

Indhold

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EMBASSY OF DENMARK



National Theatre

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.
 - 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



Lisa Burger
Executive Director

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.



Alex Bayley
Director of Audiences and Marketing

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.



London Symphony Orchestra

Introducing the London Symphony Orchestra and Centre For Music

Kathryn McDowell

LSO Managing Director

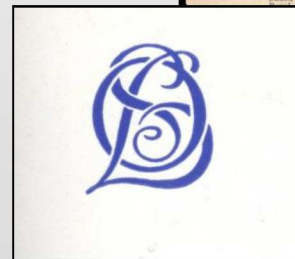


History

- Founded 1904
- Self Governing
- Great conductors by invitation
- London season; international tours
- Film & recording



LSO programme (1904)



LSO logo (1938)



LSO Today

- c.100 playing members, c.70 staff
- Barbican, London residency (70)
- International concerts (50-70)
- Commercial work (variable)
- LSO Live
- LSO Discovery
- LSO St Luke's





LSO Finances

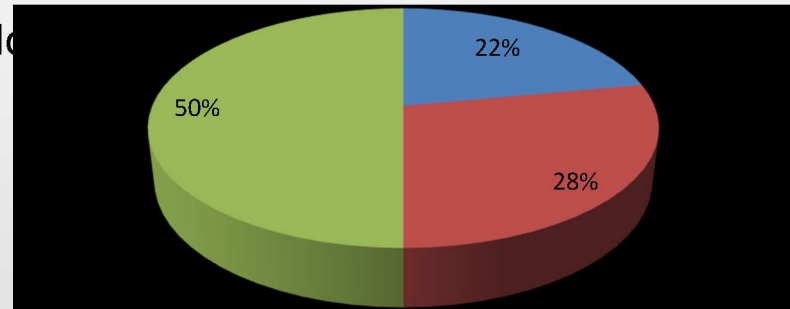
Turnover £18 million +

22% Public sector (Arts Council, City of London)

28% Private sector & Box office

50% Engagements / Earned income

- Public sector (Arts Council, City of London)
- Private sector & Box office
- Engagements / Earned income





Barbican Residency, 1981 →

- 45-50 evening concerts
- 25 education concerts/events
- Roster of conductors → Sir Simon Rattle
 - Gianandrea Noseda
 - François-Xavier Roth
 - Michael Tilson Thomas
 - André Previn
 - Regular guests
- Roster of artists: Mutter; Jansen; Lang Lang; Yo-Yo Ma; Znaider; Kavakos; Trifonov
- Composers: (Bernstein + Boulez); MacMillan; Adès; Birwistle; Helen Grime; + next generation





International

- Philharmonie, Paris, residency
- Lincoln Center, New York residency
- Europe
- Asia: Japan, Korea, China, Vietnam
- Australia
- India, South America





London Symphony Orchestra

Commercial

- Film
- Recordings





LSO Live

- New model for Millennium
- Tailored to digital market
- Musicians / Artist agreements
- Reflects LSO Artistic Plans
- 150+ releases in all major territories





LSO Discovery (1990)

- Wider responsibility of a twentieth-century orchestra
 - to contribute to the local community
 - to enrich Music Education
 - to reach people of all backgrounds
- Broadening Musicians' Roles
(Boulez: 'the ensemble of possibilities')

4 areas of LSO Discovery
(reaching 60,000+ annually):

- Young Talent
- Schools
- Community
- Digital





London Symphony Orchestra



LSO St Luke's (2003)

Home to LSO Discovery

- Discovery
- Orchestra rehearsals
- Concerts including Eclectica Series
- External hires





LSO Discovery: Digital Technology

- Tech room at LSO St Luke's

National & International reach through:

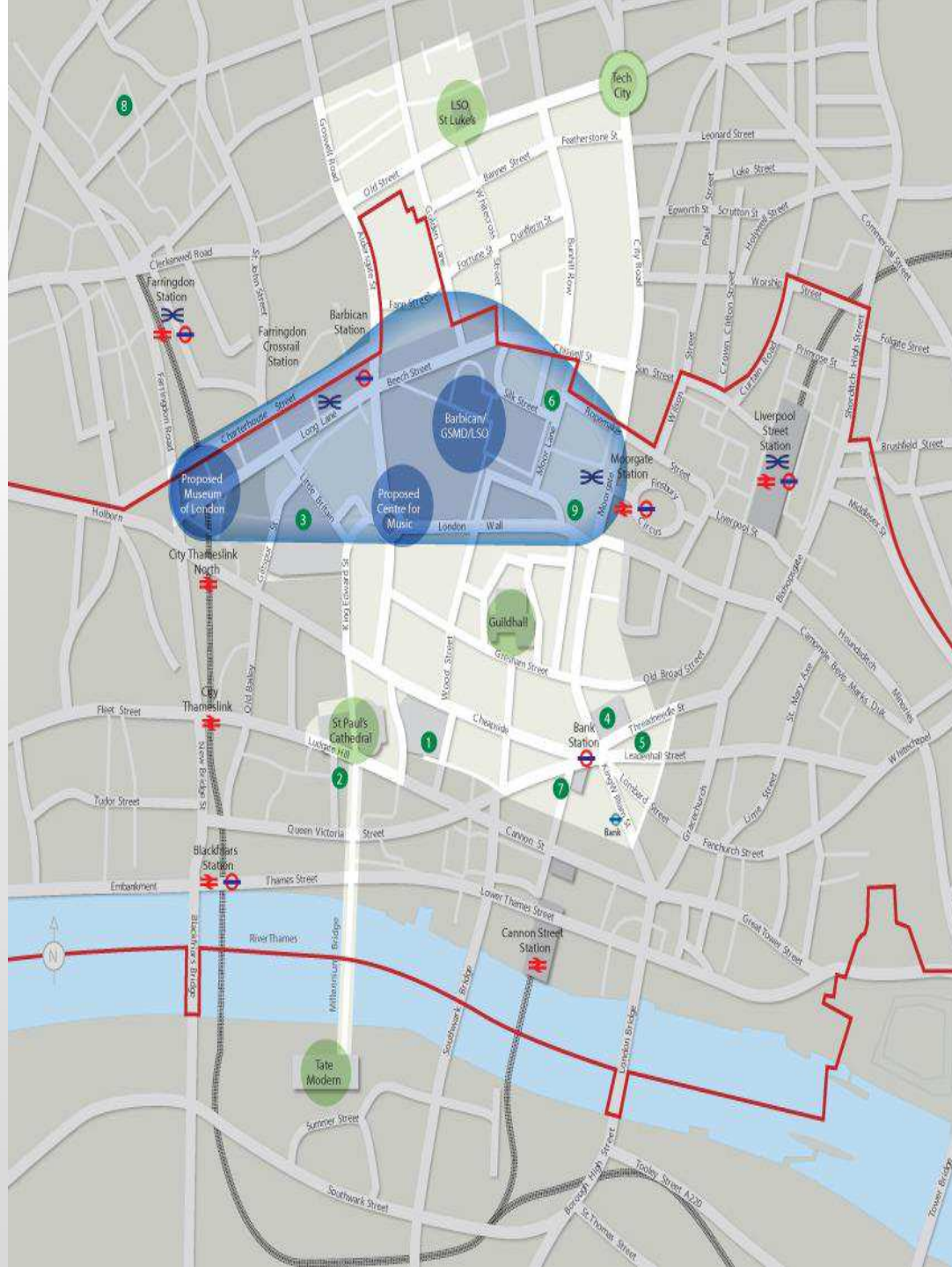
- Schools' Video Sessions
- YouTube Symphony
- Schools' Projects in future
- LSO Play





London Symphony Orchestra

TOWARDS CENTRE FOR MUSIC



LANDMARKS

- 1 One New Change Shopping Centre
- 2 City Information Centre
- 3 St Bartholomew's Hospital
- 4 Bank of England and Bank of England Museum
- 5 The Royal Exchange
- 6 Guildhall School of Music and Drama - Milton Court
- 7 Mansion House
- 8 London Metropolitan Archives
- 9 Moorgate Quarter



Centre for Music - Vision

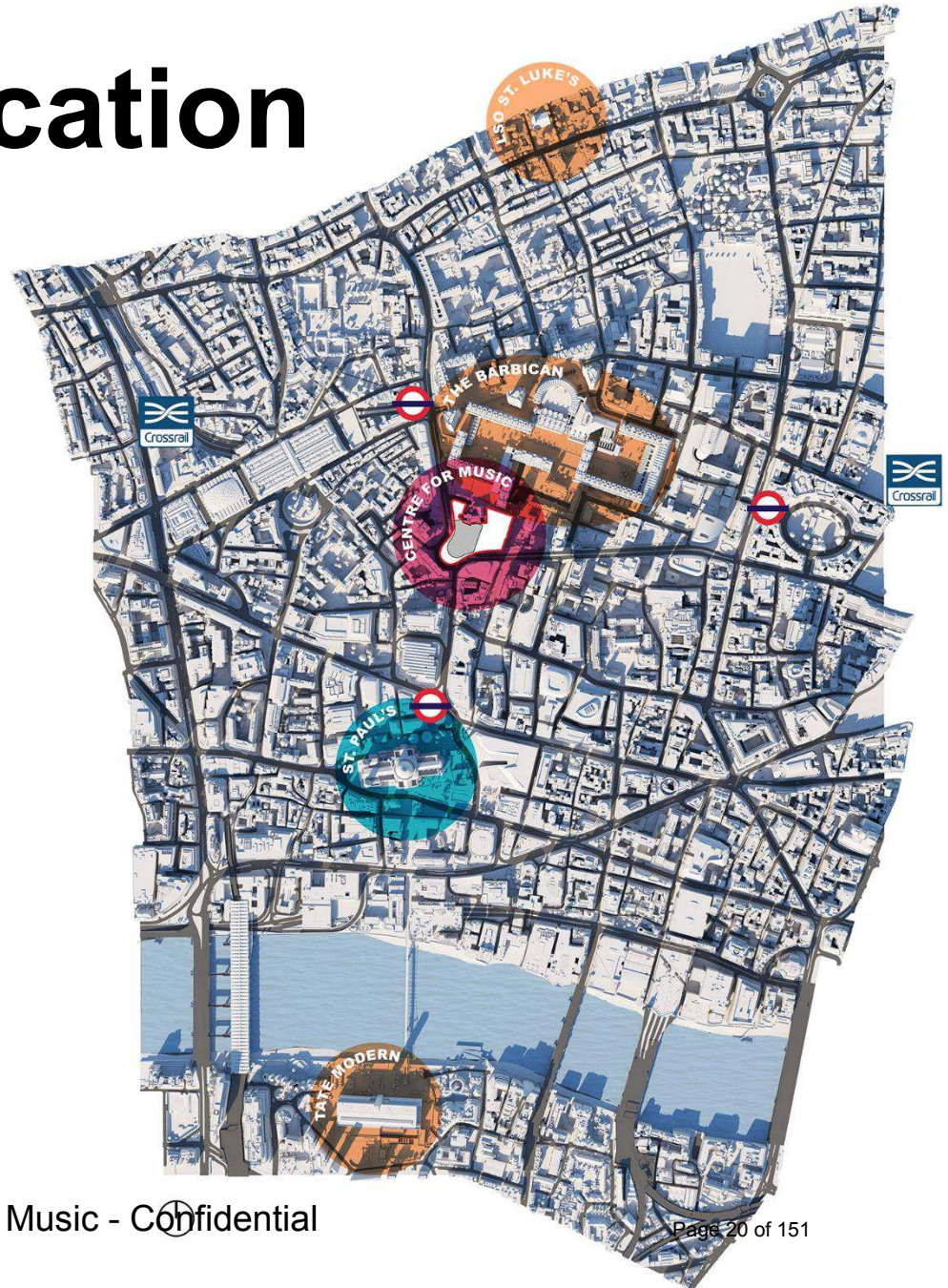
- **We aim to build an inspiring, innovative Centre for Music in a landmark building at the heart of the City of London.**
- An outstanding, state-of-the-art building with a world-class concert hall at its heart.
- A place of welcome, participation, discovery and learning fit for the digital age.
- An energising, inclusive advocate for music education, open and accessible to all.

Centre for Music - Vision

- Inviting and immersive in character, drawing in the widest range of audiences to a rich variety of musical experiences.
- Excellent facilities throughout the building for audiences and performers.
- Catering and retail facilities in public areas and a mix of other uses in dedicated space above the concert hall.

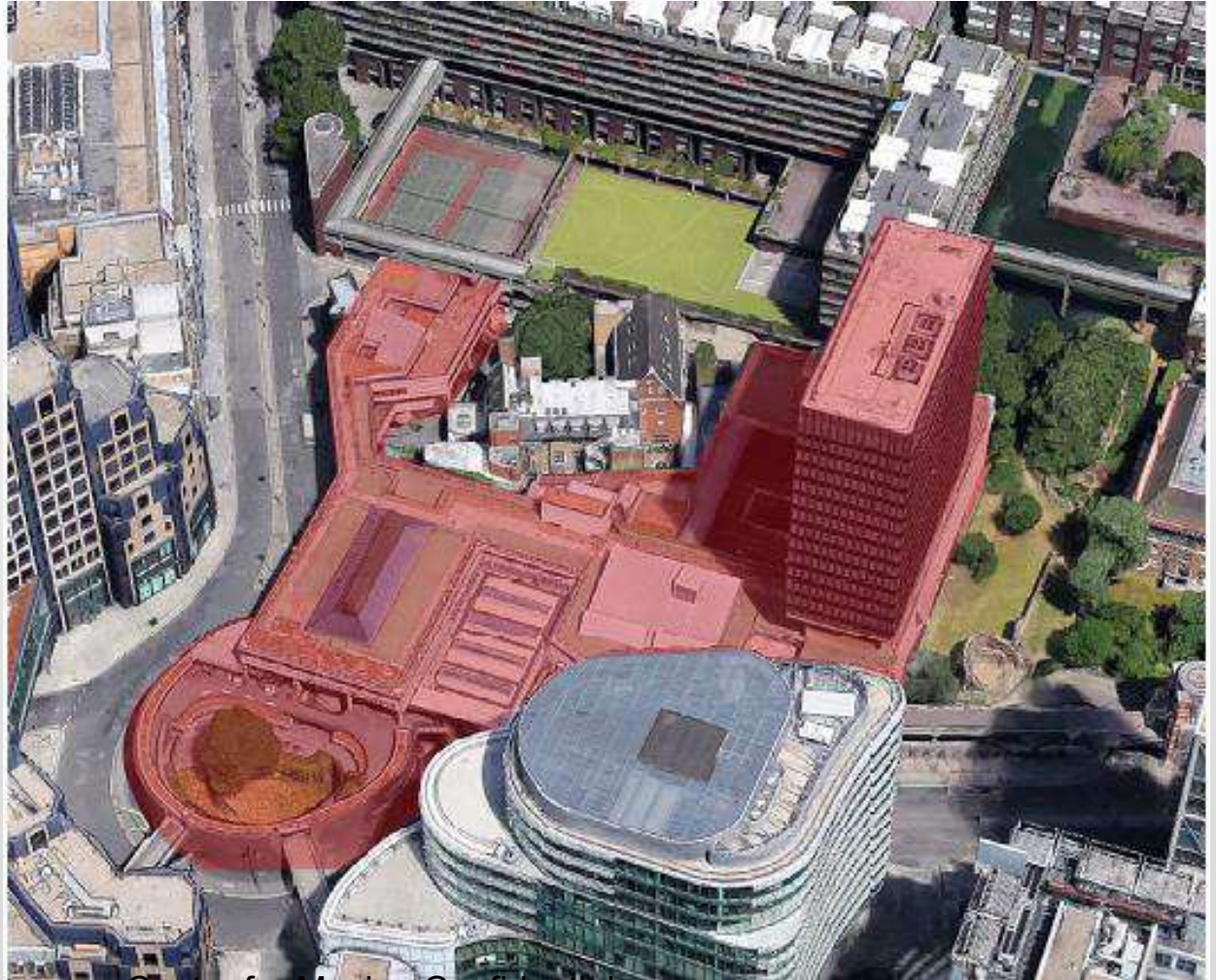
Location

- Site currently occupied by the Museum of London – 5 minutes away from the Barbican Centre
- Walking distance to St Paul's Cathedral, the Millennium Bridge and Tate Modern
- Close to Crossrail/Underground stations at Farringdon, Moorgate, Liverpool Street and St Paul's.



The Site

- Site to be split between the Centre for Music and a replacement for the office block (Bastion House) owned by the City of London



Centre for Music - Confidential

Technology in the Centre for Music

- We want to create a Centre for Music which welcomes audiences and enables them to experience the power and excitement of live music in new ways.
- We intend that technology will allow us to share our performances and education projects with millions of people across the world.

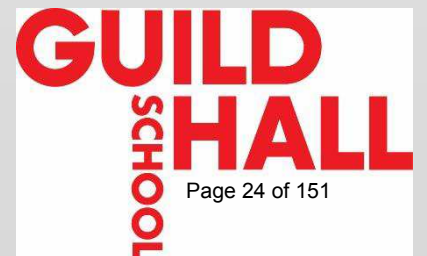
Technology in the Centre for Music

- Technology is key to engaging everyone who visits the Centre for Music and those accessing its activities remotely.
- We have the exciting opportunity to include the technological ambitions in the earliest stages of design.

Centre for Music



barbican



V&A Residency Programme

Kate Quinlan

Residency Programme Assistant

























Aims & Objectives

1. Inspire public interest in creative practice and making
2. Create links between our collections and contemporary practice
3. Offer professional development to the resident
4. Enable the resident to draw upon the collections to carry out research and create new work

Upcoming Danish Ceramics Residency

- The Danish Agency for Culture & Palaces
- Open Call for artists end of September 2017
- Artist will be appointed by the end of December 2017
- March – October 2018 in residence at the V&A



k.quinlan@vam.ac.uk

V&A East

V&A East

6th July 2017

1. Introduction Cultural and Education District: Vision

The CED will be the first culture and innovation hub bringing together universities, arts institutions, practitioners and the public around an unprecedented collaboration between the world's greatest museums of art and industry.

It provides a legacy for the 2012 Olympic and Paralympic Games, while speaking to the history of the area, the birthplace of the creative industries.

V&A East: Vision

V&A East will be a place where imagination and ingenuity collide; a place where the past meets the future, where physical meets digital, where the ultimate library of objects meets London's most dynamic community of designers, makers, students and shoppers.

It will be a complete sourcebook for London's largest concentration of creatives, and a uniquely inspiring place for local, national and international visitors.

The world's greatest collection of **fashion and textiles** will be next to LCF and at the heart of London's fashion community.

The national **theatre and performance** collection will be alongside Sadler's Wells, the BBC, Theatre Royal Stratford East, Stratford Circus Arts Centre, East London Dance and Studio Wayne McGregor.

London's most ethnically diverse borough will be home to our unrivalled **Middle Eastern, East and South Asian** collections.

Our acclaimed collection of **Digital Art & Photography** will be an inspiration for the East London tech sector and aspiring digital innovators.

We will build a **national centre for collections care** alongside UCL's Institute of Making and Centre for Future Heritage.



**Hackney
Wick**



Here East



Waterfront



TIQ

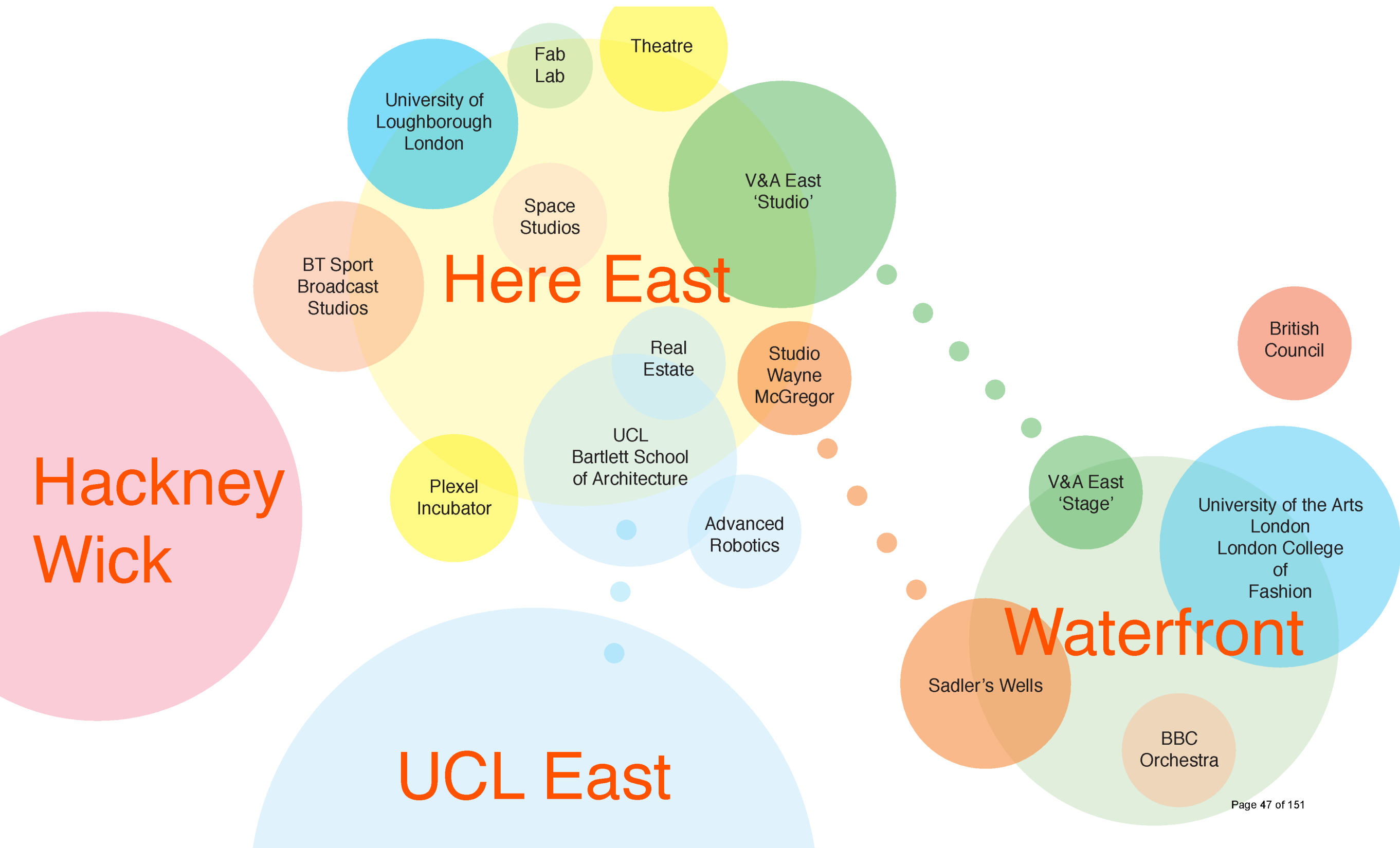


UCL



UCL

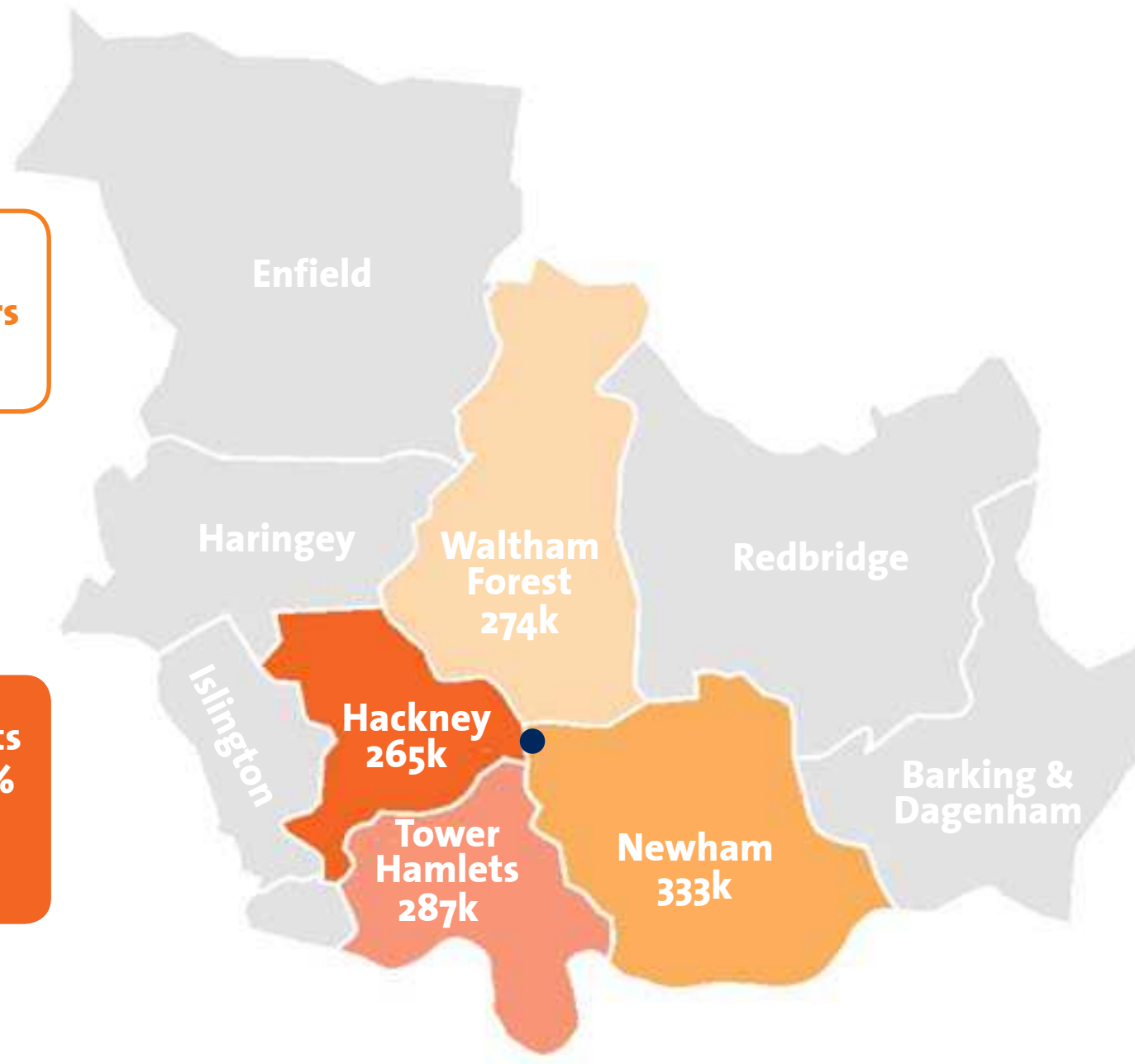
Synergies & partnerships



Local audiences

Average age of 32 years
compared with 40 years
in the UK as a whole

Hackney & Tower Hamlets
have areas in the top 10%
most deprived¹ in the
country*



QEOP:

- 5.7m visits to 2016/17
- 3.9m in 2014/15

Westfield:

47-48m visits p.a

Ethnically diverse, BAME:

- 58% Local boroughs
- 13% UK
- 40% London
- 71% Newham

1 in 3 residents in Tower
Hamlets and Newham
are Muslim

1.16m **+30%**
Residents By 2040

*As defined by LSOA (Lower Super Output Area)

V&A East

Stage Stratford Waterfront

EXPERIENCE & ENCOUNTER

Experience the best of the V&A and the Smithsonian, with pioneering exhibitions, collection displays and community activities to spark the imagination and address the major issues of our time.

Studio Here East

EXPLORE & EXPERIMENT

Explore the V&A's comprehensive collections in the world's first integrated gallery, studio, schoolroom, incubator and lab – a new paradigm for museum-based knowledge sharing.



2. V&A East: Stage (Stratford Waterfront)

Experience: where immersive exhibitions
& cutting-edge displays engage local
communities & inspire global audiences

Indicative LLDC masterplan



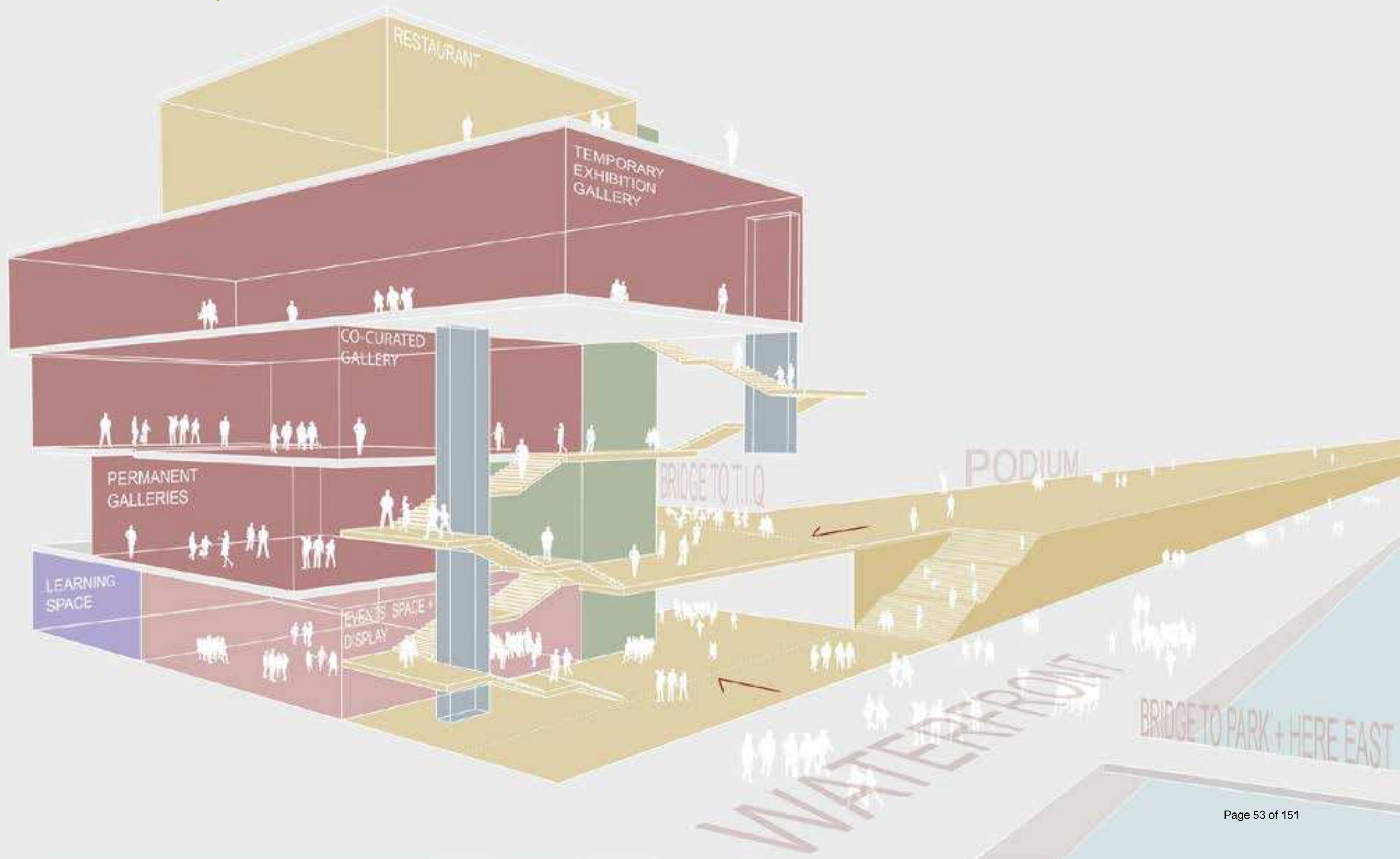
V&A East: Stage brief

The Stage features:

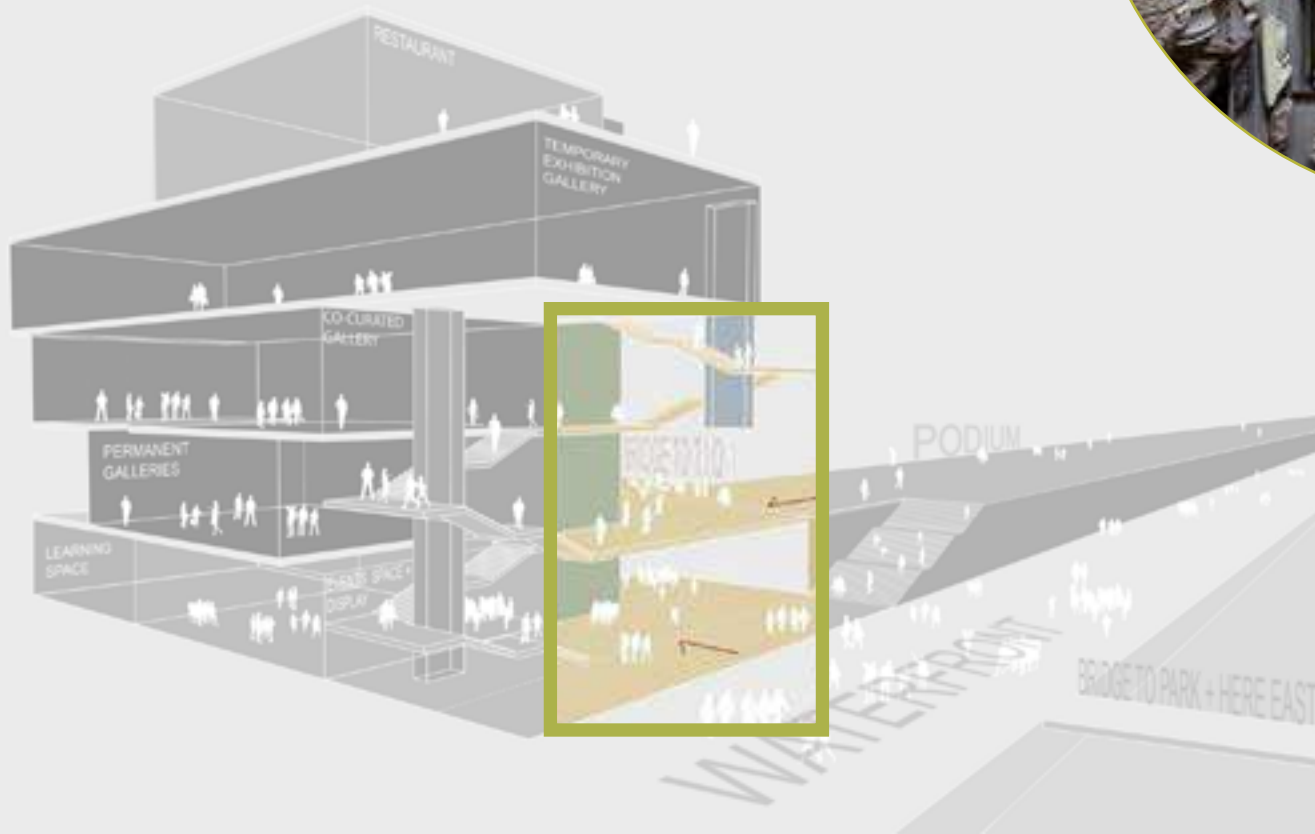
- Introduction to the V&A's collections
- Temporary exhibition gallery
- Agile, responsive galleries
- Collaboration with Smithsonian Institution
- Spaces to eat, play & shop
- The Waterfront's most open & inviting public spaces

Space type	Area m ²
Public space & collection displays	2,140
Temporary exhibition gallery	1,000
Permanent & co-curated galleries	1,000
Learning	120
Members	150
Back of house	1,590
Grand Total	6,000

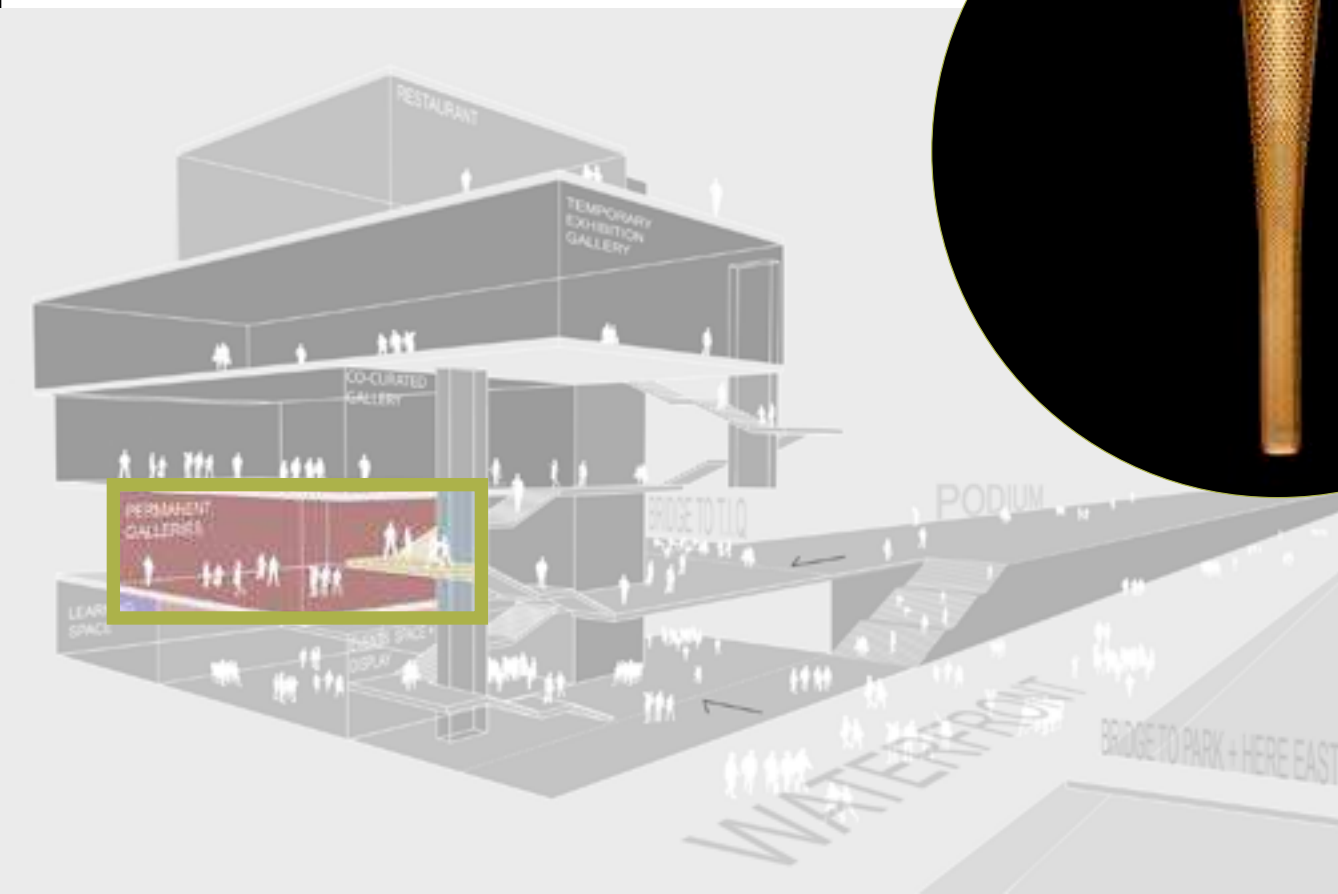
V&A East: Waterfront schematic



Entrance atrium

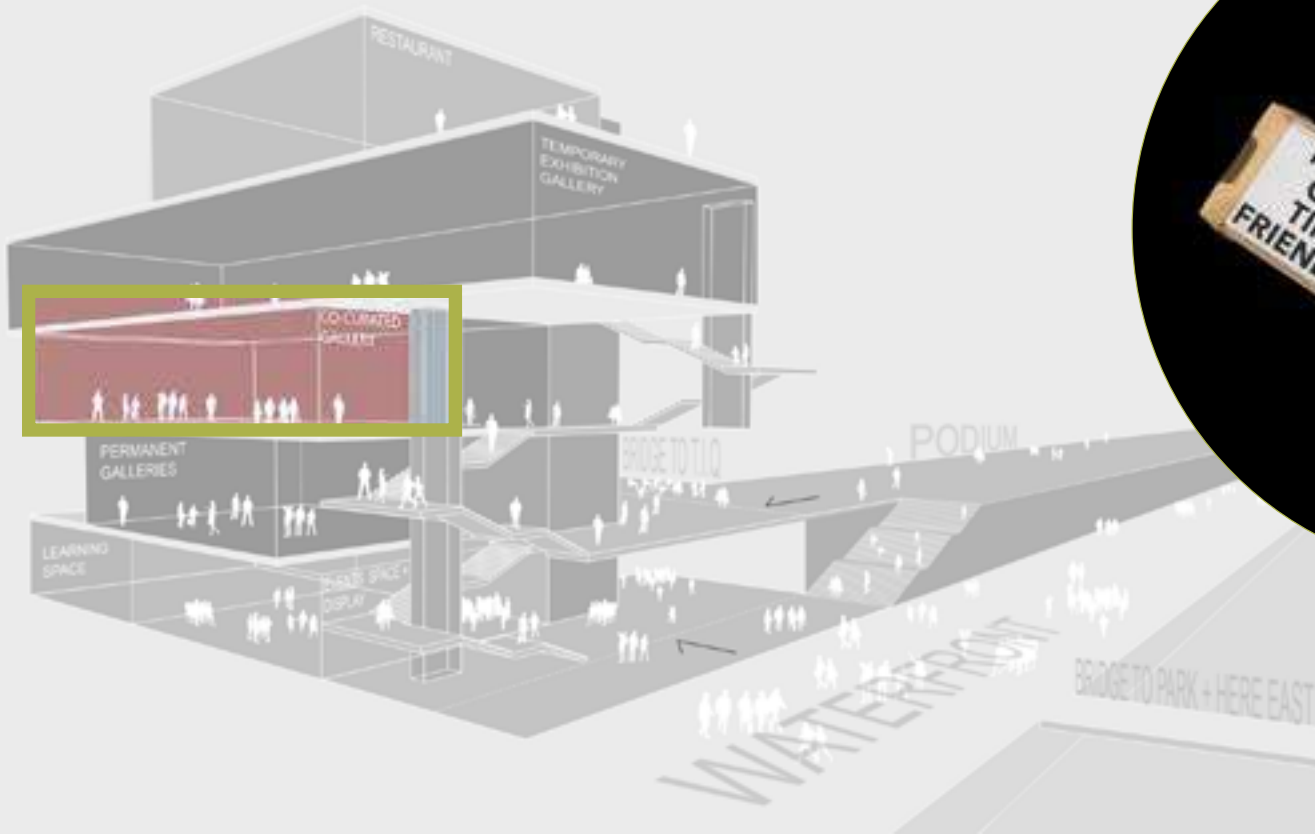


Permanent galleries

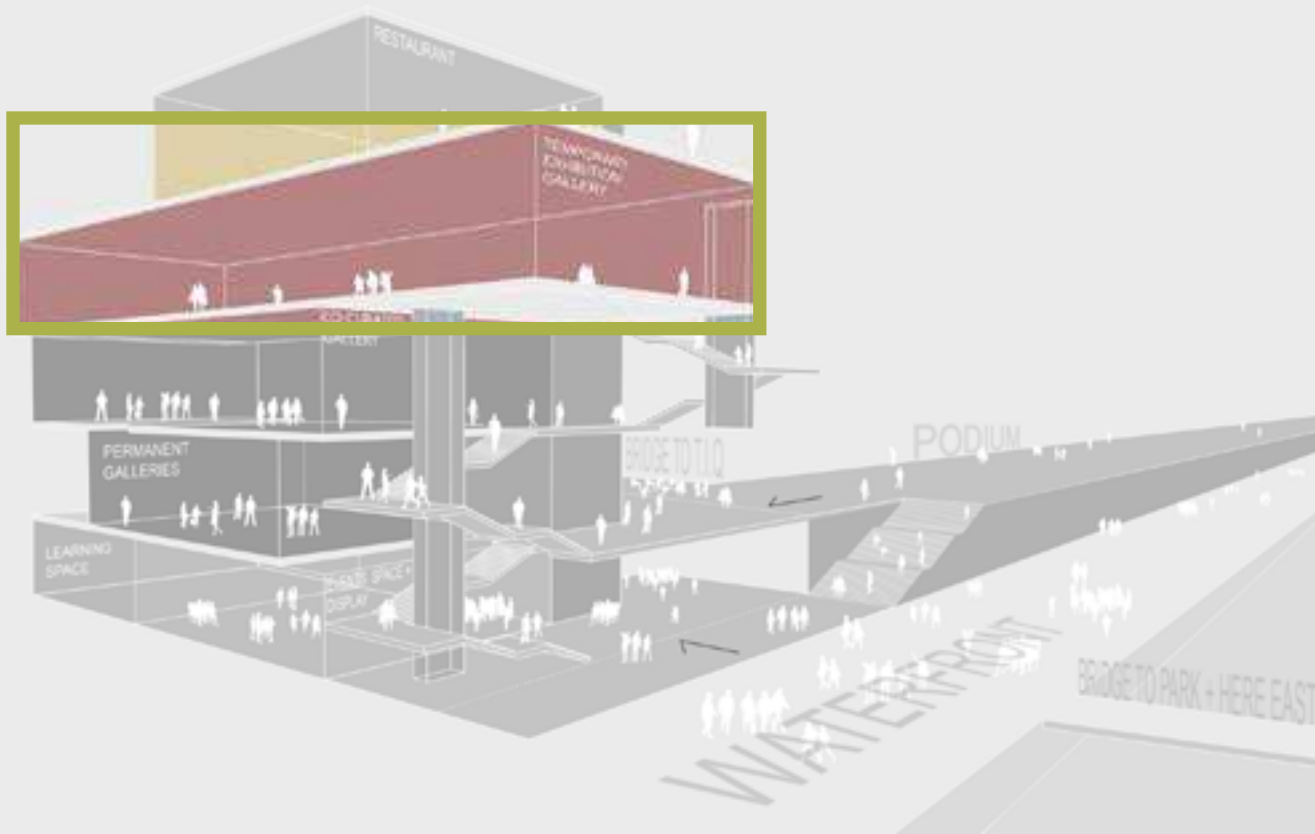


Co-curated gallery

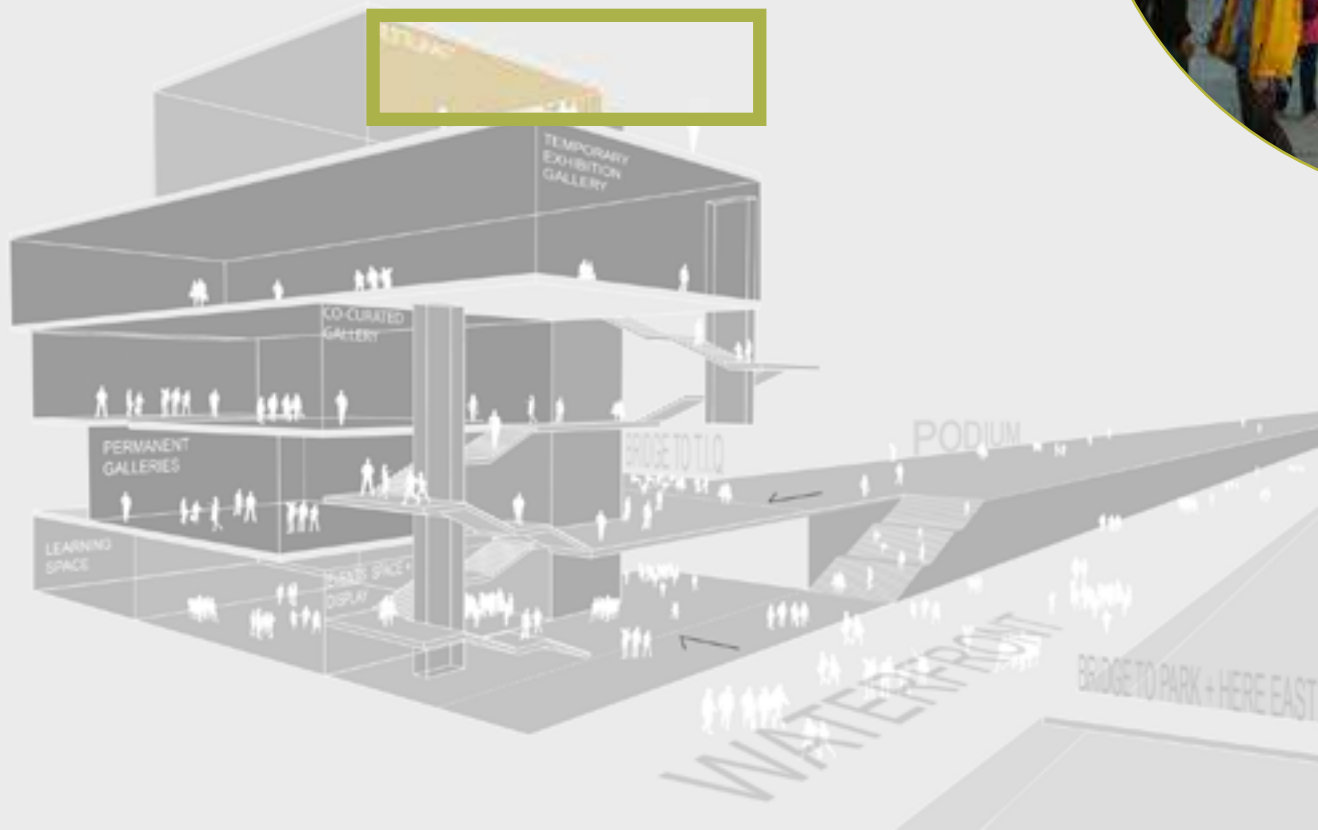
(with Smithsonian)



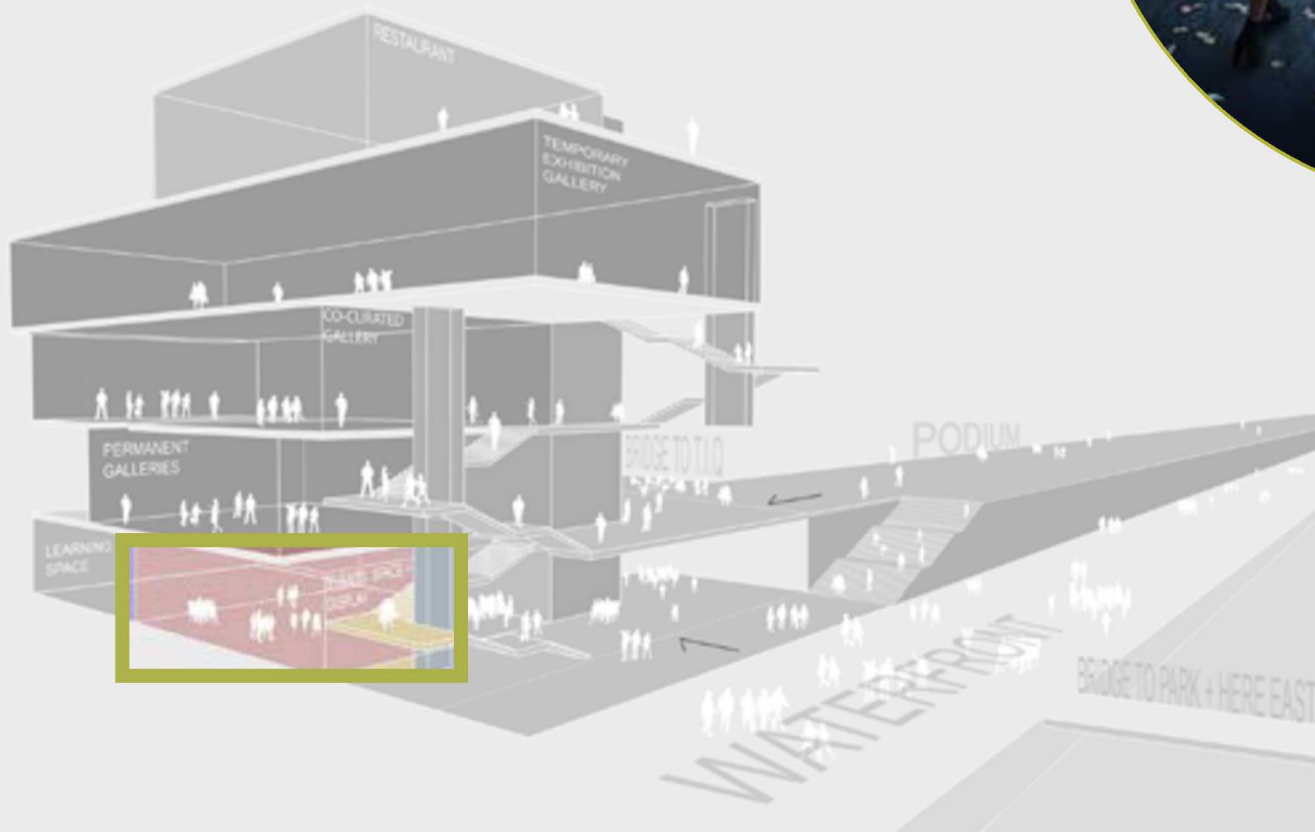
Temporary exhibition gallery



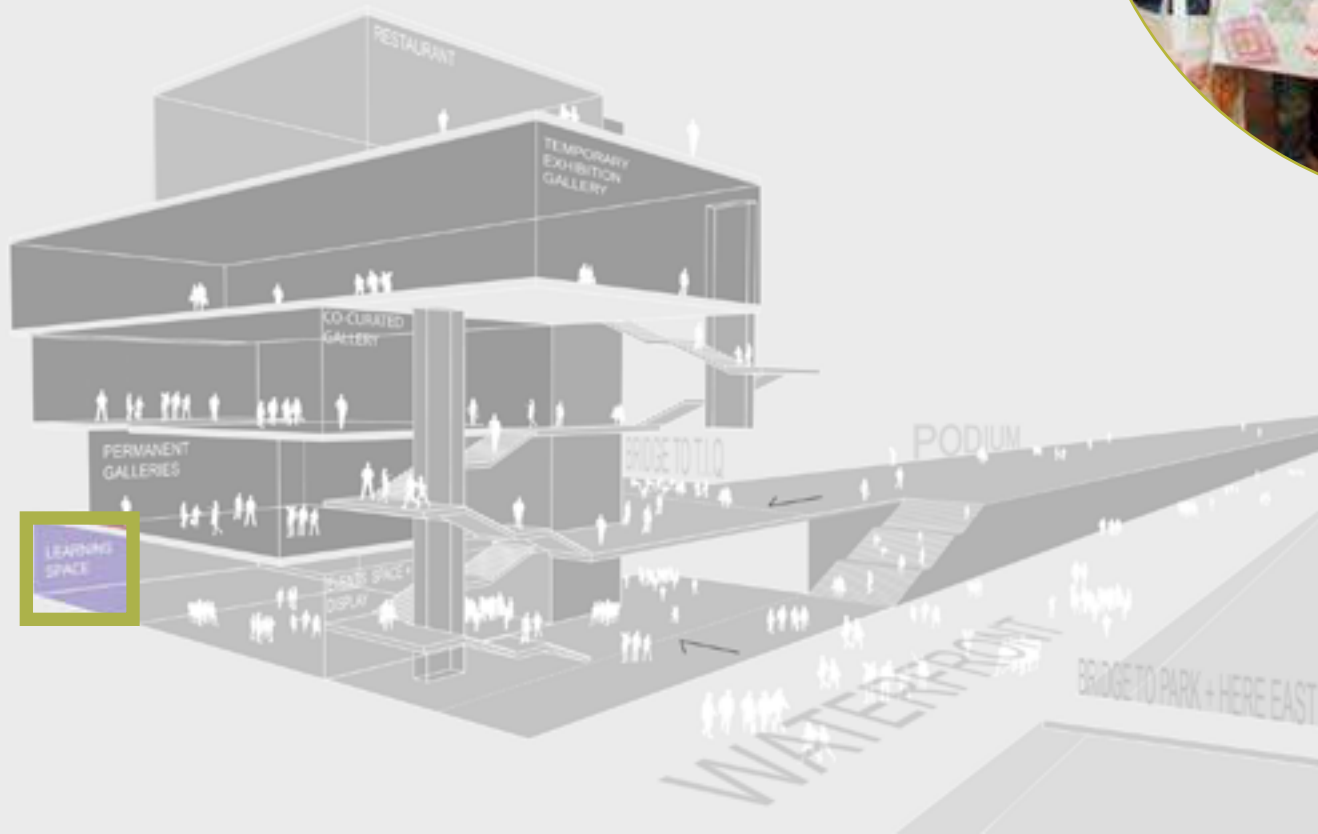
Roof terrace



Events & display space



Learning space





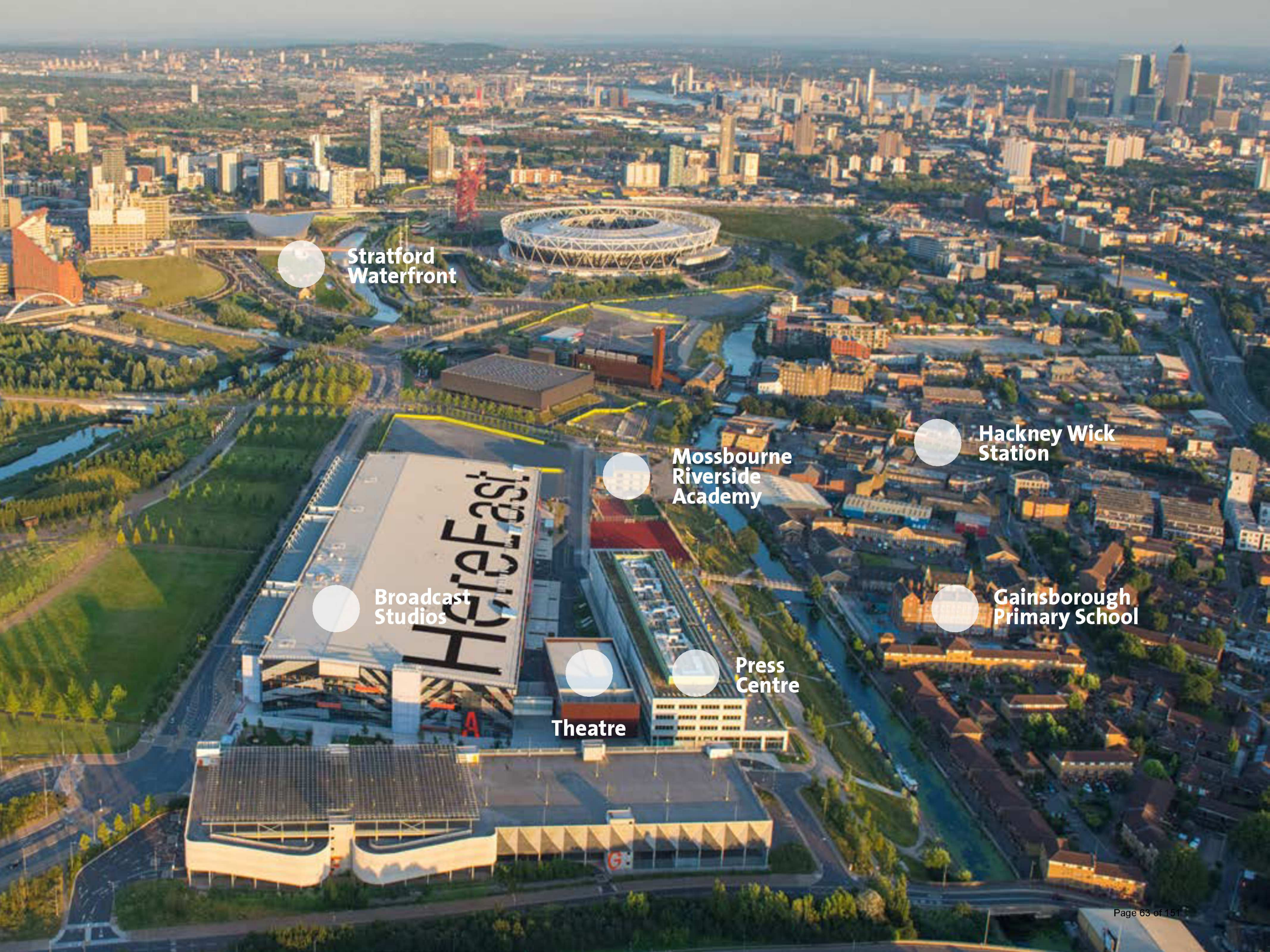
O'Donnell Tuomey

2015 RIBA Gold Medal winners



3. V&A East: Studio (Here East)

Explore: where open & enhanced access to more of our collection will inspire the designers, makers, thinkers & curators of the future



**Stratford
Waterfront**



**Mossbourne
Riverside
Academy**



**Hackney Wick
Station**



**Broadcast
Studios**



**Gainsborough
Primary School**



Theatre



**Press
Centre**

V&A East: Studio brief

The Studio is a;

- **Cabinet of Curiosities**
Walk through 5000 years of human ingenuity
- **Creative Hub**
Understand how things are designed, made and preserved
- **Sourcebook**
Use the library of art and design to inspire the creative industries
- **Laboratory**
Bringing experts together in new ways of making, knowing and working

Space type	Area m ²
Displays	1,125
Collections	6,500
Sublet area	3,000
Learning	290
Studios / Conservation	690
Object study	380
Visitor facilities	220
Workshops & residencies	320
Back of house	1,435
Circulation	2,510
Grand Total	16,470

Collections strategy

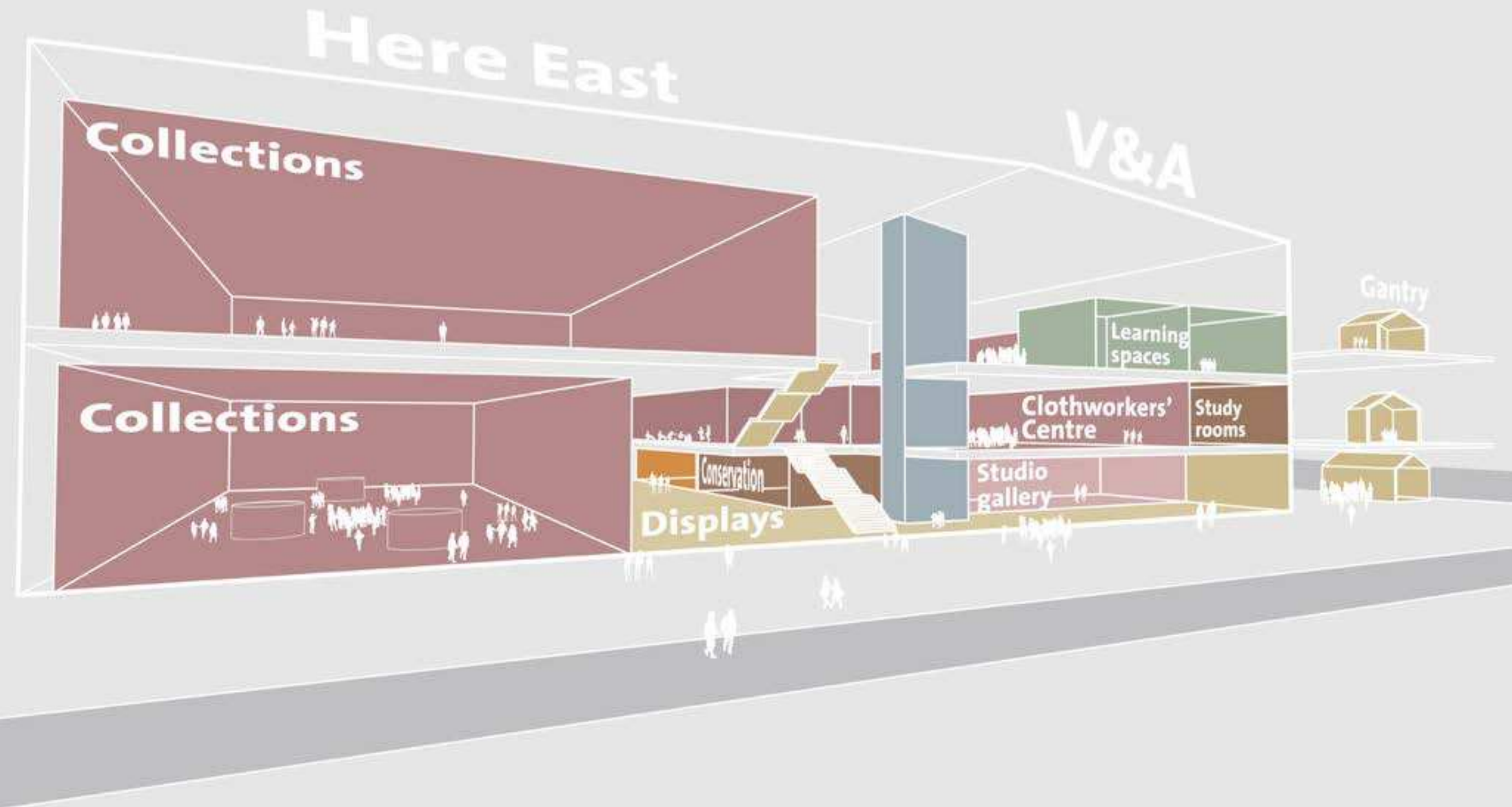
V&A East will provide unprecedented access to our collection for staff, students and the general public.

It will bring many treasures out of storage and improve our ability to develop our sector-leading programme of national loans.

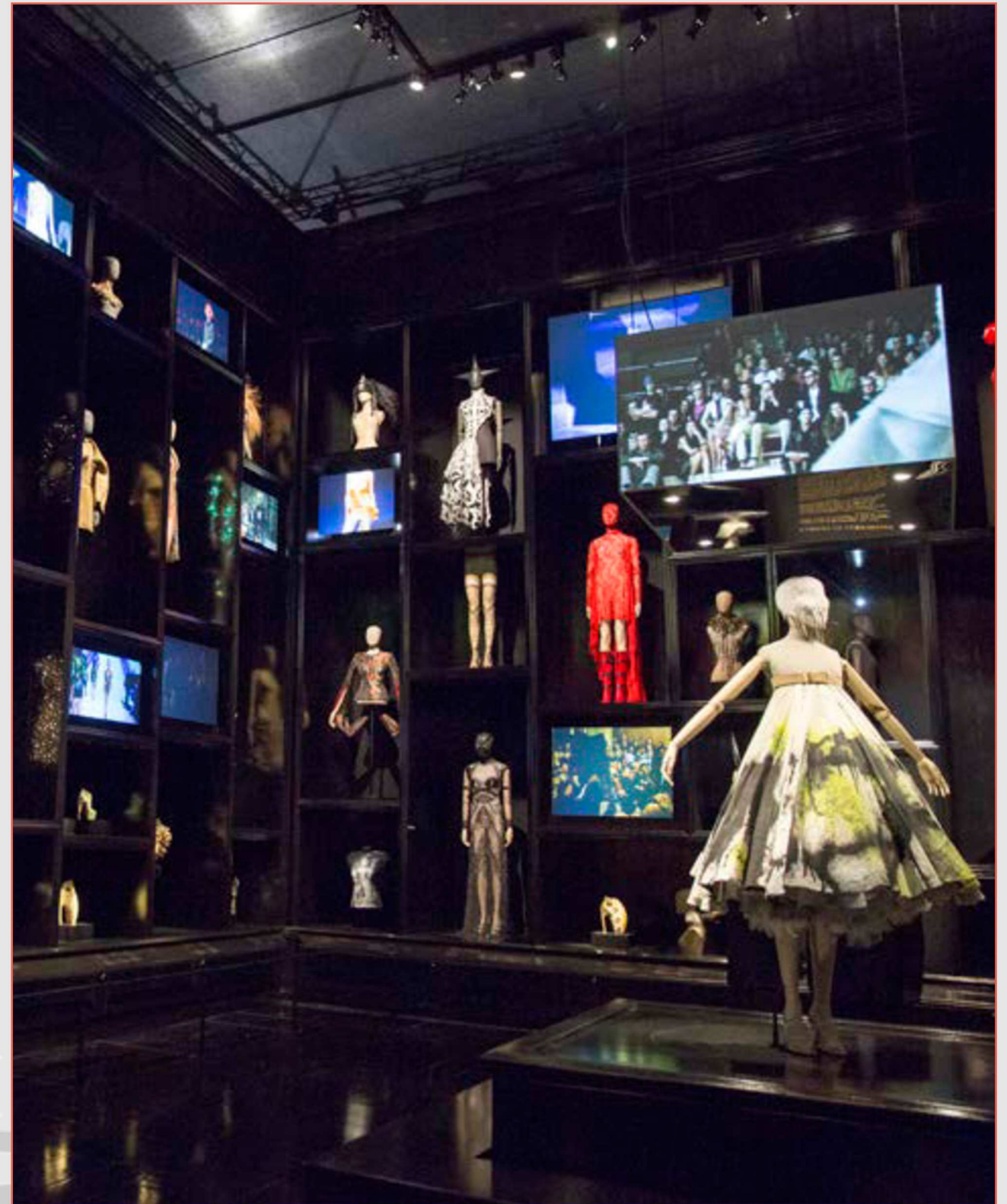
It will provide an opportunity to reorganise the collection, putting things where they sing, creating new synergies across departments and editing material that would be better stored elsewhere.

We will rationalise our available storage spaces across our estate and manage the amount of space taken up by new acquisitions.

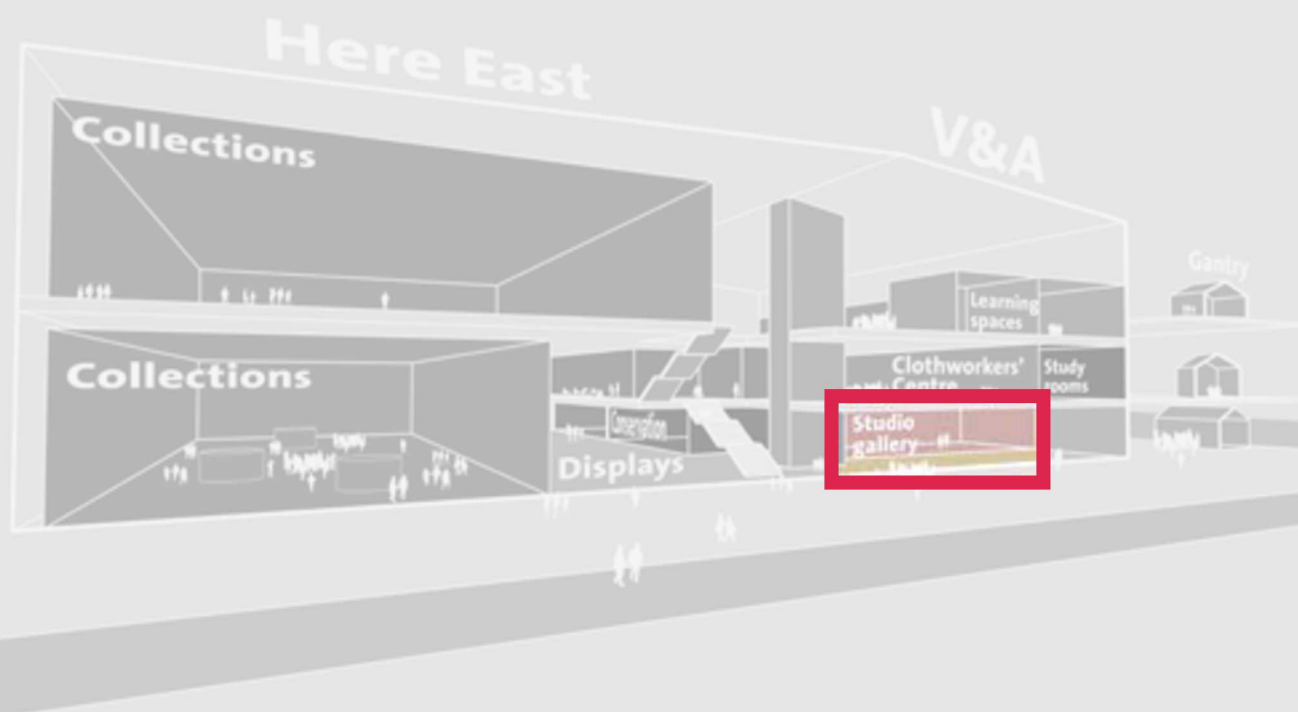
V&A East: Here East schematic



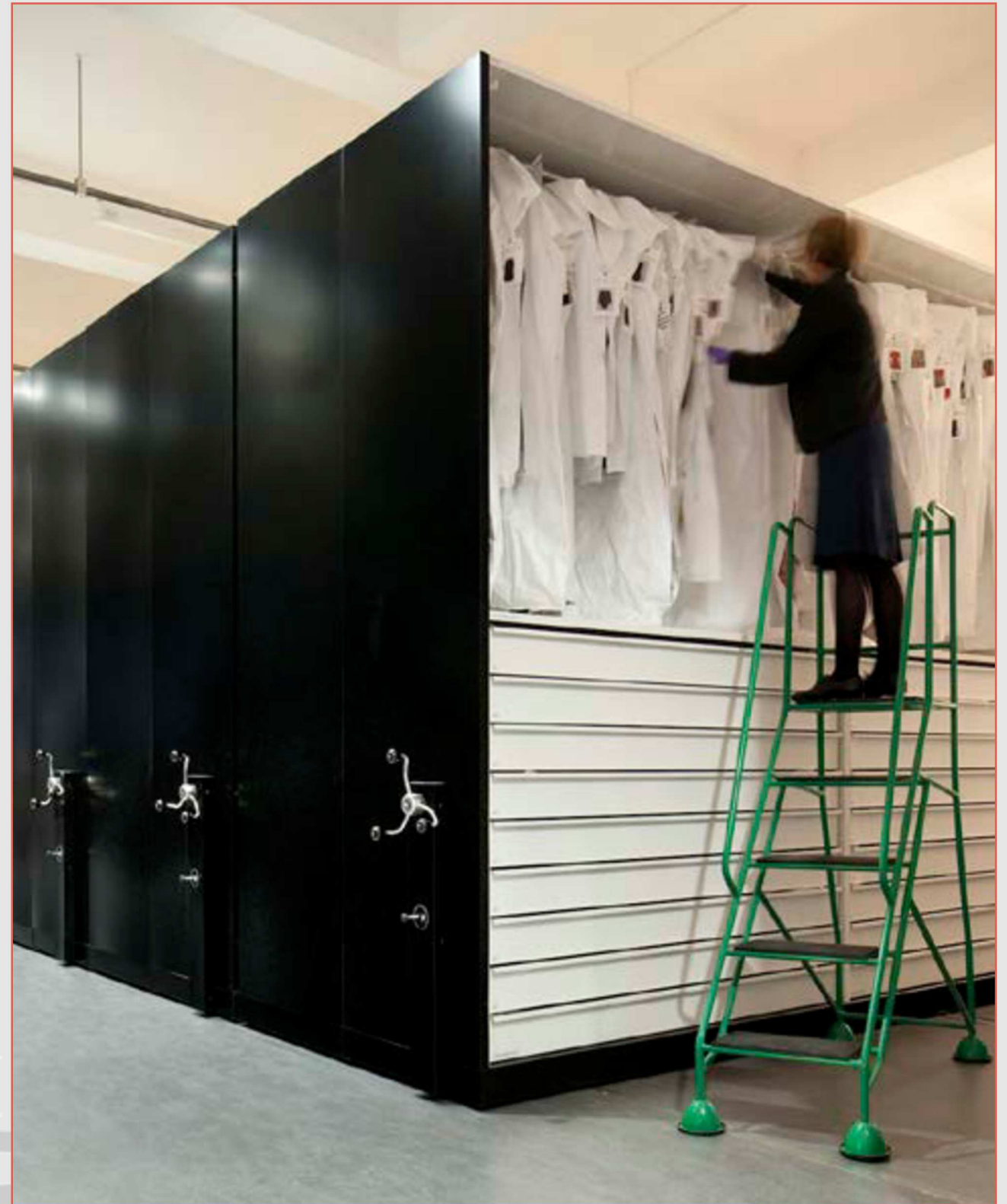
Displays



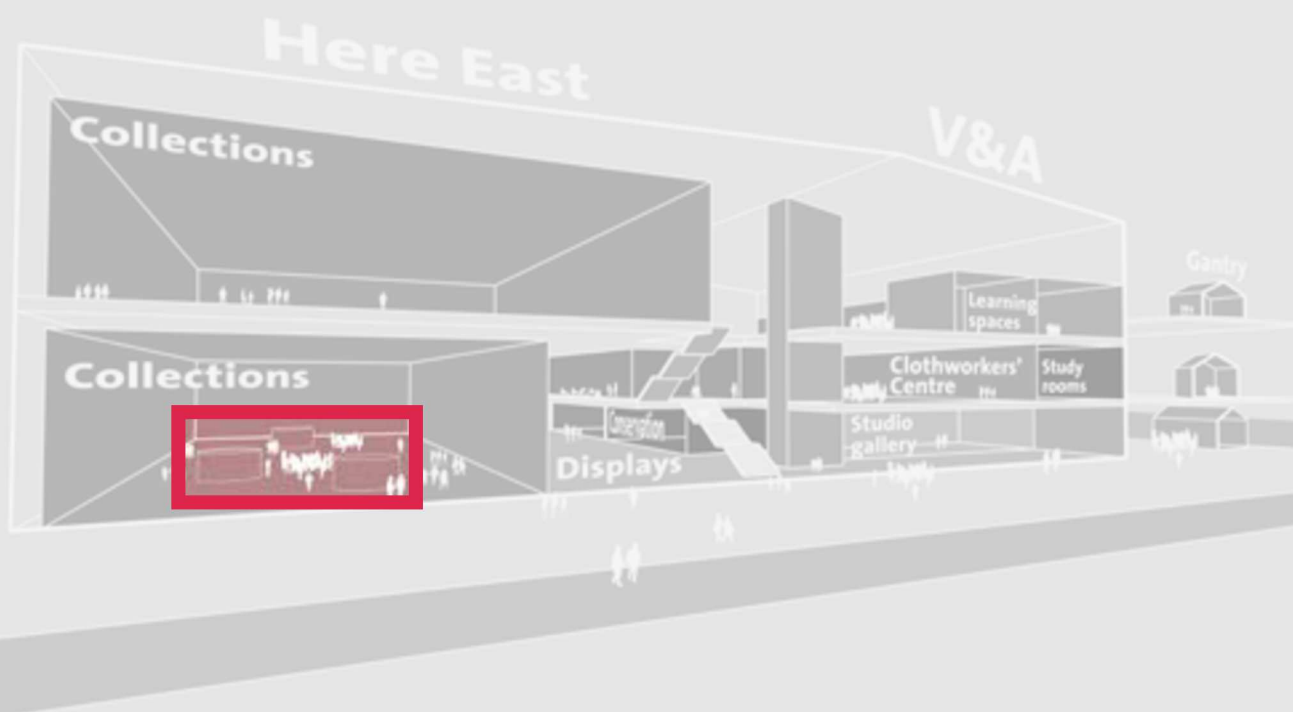
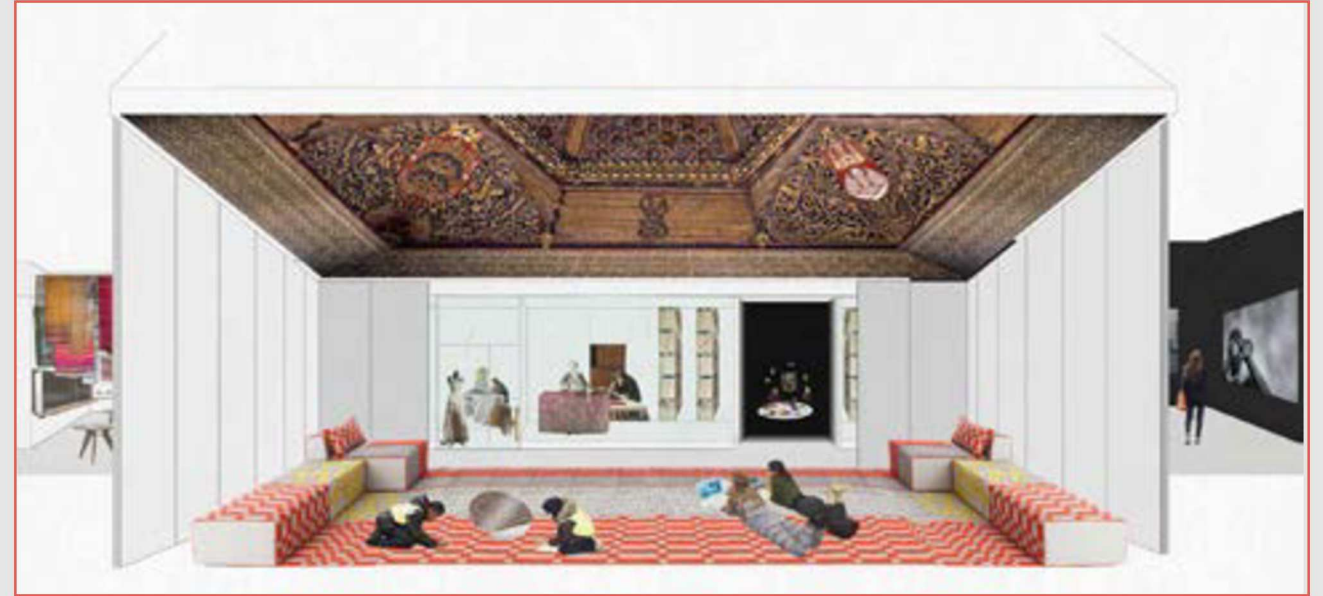
Studio gallery



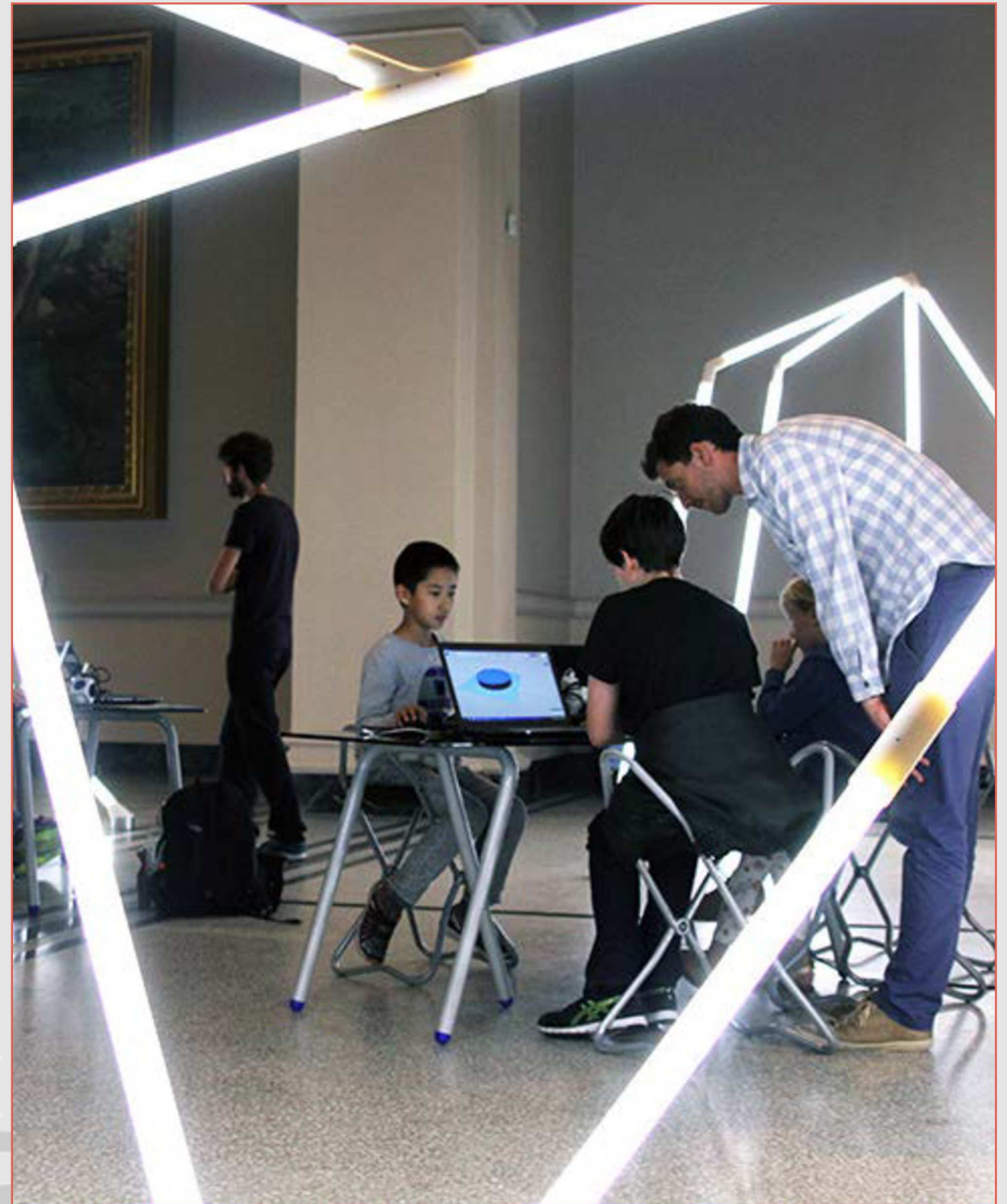
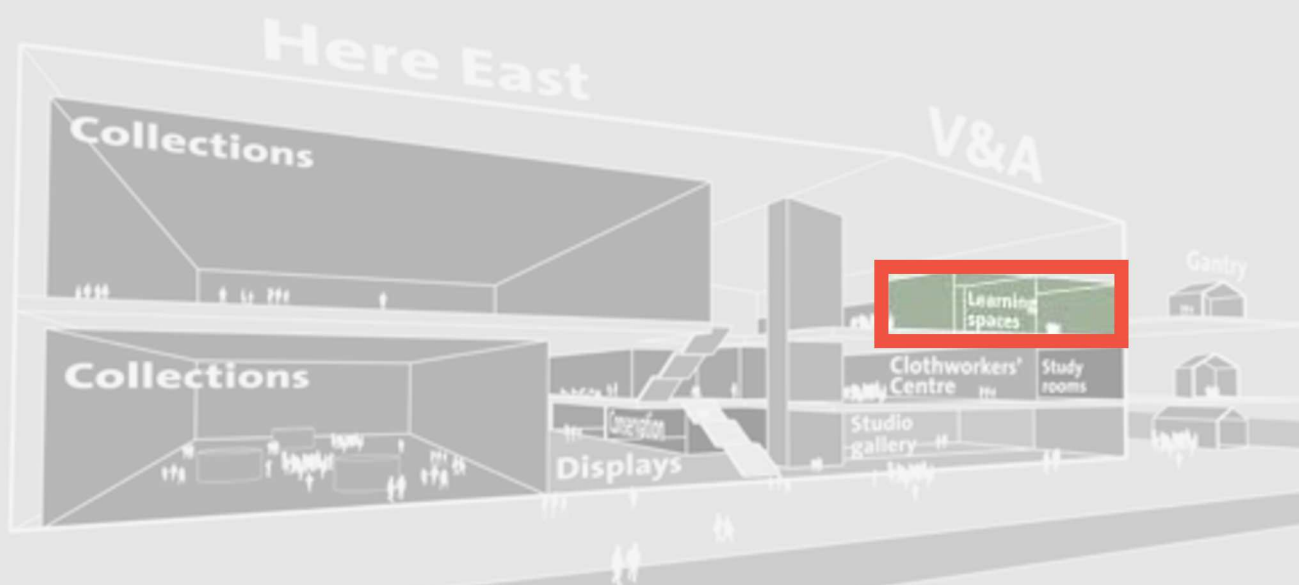
Collections: Clothworkers' Centre



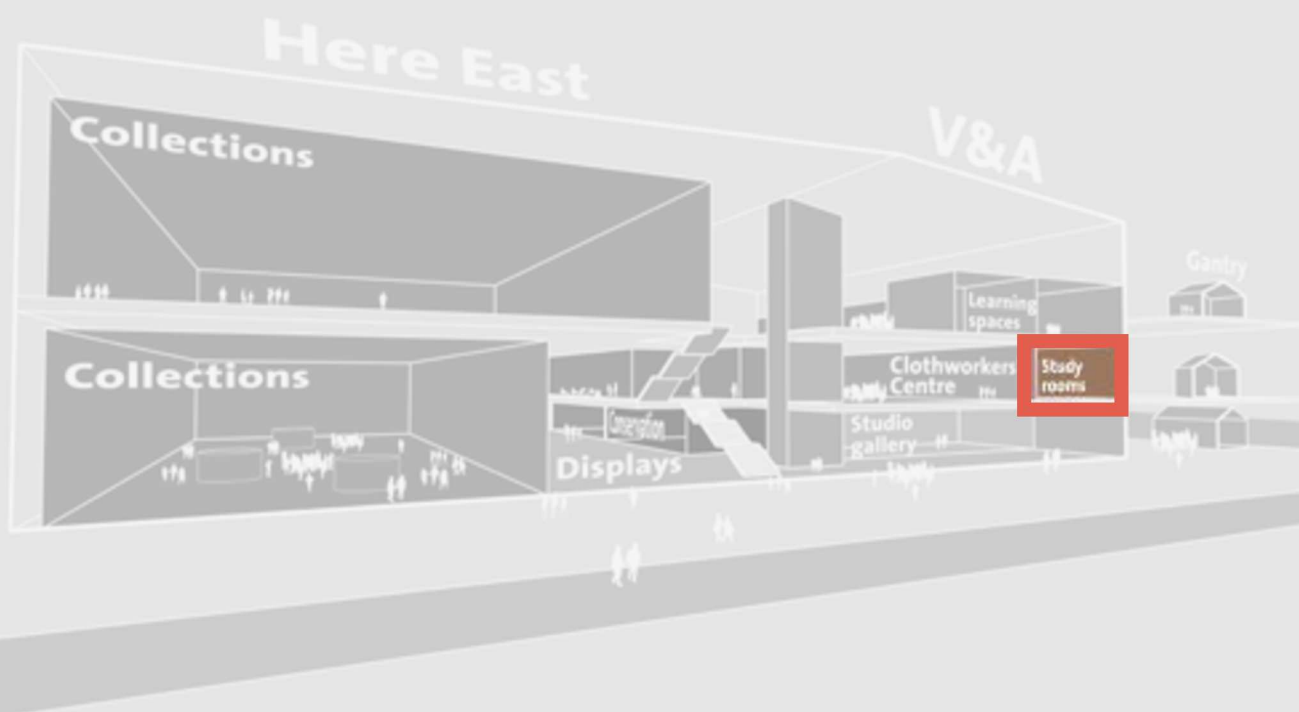
Collections: 'clearings in the forest'



Learning spaces



Study rooms



Conservation studios



V&A Museum of Design DUNDEE

V&A Museum of Design
Dundee



V&A

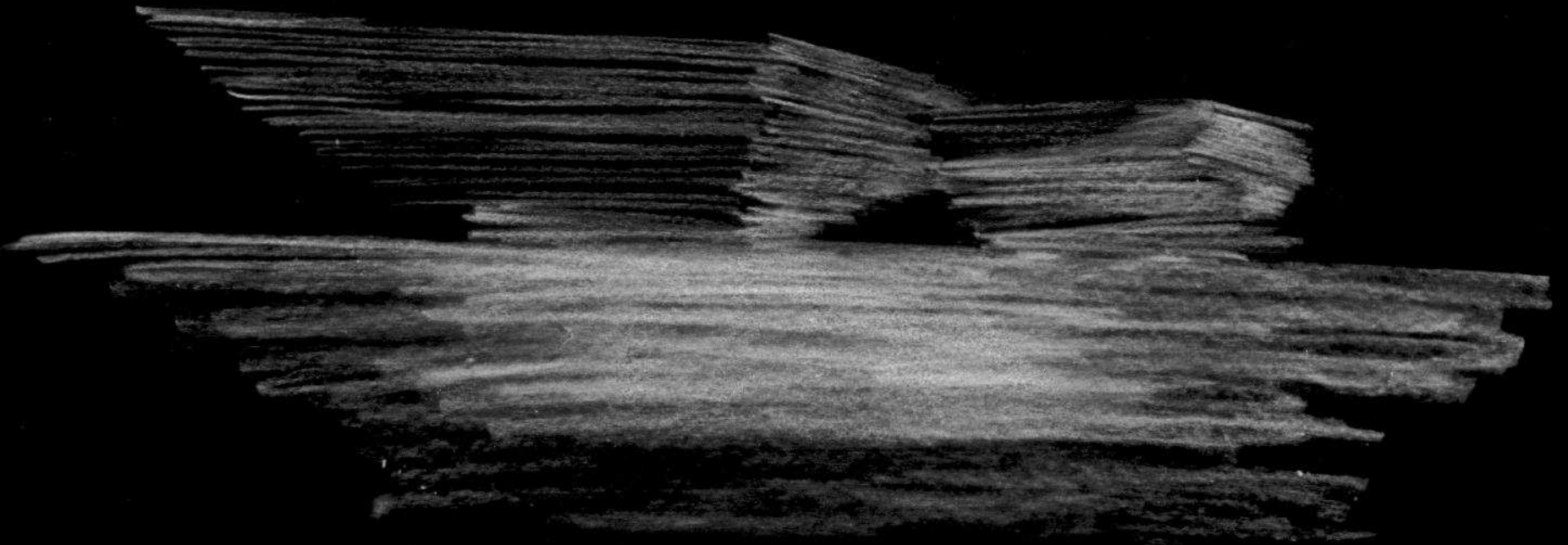
Key Project Statistics and Data

- 8000 sqm building with 1650 sqm of gallery space
- Budget £80.11 million
- Scotland's largest museum-standard temporary exhibition space 1100 sqm
- Scottish Design Galleries feature around 250 design objects
- V&A Dundee free to enter with temporary exhibitions charging
- Support from Scottish and UK Governments, Heritage Lottery Fund, Arts Lottery, Dundee City Council, Scottish Enterprise
- Donations from Trusts, Foundations, Companies and Individuals
- On programme and on budget - opening this time next year





ENRICHING LIVES THROUGH DESIGN



U S A KUNDO KUNTA

KUNDO KUNTA





‘The advent of V&A Dundee is already helping to boost the vibrant art and design scene there, as well as the rest of the city. Having a globally recognised centre of design excellence like this will give aspiring designers a great platform to pursue their careers in an increasingly sophisticated international design community.’

Ian Callum, Design Director Jaguar

Learning & Innovation:

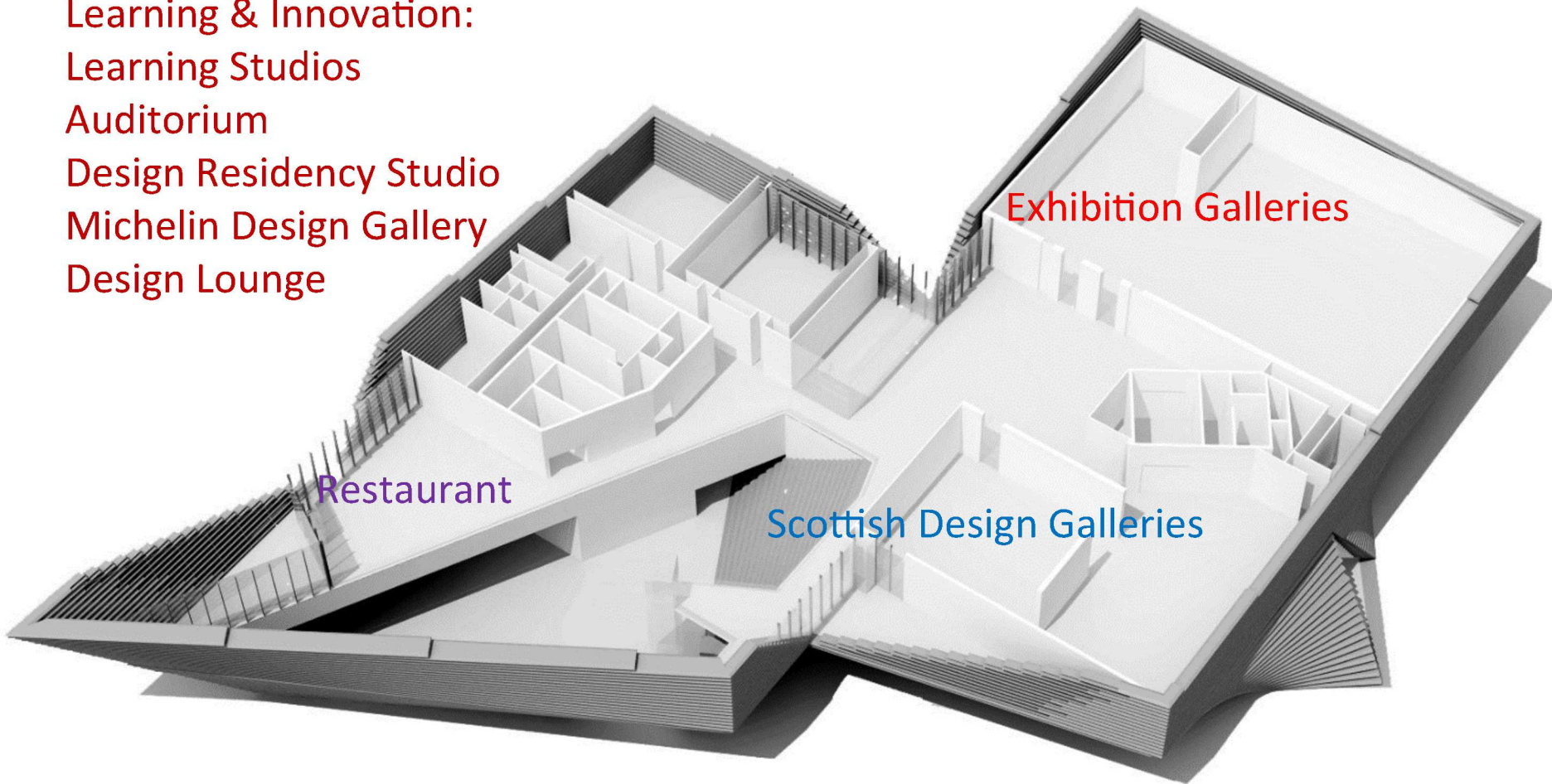
Learning Studios

Auditorium

Design Residency Studio

Michelin Design Gallery

Design Lounge



Exhibition Galleries

Restaurant

Scottish Design Galleries





GARNET OF CURIOSITIES

"I find beauty in the garments, the color, the texture, I have a few pieces in that collection." - Garnet Hester

The Garnet Hester collection is a testament to her passion for fashion and her commitment to sustainability. She has curated a collection of garments that are not only beautiful but also eco-friendly. The collection includes a variety of styles, from classic to contemporary, and is displayed in a way that highlights the craftsmanship and attention to detail that goes into each piece.

This exhibit is a celebration of Garnet's work and a chance for visitors to see up close the incredible pieces she has created. It is a must-see for anyone interested in fashion and sustainability.

GETTING PEOPLE INVOLVED





BUILDING V&A DUNDEE







V&A Strategic Plan

MISSION (or enduring purpose)	To be recognised as the world's leading museum of art, design and performance, and to enrich people's lives by promoting research, knowledge and enjoyment of the designed world to the widest possible audience				
VISION (5-year focus)	A major expansion of our physical and digital reach, using the lens of design to make our collections increasingly accessible and relevant				
OBJECTIVES	1. Create a world class visitor and learning experience across all V&A sites and collections	2. Focus and deepen the relevance of our collections to the UK creative and knowledge economy	3. Expand the V&A's international reach, reputation and impact	4. Showcase the best of digital design, and deliver an outstanding digital experience	5. Diversify and increase private and commercial funding sources
KEY STRATEGIES	<ul style="list-style-type: none"> A new Exhibition Road entrance & digital welcome Creation of a new phase of FuturePlan A new visitor experience strategy for all V&A sites A vibrant, scholarly and popular public programme 	<ul style="list-style-type: none"> A focus on fashion, architecture, design, and performance Development of V&A Research Institute A plan for accessible research collections A new V&A Museum of Design, Dundee V&A East construction 	<ul style="list-style-type: none"> A new international strategy/partnerships An increased number of overseas visitors to the V&A A new model for the touring exhibitions programme A successful launch of the Shekou Design Museum, Shenzhen 	<ul style="list-style-type: none"> Curation: collecting digital design Collections: accessible and engaging on-line Web: bringing the V&A to life on-line Maximising the V&As social media potential E-commerce: an ROI on the CRM system 	<ul style="list-style-type: none"> The V&A endowment growing to £30m. A new model for the growth/governance of V&A membership Development of the V&A Academy Funding for a new phase of FuturePlan New commercial plan
CORE ACTIVITIES	Our plan is under-pinned by a commitment to the core and fundamental activities of a world-leading museum – curatorship, conservation, collections management, research, learning, talent management and leadership				
V&A VALUES	COLLABORATION INTEGRITY INNOVATION GENEROSITY				

Updated V&A brand values

COLLABORATION

We are an empowered team, working together to achieve our vision, by building productive relationships with each other, our partners and our public.

INTEGRITY

We are committed to quality and authenticity in everything we do, taking responsibility for our actions and enabling everyone to show their talent.

INNOVATION

We understand that our traditions were built on innovations, so our working environment promotes and rewards new ideas and thinking.

GENEROSITY

We respect different voices and perspectives, and we share our knowledge with the world to encourage dialogue with our audiences.



Introduction to Arts Council England

30 August 2017

Danish Select Committee for Culture, Media and Sport

Wifi available

#culturematters

Agenda

- Welcome
- A brief history of the Arts Council
- Who we are today
- Our strategy
- Creative Industries and International Activity
- How we invest in arts and culture
- Our plans for 2018 onwards
- Equality and Diversity in arts and culture

Welcome

- **Simon Mellor** – Deputy Chief Executive (Arts and Culture)
- **Abid Hussain** – Director, Diversity
- **Eddie De Souza** – Director, Investment Operations and Resources

Our History

1946
**Arts Council of Great Britain
Royal Charter**

1994
**Arts Council of England
formed**

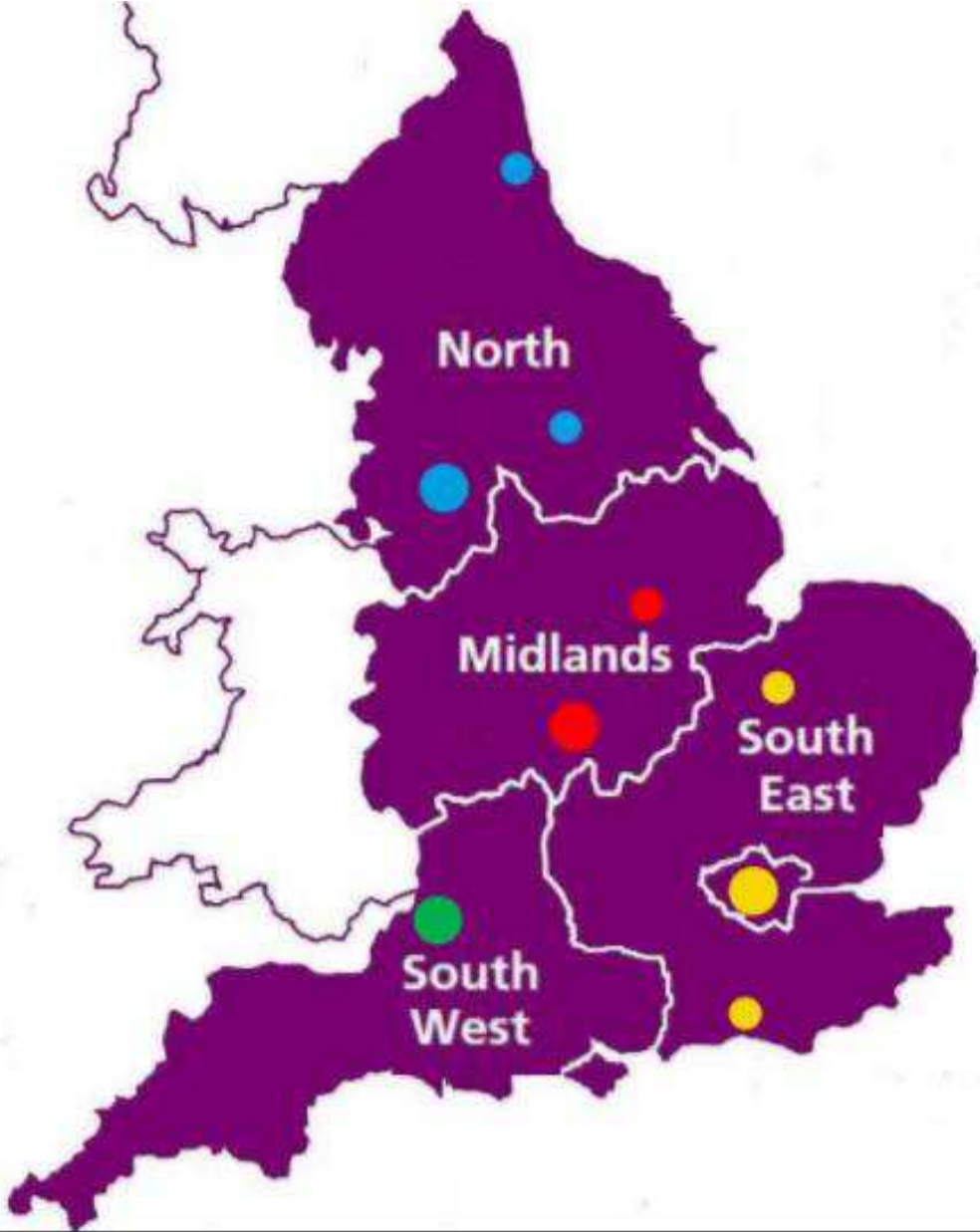
2002
**Ten regional arts boards
merge into Arts Council
England**

2011
**New Responsibility for
Museums and Libraries**

2012
**New Responsibility for Music
education**



Our Five Areas



North
Newcastle
Dewsbury
Manchester

Midlands
Nottingham
Birmingham

South East
Cambridge
Brighton

London

South West
Bristol

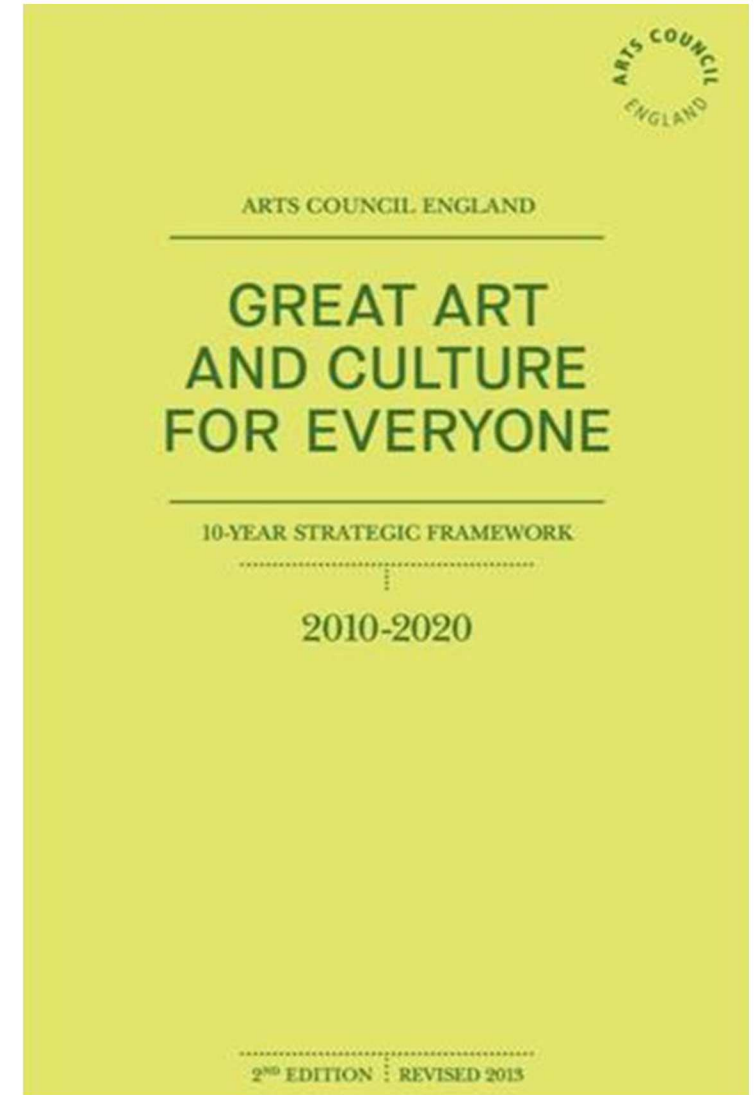
Arts Council England : ‘an arms length body’



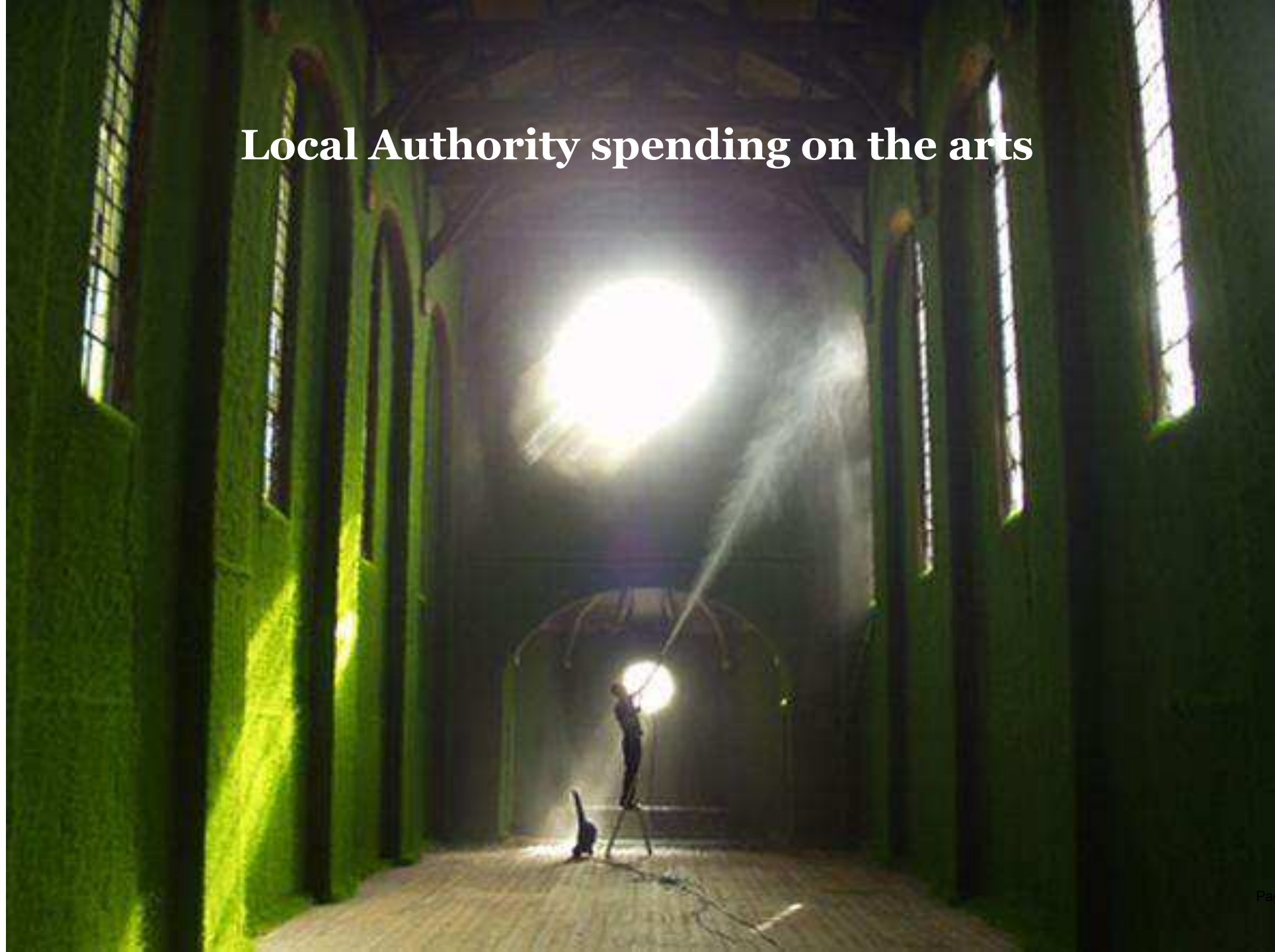
Ten year strategy

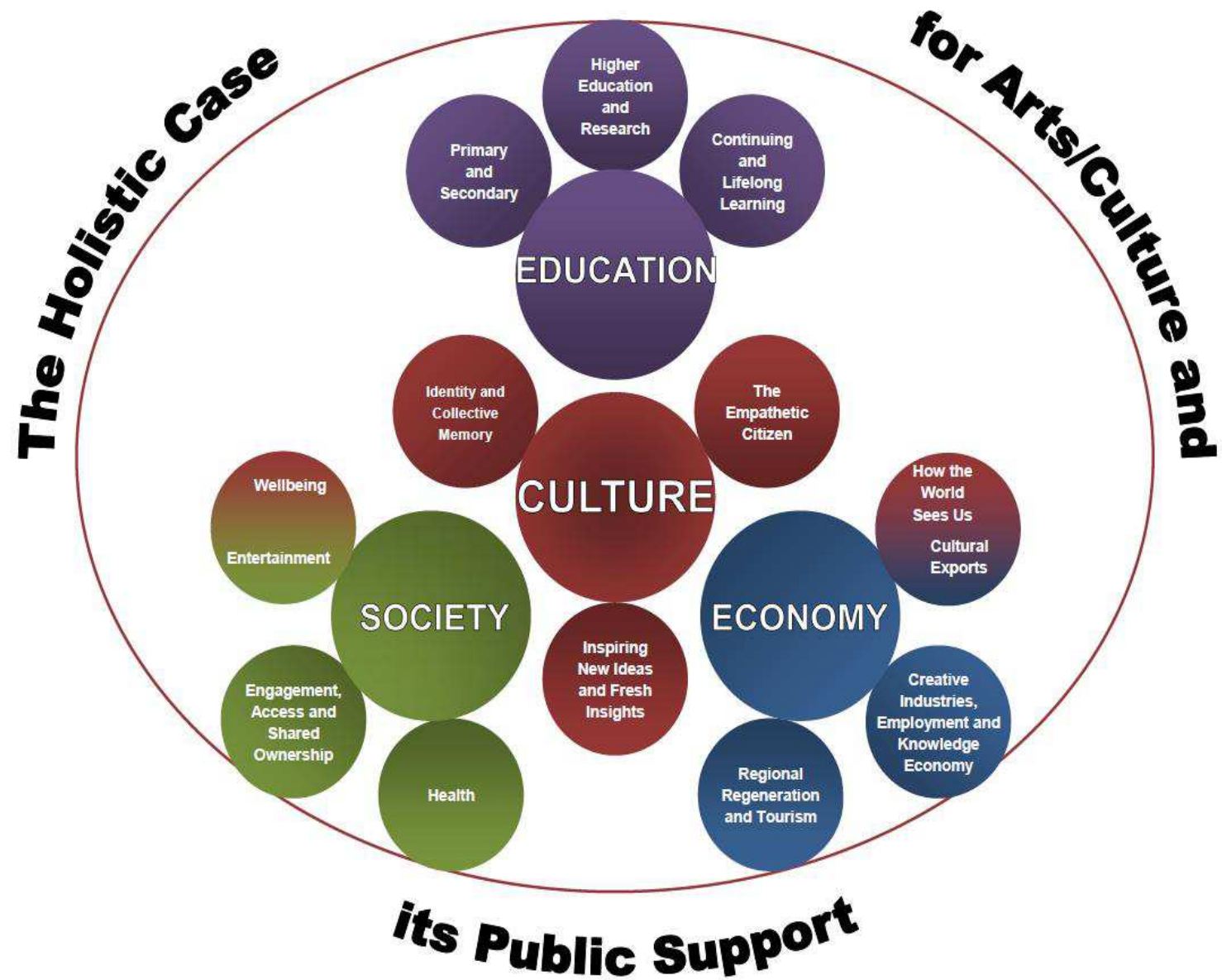
Our Five Goals

- *promoting excellence*
- *creating wider access*
- *building resilience*
- *encouraging skills and diversity*
- *engaging children and young people*



Local Authority spending on the arts





Creative Industries



Our Refreshed Approach to International Working

Enriching the cultural landscape and developing artistic talent through **exchange** and **collaboration**

Working in **partnership** with the British Council, UK Trade and Investment, and others

Improving organisational resilience and enabling economic **growth** through international activity

Cultural Export and Exchange



How we invest in Arts and Culture



Funding we receive

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.

For 2015-2018 we receive the following funding:

- **Government funding** (Grant in aid) – circa £360m/pa
- **National Lottery** (Good causes) – circa £230m/pa

Our current Funding Programmes

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.

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.

Our current Funding Programmes (2)

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.

Every year until 2018 we'll invest:

£333 million in 663 arts organisations in our National Portfolio

£70 million of Lottery funding in Grants for the Arts, our open-access funding programme

£7.5 million in museums

£35 million in our strategic funding programme, targeting particular opportunities or funding gaps to create arts and culture experiences for everyone, everywhere

Open application funding

Grants for the Arts is our open access funding programme for individuals, art organisations and other people who use the arts in their work.

We offer awards from £1,000 to £100,000 to support a wide variety of arts-related activities such as:

Audio-visual, broadcast and transmission, buildings and infrastructure, capacity building, commissioning, digital creation, diversity and equality, education and learning, exhibition, festival, organisational development, original work, participation, performance, production, professional development, publishing, research and development, sector development, talent development, touring.

In 2016/17, we received **8,134** applications and made **4,137** awards.

Portfolio funding

National Portfolio Funding

This provides essential core investment to arts organisations and museums in England to help them deliver our goals.

Examples of organisations we fund via Portfolio funding are:

- Royal Opera House
- Royal Shakespeare Company
- Baltic Centre For Contemporary Arts
- Birmingham Royal Ballet
- Hofesh Shechter Company
- Kneehigh Theatre Trust Ltd
- Liverpool Biennial Of Contemporary Art
- Manchester International Festival
- Philharmonia Orchestra
- Turner Contemporary

Portfolio funding - facts

Income Type	2013/14	2014/15	2015/16
Earned Income	49.8%	51.1%	51.4%
Arts Council England subsidy	26.6%	25.8%	24.5%
Contributed income	11.8%	11.9%	12.8%
Local authority subsidy	7.8%	7.1%	7.7%
Other public subsidy	4.0%	4.2%	3.6%

In 2015/16, our portfolio of arts organisations and museums:

- Had a total income of £1.6bn of which £855m was from earned income
- Produced around 70,000 performances which reached over 29m people
- Held over 400,000 exhibition days which was attended by over 63m people

Strategic funding

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. Examples of some of our Strategic funding programmes are:

- The **Elevate** fund will strengthen the resilience of art organisations which are not receiving National Portfolio funding but which demonstrate that they make a significant contribution to the Creative Case for Diversity.
- The **Creative People and Places** fund focuses on parts of the country where involvement in the arts is significantly below the national average. We believe that everyone has the right to experience and be inspired by art and culture, so we want to transform the opportunities open to people in those places.
- The **Catalyst** fund supports organisations with a limited track record in fundraising to enable them to attract more private giving. This is one of the measures we're putting in place to help create a more sustainable and resilient art and culture sector.

Our plans for 2018 onwards

National Portfolio funding

- A budget of £409 million will be available each year between 2018-22 - £1.6bn in total
- An increase of £40+ million per annum on the previous investment period (2015-18) will be used to help support the Arts Council's ambition of achieving a 4 percentage point uplift in the proportion of the NPO budget spent outside London;
- support the integration of museums and libraries, for arts and museums' activity into our portfolio;
- and bring new, small and diverse organisations into the portfolio.
- The National Portfolio will be organised into three bands and a separate category for Sector Support Organisations. We have introduced bands to reduce the administrative burden on organisations receiving lower levels of public investment, and to make clearer what we expect from those receiving the highest levels of public investment.

Our plans for 2018 onwards (2)

Grants for the Arts and Culture

- The open access funding stream will see an increase in budget to £90 million per year during this investment round.
- The increase will help support the integration of museums and libraries, who will now be able to apply to this funding stream for museums' activity for the first time. It will also continue to help support thousands of individual artists, community and cultural organisations.

Strategic Funds

- Investment will remain broadly the same as the current investment round. The Arts Council's strategic funds will continue to address gaps in the sector, such as enhancing diversity and increasing the reach of art and cultural activity in areas with low levels of engagement.



Equality and Diversity

Arts Council England Equality and Diversity Framework

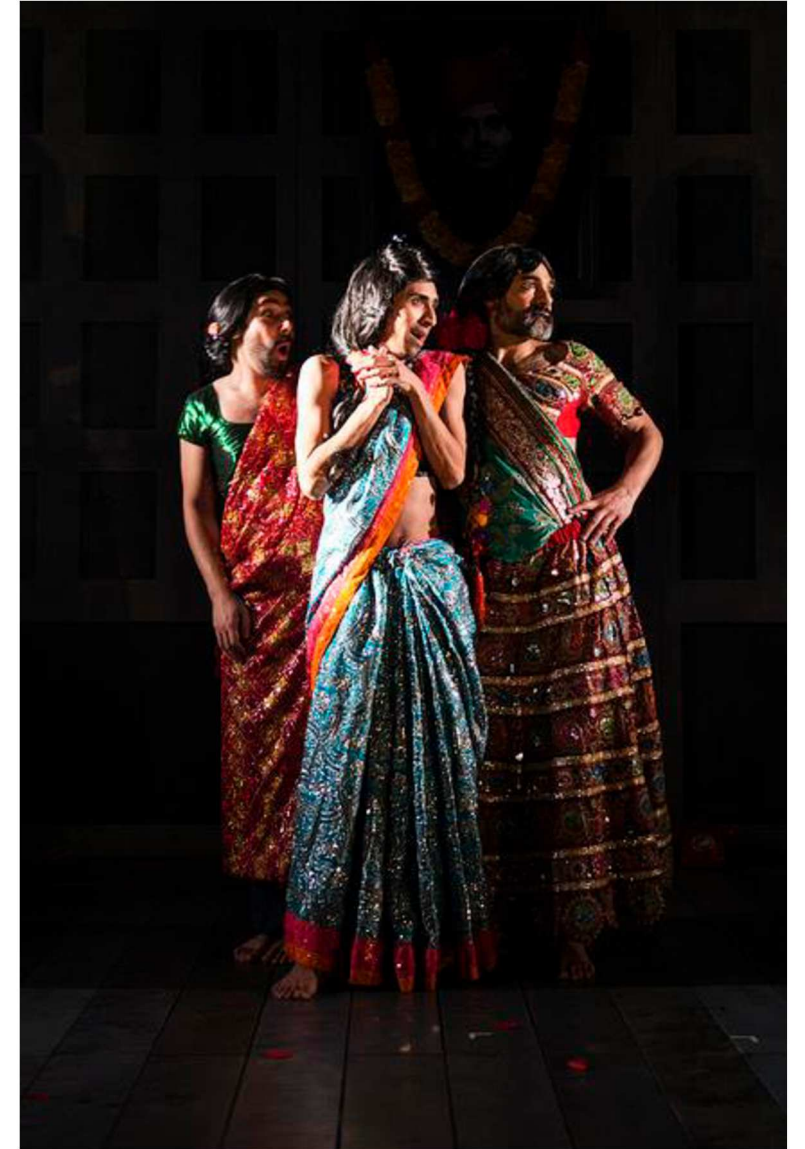
Diversity Policy Drivers

External

- DCMS / Government Policy
- Equality Act 2010

Internal

- ACE Equality Objectives
 - Creative Case for Diversity
 - Workforce & Leadership
 - Diversifying Audiences
 - Data and Reporting
-
- What does Diversity look like across our funding programmes?



Creative Case for Diversity

Goal 1

Creative Case Excellence

International Talent Development

- Historic context – Legal focus, Diversity at margins
- Shift to Diversity **everyone's** responsibility
- Centred on artistic practice
- Recognises diversity as a vital contributor to **excellence, innovation** and making arts reflective of wider society
- Equality, Access and Inclusion
- Diversity an **integral** part of decision making process for **commissioning, casting, programming, talent development and resources**



Data and Reporting

‘Evidencing our investment and the impact on workforce, and audiences’

Data

- We capture data on Age, Disability, Ethnicity, Gender and Sexual Orientation
- Data captured on workforce, leadership and audiences
- Looking at how we can capture data on socio economic background and social mobility

Reporting

- Equality, Diversity and the Creative Case annual report
- Equality Analysis



Strategic Funding Elevate

- 40 organisations funded
- £5.3m invested
- Supporting diverse organisations strengthen resilience and infrastructure
- Develop artistic partnerships
- Develop future NPOs
- Giving talent opportunity
- Better reflect contemporary England



Strategic Funding

Change Makers

- £2.6m fund
- Responding to low number of Black and Minority Ethnic and Disabled leaders in arts and cultural sector
- Developing senior leaders
- 20 Change Makers
- Addressing barriers and glass ceilings
- Culture Change



Strategic Funding

Strategic Touring Programme

Supports touring to places of low audience engagement

Ramps to the Moon

- Awarded £2.3m
- Integrated theatre
- Integrated access
- Agents for Change
- Split Creative Team
- Trainee placements
- Sharing power



Strategic Funding

Ambitions for Excellence

Extraordinary Bodies

- Awarded £719,322
- Integrated Circus
- Outdoor Touring
- Developing young disabled talent
- Co producing
- Cross Art form collaboration



Key Equality and Diversity Challenges in England

- Sector not fully reflecting diversity of society
- Progress and challenges varies by artform e.g. classical vs. contemporary and board vs. workforce changes
- Variances by size of organisation
- Access to Work Changes
- Shift from Aspiration to Action
- Data Capture Challenges
Prefer not to say / Unknown
Socio-Economic / Class data





Mange tak
Har du nogen spørgsmål?



Nordic Festival 2017

Update from Southbank Centre August '17

Artistic Programme-Review of Events in August:

SUMMERTIME- What a fantastic Summer we have had here at Southbank Centre. Our Nordic Summertime came to a close with a packed August programme. It was the final month of Adventures in Moominland our much loved installation of the internationally renowned Moomin stories through the life of its author, Tove Jansson. Visited by over **44,461 people**. Plans are underway for an international tour.

Our summertime stage designed by Icelandic designer Siggi Eggertsson provided the backdrop for many artists over the Summer including the Swedish Crayfish Feast, around 400 people took part over the weekend. It was hosted by Swedish jazz singer, Cecilia Stalin, people were invited to the crayfish creation station to decorate a bib and hat then devour delectable crayfish, and sing-along to Swedish drinking songs. There was live music from Cecilia and her band. After the feast the party atmosphere continued with live DJs including Norwegian DJ Linn Kristin on Saturday.



Greenlandic Polka Dancing-As part of our "Dancing All Over The World" event on the 12th August we were delighted to showcase Greenlandic Polka dancing during an hour and a half workshop taught by Ane Berthelsen and Karl Berthelsen who were joined by musician Zeth Evaldsen and singer Trina Evaldsen. Image below.



RFH Performances:

We were delighted to welcome three very different Nordic companies as part of our dance and performance programme to the Royal festival Hall stage during August. Tero Saarinen Company opened the run with their energetic piece *Morphed* on the 10th August. This was followed by Cirkus Cikor who wowed audiences with *Limits* from 13th-16th August and finally Iceland Dance Theatre invited us to join them for a unique experience *Sacrifice*, part dance, part ballet, part rock concert and part film, which took over the foyers as well as the main stage. We were all lining up to take part in the Screaming Yoga booth!

The companies all enjoyed their visits with great reviews and warm audiences. Thank you to the Embassies and Finnish institute for their support. We also co hosted receptions with the Finnish, Swedish and Icelandic Embassies to thank the companies and introduce them to other UK contacts.

We celebrated Marianne Heske's installation *Gordian Knot* with the artist on the final day of Summertime on the 30th August in a reception hosted by the Norwegian Embassy and Ambassador Mona Juul. Karen Wright joined the artist along with other galleries in London who came to meet Marianne and hear more about her work.



Urban Festival from 26th-28th Aug

We were delighted that some of the young people from HUR who worked with Roxy Farhart were able to join us for the Urban Festival to experience the festival and see their film in situ with Roxy. They had a packed programme and we had some great feedback from the young people to say that seeing the film as part of Nordic Matters was a very proud moment and a dream come true!

We also said goodbye to our other popular summer installations including Finnish artist Kalle Mustonen's *Death of a Gnome King* which proved very popular with visitors and Faroese artist Jens L Thomson's *NORD* site specific soundscape which was playing throughout July and August.

Our ongoing Nordic Matters programme on site has continued with Outi Pieski's *Falling Shawls* and *Room for Children*-the Swedish Children's library.

Other News:

During August we were invited to speak to the Danish Cultural Seminar in Copenhagen. Chris Denton and Tamsin Ace gave a presentation about Nordic Matters to the conference on the 29th August.

On the 31st August we welcomed the Select Committee for Culture, Media and Sport in the Danish Parliament to Southbank Centre. Chris Denton and Gillian Moore met with the group and they were given a presentation about Southbank Centre and Nordic Matters and then taken on a tour of the site.



Programming-Next Steps

Nordic Music days- 28th Sept to the 1st Oct

Nordic Music Days has been fully programmed and celebrates new Nordic music and is the oldest ongoing collaboration among the Nordic countries. The festival, founded in 1888, has its origins in existing musical partnerships.

This year's festival showcases pioneering contemporary music performances and workshops by Nordic composers performed by leading ensembles and soloists from Britain, alongside a programme of fun family events and workshops.

Performances include Esa-Pekka Salonen and the Philharmonia Orchestra performing Sibelius, Floral Night Episode and Late Night Nordic Sounds. There is also a Northern Lights Lounge and most of the events are free. Don't miss the free opening event on the Clore Ballroom on the 28th Sept at 18.45pm.

The Great Nordic Feast

Join The Great Nordic Feast – not just a meal, but a cultural bonanza across three days. High profile chefs from eight Nordic destinations and the UK cook live in front of you and serve the tastiest treats from the lands of the midnight sun.

All the VISIT organisations from the Nordic regions have been working together to create this special event which will take place from the 20th-22nd October.

UK Chefs have been travelling to each region to meet a respective Nordic chef to create the menus for the feast, accompanied by a UK journalist.

Poetry International & London Literature Festival

We have announced an exciting programme for London Literature Festival and Poetry International which will include a Nordic-focused weekend of events (21-22 October) as well as Nordic authors featuring across the full breadth of the programme. We have confirmed writers from every part of the Nordic region, from authors well known on the international stage such as Sofie Oksanen (Finland), Ulla-Lena Lundberg (Åland Islands), Dorthe Nors (Denmark), Jonas Hassen Khemiri (Sweden) and Karl Ove Knausgaard (Norway) to more emerging poets and writers including Niviaq Korneliussen (Greenland), Sissal Kampmann (Faroe Islands) and Sigbjørn Skåden (Sami Norwegian). The festival will open with the launch of the Nordic Anthology (*The Dark Blue Winter Overcoat and Other Stories from the North*) on the 11th October. A key highlight of Poetry International will be Wall of Dreams, a large-scale visual projection of the dreams and aspirations of migrants and refugees from across Europe onto Royal Festival Hall, produced in collaboration with Danish artist and poet Morten Søndergaard and UK poets Kayo Chingonyi and Jasmine Cooray. We hope you can join us for the public unveiling on the 14 October at 3pm on the Clore Ballroom!

Please see the links below for more information on the programme.

<https://www.southbankcentre.co.uk/whats-on/festivals-series/poetry-international#events>

<https://www.southbankcentre.co.uk/whats-on/festivals-series/world-brink#events>

We are delighted to be working with a range of Sami Artists who will be presenting their work in our public foyers throughout London Literature Festival linking in with the World on the Brink theme. Sigbjørn Skåden is writing the overarching guide to provide a context for the public as they follow the art trail around the building.

Sami Artsits include:

Anders Sunna: Area Infected Get an insight into rapidly changing Sámi communities with Anders Sunna's art.

Geir Tore Holm: The Right To The Land And The Water. Geir Tore Holm's film centres on our relationship with the natural world as it delves into ownership of land and water in Finnmark, Norway.

Máret Anne Sara: Oaivemozit/Madness Take a look at changing Sámi lands in Norway with this series of eleven prints.

Carola Grahn: Notes on Hide Swedish Sámi artist Carola Grahn explores body, ethnicity and belonging through her reindeer hide canvases.

Sofia Jannok-film piece We Are Still Here

Outi Pieski: Falling Shawls See a 1000 piece installation created by 13 Sámi women across Scandinavia.

BAM -We are programming Being A Man which this year will have something for all ages, audiences can take part in the Build a Dad session with the LEGO Group, immerse themselves in a Nordic shouting masterclass with the Finnish Screaming Men's Choir Huutajat, enjoy irreverent stand-up comedy, retreat to pop-up Men in Sheds workshops, take in cutting-edge film screenings and join in powerful debates on hard-hitting topics such as mental health, fatherhood, body image, pornography, trans identity, masculinity in the Middle East, paternity leave, and men in the media.

Some of the Nordic Highlights are listed below:

THE ISLANDS AND THE WHALES -Friday 24 November, Blue Room, 15:30 - 17:00, part of Friday day pass. Being a man in the Faroe Islands is often defined by a relationship with the sea. The overwhelming majority of whale hunters in the Faroe Islands are men, and it is a vital part of their way of life. This documentary charts what happens when a local professor makes a grim discovery about the effects of marine pollution, and environmental changes threaten their way of life forever.

FROM VIKINGS TO MODERN MEN: NORDIC MASCULINITY

Saturday 25 November 2017, Weston Roof Pavilion, 15.45 - 16.45, part of Saturday day pass

Separate myth from reality, and get under the skin of men from the North, in a talk featuring men from across the region. Speakers include Ole Thorstensen, born in Arendal, Norway, and making his debut as an author with a story about work and identity and a tribute to manual labour, *Making Things Right: A Master Carpenter at Work*. Thorstensen was raised on Tromøy, an island with five thousand inhabitants. He is a trained carpenter, and has worked for 25 years in the construction industry. He now lives in Eidsvoll, six miles north of Oslo.

HUUTAJAT

Saturday 25 November, 18:00, The Clore Ballroom at Royal Festival Hall, free

Huutajat is a choir that doesn't sing a note. Instead, they shout. National anthems, news headlines, political texts and international treaties are subverted, stressed and shouted by the force of forty men. Hailing from Oulu in Finland, the original Huutajat choir of shouting men was founded in the late 1980s. Today they are joined by a brand new choir of men from London, formed by Southbank Centre's Voicelab, especially for *Being a Man* festival. Hear men from all walks of life come together to shout about the things they care about, led by director Petri Sirviö. To take part in the Voicelab Project Choir and perform in Being a Man festival with Huutajat, find out more and sign-up [here](#).

BUILD A DAD: FATHERHOOD AND PLAY LEGO® Workshop

Saturday 25 November, 10.30 - 12:00, The Clore Ballroom, free but ticketed, suitable for 6+

As part of the Being a Man festival, join the LEGO® team to create and build together. Be inspired as we look at what it means to be a 21st Century Dad. Get ready to do some hands-on LEGO® brick building whilst discussing and reflecting on the role that 'play' has in fatherhood. Ages: 6+ Please note there may be

short activities where parents/carers build on separate tables to their children. All children must be accompanied by an adult. LEGO® is a trademark of The LEGO® Group used here by special permission.

ARCTIC SUPERSTAR -

Saturday 25 November, 13:15 - 14:45, Blue Room, part of Saturday day pass

Meet the only rapper from the Sami community, an indigenous people that inhabit the Nordic region. Nils Rune Utsi, also known as SlinCraze, lives with his mother in Máze, a nearly abandoned town in the arctic tundra of Norway. His dream is to make a living from his music and maybe even become world famous. The only problem is that less than 20,000 people speak his endangered language. Director Simen Braathen followed SlinCraze for almost four years, going on tour to Murmansk, New York, Tromsø, Karasjok, and his hometown. The screening will be followed by a conversation with SlinCraze. Film running time 70 minutes, followed by 20 minute conversation with SlinCraze

THE BIG SHOUT

Sunday 26 November, 12.45, Clore Ballroom at Royal Festival Hall, free

From today's news to national anthems, join Huutajat, the Finnish shouting men's choir, to shout, bellow and scream in a workshop led by their director, Petri Sirviö. Join the Voicelab Project Choir and perform in Being a Man festival with Huutajat. Find out more and sign-up [here](#).

MEN WHO MAKE THINGS

Sunday 26 November, 13.30 - 14.30, St Paul's Roof Pavilion, part of Sunday day pass

A panel expresses the joy and meaning that comes from making things. Celebrate the joy and meaning that comes from making things, from woodwork to building skyscrapers, in this panel. Ole Thorstensen was born in Arendal, Norway, and makes his debut as an author with a story about work and identity and a tribute to manual labour, *Making Things Right: A Master Carpenter at Work*. Thorstensen was raised on Tromøy, an island with five thousand inhabitants. He is a trained carpenter, and has worked for 25 years in the construction industry. He now lives in Eidsvoll, six miles north of Oslo.

Wintertime at Southbank Centre has been announced with a feast of offerings capturing the magic of winter from 10 November 2017 to 4 January 2018. The final season of Southbank Centre's year-long exploration into Nordic arts and culture, Nordic Matters, Wintertime sees a one of a kind Finnish Rooftop Sauna in the picturesque roof garden of the Queen Elizabeth Hall overlooking London's iconic River Thames (10 Nov – 30 Dec). Danish children's theatre company Teater Refleksion and theatre artist Andy Manley invite families and young children on a magical, poetic journey through the dark and beautiful night with Night Light (19 – 31 Dec), Norwegian musician and the pioneer of ice instruments Terje Isungset presents a stunning live performance of his ethereal ice music (15 Dec) and an afternoon of Nordic themed activities, with music, storytelling and craft for all the family, brings the year-long Nordic Matters programme to a close (23 Dec).

Commercial and Retail

Another addition to the Nordic Larder are Icelandic [Öskubox](#) who were here throughout August. Oddny Cara Edwards Hildardottir is a Reykjavik native bringing a delicious selection of traditional Icelandic food to our SCFoodMarket. This weekend she'll be preparing Meatballs (available in the Fish or Veggie option), a selection of open sandwiches, so called smjörbrauð, her signature (amazing) cake and Icelandic lemonade. To know a bit more about what she does, just follow the link [here](#). She's also shared one of her recipes: *Öskubox's Fiskibollur* (in other words, Fishballs!).

Our retail outlets are working with a number of nordic suppliers including:

101 Reykjavik, Scandi Kitchen, Fazer, Lakrids, Hay, Kaibosh, Bad Norwegian, Meraki, House Doctor, Nicholas Vahe, Kreafunk, Bjorg, Still Nordic, Gudrun & Gudrun, Anna Larsson, Tulipop, Brunthus/Darling Clementine, Judy Kuitunen, Ulrika Gyllstad, Klippan, Sagen, House of Rym, Marimekko, Camilla Engdahl, litalla, Maileg, Dry Things, Lego, Kay Bojessen, Bloomingville, Come to Sweden, Skandinavisk, Sandqvist, Normann, Meraki.

Hay.dk are doing a shop takeover to coincide with London Design week during September.

Funding

We are looking to submit an application to the Nordic Culture fund to support our Being a Man programme. The Danish Arts Foundation have kindly supported our Winter Children's production Night Light and we are exploring funding for a Norwegian Ice Instruments project - Terje Isungset. Our ongoing travel and accommodation applications and requests are also continuing, many thanks to all the National coordinators and Embassies who support this process.

Press

Press releases available on the [Nordic Matters toolkit](#):

Performance and Dance

- Performance and Dance summer programme was announced on 2 March. Press release [here](#).
- Highlights of the past month include a double page feature interview with Ragnar Kjartansson on Iceland Dance Company's Sacrifice in the [Evening Standard](#), Sacrifice and Morphed being included in the top picks this summer by [The Guardian](#) and an interview with Ragnar Kjartansson and Margrét Bjarnadóttir for Sacrifice in [The Quietus](#).

London Literature Festival

- London Literature Festival press announcement was on 29 June, which included a mention of the celebration of Nordic literature, tying in with Southbank Centre's year-long programme exploring Nordic culture, *Nordic Matters*. Press release [here](#).

ABBA: Super Troupers

- Abba press announcement was on 3 July, which included information on the exhibition launching as part of *Nordic Matters*. Press release [here](#).
- Highlights of the extensive coverage include The Times, The Telegraph, The Guardian, BBC News and many more.

Nordic Music Days

- Nordic Music Days press announcement was on 15 May July. Press release [here](#).
- Highlights have included features on violinist [Pekka Kuusisto](#) and previews in Classical Music Magazine, Norwegian Air magazine and [Iceland Music](#).

Summertime

- Summertime press release was announced on 10 May mentioning Southbank Centre's exploration of Nordic arts and culture. Press release [here](#).
- Highlights have included [Norwegian Arts](#) piece on Marianne Heske's installation, the Gordian Knot as part of Summertime.

The next press focus for Nordic Matters will be the **London Literature Festival and Poetry International** (13 Oct - 1 Nov), and **The Great Nordic Feast** (20-22 October).

Upcoming press announcements/highlights:

- Thursday 28 September: Launch of Nordic Music Days, reception and concert feat. Philharmonia Orchestra, Esa-Pekka Salonen and Pekka Kuusisto
- Wednesday 11 October: Launch of Nordic Anthology hosted at the Residence of the Norwegian Ambassador
- Thursday 12 October: Launch of *the Sami* installation in Royal Festival Hall foyer spaces
- Friday 13 October: opening of London Literature Festival and Poetry International.
- Friday 19 October: Press preview for The Great Nordic Feast
- Weds 8 November: Photocall and press preview for The Finnish Sauna
- Thur 13 December: Press preview for ABBA: Super Troupers

NB: if the Embassies want the Southbank Centre press office to invite specific journalists to events during the summer, please can they send information to naomi.burgoyne@southbankcentre.co.uk

Additional coverage to the above - NB: only coverage with specific mentions for Nordic Matters

Nordic Matters

<u>Arts Aloud</u>	3 August	Preview on Summertime, Adventures in Moominland and Swedish Feasting.
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Adventures in Moominland

<u>Out in South London</u>	16 August	Review of Adventures in Moominland
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Nordic Music Days

<u>Gramophone</u>	23 August	A piece on violinist Pekka Kuusisto
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Marketing

Attendance Figures Jan-July

Nordic Opening weekend	59,484
Adventures in Moominland	30,586
Imagine festival	7581 tickets, footfall 138,230
WOW festival	13,246 tickets, footfall 481,933
RFH footfall from Jan - April	851,412 footfall.
Morphed	Total attendance: 598 - 89 % of capacity
Cirkus Cirkor	Total attendance: 7251 - 89% of capacity
Sacrifice	Total attendance: 1359 - 68% of capacity
Swedish Crayfish Feasting	Total attendance: 372 - 93% of capacity

Marketing Activity

January - opening weekend, facebook posts, google display network, animations on screens, terrace vinyl, Time Out advert and Skylon poster.

February - Imagine festival promotion included in two flyers and Imagine planner

March - WOW festival promotion, with dedicated social activity through blogs and inclusion in the WOW brochure

April - Food blog posts linking with the commercial offer on site - Nordic Larder

May - Nordic Music Days Spotify list shared as blog post and sent out to Southbank Centre data as part of classical data.

June - Social Media Coverage has been put in place to support the Summertime shows. Boards with Nordic Matters messaging have appeared onsite. The Cirkus Cirkor Campaign as part of Summertime has now been placed up on site.

July - Digital content for Room for Children has gone out through blog posts on Nordic books for children. Cirkus Cirkor campaign has included LEPs, Digital ads,, Print ads in the Evening Standard. #NordicMatters also has coverage through Iceland Dance Company and Tero Saarinen campaigns. Abba has been announced by press and this has had coverage on social media as well. The Great Nordic Feast was placed on sale so also featured on social media coverage.

August - Great Nordic Feast blog post shared, Nordic Music Days campaign has been rolling out with social spend . Abba has been placed on sale The Philharmonia have also been driving out their campaigns with further blog post content related to Esa-Pekka Salonen: Sibelius concert in September.

1 May- 31 August website Stats:

Nordic Matters landing page 8,478 sessions

Top referrers

Organic search (20% of referrals)

Email marketing (3%)

Paid search - (6%)

Facebook (1.6%)

#NordicMatters has reached an average daily impression of 211k

Website Stats 1st Dec-27th April :

Page views

Nordic Matters landing page 63,791

Top referrers

Organic search 25,690

Email marketing 9,359

Paid search 2,948

Facebook 3,843

Landing page insights:

Organic search was the highest traffic referrer sending 40.3% of all traffic to the landing, this could indicate the supporting media campaign was generating enough visibility to drive users to find out more using search.

Email was the second highest referrer sending 14.7% (9,359 page views)

Facebook sent 6% of page views

Paid search sent 4.6%

The highest referring external websites were Time Out (4.04% (2,574), theguardian.com 3.1% (2,006) and londonist.com referral 1.2% (785)

The page had a more international audience compared to the Southbank Centre website average with 86% of traffic from UK visits, 2.3% from Sweden, 1.7% from Norway, 1.7% from Denmark and 1.2% from Finland.

Adventures in Moominland the event page has seen high traffic volumes with 262,997 page views

The Opening weekend page received 13,805 page views

Blog content stats:

Supporting editorial content has also proved successful with audiences generating 7,709 page views:

Tove Jansson Moominland story 3,330 page views

Imagine Nordic Childhood 1,872 page views

A look at Nordic Matters 1,796 page views

Nordic secrets cinnamon buns 493 page views

Nordic secrets pickling 218 page views

Social Media

#NordicMatters has enjoyed 216K average daily impressions

From 13 January - 17 April we saw a total reach of 4.1million

Good reach was seen with the lego and cinnamon bun trailers engaging audiences with Play and Food

Evaluation

We started our Visitor Surveys before Nordic Matters was launched in Nov 16 in order to benchmark and allow us to track the perceptions of Nordic Matters on our audiences. We have already seen changes in awareness of Nordic Culture and changing perceptions. We asked visitors “What comes to mind when you think of Nordic culture and below is the pre festival findings and VIKINGS was a word most associated with Nordic. Our next survey will take place our Summertime festival and will update on the results in September.



Updated Nordic Matters Survey:



Tate's National Programmes



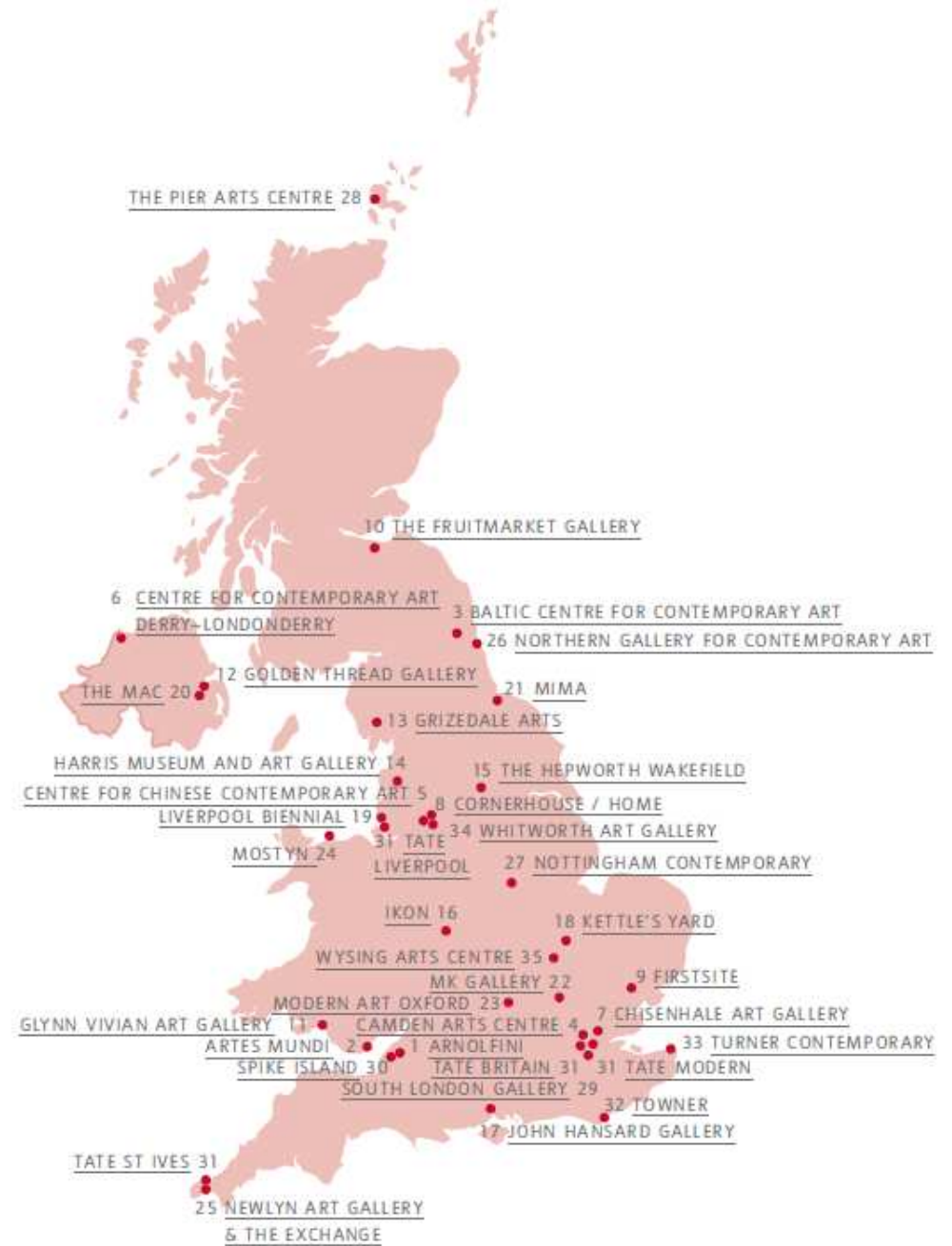
Top left:
Tate Britain

Top right:
Tate Liverpool

Bottom left:
Tate Modern

Bottom right:
Tate St Ives

- 1 ARNOLFINI
- 2 ARTES MUNDI
- 3 BALTIC CENTRE FOR CONTEMPORARY ART
- 4 CAMDEN ARTS CENTRE
- 5 CENTRE FOR CHINESE CONTEMPORARY ART
- 6 CENTRE FOR CONTEMPORARY ART DERRY-LONDONDERRY
- 7 CHISENHALE ART GALLERY
- 8 CORNERHOUSE / HOME
- 9 FIRSTSITE
- 10 THE FRUITMARKET GALLERY
- 11 GLYNN VIVIAN ART GALLERY
- 12 GOLDEN THREAD GALLERY
- 13 GRIZEDALE ARTS
- 14 HARRIS MUSEUM AND ART GALLERY
- 15 THE HEPWORTH WAKEFIELD
- 16 IKON
- 17 JOHN HANSARD GALLERY
- 18 KETTLE'S YARD
- 19 LIVERPOOL BIENNIAL
- 20 THE MAC
- 21 MIMA
- 22 MK GALLERY
- 23 MODERN ART OXFORD
- 24 MOSTYN
- 25 NEWLYN ART GALLERY & THE EXCHANGE
- 26 NORTHERN GALLERY FOR CONTEMPORARY ART
- 27 NOTTINGHAM CONTEMPORARY
- 28 THE PIER ARTS CENTRE
- 29 SOUTH LONDON GALLERY
- 30 SPIKE ISLAND
- 31 TATE
- 32 TOWNER
- 33 TURNER CONTEMPORARY
- 34 WHITWORTH ART GALLERY
- 35 WYSING ARTS CENTRE





Plus Tate seminar at mima



- 1 Pier Arts Centre, Orkney
- 2 Aberdeen Art Gallery
- 3 Perth Museum & Art Gallery
The Fergusson Gallery
- 4 Scottish National Gallery of Modern Art;
Scottish National Portrait Gallery;
University of Edinburgh
- 5 Glasgow Museums
University of Glasgow
- 6 Halton Gallery, Newcastle upon Tyne;
Northumbria University;
Tyne & Wear Archives & Museums
- 7 National Museums of Northern Ireland
- 8 mima, Middlesbrough
- 9 Abbot Hall Art Gallery, Kendal
- 10 Mercer Art Gallery, Harrogate
- 11 National Railway Museum,
York Museums Trust;
University of York
- 12 Grundy Art Gallery, Blackpool
- 13 Leeds Art Gallery
- 14 Ferens Art Gallery, Hull
- 15 The Atkinson, Southport
- 16 The Hepworth Wakefield
- 17 National Trust
- 18 darts (Doncaster Community Arts)
- 19 Manchester Art Gallery,
University of Manchester;
Whitworth Art Gallery
- 20 Mostyn, Llandudno
- 21 Liverpool Hope University;
University of Liverpool;
Williamson Art Gallery and Museum
- 22 Buxton Museum and Art Gallery
- 23 Museums Sheffield: Graves Gallery
- 24 The Collection Museum, Lincoln
- 25 Derby Museums Trust
- 26 University of Wolverhampton;
Wolverhampton Art Gallery
- 27 The New Art Gallery Walsall
- 28 Birmingham Museum and Art Gallery;
Birmingham University;
The Barber Institute of Fine Arts
- 29 Leicester Museums
- 30 University of East Anglia;
Norfolk Museums & Archaeology Service
- 31 Aberystwyth University
- 32 Northampton Museums and Art Gallery
- 33 Cambridge & County Folk Museum;
University of Cambridge (History Faculty
and Hamilton Kerr Institute)
- 34 National Horseracing Museum
(and British Sporting Art Trust), Newmarket
- 35 The Open University
- 36 University of Bedfordshire
- 37 Henry Moore Foundation, Perry Green
- 38 Gainsborough House, Sudbury
- 39 The Munnings Collection at Castle House
- 40 Colchester & Ipswich Museums Service,
Colchester

- 41 Glynn Vivian Art Gallery, Swansea
- 42 Cardiff Metropolitan University;
National Museum Wales;
Swansea Metropolitan University
- 43 Bristol Museum and Art Gallery;
University of Bristol
- 44 The Holburne Museum, Bath
- 45 Swindon Museum and Art Gallery
- 46 Ashmolean Museum;
Ruskin School of Drawing and Fine Art,
University of Oxford
- 47 Royal Holloway and Bedford New College
- 48 Royal Historic Palaces;
Sugar Productions;
Whitehall Museum
- 49 Arts Council England;
Birkbeck, University of London;
British Museum;
Chelsea College of Art;
Courtauld Institute of Art;
Embassy of the Republic of Lithuania;
English Heritage;
Estate of Francis Bacon;
Garrick Club Library & Collections;
Government Art Collection;
Guildhall Art Gallery;
Imperial College Healthcare Charity;
Imperial War Museum;
Institute of Education;
Natural History Museum;
Paintings in Hospitals;
Royal Academy of Arts;
Royal Academy of Music;
Royal Historical Society;
Royal Society of the Arts;
Sotheby's Institute of Art;
Southbank Centre / Arts Council Collection;
Tate Britain;
The Garden Museum;
The National Gallery;
The Royal College of Surgeons of England;
Victoria and Albert Museum;
Wallace Collection;
William Morris Society, Kelmscott House;
- 50 University of Kent
- 51 Turner Contemporary, Margate
- 52 Watts Gallery, Guildford
- 53 Plymouth University
- 54 Community Heritage Access Centre, Yeovil
- 55 St. Barbe Museum & Art Gallery, Lymington
- 56 Dimbola Museum and Galleries, Isle of Wight
- 57 Carisbrooke Castle Museum
- 58 Artswork;
John Hansard Gallery;
Southampton City Council;
Southampton Solent University
- 59 Pallant House, Chichester
- 60 Brighton Museum & Art Gallery;
University of Brighton
- 61 Jerwood Gallery, Hastings

ARTIST ROOMS is a collection of over 1,600 works of modern and contemporary art, displayed across the UK in solo exhibitions that showcase the work of 40 major artists. It was founded in 2008 when Anthony d'Offay gifted the collection to the National Galleries of Scotland and Tate for audiences to enjoy.

40 million people have visited more than 150 exhibitions at over 75 museums and galleries, from Penzance to the Hebrides, and from Belfast to Llandudno. This map shows the exhibitions in 2017.

ARTIST ROOMS gives young people the chance to get involved in creative projects, discover more about art and artists, and learn new skills.

Join us and find out more:

artistrooms.org
nationalgalleries.org/artistrooms
tate.org.uk/artistrooms

#ARTISTROOMS





Aspire



William Stott of Oldham. *Le Passeur (The Ferryman)*

TRAMWAY



Turner Prize 2015: Glasgow

WHATEVER YOU THINK ABOUT THE TURNER PRIZE 2017, YOU'RE RIGHT

Example of 6-sheet advertising in Hull City Centre and on arterial routes into the city.



Gradient - Pastel



Gradient - Bright



Turner Prize 2019: Margate

ARoS

Lucian Freud, *Girl with a White Dog*, 1950-1
Oil paint on canvas, Tate. Purchased 1952



BACON, FREUD, AND THE LONDON PAINTERS

14. oktober - 4. februar 2018

Med udstillingen *Bacon, Freud, and the London Painters* indleder ARoS et samarbejde med Tate, London. Udstillingen introducerer til efterkrigstidens mest visionære og kompromisløse malere fra den såkaldte "School of London". De repræsenterede kunstnere er: Francis Bacon, Lucian Freud, Leon Kossoff, Frank Auerbach, Michael Andrews, R.B. Kitaj, Paula Rego, David Bomberg, William Coldstream og Euan Uglow.

Udstillingen organiseres af Tate, London
i samarbejde med ARoS.



Åbningstider: Tirsdag - søndag kl. 10-17, onsdag kl. 10-22, mandag lukket

www.aros.dk

14. OKTOBER
4. FEBRUAR 2018



Bacon, Freud, and the London Painters

BACON, FREUD, AND THE LONDON PAINTERS

Med udstillingen *Bacon, Freud, and the London Painters* indleder ARoS et unikt samarbejde med Tate, London, som stiller en række kunstneriske mesterværker til ARoS rådighed. Udstillingen tager afsæt i årtierne efter 2. verdenskrig, hvor den engelske kunsts scene domineredes af malere, som fandt deres inspiration i menneskekroppen – herunder blandt andre de legendariske kunstnere Francis Bacon og Lucian Freud. Tilsammen går disse britiske efterkrigstidskunstnere under betegnelsen "The School of London".

THE SCHOOL OF LONDON

I billeder, som motivisk skildrer deres venner, kærestes, familie og nære omgivelser, beskæftigede "The School of London" sig med emner, som de følte påtrængende og dybt personlige. Opfattelsen af, at angst og håbløshed er grundvilkåret for menneskets eksistens, leber som en understrøm i kunstneres billeder, og deres værker reflekterer det eksistentiale livssyn, som hastigt spredte sig gennem Europa i kølvandet på Anden Verdenskrigs død og ødelæggelse. Kunstnerne i "The School of London" redefinerede det klassiske kropsideal ved at fremstille mennesket skrøbeligt og desperat som et direkte modsvar på nazismens kropsdyrkelse af den sunde, stærke krop.

OPGØR MED DET KLASSEKROPSIDEAL

Under Adolf Hitlers regime blev antikken og de oldgræske idealer anvendt til politiske formål i den nazistiske propaganda. Den stærke, veltrænede krop blev synonym med "den rene", uholdende race, som indgød respekt og beundring. Som en modreaktion på Hitlers enretning af samfundet og nazismens tilbageblik på oldtidens græske værdier opløste "The School of London" det klassiske

Lucian Freud (1922-2011), *Girl with a Kitten*, 1947
Oil paint on canvas, Tate. Bequeathed by Simon, Sandbury 2006, accessioned 2008 © The Lucian Freud Archive/ Bridgeman Images
Lucian Freuds malerier er gerne portrætter, men ikke i traditionel forstand, da de ofte udtrykker indadvendthed og afstand til beskueren. Freud fremstiller sine figurer i indskrænkende kropstillinger, hvor man med skæve synsvinkler har udsyn til blottede læns, hænder, bryster og synlige blodårer. Freuds kunst er et markant opbrud i det klassiske skønhedsideal og med kunsthistoriens klassiske portrætmaleri generelt.

Bacon, Freud, and the London Painters

ARoS, Aarhus

14 October 2017 – 18 January 2018