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WYSING ARTS CENTRE  
TRUSTEE  
INFORMATION PACK

*"Wysing, a modernist campus which means business... a hotbed of study, a hub of artistic industry, a nationwide resource for art theory and a factory of inspiration"* Mark Sheerin, Artdependence Magazine

Wysing Arts Centre is a progressive arts organisation that develops new ways to support artists and enable art and ideas to reach a wide range of people in unexpected ways. Through its innovative work, Wysing influences the development of the visual arts sector in the UK, Europe and, increasingly, the wider world.

Wysing has enjoyed a period of sustained growth over the past ten years: delivering capital and infrastructure improvements; securing inclusion into Arts Council England's National Portfolio; and establishing strong partnerships including with the Plus Tate network.

With an experienced staff team in place and a strong board behind it, the organisation is seeking to appoint two new Trustees with skills in either broadcasting and digital innovation, individual giving or commercial revenue generation, to strengthen the board and move the organisation into its next phase.

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## THE ROLE

### BACKGROUND:

Following the development of a new Business Plan 2018-22 a review of skill requirements for the Board of Trustees was carried out by the Chair. This identified a need for Trustees who have specialisms in one or more of the following areas:

- Digital innovation experience and radio/online broadcasting
- Fundraising experience, ideally with experience of helping organisations or Boards develop individual giving strategies
- Business/commercial strategy and experience, ideally in the area of maximising and generating revenue for a venue, site or arts organisation

We are seeking individuals who, though not necessarily visual arts specialists, are passionate about art and culture and who have these skills to ensure the successful implementation of the Business Plan to ensure Wysing continues to thrive as a progressive and inclusive arts organisation that develops new ways to support artists, and enables art and ideas to reach a wide range of people in unexpected ways.

Previous experience as a Trustee would be welcomed but is not necessary.

If you are interested in being a Trustee at Wysing and would like to approach us with a different skill which you think would augment our Board then please do get in touch.

### SUMMARY

The Board of Trustees is responsible for:

- The overall governance and strategic direction of the organisation.
- Ensuring the organisation pursues its objectives as defined in its Business Plan.
- Working in partnership with the Director and senior staff team and supporting all employees in achieving the goals of the organisation; and optimising the relationship between the board of Trustees and the staff.
- Compliance with all legal and regulatory requirements
- Stewardship of Wysing's assets, both tangible and intangible.
- Ensuring Wysing's governance is of the highest possible standard.

### RESPONSIBILITIES

In relation to Wysing's Board

- Contribute to the formulation of strategic plans and regular review of long-term strategic aims of the organisation.
- Contribute to the development of organisational policies, define goals, targets and evaluate performance against agreed targets.
- In conjunction with the Deputy Director ensure Wysing complies with all legal, regulatory and statutory requirements.
- Ensure that Wysing's financial obligations are met and that there are adequate financial controls in place.
- Ensure that tangible and intangible assets such as Wysing's brand, good name and reputation are recognised, used and safeguarded.
- Ensure that major risks to Wysing are regularly identified and reviewed and that systems are in place to mitigate or minimise these risks.

- Ensure that Wysing's governance structure is appropriate to Wysing's size, objectives and reflects the diversity of its users and ensure major decisions and policies are made by trustees acting collectively.
- Create a strong, profitable and fulfilling working relationship with other trustees and the Director through review and self-reflective evaluation of contributions and effectiveness of the board.

#### In relation to the arts community

- Foster relations with potential funders and donors.
- Represent the organisation as a spokesperson at appropriate events, meetings or functions.

#### In relation to the organisation

- Protect and manage the property of the organisation.
- Ensuring adherence and compliance around key policies to e.g. Equality of Opportunity, Health & Safety and in all decisions and discussions of the Board and its sub-committees.
- Attend and be a member of other committees or working groups when appropriate.
- In order to perform the above role, the Trustee should have reasonable access to all staff and information, in line with the board's fiduciary duties.

### PERSON SPECIFICATION

#### Essential

- An appreciation of Wysing's role within the visual arts sector.
- Understanding and acceptance of the legal duties, responsibilities and liabilities of Trusteeship and adhering to Nolan's seven principles of public life: selflessness, integrity, objectivity, accountability, openness, honesty and leadership.
- Commitment to Wysing's objectives, aims and values and willingness to devote time to carry out responsibilities.
- Strategic and forward looking vision in relation to Wysing's objectives and aims.
- Good, independent judgement, political impartiality and the ability to think creatively in the context of the organisation and external environment.
- Good communication and interpersonal skills and the ability to respect the confidences of colleagues.
- Balancing tact and diplomacy with willingness to challenge and constructively criticise.
- Have skills and expertise in either Digital and radio/online broadcasting; fundraising, ideally with experience of helping organisations or Boards develop individual giving strategies; or Business/commercial strategy, ideally in the area of maximising and generating revenue for a venue, site or arts organisation; or another skill that will augment our Board.

#### Desirable

- Prior experience of committee/trustee work.
- Knowledge of the type of work undertaken by the organisation.
- A wider involvement with the visual arts sector.
- Experience of committee work and some experience of charity finance.

REMUNERATION: The role of Trustee is not accompanied by any financial remuneration, although expenses for travel may be claimed

### Time Commitment

- The Board meets at Wysing four times a year usually in the evenings.
- There is an annual Board Away day
- In addition to Board Meetings, other contact – usually electronic or by telephone – will be necessary.

As as an organisation that is seeking to support artists, audiences and staff from all backgrounds we would welcome applications from all sections of the community.

### EXCLUSIONS FROM HOLDING TRUSTEE POSITIONS

Sections 178 and 180 of the Charities Act 2011 disqualifies anyone who:

- Has been convicted of particular offences, unless the conviction is spent. Please see <https://knowhownonprofit.org/governance/improving-your-governance-practice/trustee-recruitment-and-induction/trustee-disqualification> for more details on the offences included
- Has an undischarged bankruptcy.
- Has previously been removed from Trusteeship of a charity by the court or the Charity Commissioners.
- Is under a disqualification order under the Company Directors Disqualification Act 1986.
- Anyone who has entered into a composition or arrangement with their creditors which includes an individual voluntary arrangement (IVA), and is currently on the Insolvency Service Register.

### USEFUL LINKS FOR PROSPECTIVE TRUSTEES

The Essential Trustee: What you Need to Know. The Charity Commission

<https://www.gov.uk/government/publications/the-essential-trustee-what-you-need-to-know-cc3>

The Hallmarks of an Effective Charity. The Charity Commission

<https://www.gov.uk/government/publications/the-hallmarks-of-an-effective-charity-cc10>

Conflicts of Interest: A Guide for Trustees

<https://www.gov.uk/government/publications/conflicts-of-interest-a-guide-for-charity-trustees-cc29>

### WYSING'S VISION

To be a progressive and inclusive arts organisation that develops new ways to support artists, and to enable art and ideas to reach a wide range of people in unexpected ways.

### WYSING'S MISSION

To enable artists of all backgrounds and ages to thrive, by providing a discursive environment within which they can experiment, make new work, develop new networks and collaborators, and reach new audiences.

### WYSING'S VALUES

We believe that art and artists have a vital role to play in society and that opportunities in the arts have not always been fairly shared or accessed by all. Working closely with artists from a diversity of backgrounds and at different points in their careers, we develop programmes that offer time and space for personal development, artistic growth and experimentation, and access to supportive networks. We are committed to establishing national and international partnerships and collaborations that support innovative and experimental art to be created, and for art to be experienced by existing and new audiences.

### ORGANISATIONAL OBJECTIVES 2018 – 2022

1. **ARTISTS:** Enable artists of all backgrounds to thrive
  - Develop a range of programmes that support artists and artistic practice
  - Increase the diversity of artists we support
  - Develop local, national and international strategic partnerships and networks
  
2. **AUDIENCES:** Enable a range of audiences to access contemporary art
  - Deliver high quality public and education programmes
  - Be strategic in targeting audiences for art
  - Work beyond our geographic boundaries
  
3. **ASSETS:** Enable financial and organisational resilience
  - Develop and sustain new models of self-generated and contributed income
  - Invest in staff development and governance
  - Maximise the potential of our unique site

### STRATEGIC OVERVIEW

Through its innovative work, Wysing influences the development of the visual arts sector in the UK, Europe and, increasingly, the wider world. As a respected and well-connected institution operating outside the usual gallery system and urban context, Wysing is uniquely positioned to develop programmes that provide opportunities for the exchange of knowledge and ideas, and which reflect on the role of art, artists, and arts organisations in society; acting as a testing ground for new ideas that are fed productively back into the art mainstream through extensive networks and partnerships.

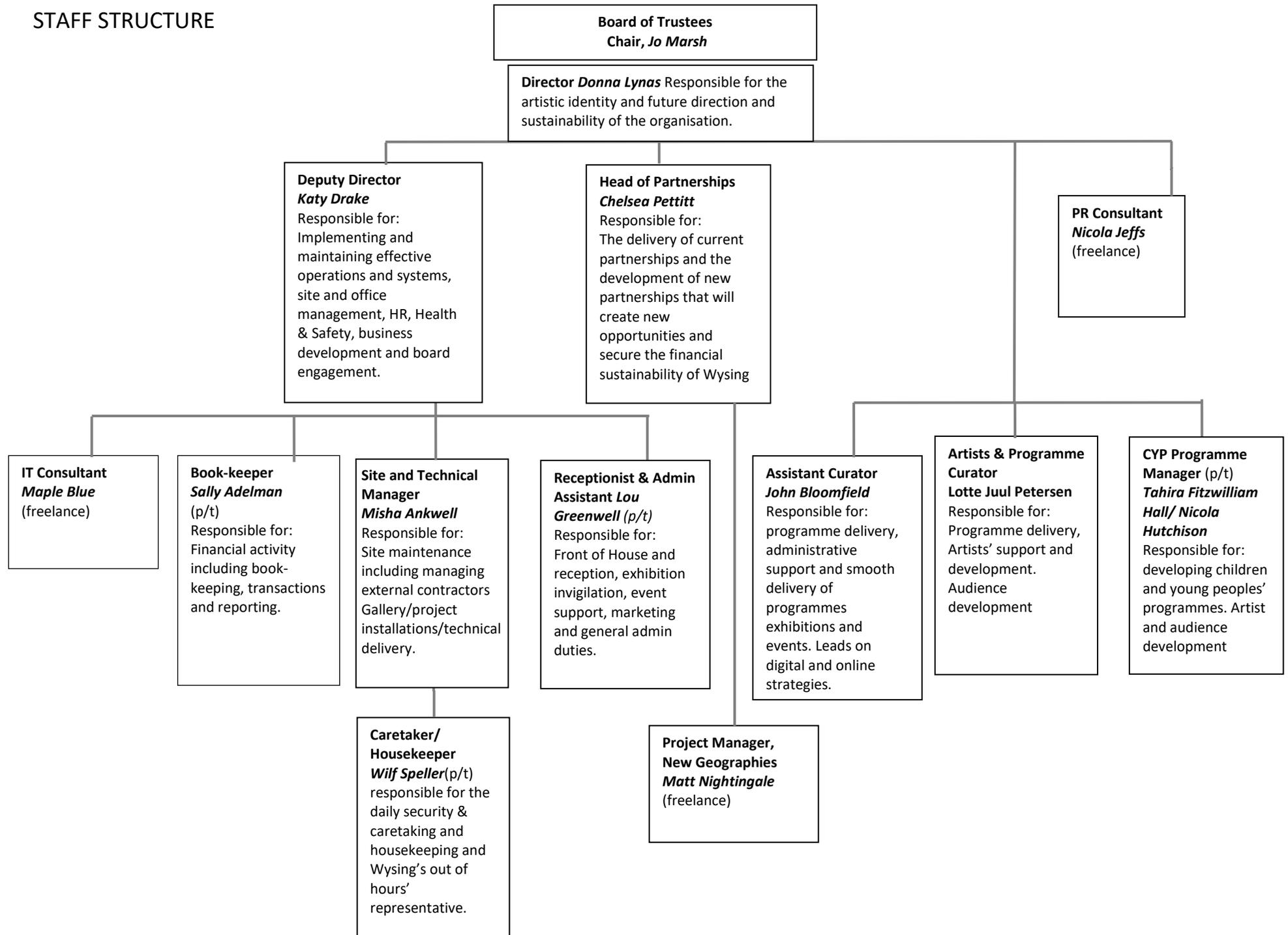
Integral to Wysing's ethos is the provision of space, support and finance to enable a diversity of artists to progress their ideas. Artists of all backgrounds and at all stages in their lives participate in a range of programmes that are developed in response to their needs. Artists often speak of Wysing as a defining moment in the development of their practices. In addition, there are specialist programmes for young artists, which include free studio provision, mentoring, workshops and public presentations.

Wysing delivers a range of public programmes that provide different entry points for a wide range of interests and abilities to access contemporary art. Public programmes reflect the complexities of contemporary life and have included explorations in race, gender, ecology, societal issues, and alternative educational and learning structures. To develop programme content Wysing draws on the resources of neighbouring Cambridge University as well as its significant artist alumni which includes Turner Prize winners and artists who have been awarded the prestigious Paul Hamlyn Award.

Wysing ensures that the innovative work developed by artists participating in its programmes reaches a wide range of audiences through digital and online initiatives, and through a range of partnerships that enable it to reach audiences regionally, nationally and internationally. Established in 1989, Wysing's large site in rural Cambridgeshire has been significantly developed and encompasses artist studios, a large gallery, a music recording studio, educational and project spaces, onsite accommodation, ceramics facilities, outdoor space with sculpture, and a café.

*'Wysing has established a brave and imaginative emphasis on experimentation and critical discussion in which the Wysing community and the broader community, are given every opportunity to participate. They offer the practical support of space, time and resources for artists to engage with the more challenging aspects of their creative activities and to bring these to fruition.'* Phyllida Barlow CBE, Artist representing the UK at the Venice Biennial 2017

# STAFF STRUCTURE



## BOARD OF TRUSTEES

*Jo Marsh, Chair* - Jo is a Director at Jane Wentworth Associates, where she develops brand strategies for organisations in the cultural sector. She is also responsible for generating the company's new business and extensive network of international Associates. She joined the board in 2015.

*John Bickley* - John is a freelance arts consultant and was previously Managing Director of the international choir The Sixteen. Prior to this he was Development Director at Britten Symphonia, and for twenty-five years an Artists' Manager. He joined the Board in 2009

*Jenny Brooks* - Jenny was one of four founding directors of Wysing in 1989, and then became a member of the Board when the organisation became a charity in 1994.

*Terry Brooks* - Terry was one of four founding directors of Wysing in 1989. He served as its chair until June 2002.

*Michaela Crimmin* - Michaela is a co-director of Culture+Conflict. She is also an independent curator and writer and is on the academic staff of the Royal College of Art where she teaches in the School of Humanities. She joined the board in 2013.

*Jessica Lack* - Jessica is writer and arts journalist writing regularly for the Guardian and other national broadsheets. She was the previews arts editor of The Guide for ten years and now contributes to G2 and the arts and culture section online. She joined the board in 2012.

*Harold Offeh* – Harold is an artist whose work encompasses performance, social practice, video and photography. He studied at the University of Brighton and the Royal College of Art, London. He has shown widely both in the UK and abroad and joined the Board in March 2018.

*Sarah Wells* - Sarah is an experienced Finance Director and was previously Finance Manager at Wysing before moving onto the board. She has a wealth of financial experience including as CEO of The Arches, Glasgow. She joined the board in 2016.

*Jack Cornell & Soheila Sohkanvari* - Jack and Soheila are Observers to the Board, representing Wysing's studio artists.

## STAFF

### *Donna Lynas, Director*

Donna Lynas has been Director of Wysing Arts Centre since 2005 and has developed Wysing's identity as a research centre for the visual arts; introducing experimental artists' residencies and retreats and commissioning and curating ambitious projects including the annual festival of art and music. Donna is Chair of the Contemporary Visual Arts Network in the East and part of the Plus Tate network of Directors. Previously, Donna was Curator at South London Gallery (1999-2005) where she established the gallery's influential performance and off-site programmes and worked with artists including Christian Boltanski, On Kawara, Joelle Tuerlinckx and Keith Tyson on their solo exhibitions, alongside curating a number of group exhibitions. Prior to that, Donna was Curator (1997-99) and Touring Exhibitions Organiser (1995-1997) at Modern Art Oxford.

*Katy Drake, Deputy Director*

Katy Drake has been at Wysing since September 2017. She previously worked as Head of Finance and Operations at the Society of Antiquaries of London, where she was responsible for the management of finance, HR, facilities, IT, HSE and public engagement projects at the Society's operations in Piccadilly and its heritage property Kelmscott Manor in the Cotswolds. Before this role, Katy was the maternity cover for the Finance Manager at the Crafts Council, where she also volunteered with the exhibitions and collections team. Prior to moving into the charity sector Katy worked at KPMG for nine years, where she qualified as a chartered accountant and then Rio Tinto for 5 years. In 2009, she returned to University to complete a Foundation Diploma in Art and Design and in 2016 completed a year-long printmaking course at Citylit.

*Chelsea Pettitt, Head of Partnerships*

Chelsea Pettitt joined Wysing in 2015 having previously worked at Southbank Centre, initially as Exhibitions Assistant for Hayward Gallery where she worked on a number of exhibitions including *The New Décor* (2010) and *Move: Choreographing You* (2010-11) which toured to Germany and Korea. She joined the Hayward Touring team as Assistant Curator in 2011, organising tours of exhibitions across the UK. She led on major collaborative projects for Hayward Touring including exhibitions *The Universal Addressability of Dumb Things* (2013) curated by Mark Leckey and *Art from Elsewhere* (2014-15). Born in California, and after a short period living in Beijing in 2006, Chelsea came to the UK to study Visual Anthropology at Goldsmiths College, London.

*Lotte Juul Petersen, Artists and Programmes Curator*

Lotte has been a Curator at Wysing since 2008. She has a MA in art history and cultural studies from University of Copenhagen and University of Leeds. Before joining Wysing Lotte developed the residency and artistic program at the Factory of Art and Design, Copenhagen, during which time she was also employed as curator at the Fyren Art Academy. Prior to this she was part of the curatorial team at CPH Kunsthall, directed by Jacob Fabricius, and at Malmö Konsthall, Sweden. Lotte recently co-edited an anthology on curating with Sanne Kofod Olsen, Malene Vest Hansen and Malene Ratcliffe, published by the Museum of Contemporary Art, Roskilde.

*John Bloomfield, Assistant Curator*

John was until recently an editor at Black Dog Publishing alongside which he worked as a freelance curator, developing exhibitions and projects for Arcadia Missa, Flat Time House, MOT International and Tate. John has held positions at the British Film Institute and Rich Mix, London and has also worked as researcher and talks and screenings manager for the artist Isaac Julien. John has an MA in Film Studies from UCL, London and takes a leading role in developing new online and digital curatorial platforms and content for Wysing.

*Nicola Hutchison, Children and Young People's Programme Manager (maternity cover)* joined the Wysing team in June 2017. She has worked extensively with young people in the arts, in a wide range of settings including galleries, music venues, youth services, formal education and public libraries. She has managed regional projects and is an advocate for giving young people a voice in all levels of decision making. Nicola has a BA in Fine Art and an MSc in Music Composition for Film and Media, and continues to develop her own artistic practice.

*Tahira Fitzwilliam-Hall, Children and Young People's Programme Manager (on maternity leave)* joined Wysing in June 2013 as Circuit Youth Arts Programme Manager. Prior to this Tahira worked for The Crossway Foundation and Edge of Arabia in London for five years where she started as Programme Co-ordinator and quickly progressed to Education Manager. Tahira has extensive experience of leading on Edge of Arabia exhibition outreach programmes which have included Saudi Arabia's first contemporary arts seminar and workshops with local artists and schools in

London and Jeddah; managing youth arts projects including Adobe Youth Voices; and leading Offscreen Expeditions both in the UK and Saudi Arabia, taking young artists aged 16-24 on creative journeys around these countries.

*Misha Ankwel, Site and Technical Manager*

Misha Ankwel joined Wysing in March 2018 as Site and Technical Manager. Prior to this, she worked as the Technical Production Manager for Wimbledon College of Art, and as a Technician at Tristan Bates Theatre, Leicester Square Theatre and Museum of Comedy, The Drayton Theatre, and Forest Hill School theatre. Before this she was Crew Leader and Assistant Producer at Amused Moose Productions which included producing work for the Edinburgh Fringe festival. Misha has a BA(Hons) in Theatre Practice from the Royal Central School of Speech and Drama and in her spare time organises events for Roller Derby exhibition teams.

*Lou Greenwell, Receptionist & Administration Assistant*

Lou joined Wysing as Receptionist and Administrative Assistant in November 2014. Lou first worked with Wysing as a Wysing Young Artist in 2012. She then completed a Creative Apprentice at Wysing 2012–2013, as part of a shared role with the Fitzwilliam Museum, and gained an NVQ in Cultural Heritage. Since 2013 Lou has been part of Cambridge Junction's Event Team alongside assisting with several UCM projects and events. Lou continues to make her own work, as well as being an active member of the Wysing and Kettle's Yard Circuit group.

## RECRUITMENT PROCESS

We would be happy to receive an expression of interest in the form of a CV and letter, maximum two pages long, outlining your interest in being a Trustee of Wysing and how you meet the key criteria in the Person Specification.

If you would like to discuss the role with either Wysing's Director, Donna Lynas, or Chair, Jo Marsh, then please call 01954 718881 or email [donna.lynas@wysingartscentre.org](mailto:donna.lynas@wysingartscentre.org).

Deadline for expressions of interest: 12 noon, Monday 14<sup>th</sup> May 2018

Expressions of interest should be emailed directly to Donna Lynas