in 2009, awarded a CBE in the 2011 Queen's Birthday Honours, and in 2017 was made a Freeman (by Special Nomination) of the City of London.

#### The new concert hall:

The "centre for music" project would see the creation of a world-class concert hall on a site currently occupied by the Museum of London. That site will be vacant after the museum



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completes a £250m move to a new bigger and more accessible site at London's Smithfield Market, about a five-minute walk away.

The hall would be the base for the London Symphony Orchestra under the artistic leadership of Sir Simon Rattle. Rattle has argued that London does not currently have a truly world-class concert hall and the LSO's current home in the Barbican cannot accommodate about a fifth of the orchestral repertoire.

The plan was originally supported by the government, with the former chancellor George Osborne offering £5m to pay for the business plan. His successor, Philip Hammond, withdrew the funding last November, saying the plan was "not affordable".

The business plan is currently being put together after the City of London Corporation stepped in with £2.5m, and the procurement process (May 2017) is seen as a sign of significant progress.

A panel including Sir Simon Rattle, Sir Nicholas Kenyon, Kathryn McDowell, the managing director of the LSO, Alex Beard, chief executive of the Royal Opera House, and architect Eva Jiřičná has been assembled to assess responses from architects.

The aim is to complete the business case process by December 2018. After that the difficult task of raising the money can begin with a hope that a significant donor with an interest in naming rights can be found.

#### Culture Mile with the Barbican Centre & LSO:

[The City of London Corporation](#) together with the [Barbican](#), [Guildhall School of Music & Drama](#), [London Symphony Orchestra](#) and [Museum of London](#), has just launched [Culture Mile](#): a new district in the north-west corner of the City where creativity is fast becoming the most valuable currency.

Over the next decade and beyond, the five partners, led by the City of London Corporation, will transform the area, improving their offer to audiences with imaginative collaborations, outdoor programming and events seven days a week. The City are working with [Fluid](#) to envisage transformed public spaces in this whole area, via a new public realm strategy.

#### - 10:15 V&A / Victoria and Albert Museum

Participating representative(s):

Tim Reeve, Deputy Director

David Bickle, Director of Design, Exhibitions and FuturePlan

Oplæg om V&A strategi og funding struktur, åbning af et nyt designmuseum i Dundee i Skotland i 2018 og nyt museum i Østlondon i 2020/21; V&A East samt Publikumsudvikling.

I 2018 vil der være et residency for en dansk keramiker i et samarbejde mellem Kunstfonden og V&A.

Info:

CV – Tim Reeve

Tim Reeve became the Chief Operating Officer of the Victoria and Albert Museum in August 2013. As well as Chairing the Senior Management Team, Tim has overall responsibility for the effective and efficient operation of the Museum, and the delivery of a coherent visitor experience strategy, with a particular focus on South Kensington. He directly manages the divisions responsible for Commercial & Digital Development, Finance & Resources, Design, Exhibitions & FuturePlan, and Learning & Visitor Experience.

Before joining the V&A, Tim was Director of Historic Properties at English Heritage, responsible for the 420 historic properties which make up the National Heritage Collection. His remit covered all aspects of the visitor experience, EH's long-term capital programme, and maintenance and conservation of the historic estate. During Tim's tenure the turnover of the NHC grew to over £50m a year, with an operational deficit of nearly £10m pa becoming an operational surplus of nearly £5m, with visitor numbers in excess of 5m a year, and with the number of EH members growing towards 1m a year.

Tim is a graduate in Ancient History from Royal Holloway, University of London, and studied at the Institute of Archaeology (UCL) and INSEAD, on its International Executive Programme. He has served as a Trustee of the Hadrian's Wall Trust and of the Association of Leading Visitor Attractions (ALVA), and is a member of the board of the National Memorial Arboretum in Staffordshire.

CV – David Bickle

David was appointed Director of Design, Exhibitions & FuturePlan in May 2015. He is responsible for the V&A 'brand' in its many forms, ranging from exhibition posters to the new V&A East project in the Queen Elizabeth Olympic Park.

Prior to joining the V&A, David was a Senior Partner at Hawkins\Brown Architects. He has more than 20 years' experience of leading award-winning projects within the education, commercial, arts and regeneration sectors. Alongside developers Urban Splash, David was responsible for the regeneration of the Grade 2\* listed Park Hill estate in Sheffield, which was shortlisted for the Stirling Prize in 2013. A recent project was Here East - the repurposing of the former Olympic Press, Media and Broadcast Centres within the Queen Elizabeth Olympic Park.

David has chaired a number of competition and jury panels including Forgotten Spaces Sheffield, Regional RIBA Awards and advised the British Pavilion at the 2014 Venice Architectural Biennale. He lectures at a number of universities and is an external examiner at the University of the Creative Arts. David sits on the boards of Oily Cart, S1 Artspace, Tannery Arts and the Drawing Room.

V&A Strategi:

Audiences: To make the V&A's knowledge and collections accessible across the UK.

Sector: To share expertise and collections with museums across the UK.

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The 7th Annual Report states that the 'Circulating Museum', consisting of 820 objects, plus display cases, all transported on a specially constructed rail carriage, had been shown in 26 places in the past three years and visited by 306,387 people. And in 1873 alone, the V&A loaned around 10,000 objects across the UK.

Principles:

Working in partnership with national museums and funding bodies, as well as regional and independent museums;

Amplified communication of the Museum's national activity, including across the sector and Whitehall;

An emphasis on quality of engagement rather than simply numbers of interactions;

Positioning the Museum as a sector leader: the V&A should play a more prominent and leading role in supporting the dissemination of national museum expertise and collections across the UK.

V&A Museum of Design, Dundee:

In 2012 the V&A and Design Dundee Limited (a partnership between the V&A, Dundee Council, the Universities of Dundee and Abertay Dundee and Scottish Enterprise) signed a 25- year partnership agreement outlining the V&A's commitment to the first ever purpose built design museum to be constructed in the UK outside London. V&A Dundee aims to transform people's awareness of design - especially of Scotland's international history of design innovation - and to inspire creativity and enterprise. It forms a key part of the V&A's long term commitment to broaden access to collections and exhibitions. The V&A's contribution includes substantial advice and guidance, loans and exhibitions. V&A Dundee itself will have a national role in Scotland and through this work will extend and deepen the V&A's reach.

Project lead: Design Dundee Limited

V&A's arbejde i Storbritannien

ACE/V&A Purchase Grant Fund:

The V&A manages the Purchase Grant Fund with a grants budget from Arts Council England (£750,000 in 2014/15). The V&A engages with over 100 different organisations throughout England and Wales each year, via the Fund.

Project lead: National

Museums and Schools Programme:

The V&A Learning Department is working with Coventry Transport Museum and the Herbert Museum and Art Gallery on a joint schools programme to increase the number of schools

pupils visiting museums. It is part of the Museums and Schools Programme, funded by the Department of Education via Arts Council England. The Learning Department is also working with a consortium of 9 museums in east Lancashire as part of this scheme.

Project lead: Learning

Detaljeret program for besøget:

- 10.15 Car parking space will be booked to receive the Danish visitors, via the Secretariat Entrance on Cromwell Road
- 10.15 Group arrives at Secretariat Reception Greeted by Tim Reeve, Deputy Director of the V&A
- 10.15 Group are shown to the V&A Boardroom for a meeting on V&A Museum of Design Dundee, V&A East and the V&A Strategic plan and funding structure
- Meeting/presentation with Tim Reeve and David Bickle, Director of Design, FuturePlan and Exhibitions
- 11.00 Laura Carderera, Residencies Programme Manager, will talk to the group about the Ceramics Residency Programme and Residency Studio in the Ceramic Gallery Discussion of Ceramics residency partnership between Denmark and V&A
- 11.10 Laura will take the group to the new Sackler Centre for Learning Laura Woodfield, Assistant Programme Manager for Young People; and Rebecca English, Assistant Programme Manager for Schools to greet the group
- 11.15 Tour of Sackler Centre and meeting in the Art Studio
- Discussion of learning and design programmes and vision
- 11.30 Group to depart via the Secretariat Entrance.

- 12:00 Working Lunch w. Ed Vaizey, MP and Damian Collins, MP, Chair, Select Committee for Culture Media and Sport, Westminster

Participating representative(s):

Ed Vaizey, MP: Oplæg omkring:

Investeringsfradrag i sammenhæng med UK finansieringsmodel på kulturområdet/  
kreative industrier

Herefter Damian Collins, Chair, Select Committee for Digital, Culture, Media and Sport

Oplæg omkring deres udvalgsarbejde specifikt med mediepolitik, og derefter mulighed for åben dialog om øvrige emner relevante for Kulturudvalget

Info:

CV – Ed Vaizey

Electoral history:

Member for Wantage	Jun 2017 -
Member for Wantage	May 2015 - May 2017
Member for Wantage	May 2005 - Mar 2015
Contested for Bristol East	May 1997

Parliamentary career:

Minister of State for Culture and the Digital Economy (Jointly with Department for Business, Innovation and Skills) - Jul 2014 - Jul 2016

Minister of State for Culture and the Digital Economy (Jointly with Department for Culture Media and Sport) - Jul 2014 - Jul 2016

Parliamentary Under-Secretary (Department for Culture, Media and Sport) - May 2010 - Jul 2014

Parliamentary Under-Secretary (Department for Business, Innovation and Skills) (Culture, Communications and Creative Industries) (jointly with the Department for Culture, Media and Sport) - May 2010 - Dec 2010

Shadow Minister (Culture, Media and Sport) - Jul 2006 - May 2010

Select committees:

Committee	Date
Speaker's Advisory Committee on Works of Art	Oct 2016 - May 2017
Environmental Audit Committee	Jan 2006 - Nov 2007
Modernisation of the House of Commons	Jul 2005 - Mar 2007

Information about Ed Vaizey (excerpts from the publication Mandag Morgen):

Vil man som land være med i kapløbet om at tiltrække internationale investeringer til film-, tv- og computerspilsproduktion, kræver det, at man kan tilbyde skattefordele, siger Ed Vaizey, tidligere britisk minister for kreative erhverv.

Rationalet bag de engelske skatterabatter til f.eks. film- og tv-produktion lyder, at eftersom den type projekter kræver store investeringer up front, og fordi risikoen for at fejle er så høj, så skal der ekstra lokkemad til, før investorerne vil putte penge i nye store produktioner.

I Storbritannien var filmbranchen den første af de kreative brancher til at få rabat på skattebetalingerne. Trods udtalt modstand fra bl.a. finansministeriet mod at udbrede ordningerne, er andre kulturområder siden fulgt med, eksempelvis teater og udstillinger.

”Argumentet for at beholde ordningen for filmbranchen var, at investeringerne fra Hollywood bare blev ved med at vokse år for år, og at Warner Bros. åbnede et filmstudie her. Dermed var succesen indiskutabel,” sagde Ed Vaizey med henvisning til den amerikanske mediekoncern og filmproducents opkøb af Leavesden Studios i den nordlige del af London, som stod færdigt i 2012.

Ud over skatterabatterne anbefalede han, at brancherne gør en dyd ud af at definere sig selv over for omverdenen. De kreative industrier er mange og tæller desuden alt fra arkitektur til mode og møbeldesign, men ved at sætte konkrete tal på bl.a. omsætning, eksport og antal beskæftigede, bliver det også lettere at kommunikere branchens betydning over for det politiske niveau.

Derudover skal succeserne fremhæves og hyldes, og det skal være klart, hvordan man tager branchen med på råd fra politisk hold. I Storbritannien etablerede man f.eks. et konkret organ, der jævnligt holder møder med den ansvarlige resortminister.

Briternes satsning har vist sig at være en indbringende forretning, og omsætningen fra de digitale visuelle industrier ligger i dag på mere end 700 milliarder kr. Det skal ses i lyset af, at det globale marked for distribution af digitalt indhold er voksende og i 2015 udgjorde en værdi på godt 1.875 mia. kr.

(Find the article [here](#))

CV – Damian Collins

Electoral history:

Constituency	Date
Member for Folkestone and Hythe	Jun 2017 -
Member for Folkestone and Hythe	May 2015 - May 2017
Member for Folkestone and Hythe	May 2010 - Mar 2015
Contested for Northampton North	May 2005

Select committees:

Committee	Date
Culture, Media and Sport Committee	Jul 2017 -

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Liaison Committee (Commons)	Oct 2016 - May 2017
Culture, Media and Sport Committee	Jul 2015 - May 2017
Consolidation Bills (Joint Committee)	Dec 2010 - Mar 2015
Culture, Media and Sport Committee	Jul 2010 - Oct 2012

Information about Damian Collins (excerpts from an article in The Guardian):

Damian Collins MP has clashed with the men running football, athletics and cycling; yet his dealings with the media industry have been unusually civil since becoming chair of the influential parliamentary committee tasked with scrutinising the field.

The press, and the BBC in particular, have been at the centre of some bitter public rows in recent years. They often involved Collins's predecessor, John Whittingdale, who became culture secretary after 10 years as the committee's chair, and talking to his replacement now is like watching La La Land after the horrors of Hacksaw Ridge.

In just three months in the job, Collins has endeared himself to the newspaper industry by not just opposing the loathed section 40, which would impact newspapers' legal costs in libel cases, but also by speaking out against fake news. On Monday, his committee is to launch an inquiry into the issue that is worrying both news organisations and politicians alike.

When asked what is on the agenda for 2017, Collins says he has to "finish off some important work on sport" – tackling Lord Coe over his knowledge of the Russian doping scandal, for one – and finalise a report on the impact of Brexit on the creative industries before launching the fake news inquiry.

He links the three key issues he is involved in by saying that investigative journalism exposed the corruption in sport he is so keen to stamp out, whether at the FA or in other sports, while the proliferation of fake news, by muddying the media ecosystem and helping to drain it of resources, is a direct threat to news organisations.

Find the article [here](#).

### - 14:30 Arts Council England

Participating representative(s):

Simon Mellor, Deputy CEO

Edward de Souza, Director, Investment Operations and Resources (overseeing funding programmes)

Hvordan organiseres kunststøtte i UK? Internationalt, nationalt og regionalt, samt initiativer der fremmer mangfoldighed.

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CV – Simon Mellor, CEO:

Simon leads the delivery of the Arts Council's first strategic goal: ensuring excellence is thriving and celebrated in the arts, museums and libraries.

He was previously General Director of the Manchester International Festival and before that held roles as Executive Director at Lyric Hammersmith. He was also producer and founder of Gloria Theatre Company, and worked as Youth Arts Projects Coordinator for the Southbank Centre. He has also been Head of Education at Battersea Arts Centre and Co-Director of Pegasus Theatre in Oxford.

Simon joined the Arts Council in 2012.

CV – Edward de Souza, Director, Investment Operations and Resources

Experience:

Director, Investment Operations and Resources at Arts Council England

April 2016 - Present

Senior Manager, Investment Systems and Projects at Arts Council England

July 2014 - March 2016 (1 year 9 months)

Senior Manager, Funded Organisations and Projects at Arts Council England

July 2013 - July 2014 (1 year 1 month)

Senior Manager, Finance and Business Support (East and South East) at Arts Council England

September 2012 - June 2013 (10 months)

Officer, Finance and Business Analysis at Arts Council England

May 2008 - September 2012 (4 years 5 months)

General Manager

July 2001 - May 2008 (6 years 11 months)

Front of House Duty Manager and Box Office Supervisor at The Marlowe Theatre

September 1999 - May 2008 (8 years 9 months)

Vice President (Business) at Christ Church Students' Union

June 1998 - July 1999 (1 year 2 months)

Education:

Canterbury Christ Church University



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Master's degree, MMus in Music (Composition), 1999 - 2001

Canterbury Christ Church University

Bachelor of Arts (BA), Music and Social Science (Cultural Studies), 1995 – 1998

General information regarding Arts Council England:

The information below is build on relevant passages in the existing 10-year plan for the Arts Council of England:

Arts Council England is the national development agency for the arts, museums and libraries in England. Our remit for 'the arts' includes a wide range of visual and performing artforms, music, dance, theatre and literature. We have funding responsibilities for regional museums, and a development role across libraries and the wider museums sector. We are sponsored by the Department for Culture, Media and Sport in order to make the arts, and the wider culture of museums and libraries, an integral part of everyday public life, accessible to all, and understood as essential to the national economy and to the health and happiness of society. We work closely with the Department for Education to manage a portfolio of programmes which aim to improve standards, reach and sustainability of music and cultural education in England, following the recommendations of the National Plan for Music Education and Cultural Education Plan. We also have statutory responsibilities to bring objects and collections of special interest into public ownership, protect them and share them for the long-term benefit of the United Kingdom. These government-supported schemes include tax incentives to enrich public collections, insurance in support of exhibition, display and loan activities, national security advice to protect collections and export licensing controls to balance the free movement of cultural property with the need to protect the UK's cultural heritage. Our mission is 'Great art and culture for everyone'. We work to achieve this through advocacy and partnership, development and investment.

#### Arts

We are the main body charged with developing the arts in England through the shrewd investment of public funds. With our national reach and our network of local cultural expertise, we are in a strong position to identify challenges to the sector in achieving our shared goals, as well as opportunities for growth. We use strategic funds to address these, and use our knowledge and expertise to shape what we do. Examples in recent years include funds to support digital activity, or touring work.

#### Museums

Central government, local authorities and the Heritage Lottery Fund provide core funding to museums, including the independent museum sector. We have responsibility for investing in regional museums and we also offer a number of national schemes to support the health of the sector. These include the Accreditation Scheme, which underpins our funding programmes for museums, and Museum Development, a programme providing localised support for museums to advance our goals.

#### Libraries

As local authorities provide funding for libraries, our role is a development one, using our

advocacy role and resources – including a small amount of funding – to support the work of libraries as centres of excellence that are accessible to all and connected to the rest of the local arts and cultural infrastructure.

#### Funding

The Arts Council invests money from government and the National Lottery in arts and culture across England. This funds a wide range of activities – from theatre to digital art, reading to dance, music to literature, crafts to collections. We invest using three main types of funding:

#### Portfolio funding.

This provides essential core investment to arts organisations and museums in England to help them deliver our goals. We currently provide portfolio funding to hundreds of established arts organisations through our National Portfolio Organisations programme and to a number of museum services through our Major Partner Museums programme.

#### Open application funding.

This funding is open to anyone who uses the arts in their work and is currently delivered through our Lottery-funded Grants for the arts programme. We use it to invest in artists and organisations at the early stages of their careers, to invest in local community groups to develop arts activities which engage people in high-quality arts and culture, and to help more established artists and organisations deliver one-off projects.

#### Strategic funding.

Because we have a responsibility to develop the cultural sector in England, we use targeted strategic investment to address specific challenges and opportunities that are not addressed by either portfolio or open application funding, such as funding for capital and touring projects.

## Thursday 31. August

### - 09:30 The Southbank Centre

Participating representative(s):

Overordnede strategier for Southbank Centre og specifikt om Nordic Matters:

Chris Denton, Director of Communication, Southbank Centre

Gillian Moore, Director for Music, Southbank Centre

#### Info:

CV – Chris Denton:

Chris Denton is one of the UK's most experienced arts marketing professionals with over 25 years experience working with some of the leading international arts and cultural organisations. Chris is currently the Director of Marketing, Communications and Digital Strategy for the Southbank Centre, the UK's fourth most popular visitor and arts attraction with over 31m visitors and 6m ticket buyers each year. Prior to this Chris spent 5 years as a strategic business and marketing consultant and worked on many projects across the UK and internationally, helping organisations to develop new business plans, brand, marketing and CRM strategies. Chris also spent 10 years as Director of Marketing and Development for the Barbican Centre in London.

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CV – Gillian Moore

Gillian Moore is a key figure in contemporary music and music education in the UK. She joined the Southbank Centre as Head of Contemporary Culture in 2006, before which time she had a long association with both Southbank Centre and the London Sinfonietta. She was the Artistic Director of the London Sinfonietta from 1998 to 2006, combining that post with running the audience development programme Inside Music at the Royal Festival Hall and being a Visiting Professor at the Royal College of Music.

In 1998 she was also Artistic Director of the ISCM World Music Days in Manchester. She was Head of Education at the Southbank Centre from 1993 to 1998, developing an approach that integrated educational and artistic activity. From 1983 to 1993, she was the Education Officer at London Sinfonietta, the first such post of its kind in the UK, and she initiated work with contemporary music in schools, prisons and in the wider community. During her career, Gillian has collaborated with many of the great musical and artistic figures of our age, from Luciano Berio to Radiohead, from Harrison Birtwistle to Squarepusher, from Steve Reich to Akram Khan. She has commissioned many significant new works as well as creating opportunities for artists to reach the widest possible audiences with their work.

In 1991 Gillian was awarded the Sir Charles Groves Award for services to British music, in 1992 she was created an Honorary Member of the Guildhall School of Music and Drama, and in 1994 she was awarded an MBE for services to music and education. She received the Association of British Orchestras Award in 1998 for contribution to British orchestral life, and was made a Fellow of the Royal College of Music in 2000. She was made an Honorary Associate of the Royal Academy of Music in 2003 and was awarded an Honorary Doctorate from Brunel University in 2006. Gillian regularly writes and broadcasts about music. In particular, she is a regular contributor to BBC Television's coverage of The Proms. Gillian is a council member of the Royal College of Music and of the Royal Philharmonic Society.

Aims of the session at the Southbank Centre:

The committee is keen to hear about Southbank Centre's strategies and get an insight into the organisation overall

The committee is keen to specifically learn more about Nordic Matters including marketing, and the evaluation so far and what to come in the autumn.

The Danish Select Committee, as involved in influencing the policy parameters for cultural organisations in Denmark, are looking for inspiration for future policy making and funding structures as well, so an understanding of how this works with regards to particularly public/private funding at Southbank Centre could also be useful for them.

About Southbank Centre:

Southbank Centre is the UK's largest arts centre, occupying a 17- acre site that sits in the midst of London's most vibrant cultural quarter on the South Bank of the Thames. The site has an extraordinary creative and architectural history stretching back to the 1951 Festival of Britain. Southbank Centre is home to the Royal Festival Hall, Queen Elizabeth Hall, Purcell Room and Hayward Gallery as well as The National Poetry Library and the Arts Council Collection. For further information please visit [www.southbankcentre.co.uk](http://www.southbankcentre.co.uk).

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About The Nordic Council of Ministers:

The Nordic Council of Ministers is the official intergovernmental body for cooperation in the Nordic Region. The Council brings together representatives of the governments of Denmark, Sweden, Norway, Finland and Iceland, as well as the three autonomous areas, the Faroe Islands, Greenland and Åland Islands. The Presidency of the Nordic Council rotates between the five Nordic countries and is currently held by Finland. In 2017 Norway will hold the Presidency.

About Nordic Matters:

Nordic Matters is a year-long festival of Nordic art and culture in 2017 at London's Southbank Centre, featuring music, dance, theatre, visual arts, participation, talks and debates, and gastronomy. With a commitment to creating a sustainable artistic vision shared by Southbank Centre and its Nordic neighbours Nordic Matters embeds the partnership across a year of our work. We very much hope that this partnership will therefore result in a rich cultural, economic and political legacy to be enjoyed by future generations for years to come.

Southbank Centre is the sole recipient of a grant from The Nordic Council of Ministers for a new festival celebrating the very best of Nordic art and culture throughout 2017 – one of the biggest cultural-political partnerships of its kind. Southbank Centre won the opportunity to curate and present Nordic Matters against competition from organisations representing 17 other cities, including Berlin, New York, Paris and Rio.

The programme is informed by the idea that play fosters curiosity and creativity in people of all ages and will focus on three areas where the Nordics are perceived as world leaders: children and young people, gender equality and sustainability. It has ranged from much-loved Nordic favourites such as Moomins, LEGO®, Hygge, Fika and saunas to art, literature, dance, design, theatre, talks and music events from right across the Nordic region.

Moving beyond popular perceptions of 'Nordic Noir' the programme is designed to embed Nordic culture and artists in Southbank Centre's year-long artistic offer and offer a platform to some of the more 'hidden voices' from Greenland, Åland and the Faroe Islands.

- 11:15 ITV

Participating representative(s):

Sir Peter Bazalgette, Executive Chairman ITV plc

Mary Fagan, Group Communication and Corporate Affairs Director

Info:

CV - Sir Peter Bazalgette

Sir Peter Bazalgette is Chairman, ITV and is currently leading an independent review into the UK's creative industries as part of the Government's new Industrial Strategy. Peter is also Chair of HM Government's Holocaust Memorial Foundation and serves on the Advisory Boards of BBH and YouGov.

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From 2013 until 2017 he was Chair of Arts Council England. He is the former President of the Royal Television Society and Chief Creative Officer of Endemol where he personally devised several internationally successful formats such as Ready Steady Cook and Ground Force. Peter's book about the business of TV formats, Billion Dollar Game, was published in 2005, and in January 2017 he published The Empathy Instinct.

#### CV – Mary Fagan

Mary Fagan joined ITV as Group Communications and Corporate Affairs Director on 24th January 2011 taking responsibility for ITV's Corporate Communications and Programme Publicity teams as well as its Public Affairs and Internal Communications operations. She is a member of the ITV plc Management Board.

Mary joined ITV from the Royal Mail Group, where she was Corporate and Government Affairs Director from December 2003. A respected Senior City and Industrial journalist with more than 20 year's experience, Mary's previous roles included Deputy City Editor of the Sunday Telegraph, Industrial Correspondent for the Independent and City Reporter at the Evening Standard.

#### General info about ITV:

##### Broadcast & Online:

**47.4%** largest share of the UK TV advertising market      **21.4%** share of viewing for the ITV Family in 2016      **17m** registered users of the ITV Hub

We operate the largest commercial family of channels in the UK and deliver our content through traditional television broadcasting as well as on demand via the ITV Hub.

ITV broadcasts a wide variety of content on its family of free-to-air channels.

Our investment in programming is primarily funded by television advertising revenue.

ITV has the largest share of the UK television advertising market, and we estimate that this share of broadcast (SOB) is 47.4% in 2016.

The family of channels attracted a total share of viewing (SOV) of 21.4% in 2016, the largest audience of any UK commercial broadcaster.

Our main channel is the largest commercial channel in the UK, delivering 99% of all commercial audiences over five million.



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Our free-to-air digital channels provide more targeted demographics for advertisers such as 16-34's, ABC1 Men and Housewives with Children, and consist of ITV2 and ITV3, the two largest digital channels in the UK, and ITV4, CITV and ITVBe.



We also have high definition versions of our digital channels available on pay platforms along with ITV Encore, our pay only channel available exclusively on Sky.



In addition to linear broadcast, ITV delivers its content across multiple platforms. This is either through our over-the-top (OTT) service the ITV Hub, available on 27 platforms including ITV's website ([itv.com](http://itv.com)), pay providers such as Virgin and Sky, or through direct content deals with services such as Amazon, Apple iTunes and Netflix.



We are partnering with the BBC to launch a new Subscription Video on Demand (SVOD) service in the US during 2017. The streaming service will allow subscribers to access the best of British television.



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ITV Studios:

60 Production labels in 10 different countries supplying over 234 channels

7,800 hours of original content produced and delivered in 2016      80 formats sold in 2016

We have built significant scale in key creative markets around the world, creating and producing programmes and formats that return and travel, namely drama, entertainment and factual entertainment.

ITV Studios creates and produces content in the UK and internationally, while our distribution business, Global Entertainment, sells finished programmes and formats worldwide.

#### ITV Studios UK

ITV Studios UK is the largest commercial producer in the UK. We produce programming across a diverse range of genres such as drama, entertainment and factual for ITV's own channels, as well as for other UK broadcasters such as the BBC, Channel 4, Channel 5 and Sky.

#### ITV America

ITV America is the largest unscripted independent producer of content in the US. We have acquired a number of unscripted and reality producers and have grown our presence in scripted content, using our strong cash flows to produce high-profile dramas with the potential to travel and build international appeal.

#### ITV Studios Rest of World:

ITV Studios also operates in the Netherlands (through Talpa Media), Germany, France, Australia and the Nordics. Talpa produces and distributes entertainment formats while the other bases produce content for local broadcasters in these regions. This content is either created locally or are formats that have been created elsewhere by ITV, primarily the UK and Talpa.

#### Global Entertainment:

Global Entertainment, ITV's distribution business, owns the rights to ITV programmes and formats and acquires third-party content and distributes this to other broadcasters and platforms internationally. Within this business we also finance productions both on and off-ITV to acquire global distribution rights.

#### ITV Strategy:

We are confident that our strategy to maximise our value as an integrated producer broadcaster, creating owning and distributing content around the world, is the right long-term path for ITV.

#### Our strategy:

Our strategy is focused on three key priorities:



Maximising audience and revenue share from free-to-air broadcast and VOD business

[Mass audiences & key demos](#)



Growing an international content business

[World-class content](#)



Building a global pay and distribution business

[Extending the reach of our content](#)

Our channels reach around 80% of the television owning population each week

The UK's biggest marketing platform delivering unrivalled commercial audiences

The scale of our channels and the significant investment we make in quality content gives ITV unique scale and reach on our main channel and more targeted audiences on our family of channels and the ITV Hub.

We invest over £1bn annually in content for our family of channels

World-class content:

At the core of ITV is our focus on creativity and content, whether selling unique content around the world or investing in third-party content to broadcast across multiple platforms.

Internationally we have built production and distribution scale in key global creative markets through organic growth and selective acquisitions.

40k+ Hours of television and film content

Global distribution:

ITV has built relationships globally, with major networks and local broadcasters, and owns the rights to a diverse portfolio of shows, particularly drama and entertainment, for international distribution.

Strategic assets:

Our strategic assets underpin ITV's competitive advantage





Creating and owning the rights to quality content



By developing and retaining the rights to content, ITV is able to maximise the value of its programme brands across a range of revenue streams, making ITV a more balanced business and enabling it to drive value from different revenue models.

11% growth in total revenue derived from sources other than traditional spot television advertising



Advertising:

Our family of channels and the ITV Hub drive significant advertising revenues from the mass audiences and more targeted demographics it delivers, which funds our investment in the programme budget.



Commercial partnerships:

We work with advertisers and advertising agencies to provide unique commercial partnerships and sponsorship opportunities that extend beyond pure spot advertising.



Pay & Interactive:

We earn pay revenues primarily from licensing our HD channels, our pay channel ITV Encore and our online video on demand (VOD) services. In the first half of 2017 we are launching a joint venture (JV) with the BBC, BritBox US, a SVOD service offering the best of British television. We also monetise our consumer interaction with our biggest shows through competitions and voting.



#### Original production:

We produce original content commissions for broadcasters and platform owners internationally from our production bases in the UK, the US, the Netherlands, Germany, France, Australia and the Nordics.



#### Distribution revenues:

We own the rights to a significant catalogue of programmes and formats which we sell and license to broadcasters internationally. The strong global demand for content provides a significant opportunity for us.

#### Market Review:

Global demand for content continues to grow, with more channels, more platforms and new entrants increasing spend on high-quality programming. We estimate that the global content market is growing at around 5% per annum, with some genres such as drama growing faster than others.

This growth can be attributed to a number of factors, including: a larger international pay television market; the consolidation of pay providers with content companies and distributors coupled with the convergence in the television market, where telecom and new media companies are competing with traditional media companies for content and viewers; online players such as Netflix and Amazon investing heavily in new original content and archive; and online advertising driven platforms like YouTube and Facebook creating a new market for short form and digital content.

The US is by far the largest content market in the world, dominating the global production sector, with the UK the second largest market. This represents a significant opportunity for ITV Studios, which has a strong presence in both regions. Demand for drama, particularly US drama, has increased significantly in the last few years. Original scripted content becomes brand defining for broadcasters and over-the-top (OTT) players in an increasingly competitive global environment. US studios continue to dominate the market for drama in the US and internationally. However, the rise of Netflix and Amazon, who are investing heavily in creating high-quality original scripted content, has significantly increased competition in the market.

This increased competition for high-quality content has driven up the cost of production. Deficit financing has therefore become increasingly important in financing productions, where distributors are often funding the difference between what the content buyer is paying for the original broadcast and the cost of production, which is then covered by global sales, second-

run windows and sales to OTT providers. ITV as a distributor as well as a producer is in a strong position to deficit finance its own productions and therefore produce high-quality content and retain the rights to it.

Leveraging our network relationships and international distribution network, we are looking to expand our global scripted business and develop a strong portfolio of international and returning drama.

ITV America has developed several scripted programmes over the last few years and has a healthy pipeline of content in development. Our 2016 scripted deliveries included *The Good Witch* and *Aquarius* and scripted deliveries for 2017 are expected to include *Sun Records*, *Somewhere Between*, a pilot of *Snowpiercer* and the third series of *The Good Witch*.

In the UK, there is stronger demand and higher viewing figures for UK content over imported series. We are a major producer of scripted content and have further reinforced this position through our acquisitions of Mammoth Screen and Twofour Group in 2015. Our 2016 scripted deliveries in the UK included *Victoria*, *Cold Feet*, *Poldark* and *Witness for the Prosecution*. Scripted deliveries expected in 2017 include *Prime Suspect 1973*, *Fearless*, the second series of *Victoria* and the second series of *Cold Feet*, all of which have international appeal.

While not growing as quickly as scripted content, demand for non-scripted content remains strong as networks continue to require lower cost, high volume popular series. The UK remains the dominant producer of unique non-scripted formats. ITV significantly strengthened its capability in this area with the acquisition of Talpa Media in 2015. Along with the established entertainment and factual entertainment genres, scripted reality programming, where we have focused our US acquisitions, has grown quickly with formats such as *Pawn Stars*, *Real Housewives* and *Fixer Upper*.

ITV is now a genuine global player in non-scripted content, being a leading unscripted independent producer in the US and Europe as well as the largest commercial production company in the UK. The large independent production companies, such as Endemol Shine Group and Fremantle Media, continue to be ITV Studios' main competitors in non-scripted content.

## - 12:30 Tate Modern

Participating representative(s):

Kerstin Mogull, Managing Director

Judith Nesbitt, Director for National and International Programmes

Donald Hyslop, Head of Regeneration and Community Partnerships and Kurator for Superflex

Hvordan inddrages *communities* på kulturinstitutioner / publikumsudvikling

Strategi

Superflex (udstiller i Turbine-hallen på Tate Modern fra 3.oktober 2017)

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Info:

CV – Kerstin Mogull:

Kerstin Mogull is Managing Director of Tate, a role she has held since January 2014. She oversees Audiences, Development, Finance, Digital, Information Systems, HR, Estates, Capital programmes as well as Tate's commercial activities (Tate Enterprises Ltd and Tate Catering Ltd). She was previously Director of Strategy at Clear Channel International and before that held senior roles at the BBC in the fields of policy, strategy, digital and operations.

Between 2008 and 2012 she was Chief Operating Officer at BBC Future Media & Technology, where she delivered a range of online initiatives and global partnerships to bring creative and editorial content to audiences using new digital technologies.

As Deputy Director of Policy & Strategy Kerstin led the BBC's overall strategy from 2005 to 2008, including the planning for iPlayer, the BBC's groundbreaking catch-up service. She also played a leadership role on some of the Corporation's most important capital projects.

Kerstin has extensive international experience, having worked in continental Europe and the US before joining the BBC. She has a M.Sc in Economics from Stockholm School of Economics (jointly awarded by l'Ecole des Hautes Commerciales in Paris) and an MBA from J.L. Kellogg School of Management in Chicago where she was a Fulbright scholar.

CV – Judith Nesbitt:

Judith Nesbitt is Director of National and International Programmes, leading Tate's partnership work with UK and international institutions (since 2010). Prior to this she was Chief Curator at Tate Britain (2001-2010). Educated at the University of York and the Courtauld Institute of Art, Judith began her career at Leeds City Art Gallery (1986-91), joined Tate Liverpool as Exhibitions Curator (1991-1995) and was Director of Chisenhale Gallery (1995-1998). She was Head of Programming at Whitechapel Art Gallery (1998-2000) and Head of UK Content at eyestorm, the art media company (2000 – 2001). She is a Fellow of the Royal Society of Arts, a Fellow of the Royal College of Art, a Board Member of Liverpool Biennial and on the Advisory Panel for Art on the Underground.

CV – Donald Hyslop:

Donald is an Urbanist and Head of Regeneration and Community Partnerships, Tate Modern and Tate Galleries. Over the last twenty five years his work has been at the forefront of thinking and applying the role culture, architecture & museums can play in the regeneration, place making, economic and social development of cities and communities.ed

He leads a an ongoing urban renewal strategy which has put Tate Modern at the centre of a cultural and social model of regeneration in London amplified by the recent opening of the New Tate Modern. Donald is Chair of Trustees of world famous Borough Market where he has led the thousand year old charity through a period of major change. He also Chairs Better Bankside Business Improvement District and acts as an advisor on creative economy for the British Council, UKTI and a number of city governments.

#### Community:

Tate Modern has several ongoing projects made for and by the immediate local community. Residents of Southwark or Lambeth are free to participate in these projects, including a community film club showing films that display South London, a community garden for local residents who have little access to outdoor space, and twice a year we hold community private views, where local residents have access to the gallery after hours to see the current special exhibition for free.

The Tate Modern community initiatives go under the name Tate Local.

Tate Local aims to work with community groups and individuals living in Southwark and Lambeth to offer opportunities to be involved and offer inspiring ways to learn about the Tate Modern Project through a series of projects with contemporary artists.

#### Current community projects:

##### Social Cement

A project by artist Lucy Harrison, exploring some of the activities, ideas, food, drink and music that bring communities together in South London.

Through the autumn and winter, a collaborative programme of events, talks and workshops enlivens the new community space at Tate Modern, exchanging ideas and information about community activities in Lambeth and Southwark and exploring how people can engage with the space and the rest of the new building.

##### Tate Modern and You

*Tate Modern and You* is a publication that is regularly produced in partnership with a neighbourhood or section of the local community, in collaboration with an artist. It aims to make stronger links with different communities across Southwark and Lambeth.

##### MERGE

MERGE – the annual arts, music and performance festival – is created by Better Bankside with Regeneration and Community Partnerships at Tate and leading Bankside-based arts events company, Illuminate Productions, making Bankside a place to work, live, visit, and do business.

#### Tate Modern's Strategy:

Tate's mission is to increase the public's enjoyment and understanding of British art from the sixteenth century to the present day and of international modern and contemporary art.

Its statutory aims and objectives set out in its governing document are:

- to care for, preserve and add to the works of art and the documents in its collections;
- to ensure that the works of art are exhibited to the public;
- to ensure that the works of art and the documents are available to persons seeking to inspect them in connection with study or research; and

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- generally to promote the public's enjoyment and understanding of British art, and of twentieth-century and contemporary art, both by means of the Board's collections and by such other means as they consider appropriate.

All Tate's aspirations and activities are driven by this statutory mission. Tate's [strategic objectives](#) in fulfilling the mission can be summarised as follows:

- to consolidate, manage and research the collection in ways that respond to changes in the world around Tate;
- to devise innovative programmes that engage with existing and new audiences, both in the galleries and through digital media and partnerships, whose expectations of the museum are changing and whose participation will be a part of what Tate does; and
- to improve Tate by investing in staff development and the working culture and develop Tate's self-reliance and business model for a sustainable future.

Find out more about Tate Modern's [priorities](#).

Superflex:

SUPERFLEX are based in Copenhagen and was founded in 1993 by Danish artists and Bjørnstjerne Christiansen, Jakob Fenger and Rasmus Nielsen. They have gained international recognition for their projects and solo exhibitions around the world and are represented in several public art institutions, such as MoMA, New York; Queensland Art Gallery, Brisbane; Louisiana Museum of Modern Art, Denmark; FRAC Nord-Pas de Calais; and Coleccion Jumex, Mexico City.

Referring to their works as tools, the collective engage alternative models for the creation of social and economic organisation. Migration, alternative energy and the power of global capital are just some of the motives behind the highly engaging, visual and often humorous work of Danish collective SUPERFLEX. They are best known for their playfully subversive installations and films.

### - 15:00 BBC Proms and BBC Orchestras and Choirs

Participating representative(s):

Alan Davey, Controller at Radio 3, BBC Proms and BBC Orchestras and Choirs

Edward Blakeman, Head of Music Programmes, BBC Radio 3

Fremtidsstrategier og funding

#### Info:

CV – Alan Davey

Alan Davey CBE was appointed Controller of BBC Radio 3, Proms and Orchestras & Choirs and took up the post in January 2015. Awarded a CBE in February 2015 for services to the arts, he was formerly, Chief Executive of Arts Council England where he served for 8 years from November 2007. In that time the Arts Council expanded its reach to cover music education, museums, libraries and cultural property, and increased public audiences for culture by 10%.

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Prior to this he was Director for Culture at the Department for Culture, Media and Sport from 2003, having previously worked in the department as Head of the Arts Division since 2001. In an earlier stint at the then Department of National Heritage he was responsible for designing the National Lottery.

Alan has also worked at the Department of Health. He has been a visiting Fulbright/Helen Hamlyn Scholar at the University of Maryland, has degrees from the universities of Birmingham, Oxford and London, and honorary degrees from the universities of Birmingham and Teesside. He is a member of the Creative Industries Council, of the Council of the University of Birmingham and also chairman of IFACCA - the International Federation of Arts Councils and Cultural Agencies.

CV – Edward Blakeman

Edward joined BBC Radio 3 as a producer in 1989, working across various programme strands and producing many live orchestral concerts and studio recordings. He has been Editor of Opera on 3, Radio 3 Breakfast, Live in Concert, Lunchtime Concerts and the New Generation Artists. He also worked on the planning and broadcasting of the BBC Proms for many years and was Director of the Proms for the 2015 season. He then took up a new position as Head of Music Programmes, in charge of the general music policy and commissioning for Radio 3. Edward is a trustee of the Royal Philharmonic Society and the author and editor of various articles, music editions and books, including The Faber Pocket Guide to Handel.

General info regarding the BBC's Orchestras and Choirs:

The BBC's Orchestras and Choirs each play a unique role in British cultural life. Based in Cardiff, Glasgow, London and Salford, the BBC National Orchestra and Chorus of Wales, BBC Scottish Symphony Orchestra, BBC Symphony Orchestra and Chorus, BBC Concert Orchestra, BBC Singers and the BBC Philharmonic, reach an audience of millions with their wide-ranging and distinctive programming.

Performing with the world's leading conductors and soloists, the BBC Orchestras and Choirs give around 400 concerts a year in around 60 locations across the UK as well as touring worldwide. Contemporary music plays a central role in the musical life of each group, and every season includes a significant number of premieres, with many being commissioned by BBC Radio 3.

The Orchestras and Choirs organise around 200 learning and outreach projects across the country, bringing music to tens of thousands of people of all ages across the UK. They are an integral part of the BBC's Ten Pieces, an initiative designed to encourage children to get creative with classical music and which has reached over 4 million school children across the UK.

The BBC Orchestras and Choirs are the backbone of the BBC Proms, collectively giving almost half of the concerts at the world's largest classical music festival.

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### - 19:30 BBC Prom 63 Concert

Taneyev, Rachmaninov and Tchaikovsky, Semyon Bychkov conducts BBC Symphony Orchestra in an all-Russian programme.

#### Info:

Continuing his season-long Tchaikovsky Project, which included performances earlier this summer with the BBC Symphony Orchestra, Semyon Bychkov conducts an all-Russian programme that climaxes with the composer's vividly programmatic symphony Manfred. Translating the struggles of Byron's hero (who celebrates his 200th anniversary this year) into music proved a challenging task for the composer but the result is a glorious musical epic, full of drama and colour.

Kirill Gerstein is the soloist for Rachmaninov's youthful Piano Concerto No. 1, concluding our cycle of the composer's piano concertos with a work whose stormy beauty is a natural companion for Taneyev's brooding Oresteia overture.

## Friday 1. September

### - 09:30 British Film Institute

Participating representative(s):

Amanda Nevill, CEO, BFI

BFI2022 – our 5-year strategy. Particularly in relation to diversity, cultural partnerships, new talent development, heritage, international presence including our membership of and collaboration with other European Film Agency Directors (EFADs), and our position on Brexit.

#### Info:

CV - Amanda Nevill:

Amanda joined the BFI in 2003. Since then she has led a complete transformation of the BFI, turning it into a major internationally influential organisation, and the organisation for film in the UK.

In 2011 the BFI became the lead organisation for film in the UK. It is now a government arm's-length body and distributor of Lottery funds for film. Its new strategy, 'Film Forever', covers the cultural, creative and economic aspects of film in the UK, with a particular emphasis on education and nurturing the next generation of filmmakers and audiences, and with the aim of underpinning a flourishing film culture and a prosperous film industry. Under Amanda's leadership, and drawing on her regional-based background, the BFI has pioneered the development of the BFI Player – a new video-on-demand platform for British, archive and international film. The BFI has also recently given much prominence to its international partnerships, including a tour of an Alfred Hitchcock silent film season to Shanghai in 2013, as a precursor to a major celebration of Chinese Cinema in the UK in 2014.

Before joining the BFI, Amanda was Head of the National Museum of Photography, Film and Television (NMPFT) in Bradford for nine years, during which time she had become a



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Government expert advisor to ensure that important photographic collections were retained in the UK. Under Amanda's tenure the museum underwent a £16 million redevelopment and became the most visited museum outside London, attracting as many as one million visitors a year. The museum also won a raft of national and international awards for design, content, innovation and excellence. It has since rebranded as the National Media Museum.

Prior to the NMPFT, Amanda was at the Royal Photographic Society, which she joined in 1985. Here she was responsible for the public face of the Society, its archives and the Commercial Centre in Bath, before going on to become its Chief Executive Officer in 1990.

Amanda's first job was at the Rowan Gallery in London, which she joined in 1976. She went on to set up the first ever British contemporary art fair in Bath in 1980.

Amanda was educated in England and France. She is an Honorary Fellow of the Royal Photographic Society and a Fellow of the Royal Society of Arts. She was awarded an Honorary Doctor of Letters from Bradford University in 2000 and an Honorary Fellowship from Bradford College.

Info about the British Film Institute:

(BFI = British Film Institute)

The BFI's cultural programme is the foundation of all our work, enriched through partnering with the other great film centres across the UK and abroad. In this strategy we will be advocating harder than ever for film to be central to all our cultural lives, and contributing culturally to the places where we live; empowering the next generation of creative people; and being at the forefront of international cultural diplomacy.

Film, television, animation, and the moving image are thriving, and after nearly a decade of growth and critical success, this isn't a flash in the pan. The UK is the destination of choice because we can boast a proven outstanding skilled workforce with a solid international reputation for getting the job done. Confidence can be measured by the private sector capital investments in new infrastructure across the UK from London to Yorkshire to Northern Ireland. The sustained Government commitment to the sector, not least through the screen sector tax reliefs, ensures the UK's competitiveness as a business destination. Together film, animation, television and games make a significant contribution to the economy. But we cannot afford to be complacent. There is growing international competition, and in the post-referendum world we know we have to up our game to sustain and grow further the UK's position.

Globally, the screen industries are evolving at speed, with exciting new markets emerging. The international sales and distribution sector is in the midst of huge disruption and change. We know that ensuring the best possible outcome for film following the upheaval of the European referendum will be a major priority for the BFI, one which will entail new resource and expertise, as well as renewed energy to flourish in markets outside the EU.