

## **DIRECTOR**

### ***John de la Cour***

John de la Cour has been a professional grantmaker for much of his career, and has run The Elmley Foundation since it started in 1995. For ten years until June 2005 he was South West Regional Manager of the Big Lottery Fund (formerly the National Lottery Charities Board, later the Community Fund and BIG), where he was responsible for the assessment of all applications and management of some 4,200 grants totalling £160 million. He was closely involved in the design of programmes helping disadvantaged people, and pioneered joint working with the other lottery distributors which led to the launch of *Awards for All*, the most highly-rated lottery programme. He advised the then SW Government Office on Voluntary Sector policy and was a member of the SW Committee for the Queen's Award for Voluntary Service. Jobsharing this post allowed him to combine it with the Directorship of The Elmley Foundation.

John's previous grantmaking experience was with the Arts Council. He was Music and Combined Arts Officer for West Midlands Arts after a variety of jobs in music, starting as an artist's agent with the leading London company Ingpen and Williams, and going on to work for a number of ensembles and companies, in particular the Melos Ensemble and The Fires of London. He left London to be Concerts Manager for the Bournemouth Symphony Orchestra and Sinfonietta and later returned to the Arts Council, overseeing operations in the South West from 1978 to 1987. This included running England's largest small-scale touring operation, with over 400 events per year throughout the region. He was closely involved in the campaign to bring opera to regional audiences which led to the formation of English Touring Opera, encouraged a network of arts venues throughout the region (including Bristol Watershed, Hall for Cornwall and Tate St. Ives), and helped set up South West Jazz and the South West Early Music Forum.

Interest developed in the work of welfare organisations, and since 1989 John has worked in the parallel worlds of the arts and welfare simultaneously. He was joint Chief Executive of Exeter Council for Voluntary Service 1989 until June 1995, and then seconded to help set up the National Lottery Charities Board. He was Artistic Director of the 60th anniversary Malvern Festival, has chaired Exeter Samaritans and Exeter Citizens' Advice Bureau, and co-founded a charity devoted to development work in south-western Uganda on the border with the forests of Rwanda and Zaire. The latest project, the building of the area's first ever clean water supply, dramatically improved the lives of the region's women and children, and transformed the local health and economy.

His interest in broadening access to the arts by connecting different sectors has increasingly led to involvement in projects with the Church, young people, historic buildings and encouraging the replication of national achievements at local level.

Grandson of the late Countess Beauchamp, he was Lord Beauchamp's godson, and has been closely involved with Madresfield since moving from Denmark to England in 1958.

He is a Fellow of Hereford College of Arts whose Board of Governors he chaired from 2005 to 2013. He holds an Honorary M.A. from the University of Worcester and is a Fellow of the Royal Society of Art.

John chairs the Board of Severn Arts, a charitable company formed in 2018 to develop the arts in Worcestershire, whose remit includes the management of the Worcestershire Music Hub.

## **TRUSTEES**

### ***Diana Johnson***

Diana Johnson has a national reputation as practitioner, researcher and writer on local cultural development. After an Oxford music degree she worked overseas, first as Assistant Director of the British Council in Berlin, later as a music critic for the Australian Broadcasting Commission, and as Director of the Arts Council of Australia ACT division where she promoted the country's first Performance Art festival.

In 1981 she was appointed Director of the Beaford Centre in North Devon. Closely associated with the Dartington Trust, the Beaford Centre gained wide recognition for its participatory arts projects with people of all ages and its touring events throughout a large rural area. Diana was later invited to join the then Minister for the Arts' rural arts Thinktank.

Since 1989 she has advised a large number of agencies and local authorities in a freelance capacity. Among her many reports and publications are *Making a Song and Dance about it*, the Gulbenkian Foundation's first funding scheme for rural arts; *Standing up for the Arts*, a briefing document for local authority councillors; *Going with the Grain* for North West Arts, and *A Different Kind of Future*, a joint plan for the local authorities and artists of Somerset.

She has researched creative industries development plans for Shropshire and Somerset and (with Ros Porter) compiled development plans for dance in Coventry, Solihull and Warwickshire, for arts education in Cornwall and Wiltshire, and many other topics and places.

She has mentored numerous independent artists and arts organisations in artistic and business planning and recently led a business planning overhaul for the Royal Scottish National Orchestra, Chorus and Youth Choir which led to a significant shift in artistic emphasis and considerably improved income from public and private sources.

Diana was an Arts Council Artsmark assessor from the inception of the scheme, an Arts Lottery Fund adviser and decibel creative adviser. She is a Trustee of a groundbreaking Healthy Living Centre in Devon funded originally by the New Opportunities Fund, and is a former chair of Exeter and Devon Arts Centre and Governor of Dartington College of Arts.

She is currently a music assessor for the Arts Council, a senior assessor for Youth Music, and special adviser for the BBC Performing Arts Fund.

### ***Sally Luton***

For 14 years, Sally Luton was Executive Director of the Arts Council's West Midlands region. As such she was responsible for overseeing decisions and personnel, and contributed to national decision-making as a member of the Executive Board. She led many national projects including a national cultural change programme in 2009 and the Arts Council's first Digital Opportunity Programme. She also served on a number of task groups overseeing major structural reform of the arts funding system and has extensive practical experience of organisational change and development.

Before joining the Arts Council she worked in theatre administration and managed a craft gallery in Cirencester.

As an experienced cultural sector leader, communicator and strategic thinker, Sally has a record of developing innovative solutions to complex problems, and since 2010 has worked with many organisations on specific issues. Before being appointed a Trustee, the Elmley Foundation commissioned a report from her, *The Changing Face of Local Authority Cultural Services*, which has shaped the Foundation's policy in this area.

Sally has a BA from the University of Kent, and an MBA from Aston University. She serves on the Boards of a number of arts organisations and the Feeney Trust.

### **Hugh Carslake**

Hugh Carslake is a retired Solicitor formerly with Shakespeare Martineau in Birmingham where he specialised in the fields of Charity, Ecclesiastical and Private Client Law as well as being Diocesan Registrar for the Anglican Diocese of Birmingham and legal Secretary to the Bishop of Birmingham. He is still a Trustee of a number of trusts for former Clients and Charities.

Hugh is also Chairman of the Trustees for the Barber Institute at Birmingham University, Chairman of Governors for the King's School Worcester and President of the City of Birmingham Choir.

Hugh was educated at Rugby and Trinity College Dublin where he read Classics and Law and where he met his wife Helen. They have six children, three of whom were Choristers at Worcester Cathedral when they were actively involved in the musical scene at Worcester, the Cathedral and the Cathedral Choir.