

OVERSEAS

THE JOURNAL OF THE ROYAL OVER-SEAS LEAGUE

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WORDS THAT MATTER

Candid interview with Delia Jarrett-Macauley, author and Caine Prize Judge

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Front Cover The Museum of Tomorrow, Rio de Janeiro © Shutterstock

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“I hope members are noticing changes in Edinburgh, where we are no less ambitious”



Shakespeare's observation that "summer's lease hath all too short a date" seems true enough in our times. While we mark the 400th anniversary of the Bard's death, we also hope for a slightly longer, hotter summer than in recent years. Not least because of developments in the London Garden that we hope you will enjoy: the Terrace in its second season; new menus and garden furniture, including deck chairs; and two significant developments in hitherto unloved corners. This is the second year in a three-year development, so come and enjoy summer – and the Bard (see page 49) – in our lovely Garden.

Summer also brings relief from our major works programme in London (see pages 32-33 for details). I also hope members are noticing the changes in Edinburgh, where we are no less ambitious. Much, however, depends on your willingness to use the clubhouse, so I do encourage you to book a stay and allow the team in Edinburgh to look after you. Our refurbishment and building activities are designed to fit into our developing strategy 2016-2021, which I have summarised for you on page 8.

It is a great pleasure to make a number of important welcomes. First, to our new Chairman, Sir David Brewer, and his wife Tessa. It is a real pleasure to welcome them to ROSL and I have written about them on page 12. I am also delighted to welcome Carolyn Henderson to the new post of Director of Operations. She is a hugely talented director and her role is to manage and develop all our clubhouse facilities and services in London and to oversee the improving service in Edinburgh. We are fortunate to have Carolyn on the team. I am also very pleased to announce that we have appointed Geoff Parkin as our new Director of ROSL ARTS. This follows a hard-contested interview process and Geoff was the clear choice from a field of more than 90 applicants. Roderick's legacy is in very safe hands. Many congratulations to Geoff; as in all other areas of ROSL's life, he will be enhancing our core classical music programme and developing the wider arts contribution in new and exciting ways. We will tell you more in later editions. Glad tidings to pave the approach to summer.

I hope you enjoy a wonderful ROSL summer.

Roddy Porter
DIRECTOR-GENERAL

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“Design is at the heart of the city's regeneration... with a public commitment to using design to improve people's lives”



© V&A Dundee/Julie Howden

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From the EDITOR

From the redevelopment of Dundee's waterfront (page 34) to the reinvention of Margate as an arts hub (page 40), the power of urban regeneration to transform run-down areas into thriving communities is clear. Yet the top-down nature of urban planning is not without its problems, and the people who should most benefit – existing residents who have been living in these less salubrious environs – are often unable to do so, as rising accommodation costs push them out of the area. I am seeing this effect – both good and bad – in my own East London neighbourhood, partly as a result of nearby developments for the 2012 Olympics.

The issues for Rio de Janeiro ahead of its Games are, perhaps, more acute. While transforming the city's favelas – until recently some of the most dangerous places in the world – and bringing communities together through communal spaces, transport links and cultural centres is welcome, whether such developments benefit all inhabitants is in dispute. To make sense of the situation, Donna Bowater reports from Rio on page 26.

Ensuring that communities have agency in such change can alleviate the problems. In the deprived Toxteth area of Liverpool, for example, the design collective Assemble worked with residents to regenerate an entire street, winning the 2015 Turner Prize in the process. Their work reflects a growing movement in the arts world towards community-led, organic ways of working, coupled with a return to the handmade, which we explore on page 30.

Promoting community cohesion is a common thread in this year's Commonwealth Youth Awards. The winner, 25-year-old Achaleke Christian Leke from Cameroon, works tirelessly to promote peace in the region and it is interesting to hear what motivates him (page 21). This issue's bumper People section also includes interviews with the inspiring author and Caine Prize Judge Delia Jarrett-Macauley (page 18), a Q&A with Tony Hanmer, who shares anecdotes from his 30 years with ROSL (page 24), and an article by the new Commonwealth Secretary-General, Patricia Scotland, about her priorities for the next four years (page 22).

Miranda Moore
editor@rosl.org.uk

The Wrench lectures

ROSL launches a new series of quarterly lectures, the Evelyn Wrench Lecture Series, named in honour of our founder

Sir Evelyn Wrench was an entrepreneur, forward thinker and explorer, founding the Royal Over-Seas League in 1910 to broaden international friendship, and, importantly, to encourage strong debate over the world's most thought-provoking questions and hard-hitting issues.

While *Overseas* was dedicated to sharing ROSL's ideals, Wrench's monthly letter, which opened each edition, demonstrated his, and ROSL members', breadth of interest in and passion for current affairs, both at home and across the Commonwealth. The clubhouse provided the central location for member groups to explore these interests further. The Discussion Circle was first established by member volunteers in 1941 and invited guest speakers from the political and literary world to the club. The 1990s and early 2000s saw the Discussion Group, as it was then known, regularly attracting top names, such as Kate Adie, Terry Waite, Dr Charles Saumarez Smith (Director, National Gallery), General Sir Michael Rose, Mark Byford (Deputy Director-General, BBC) and The Rt Hon the Baroness Amos.

At his desk: Sir Evelyn Wrench with the Chairman of the Central Committee, W A Bulkeley-Evans

Members have expressed a desire to reinstate a programme of intellectual and topical talks that brings together societies and cultures for discussion, contemplation and learning – the core of Evelyn Wrench's philosophy for the club.

The newly launched Evelyn Wrench Lecture Series encompasses all topics, from politics to the arts, science to culture, environmental issues to international relations and much more. ROSL aims to delve into these issues by inviting prestigious and distinguished guests to speak, argue and inform audiences on these central ideas and issues. An organising committee of ROSL members (Eve Mitleton-

Kelly, Tony Lavender and Younger Member Anjola Adeniyi) is taking the lead in developing a schedule of quarterly events that provide intellectual stimulation for our members and prospective members. The format of the events may range from a lecture to a panel discussion, but the common theme will be the quality and relevance of the speakers.

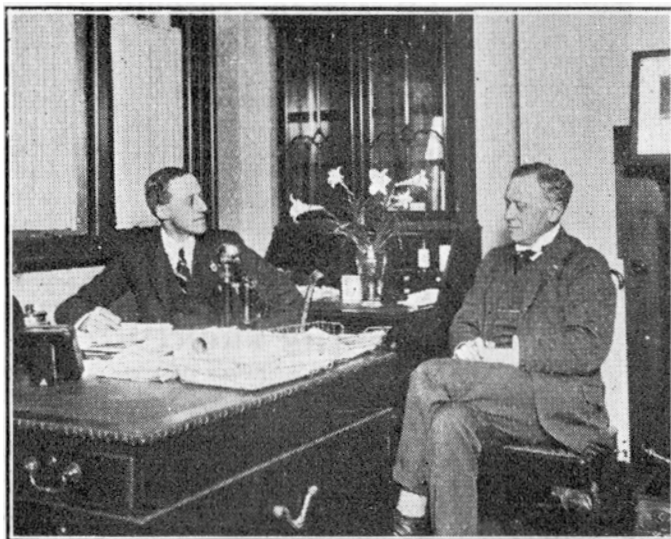
For our inaugural lecture on Thursday 14 July, we invite you to 'The Arts in the UK: A vision for the future'. Our outstanding panellists include Alex Beard, Royal Opera House CEO; Christopher Le Brun, President of the RA; and Frances Morris, Director, Tate Modern. Author and journalist Jessica Duchen

will mediate the discussion and the following Q&A session. The esteemed panellists will explore the real opportunities and threats faced by the arts and cultural institutions, explaining how these issues shape the evolution of their organisations – from programming to funding and audience development – and paint their vision for how arts in the UK will develop in years to come.

It seems a fitting topic for our inaugural lecture; 2016 marks the 50th anniversary of Wrench's death, which saw the creation of a memorial fund to sponsor music and art: the Golden Jubilee Trust. Today it disperses more than £190,000 in scholarships and prizes annually for young musicians and artists from around the Commonwealth.

Tickets to the lecture and a champagne reception cost £25; £30 for guests. Tickets for the reception, lecture and a two-course dinner with our panellists afterwards cost £60; £70 for guests. Please note that tickets for dinner are limited and expected to sell out fast. See page 47 for booking details.

To volunteer for the organising committee please contact Gemma Matthews at gmatthews@rosl.org.uk.



Alex Beard CBE

Alex Beard was appointed Chief Executive of the Royal Opera House in 2013 and was previously Deputy Director for Tate. He became Director of Finance and Administration of Tate in 1995, Director of Business in 1999 and Deputy Director in 2002. During his time with Tate, Beard worked closely with Director Nicholas Serota in the creation of Tate Modern, the development programme for Tate Modern, Tate Britain and Tate St Ives, and the launch of The Tanks at Tate Modern in 2012, while also overseeing the business operations of the Tate galleries. At the end of 2012, he was appointed CBE for his services to the arts.



ARTS SPEAKERS

Frances Morris

As Director of Tate Modern, Frances Morris has overall responsibility for conceiving and executing the curatorial programme of collection displays and exhibitions at Tate Modern and for representing the gallery externally and internally. She was appointed to this role in April 2016, and was previously Director of Collection, International Art. She works closely with the Tate Americas Foundation and Tate Development to manage the curatorial strategy and activities of Tate's eight acquisition committees. Morris joined Tate as a Curator in the Modern Collection, later becoming Head of Displays (until 2006), and was part of the team that delivered the opening collection display and programme of the new Tate Modern in 2000.



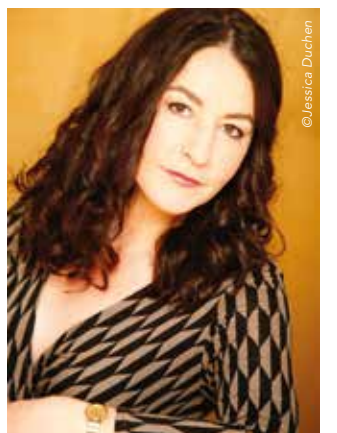
Christopher Le Brun

Painter, sculptor and printmaker Christopher Le Brun trained at the Slade and Chelsea Schools of Art. He appeared early on in group exhibitions such as the influential *Zeitgeist* exhibition

at the Martin-Gropius-Bau, Berlin, and, from 1980, in many solo exhibitions in Britain, Europe and America. He was a prizewinner at the John Moores Liverpool exhibitions in 1978 and 1980, and worked in Berlin in 1987-88 as guest of the DAAD Artists-in-Residence programme. Between 1990 and 2003, Le Brun served as a trustee of the Tate and subsequently of the National Gallery, a period which saw his involvement in the radical developments of Tate at Bankside, Liverpool and St Ives, as well as the redevelopment and masterplan of the east wing of the National Gallery. In recent years he has been a trustee of the Dulwich Picture Gallery and the Royal (formerly Prince's) Drawing School, which he helped to establish in 2000. In the same year, he was elected Professor of Drawing at the Royal Academy, and in 2011, he was elected President of the Royal Academy – the youngest to be elected since Lord Leighton in 1878.

Jessica Duchen

Acclaimed author and music journalist Jessica Duchen has written biographies of Korngold and Fauré (Phaidon Press), plus an acclaimed play, *A Walk Through the End of Time*. Her work has appeared in *The Independent*, *The Guardian*, *The Sunday Times*, *BBC Music Magazine* and many other publications, and she is currently working on an opera libretto for the composer Roxanna Panufnik (*Silver Birch* for Garsington Opera 2017). Her latest novel, *Ghost Variations*, will be published by Unbound in summer 2016.



1. High notes: Juliana Myslov at the 2015 Annual Music Competition Final; 2. Humanitarian projects: Roddy Porter visits pupils supported by ROSL at //Xa/oba Village Primary School in Namibia; 3. Home-from-home: Recently refurbished bedroom in London; 4. Top events: Commonwealth Games Opening Ceremony Reception in the ROSL Garden

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A vision FOR OUR CLUB

Director-General Roddy Porter outlines ROSL's exciting five-year strategy and development programme for 2016-2021

Everything we seek to do at ROSL is guided by a vision of what our club should be and a strategy for how we should get there. Our guiding vision is that ROSL is, "An outstanding Commonwealth organisation whose growing membership enjoys quality events, services, music and art." In 2012 our Central Council approved a strategy that enabled us to prepare for new growth in our programme, our facilities and, most importantly, in our membership. By 2015 we had launched into an ambitious programme of clubhouse refurbishment and we achieved exciting net growth in our worldwide membership.

ROSL is a club 'with a difference', and an institution which is on the move. Setting our strategy out to 2021, I believe that we have four significant purposes that drive us forward:

To become the worldwide members' club of choice in London and Edinburgh. This means that, by 2021, we shall have increased our worldwide subscribing membership to 14,500 (an increase of 1,000). We do not simply want to increase our numbers, however.

We want to see the proportion of members aged 40-60 change from 25% to 35%; our UK regional footprint develop, especially in Scotland, the Midlands, the South West and Ireland; our Younger Members grow numerically and engage more closely with ROSL's ethos and culture and, particularly, with the Commonwealth and humanitarian projects; and ROSL's overseas membership develop through regional engagement and programming (membership development, arts promotion and visits). To do all this we need to develop a wonderful worldwide programme, and better communications with our members and partner organisations.

To deliver an inspirational classical music and arts programme of world renown, becoming the pre-eminent club for classical music and the arts. Assisted by alumni and our classical music network, by 2021 we will develop an Annual Music Competition that is one of the best in the world in terms of musical quality and prize money; improve the communications package around the Annual Music Competition to acquaint the

musical world with its quality; develop the artistic breadth and renown of the Edinburgh Festival Fringe programme based on a three-week series of arts events; establish key musical scholarships in Commonwealth countries to identify and nurture talent and develop our music network; and develop the visual art and literature programme, and relationships with partner organisations (arts and music academies, the Royal Opera House, Opera North etc) to deliver a more effective and far-reaching arts programme.

To strengthen international friendship and understanding in the Commonwealth and worldwide, so that, by 2021, we will be: more proactive (not a by-stander) in contributing to the life of the Commonwealth; more effective in delivering support to those in need around the Commonwealth through an agile, responsive Golden Jubilee Trust; better connected throughout Commonwealth countries and High

Commissions; and more effective in delivering humanitarian help through a worldwide ROSL membership keen to volunteer. This embraces the whole ROSL membership, as it has done historically, and every member should feel they have a role to play in this important work.

To be a byword for value and quality in all we do, so that, by 2021, we will have: completed an important programme of capital works in the London clubhouse to provide modern, comfortable facilities with improved disabled access, including the refurbishment of all our bedrooms; affirmed the viability of the Edinburgh clubhouse and significantly improved the facilities, attitude, décor and service; raised standards to the highest levels achievable across the spectrum of services offered to members in both clubhouses, under the leadership of our Operations Director; and established a comprehensive membership benefits programme and improved communications, meeting members' information and cultural needs.

This ambitious programme is entirely in keeping with ROSL's history of achievement and global contribution to the good of humanity since 1910. I believe this is something our founder would applaud and I hope that our broad ambition will inspire you, our members, to participate in our events and enjoy our facilities with enthusiasm. Not only do I hope that you will do so, but I believe that this developing programme will be very attractive to a new generation of members in the years ahead. Much ocean to cover, perhaps, but our motto remains Ubique Navigavimus!



BE AN INCOGNITO ARTIST

We're excited to launch our very first charity art exhibition and sale – Incognito. We invite members, along with artists, musicians and authors from around the world, to create and submit a 'postcard' artwork, which will be exhibited anonymously in Over-Seas House London, and online, from December.

Each artwork will be sold for just £50 and the artist's name will only be revealed after the work is purchased. This means the purchaser will have a piece they love hanging on their walls with the added thrill that it could be by a famous and renowned artist, celebrity or fellow ROSL member.

You don't need to be a professional artist to take part. Anyone can make a submission, and the more 'postcards' we have to sell, the more money we can make for charity. Simply pick up or request a pack from ROSL containing an A5 'postcard', label and a reply envelope. Your submission can be in any medium – oils, ink, pencil, collage etc – but it must be unsigned. Just complete the label on the reverse of the postcard with your name, title of the artwork and membership number. The submission deadline is 1 September 2016, but the sooner the better please.

All artwork will be available to purchase via a bespoke online gallery – so members who are not able to visit Over-Seas House will also have an opportunity to take part.

80% of profits from the sale will go directly to projects supported by ROSL in Namibia, providing educational bursaries to primary and secondary school children; and 20% will go to our partner MASK, the Mobile Art School of Kenya.

Request your pack today by emailing rosllarts@rosl.org.uk.

COMMONWEALTH DAY CELEBRATIONS

The Hall of India and Pakistan was packed with ROSL members, as well as performers and guests from the Commonwealth Day Service, for a celebratory drinks reception. All enjoyed delicious afternoon tea canapés and the beautiful playing of harpist Juliana Myslov (top right), while networking with people from all over the Commonwealth.

Commodore Peter Swan was the guest of honour at the

Edinburgh clubhouse's Commonwealth Day lunch. During his entertaining presentation, the former Director of Communications and Information Systems and Head of Naval Intelligence shared amusing anecdotes from his 37-year career in the Royal Navy, including the days he was attached to HMY Britannia as Royal Cypher Officer to The Queen.



DINNER IN THE TOWER

Guided by a Yeoman Warder, members were given a brief but atmospheric after-hours tour of the Tower of London before heading to the Fusiliers' Museum for a few glasses of champagne and a delicious three-course meal in the Fusiliers' Mess. After dinner, members watched with great interest as the guards performed the 700-year-old Ceremony of the Keys.



For all
upcoming
events see
PAGE 44

SUPERB SECTION FINALS

Throughout February and March, the London clubhouse was alive with the sound of music, as the 64th ROSL Annual Music Competition got under way. Our elite panel of adjudicators auditioned 180 applicants, selecting up to six musicians to perform at each of the section finals. The competition was wonderfully supported by members, who were treated to superb performances including in an exceptional Overseas Award event, won by Amalia Hall violin. The Ensembles A and B (Consone Quartet and Jacquin Trio respectively) performed at the Final at Cadogan Hall, where the winners of each section competed for the First Prize: Philip Attard saxophone, Emily Sun violin, Tyler Hay piano and Henry Neill baritone (pictured right, with accompanist Somi Kim). See the next issue to find out who won.

ROH BEHIND THE SCENES

The Royal Opera House Behind-the-Scenes Tour was lauded by ROSL members as a resounding success. Not only did tickets sell out in record time, ROSL had to organise a second tour to cover the unprecedented demand. The ROH itself was a labyrinth of hidden gems, from the incredible mobile stage in the main auditorium to Royal Ballet dancers practising. It was a rare treat to catch a glimpse of the costume



and set designers at work, as well as to hear orchestral rehearsals from the Royal Box – a cultural institute not to be missed!



RECOGNITION FOR ROSL HARPIST

Congratulations to ROSL musician Ieuan Jones, who was made a Fellow of the Royal College of Music (RCM) in March at a ceremony attended by HRH Prince Charles. For more than 30 years, the international solo harpist and Professor of Harp at the RCM has played regularly at the London clubhouse Restaurant, providing the perfect musical accompaniment for members and their guests. To hear Ieuan play, dine in the Restaurant, 7-9pm, on a Tuesday, Wednesday or Thursday.

'BANKING: INVENTED IN SCOTLAND'

Alistair Gibb (pictured with Edinburgh Branch Chairman Mae Barr) spoke about his varied career as a banker, company director and lecturer at the Edinburgh Arts Lunch in February. He then joined members for lunch in Restaurant 100.



More images online

Visit our [Flickr](#) and [Facebook](#) pages to see more photos of ROSL events:
www.flickr.com/photos/rosl1910/
www.facebook.com/rosl1910



BONNIE BURNS NIGHTS

Piper Edward Seaman led members and guests into Restaurant 100 for a Burns Night supper at the Edinburgh clubhouse. After generous helpings of cock-a-leekie soup, David Withington said the Selkirk Grace. Then the "Haggis, warm reeking, rich wi' Champit Tatties and Bashed Neeps" was jubilantly paraded by Head Chef Andrew Robertson, and an excellent 'Address to the Haggis' was given by Ian Garden. While digesting their cranachan dessert, everyone enjoyed The Rev Dr Russell Barr's presentation of 'The Immortal Memory',

as well as the entertaining Toast to the Lassies and the Reply by Younger Members Alex Lamley and Lauren Byrne.

In London, the 'Address to the Haggis' was delivered with magnificent enthusiasm by Mike Paterson. After dinner, members in their finery flocked to the dance floor for a ceilidh under the direction of caller Mike Coultard, with the band Black Velvet.





GETTING QUIZZICAL

From picture rounds on well-known logos to questions about British icons, the ROSL club quiz continues to perplex and delight. Consistently Inconsistent, one of our most consistent quiz contenders, triumphed in January to take the coveted first place. They were usurped momentarily in February by The Pontificators, but regained their title in March. The staff team continues to occupy last place but remains hopeful of glory one day. If you think you can beat our winning teams, why not give your brain cells a workout at our next quiz on 8 June? See page 44 for details.



COMPETITION INSIGHTS

As well as enjoying the music during the Annual Music Competition section finals, members discovered what it is like to participate from the musicians' perspective. In his humorous 'Behind the Scenes' talk, pianist Carson Becke gave an insight into his experience of performing in the keyboard section final, while 2015 Gold Medal winner Alexander Soares piano shared his memories of the Grand Final at an informal concert for Younger Members (above).



Meet our new Chairman

The Central Council has unanimously approved the election of Sir David Brewer CMG CVO as the new ROSL Chairman. Sir David was introduced to members at the AGM on 3 May. Educated at St Paul's School and the University of Grenoble (where he studied French with his great friend, and past ROSL Chairman, Sir Anthony Figgis), David began his career with the insurance brokers Sedgwick in 1959. In 1976, he was invited to open their Tokyo office, and he later became involved with China, establishing the first office of any insurance broker in Beijing in 1981. During the last 35 years, he has visited China more than 130 times. He has a long association with the China-Britain Business Council, of which he was Chairman from 2008 to 2014.

David has a long and illustrious association with the City of London. He was a member of the Court of Common Council (1992-1996); an Alderman for the Ward of Bassishaw (1996-2000); a Magistrate (1979-2006), a Sheriff (2002-2003), and Lord Mayor of the City of London (2005-2006). In 2008, he was appointed by The Queen to be

Lord-Lieutenant of Greater London, a position which he held until 2015.

Both sides of his family come from Cornwall, and they have a home there. He is a past President of the London Cornish Association, and current President of the Camel Valley and Bodmin Moor Protection Society.

If that were not enough, he finds time to pursue favourite recreations: music, golf, mechanical gardening, chocolate and paronomasia (puns). He married Tessa in 1985 and they live in Westminster; they have two daughters, Olivia and Gabriella. On the day of the wedding of the Duke and Duchess of Cambridge, Tessa organised a day of activities for all the Lord-Lieutenants – at ROSL! They have said how much they are looking forward to experiencing again the warmth and efficiency of the ROSL staff.

At the AGM, Sir David spoke of his excitement at, and gratitude for, being invited to chair ROSL. He and Tessa are looking forward to meeting as many members and staff as possible. We welcome them most warmly into our midst; the League's tiller is in excellent hands.

IN THE SPOTLIGHT

Younger member Caroline Roddis finds inspiration at the International Women's Day event with stars from the arts world

Did you know that the top ballerinas have to negotiate their own salary, in secret? Or that, in the arts sphere, sometimes the top jobs still go to people with the right connections, rather than skills? These are just a few of the things we learned from a very frank discussion between Royal Ballet Principal Sarah Lamb and Canadian soprano Gillian Keith, expertly chaired by Sue Hoyle OBE, Director of the Clore Leadership Programme.

As well as debunking a few myths, including the idea of vicious female rivalry in the upper echelons of the arts, the two speakers at ROSL's 'In The Spotlight' International Women's Day celebration confirmed that there are unique challenges for women in the industry. Sarah, who surprised many of us by recommending that aspiring dancers first pursue an academic career, alluded to the difficult choice between

having children and climbing the career ladder.

Yet it wasn't all bad news. Both artists were passionate about the importance of strong female role models, and spoke warmly about supportive colleagues who had encouraged them to succeed. With three articulate, driven role models sitting before us, it was impossible not to feel hopeful for the future of arts

leadership, and inspired to put a similar level of commitment into our own careers.

This wonderful evening at Over-Seas House London ended with a private performance from Gillian and pianist Rebecca Taylor, who presented suffragette-worthy songs that had us all ready to march out of the room and conquer the world – after the drinks reception, of course.



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ROSL BRANCHES

Our branches provide an opportunity for members in all parts of the world and across the UK to enjoy a range of social events close to home. To find out more about getting involved, simply contact your local representative

AUSTRALIA

South Australia

Branch lunch and talk
Tuesday 7 June, 12pm,
Public Schools Club,
East Terrace, Adelaide
Two-course lunch with a talk about the important role of the Mary Potter Foundation hospice.
Guests welcome. Email peterwillis99@bigpond.com to attend. \$30.

Tasmania

Queen's birthday lunch
Tuesday 21 June, 12pm,
RSL Lenah Valley Branch,
Augusta Road
The Honourable Kate Warner AM, Governor of Tasmania, is guest of honour at this joint event with the United Commonwealth Societies of Tasmania.
Guests welcome. Email gradick1@gmail.com or call +61 (03) 6223 3763 for details. \$30.

NEW ZEALAND

For details of your local branch activities, see www.roslnz.org.nz or email roslnz@gmail.com.
Guests welcome.

Pettman/ROSL ARTS prizewinners' tour
Sunday 6 - Saturday 26 November
The Dolmen Ensemble, comprising ROSL musicians Carson Becke piano, Som Howie clarinet and Edward King cello, will perform at venues in Auckland, Waiheke Island, Havelock North, Nelson, Blenheim, Christchurch, Oamaru, Wanaka and Queenstown.
Email roslnz@gmail.com for details or to attend.

Christchurch

Morning tea
Wednesday 8 June, 10am,
Holly Lea Village
With speaker Patricia Champion of the Champion Centre.
\$10.

1. **Arts talk:** Joanna Soden, Edinburgh Branch Chairman Mae Barr and member Catriona Dalling following Dr Soden's talk on 'Lily, Joan, Joyce and Anne: Some Scottish women artists and travel';

2. **Celebration:** Tara Douglas and Liz Murray, British Columbia Branch President, at a Commonwealth Day lunch in Vancouver; 3. **BBC tour:** ROSL West relax on the One Show sofa during their London visit.



Mid-year Christmas lunch
Wednesday 13 July, 12pm,
Chateau on the Park
Social get-together.
Email roslnz@gmail.com to attend. \$10.

Afternoon tea and musical soiree
Wednesday 10 August, 2pm,
Holly Lea Village
Enjoy an afternoon of music with fellow members.
Email roslnz@gmail.com to attend. \$10.

Morning tea
Wednesday 14 September, 10am,
Holly Lea Village
With speaker Jenny Harper, Director of Christchurch Art Gallery.
\$10.

Southland

Morning tea
Wednesday 1 June, 10am,
Club Southland
With a talk on 'Activities for Seniors' by Ann Robbie, Coordinator of Sport Southland KiwiSeniors, which organises walks in the surrounding area.
\$8.

Morning tea
Wednesday 6 July, 10am,
Club Southland
With speaker Sue Johnston on 'Our Gardens'.
\$8.

Morning tea
Wednesday 3 August, 10am,
Club Southland
Speaker tbc.
\$8

SWITZERLAND

Annual dinner
Friday 23 September, 6pm,
Ecole Hôtelière, Lausanne
Pre-dinner drinks on the patio followed by dinner in the Restaurant Le Berceau des Sens, attended by Director-General Roddy Porter.
Guests welcome. Call +33 4 5040 6631 to attend.

UNITED KINGDOM

Bath

Monthly coffee morning
Wednesday 8 June, 13 July, 10 August, 10.30am, The Abbey Hotel, North Parade, BA1 1LF
Informal meet-up every second Wednesday of the month.
Guests and potential members welcome. Please note the new venue. Pay for own refreshments.

Bournemouth

Weekly coffee morning
2, 16, 23, 30 June
7, 14, 21, 28 July
4, 11, 18, 25 August
1, 8, 15, 22, 29 September
10.30am, Marriott Highcliff Hotel
These regular meet-ups remain an important part of the branch's events calendar.
Guests and ESU members welcome. £3.

The Queen's 90th birthday celebratory concert
Thursday 9 June, 6.30pm,
St Peter's Church, Bournemouth
Special concert followed by a drinks and canapés reception.
Invitation only; please apply to westoverirving@aol.com or +44 (0)1258 480887. Free (donations accepted).

The Queen's birthday garden party
Saturday 25 June, 12.30pm,
50 Chessell Avenue, BH5 1LJ
Join fellow members for a delicious, celebratory finger buffet with wine.
£10.

Cheltenham

Quarterly branch lunch
Wednesday 15 June, 12pm,
Matchams Restaurant, Everyman Theatre
Choose from a delicious two- or three-course menu at this lunch, attended by Director-General Roddy Porter.
Guests welcome. Price tba. Call +44 (0)1242 515540 to attend.

London visit
Friday 22 - Monday 25 July,
Over-Seas House London
Enjoy a weekend at the London clubhouse.
£335pp standard room or 340pp park view. Dinner with a glass of wine included.

Edinburgh

'Hospices of Hope'
Saturday 4 June, 10am,
Over-Seas House Edinburgh
Coffee morning with a talk by Graham Perolls OBE CMG about the charity supporting the terminally ill.
£3.

Edinburgh film night
Tuesday 7 June, 5pm,
Over-Seas House Edinburgh
Oscar-winning drama about British athletes training for the 1924 Olympics. With coffee and ice-cream.
Tickets for entry and refreshments £7.50.



New 'emerging musician' scholarship

Following in the footsteps of our ROSL colleagues in Western Australia, the British Columbia Branch is working with Dr Richard Kurth, Director of the Music School at the University of British Columbia (UBC) and ROSL ARTS to establish the Royal Over-Seas League UK Scholarship for an Emerging Musician. This new scholarship, funded by the ROSL Golden Jubilee Trust, will enable a UBC music student to benefit from a study tour in the UK, including performances both in London and at the Edinburgh Festival Fringe, a prestigious summer music academy, masterclasses, and various other musical events while staying at the clubhouses in London and Edinburgh.

Auditions for the scholarship are planned for October in Vancouver. These will be open events, so ROSL members can hear the adjudicated performances. The scholar will then travel to the UK in summer 2017.

UBC School of Music is the largest school of its kind in Western Canada, with an established record of excellence. Key alumni include mezzo-soprano

Judith Forst, tenor Ben Heppner and Juno Award nominated composer John Estacio.

The ROSL UK Scholarship for an Emerging Musician was announced at a reception for members and guests in Vancouver in October 2015, followed by a recital by UBC graduate and classical guitarist Tom Gamble. See future issues of Overseas for updates on this exciting scholarship. British Columbia members will be informed about opportunities to attend the scholarship auditions. Email evmurray@telus.net to be added to the mailing list.

Liz Murray Alexander, British Columbia Branch President



Where you are

ROSL NEWS

Keeping in touch

Have you been receiving our new e-newsletters and events updates? If not, please email membership@rosl.org.uk, quoting your membership number, so we can update your email address in our database.

Edinburgh film night
Tuesday 12 July, 5pm,
Over-Seas House Edinburgh
British drama about the struggle between Sir Thomas More and Henry VIII following the king's decision to break from the Catholic Church. Coffee and ice-cream included.
Tickets for entry and refreshments £7.50.

Scottish members' London visit
Friday 29 July – Monday 1 August,
Over-Seas House London
Annual trip to the London clubhouse for Edinburgh and Glasgow branch members.
£325-£330pp. Includes three nights' accommodation (park view), three dinners and continental breakfasts.

'The Briggers: The men who built the Forth Road Bridge'
Saturday 3 September, 10am,
Over-Seas House Edinburgh
Coffee morning with talk by Frank Hay and Len Saunders.
£3.

Edinburgh film night
Tuesday 13 September, 5pm,
Over-Seas House Edinburgh
Oscar-winning drama following the lives of an elite bomb disposal squad in war-torn Iraq. Coffee and ice-cream included.
Tickets for entry and refreshments £7.50.

Exeter

Budleigh Music Festival concert and lunch
Saturday 16 July, 12pm,
Temple Methodist Church,
Budleigh Salterton
ROSL/Pettman scholars, the Tasman Duo (violin and

piano), perform at our annual festival concert. There will be an opportunity to have lunch with the musicians afterwards.
Guests welcome. Concert free; price of lunch tba.

Glasgow

Scottish members' London visit
Friday 29 July – Monday 1 August,
Over-Seas House London
Annual trip to the London clubhouse for Edinburgh and Glasgow branch members.
£325-£330pp. Includes three nights' accommodation (park view), three dinners and continental breakfasts.

No summer events in Glasgow; programme resumes in October. Call Bill Agnew on +44 (0)141 884 6342 for details.

Taunton

Weekly coffee morning
Wednesday 8, 15, 22, 29 June
6, 13, 20, 27 July
3, 10, 17, 24, 31 August, 10.30am,
Miles at The Riverside
Friendly, informal gathering; find the group upstairs.

Guests and potential members welcome. Pay for own refreshments.

The Queen's 90th birthday lunch
Wednesday 1 June, 11.30am,
Oake Manor Golf Club
Celebratory three-course lunch.
Guests and potential members welcome. £19.50.

No lunches in August and September. Programme resumes in October.

West Cornwall

No events in June, July or August.

Musical social evening
Thursday 22 September, 7.15pm,
Trevethoe House, Lelant
A short concert by a local harpist, followed by a finger food buffet and drinks.
Guests welcome. Call +44 (0)1736 333460 by 19 September to attend. £6.

'Iraq'
Thursday 20 October,
2.45pm, Carbis Bay Hotel
Talk by ROSL Director-General

Roddy Porter, followed by a Cornish cream tea.
Guests welcome. Call +44 (0)1736 333460 by 18 October to attend. £6.

West Sussex

The Queen's birthday lunch
Wednesday 8 June, 12.30pm,
Windsor Hotel, Windsor Road,
Worthing
Two-course lunch with guest speaker Maureen Howley MBE, Acting Deputy Chairman.
Guests welcome. Call +44 (0)1444 458 853 for details. £19; guests £20.

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Telling STORIES

Christine Wilde talks to the acclaimed author Delia Jarrett-Macauley about her ‘morally complex’ political writing, and her commitment to uncovering new talent and giving a voice to untold African stories

In July, ROSL welcomes the shortlisted writers for the 2016 Caine Prize for African Writing to the clubhouse to share and discuss their work. Now in its 17th year, this important literary prize, often referred to as the ‘African Booker’, was established with the aim of creating greater international engagement with the continent’s rich and varied story-telling tradition.

“So what makes a good story?” I ask Chair of Judges, Delia Jarrett-Macauley, when we meet at the clubhouse in April. Together with fellow judges Adjoa Andoh, Muthoni Garland, Dr Robert J Patterson and Mary Watson, Jarrett-Macauley is in the midst of reading all 166 short story submissions, prior to drawing up a long list.

Although understandably reticent about discussing her views so early on in the judging process, she is enthusiastic about the breadth and quality of the work she has seen so far. “There is a huge range of styles and topics: all of life is there. Generally speaking, I like it when a story stays with me, but the reasons why a work strikes me can differ. It could be originality, confidence, a voice, a vision or the quality of the prose that sustains you, so you want to phone somebody and say ‘I’ve just

read a great story!’” Although, she admits, “I’m glad they’re short stories and not novels because I can’t read that fast!”

The desire to tell and share a good story is evident in Jarrett-Macauley’s own work. A writer and academic with an eclectic background in the arts, including a period as Director of the Independent Theatre Council, Jarrett-Macauley’s interest in literature and culture, particularly black British history, has defined her career. Born in Hertfordshire to Sierra Leonean parents, she has been passionate about literature from an early age.

“My mother was a teacher and a great lover of ‘the classics,’” she recalls. “We had lots of books, music and art around the house, reliable in their presence like food on the table. *Crime and Punishment* was the first major novel I read as a teenager – it completely knocked my socks off. I was so taken with the main character, Raskolnikov, and the descriptions, and they continued to live within me for years.”

Although Jarrett-Macauley encountered African and Caribbean literature growing up, she didn’t study it formally until after she graduated. “I took a class about African literature and women run

by Buchi Emecheta, the Nigerian novelist who wrote *In the Ditch* and *The Joys of Motherhood*. We studied Ama Ata Aidoo’s work, as well as Mariama Bâ’s novel, *Une Si Longue Lettre*, which I adored. At that time, Virago was publishing and re-issuing a lot of women’s classics, so alongside discovering these African women novelists and contemporary African male writers, such as Ngũgĩ wa Thiong’o and Wole Soyinka, I was able to read 19th- and early 20th-century women writers like Rosamond Lehmann and Winifred Holtby – whole heaps of these wonderful green-spined books.”

Power and truth

Engaging with these works and the experiences of African and African-Caribbean women in her own life encouraged Jarrett-Macauley to explore minority status and black women’s creative practice in Britain further, inspiring her to publish her first academic collection: *Reconstructing Womanhood, Reconstructing Feminism: Writings on black women*. “I felt we needed materials that theorised and were specifically concerned with African and African-Caribbean heritage and how we’d used that background to interpret our experiences in the UK,” she explains. ●

“I LIKE IT WHEN A STORY STAYS WITH ME... IT COULD BE ORIGINALITY, CONFIDENCE, A VOICE OR A VISION THAT SUSTAINS YOU, SO YOU WANT TO PHONE SOMEBODY AND SAY ‘I’VE JUST READ A GREAT STORY!’”



This was also the driving force behind her decision to write *The Life of Una Marson: 1905-65*, a biography of the Jamaican feminist, activist, poet and playwright. “I was making notes on black women in Britain in the early 20th century when I came across a reference, dated 1945, that said, ‘Una Marson, who is well known as a BBC Producer, is now on holiday in Jamaica’. It struck me that there aren’t many well-known black women in the BBC now, so for a black woman to be well known in 1945 was amazing. It was that which made me focus on her life and put the others aside. I was fascinated by Una: she was independent; she wasn’t in England as someone’s wife, she had real agency.”

As well as examining the experiences of black British women more widely, Jarrett-Macauley draws on her own Sierra Leonean heritage in her work. “It had a huge impact on my life and I think it’s a major reason why I write,” she says. “Even though I’m not *in* Sierra Leone, I’m definitely *of* Sierra Leone. I remember going there on holiday for the first time. All the impressions were, as they tend to be with major childhood experiences, very strong and indelibly marked: the tropical smells, the difference in the light, the fact of not being physically different.”

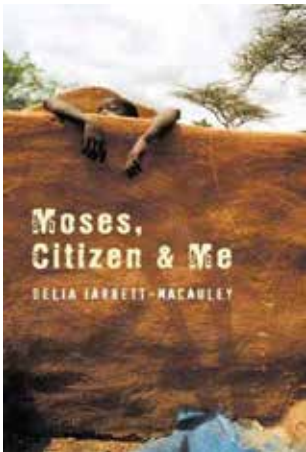
Although she admits she has not spent as much time in Sierra Leone as she would like, Jarrett-Macauley used her early recollections to inform her novel *Moses, Citizen and Me*. Set



largely in Sierra Leone, the book tells the story of a fictional child soldier in the aftermath of the civil war, and his family’s response to what he has done. “It is concerned with things that are dear to my heart: the question of memory in a family group, how life lessons are passed down through generations, and the relationship between those who have remained in Sierra Leone, like Moses and Citizen, and those who exist in the diaspora, like the ‘Me’ of the title – the narrator, who lives in the UK.”

The “power and truth” of her “intimate and morally complex” tale earned her the Orwell Prize for political writing in 2006: the first, and so far the only, novel to win the prize. This accolade came as a total surprise to Jarrett-Macauley, who at the time knew very little about the literary fiction industry. “When I started writing, my goal was to write enough to make a novel that made sense,” she confesses. “It’s important to me to try to write well and to tell a story that gives people an emotional experience. I structure it in the best way necessary to get out the story I want to tell, and the politics emerge from that.”

Although somewhat overwhelming at first, the literary attention opened new doors, including a Research Fellowship at Warwick University; involvement with the Multicultural Shakespeare project, through which she developed her latest anthology, *Shakespeare, Race and Performance: The diverse Bard*; and her association with the Caine Prize.



Powerful works: Delia Jarrett-Macauley's books about (l-r) the adaptation and study of Shakespeare in a multicultural society; the Jamaican activist, playwright and poet Una Marson; and a fictional child soldier in Sierra Leone

Providing a platform

Having experienced the merits of being recognised by a literary prize, Jarrett-Macauley is pleased that the Caine Prize is offering a similar platform for African writers. “The Caine Prize has raised the profile of African literature considerably. The number of submissions goes up every year and the media interest has grown. Agents and publishers are keen to engage with the shortlisted writers, many of whom have gone on to do more.” These writers include NoViolet Bulawayo, winner of the 2011 prize, whose novel, *We Need New Names*, was nominated for the Man Booker Prize in 2013, and Chimamanda Ngozi Adichie, shortlisted in 2002, whose *Half of a Yellow Sun* received the Orange Prize for Fiction in 2007 and was adapted into a film in 2014.

This year, the Caine Prize received a record number of short stories by writers representing 23 African countries, emerging from sources including academic presses and online publishers, as well as the likes of *Granta* – a clear indicator of its growing reach. Jarrett-Macauley has also spotted new stories by returning writers among the submissions, as well as translations, and has been

particularly interested to see the influence of literary networks, groups and projects in recent years. “It shows people are coming together to work on their stories, so the existence of the Caine Prize is working as a catalyst to encourage people to write, and write seriously, with the support of critical tutors.”

However, she admits, there is more to be done to engage with and open up the term ‘African literature’ in order to create more opportunities for writers across genres. “It is important to remember that this is a continent, and it is a continent with a huge diaspora. Although it’s great to say, for example, ‘we’ve got two writers from Zimbabwe’, that’s not a lot, so we can’t rest on our laurels.”

The Caine Prize focuses on the short story to “reflect the contemporary development of the African story-telling tradition”. I wonder how Jarrett-Macauley has seen this tradition evolve during her involvement with the Caine Prize and in her experience more widely. “The interesting thing about the development of post-colonial and African literatures is that one is forced to keep experimenting with the structures and forms because of the very nature of the root experiences,” she says.

“If you’re engaging with societies that are multilingual, dealing with conflicts around religion and ethnicity, questions of migration and social change, you don’t necessarily want a straightforward linear structure. But ultimately, any piece of fiction should be a page-turner; you need to engage readers so that they want more.” With someone so passionate about finding compelling and exciting work at the helm, we can look forward to reading some inspiring stories by the shortlisted writers now and in the years to come.

Shakespeare, Race and Performance: The diverse Bard is published on 15 July and available on Amazon. The 2016 Caine Prize shortlisted writers will speak at Over-Seas House London on 30 June. See page 46 for details.

Man of peace

COMMONWEALTH YOUNG PERSON OF 2016, 25-YEAR-OLD ACHALEKE CHRISTIAN LEKE, DISCUSSES HIS WORK TO PROMOTE PEACE IN CAMEROON AND HIS HOPES FOR THE FUTURE

What inspired you to get involved in peace-building?

I grew up in a community that was challenged by youth violence and socio-economic problems such as unemployment and poverty. When I was 17, I started volunteering in order to right some of these wrongs and advocate for peace. Eight years later, I am proud to have transformed from an agent of violence to an ambassador of peace.

Tell us about your work with the non-profit organisation Local Youth Corner Cameroon...

I serve as the National Coordinator. Our programmes are focused on youth governance and accountability; peace-building and countering violent extremism; and civic education and nation-building. Most of our projects are impact-based, non-formal, and peer-to-peer, and target young people who are most vulnerable to radicalisation.

What challenges have you faced over the years and what achievements are you most proud of?

It has been a daunting task to find other young volunteers. There has also been a lack of support – financial, technical and material. I am proud to have impacted on almost one million young people through my projects. I developed a training manual and documentary on peace-building that we have used to train over 5,000 young Cameroonians. I am a member of the United Network of Young Peace-Builders, who advocated for the adoption of UN Security Council Resolution 2250 on Youth, Peace and Security. I hope to engage as many young people as possible and to equip them with the skills to join in the fight against violent extremism.

For more information, see thecommonwealth.org.

REGIONAL WINNERS

The Commonwealth Youth Awards for Excellence in Development Work recognise outstanding young people whose work has significantly contributed to local, national, regional or global development. Achaleke Christian Leke is the 2016 regional winner for Africa, joining the Commonwealth Young Persons of the Year for Asia, the Caribbean and Americas, and the Pacific: Shougat Nazbin Khan (top) of Bangladesh for her work in helping rural children access low-cost advanced education; Shamoy Hajare (middle) of Jamaica, founder of the Youth Entrepreneurship Project; and Bal Kama (bottom) of Papua New Guinea for establishing scholarships for children in remote villages.



PUTTING THE COMMON INTO WEALTH

As Patricia Scotland becomes Commonwealth Secretary-General, she outlines her priorities for her four-year term in this exclusive article for *Overseas*

I have had a fascinating journey from St Joseph in Dominica, where I was born, to Walthamstow in the UK, where I grew up, on to the House of Lords and ministerial office, and now to Marlborough House as the sixth Secretary-General of the Commonwealth. I am honoured that Heads of Government have entrusted responsibility for leadership to me, and feel inspired by what we can achieve together.

The Commonwealth is an amazing constellation of peoples, nations and talent, with the huge advantage of sharing common law, a language and similar systems of governance. These advantages enable us to work together in easy cooperation, offering mutual support. My priority as Secretary-General

is for us to build on them with renewed energy, putting the wealth into Commonwealth, and the common into wealth.

To achieve this, we must take collective action to tackle corruption, advance good governance, defend human rights and maintain the rule of law – particularly by collaborating on legislative reform. Such work is fundamental to upholding the values and principles of the Commonwealth Charter, and to implementing the UN Sustainable Development Goals.

Coming from a small island, I understand the existential threat of climate change all too well. For many Small Island States in the Commonwealth, it is not a future threat or possibility, but a present reality – and one they have been living with for decades. That is

why we want to see commitments turned into practical action. Without work started in the Caribbean and Pacific, and carried forward from the Commonwealth Heads of Government Meeting to success at COP21 in Paris last November, global agreement on climate change action might well have eluded us.

We must also take action to eliminate violence against women and girls, long one of my personal priorities. Domestic violence affects one in three women across the world, causing untold suffering and lasting injury. It shames us all. Violence and abuse rob children of the ability to develop and grow into their full potential, stealing all our futures.

Our wide range of Commonwealth organisations and networks, with ROSL as a particularly fine and successful

example, provide opportunities for people at many levels and in all our member states to join in common purpose. Teamwork in a spirit of goodwill embodies the values of the Commonwealth Charter, and amplifies the voices of our citizens.

Younger people have high expectations of what the Commonwealth can deliver for them socially and economically. In this year of celebrating ‘An Inclusive Commonwealth’ we must ensure they are able to fulfil their potential, see dreams become reality, and are not tempted by the destructive agenda of violent extremism.

As an inclusive global family, the Commonwealth can make an immense contribution as we face some of the most critical challenges many of us have ever known. Alone we are invisible, together we are invincible.



CHOGM: Patricia Scotland with her predecessor Kamalesh Sharma in 2015

Part of the family

Director of Operations Carolyn Henderson, who joined ROSL in March, talks to Margaret Adrian-Vallance about her experiences and plans, and why she loves working in hospitality

The role of the Director of Operations is to direct the day-to-day operation of the clubhouses in London and Edinburgh, and achieve high standards of service and member satisfaction. Reporting to the Director-General, Carolyn Henderson has line management responsibility in London for Rooms Division, Reception, Housekeeping, Concierge and Maintenance, and makes monthly visits to Edinburgh to oversee the performance of the contracted service provider there. With the Directors of Marketing, Finance and Administration, ARTS and Humanitarian Operations, she works closely with the Director-General in developing ROSL's five-year rolling forecast and plan.

A member of the Institute of Directors and the Academy of Chief Executives, Carolyn worked previously as General Manager at Warren House and Deputy General Manager at The Capital Hotel in Knightsbridge. She is married to Russell, who is also an Operations Director in the hospitality sector.

“I started in hospitality at the age of 15. My employers thought I was older and I didn't disillusion them, as I was keen to get started. What I like about hospitality is that you are part of a ready-made family – like being in a little micro climate. You are in it for the good of the clients or members, so it is a tight

community with management by communication and everyone working as a team. Above all, it is people orientated. Work should be enjoyable – life is too short not to enjoy what you are doing.

I was in my previous post for 18 years so I think this will stand me in good stead with regard to the long-serving staff at ROSL, as well as the new. Teams can't deliver unless they know what is required. Training is important and I would not ask anyone to do anything I was not prepared to do myself. And I like detail: I am ‘Mrs Detail’ personified!

As to spanning ROSL, which is a not-for-profit organisation, and the outsourced caterers who are profit motivated, I think this is about putting the jigsaw together, so that you have a good blend. For example, breakfast and Reception are the last touchpoint for many members, so there are always lots of opportunities for good memories.

When it comes to the clubhouses, one does have to have a regard for old buildings – the clubhouses are so lovely but they can't be overloaded. You have to work with what is possible.

I am excited to be here and look forward to meeting members at events, meetings and when I walk round the building. I see this as a hands-on role – not just office based – and it is wonderful to be part of an organisation which has venues in both London and Edinburgh, and so much going on there and around the world.”



“IT IS A TIGHT COMMUNITY WITH EVERYONE WORKING AS A TEAM”

Q&A

TONY HANMER

As he celebrates 30 years with ROSL, our Deputy Catering Director shares his most memorable moments – from meeting the Queen Mother to finding an IRA bomb – and discusses how the club has changed over the decades

Q. What do you remember about your first day at ROSL?

A. I arrived at 9am feeling excited, if apprehensive, and met with the General Manager. I was shown to my office, which was little more than a broom cupboard. It's still the same today; they haven't moved me, although I've offered to take over the D-G's office more than once!

In October, I will be celebrating 50 years in the business. I started as a Trainee Manager at the Café Royal in 1966 and went on to work at the

Royal Festival Hall, Sandown Park and the Barbican, as well as running my own hotel in North Wales, before starting at ROSL.

Q. How many ROSL functions have you overseen and which are the most memorable?

A. Let's say an average of 40 functions a week, 47 weeks a year (I'm away for five), times 30 years: that's 56,400, more or less! My favourite event was the Guide Dogs for the Blind AGM and tea in the 1990s. We hosted 30

“ I FOUND AN ICE-CREAM TUB WITH A CLOCK AND WIRES... HAD IT BEEN DONE PROPERLY, I WOULDN'T BE SITTING HERE NOW

visually-impaired guests with their four-legged, sighted friends. I am a Labrador lover so it was bliss, if slightly chaotic. As we were serving tea, we would tell guests what was on the plates. In one case, however, I had to say, "Well, it was a gâteau, but your dog's just eaten it!"

Farewell or retirement parties and weddings are particularly enjoyable. We recently had a party for a couple celebrating their 20th wedding anniversary who informed me that I'd done their wedding reception.



Q. Tell us about your typical day...

A. I usually arrive at 8am, greet my early-shift supervisors and check the report book. I check all the function rooms are set up to the clients' requirements, meet with the Duty Chef about the day's functions and greet clients on their arrival.

Then it's time to log on to my computer and have a cup of coffee – not necessarily in that order. I compile wages and invoices, help to check the drinks requirements for the week, and place orders. I then look in on any lunches we may have and carry on with paperwork, usually finishing at about 5pm, unless I'm staying for an evening event.

Q. How has your role evolved and how has ROSL changed in the last 30 years?

A. ROSL employed me as a Conference and Banqueting Manager in 1986. There was no such thing as computers then, all function bookings were entered into a huge book I called the Bible. Originally, my remit was to sell the function rooms purely for meetings. Now I am happy to say we do more catered events.

Since the catering was outsourced in 2004, I've been employed by what is now Graysons Venues. My role has changed as I've taken on more responsibility, but I enjoy my job – and still enjoy working, before you ask if I'm retiring! I like meeting ROSL members and banqueting clients and enjoy working with my team; Marius, Stefan and Rangel are brilliant. We have a good laugh but we get on with the job.

ROSL has changed for the better: St Andrew's Hall was transformed into Princess Alexandra Hall, the Buttery into the Brabourne Room and the members bar into the Duke of York. The new Brabourne kitchen looks promising. Banqueting hopes to move from silver service to plate service on all fine dining menus.

There was a dumbwaiter in my office but it was blocked, so they put a motor in above it. That's an innovation that makes life easier, because if you've got a function in the Hall of India, you can't come through with coffee or food for another function, so before we had



1. Royal visit: Tony is presented to The Queen at ROSL's centenary celebrations in 2010; 2. Special event: Meeting Prince Charles; 3. The team: (l-r) Rangel, Tony, Marius and Stefan; 4. At the clubhouse: With colleagues in 1997



the dumbwaiter you had to go up to the second floor, along the bedroom corridor and down. That is why my office is now also a servery: the lift goes all the way to the basement, so the chefs put the food in, it comes up to my office, into a hot cupboard and we can serve the Bennet-Clark, Rutland and Wrench rooms. We've got two coffee machines in my office now, too, so we can make coffee without having to drag it all the way from the Hall of India.

A LIFE IN BANQUETING

1966

Tony starts "at the bottom" at the Café Royal, working his way up to Assistant Banqueting Manager over seven years.

1986

He joins ROSL as Banqueting Manager, after working in hotels in Matlock Bath, Southampton, North Wales and Chigwell.

2013

Tony is due to retire but has no plans to leave ROSL.

Q. In 1990 you found an IRA bomb that had been planted at Over-Seas House. What happened that day?

A. Ironically, it was a conference on conflict and terrorism, held in St Andrew's Hall (now Princess Alexandra Hall), attended by Commissioner of the Metropolitan Police Peter Imbert, Foreign Secretary William Waldegrave, and terrorism expert Professor Paul Wilkinson.

I checked the room at 8am and again at 8.20am. I noticed that the top of the lectern was wobbling so I had a look underneath and found an ice-cream tub with a clock and wires coming out of it. The conference's security confirmed what it was so I reported it to the police and the bomb squad were here within seconds. We evacuated the building and had people out in the Garden in their pyjamas and nightdresses. The bomb

would have gone off just after 10am, during the keynote speech. It was only found because the thickness of the tape used to hold the tub in position made the lectern wobble. Had it been done properly, I wouldn't be sitting here now. Afterwards, every time Peter Imbert or anyone of importance came to London to talk, they'd say, "Have you checked the lectern Tony?" It got a bit tiring after a few years.

Q. You've met many famous faces. Who did you most enjoy meeting?

A. I have been lucky enough to have met most members of the Royal Family, High Commissioners, the Government and the Opposition. I would like to meet the Duke and Duchess of Cambridge and Prince Harry. I can't say who is my favourite as it isn't fair on the others, although the Queen Mother was wonderful when I met her at the Festival Hall and Princess Alexandra is lovely; she always says hello to the staff when she comes to a function.

Q. What do you enjoy doing in your spare time?

A. I love driving, visiting craft fairs and sponsoring Guide Dogs for the Blind. I've got pictures of my first two guide dogs, Silvie and Dell, up on the wall in my office. I'm on my 13th dog now, Eddie; he's gorgeous.

INTERVIEW BY CHRISTINE WILDE

RIO: THE CITY OF TOMORROW?

From the Arena of the Future to the Museum of Tomorrow, the regeneration of Rio de Janeiro promises a bright new future. But what is the cost of such rapid change to existing communities, asks Donna Bowater

Once the entry point into Brazil for half a million enslaved Africans, it is easy to miss the Valongo Wharf in downtown Rio de Janeiro. Just a few stone verges – worn down and buried by the passage of thousands of feet and 200 years – have been uncovered. Indeed, until recently, Rio's residents barely knew about the old dock where ships would arrive from Africa in the 19th century.

But the restoration of the site as a memorial to the city's slave-trade past forms an important part of the regeneration of the port region that has accompanied the 2014 World Cup and this summer's Olympic Games. The lost quayside was unearthed, along with jewellery, ceramics

and items of worship, during a US\$39 million redevelopment of the area, which began in 2009.

"The idea of Rio de Janeiro as a beach city is a 20th-century idea," said Washington Fajardo, president of Rio's heritage institution. "Until then, the city had always been a port city." The City Hall announced plans to display the artefacts in an Open Laboratory for the public to learn about the slave tragedy in Rio. "This is part of the transformation of the city for the Olympic Games," Fajardo added. "It's been catalysed by the Games. We are creating a new future for the port area but it's a future based on the history."

Just around the corner from this humble tribute to the past is the city's ostentatious offering to the future: the Museum of Tomorrow. Designed by Spanish architect Santiago Calatrava, the science museum has quickly become a popular attraction thanks, in part, to its impressive skeletal structure and its thought-provoking message for the 450-year-old city: "What tomorrow do we want?"

Its inspirational yet apocalyptic installations raise questions about sustainability, which has been a



buzzword for Olympic preparations. While the local organising committee has been forced to keep the budget in check because of Brazil's on-going economic crisis, it has also tried to avoid 'white elephant' arenas and venues, which was a major concern following the World Cup.

After Rio 2016, the 'Arena of the Future', which will host Olympic handball and Paralympic goalball, will be dismantled and turned into four 500-student schools. It is the first time that such 'nomadic' infrastructure will be used during the Games, according to Rio's municipal Olympic company (EOM). ♦

“AS RIO DE JANEIRO SEIZES ON MAJOR SPORTING EVENTS TO FORGE ITS IDENTITY, IT ALSO FACES THE CHALLENGE OF RECONCILING WITH ITS PAST



Main: Sign saying 'Olympic City' outside The Museum of Tomorrow; Above: The inaugural Street Child Games in March 2016

Meanwhile, Rio will also follow London’s example by making use of eight temporary venues. “It reinforces the precept adopted by Rio City Hall that the Games should serve the city better by avoiding building venues that would be barely used, and increasing its legacy instead,” the EOM said.

Development for all?

The Museum of Tomorrow forms part of a US\$2.3 billion flagship plan to overhaul the historic region, named the 'Porto Maravilha', or 'Marvellous Port', to boost the long-neglected area. At the inauguration of the museum in December, Brazilian president Dilma Rousseff said it would be “one of the greatest representations and symbols of the country that we want to build.”

Yet, as Rio seizes on major sporting events to forge its identity, it also faces the challenge of reconciling with its past. The Porto Maravilha project, which covers five million square metres, has attempted this by including an African heritage circuit to recognise the city’s role in the slave trade and the importance of black culture to Brazil. But there has also been criticism that the new transport links and museums are for the benefit of tourists and the wealthy, pushing out those who live in the region, including Morro da Providencia, the country’s first favela.

Political art collective Seus Putos demonstrated against the gentrification of the port region outside the Museum of Tomorrow in December. The group said: “The elevation of the region through architectural symbols mainly serves the media and political use of large enterprises and mega-events, such as the 2016 Olympics. Again, the pretext of art and culture cover up urbanisation projects that promote the gentrification of poor neighbourhoods that make up or surround the port region, which, in turn, has a huge historical importance. Or rather, the 'Tomorrow' is forgetting yesterday.”



“THE REGENERATION PROJECT HAS BROUGHT UNCERTAINTY AND FEARS OF EVICTION. A CABLE CAR SYSTEM, BUILT THROUGH THE FAVELA, WAS DESIGNED TO IMPROVE MOBILITY YET IT ALSO EVICTED DOZENS OF FAMILIES

For those who live in Providencia favela, which overlooks the port, the regeneration project has brought uncertainty and fears of eviction. A cable car system, built through the favela, was designed to improve mobility and access to the hillside community, yet it also evicted dozens of families.

The port urban development company, Cdurp, which is overseeing the project, said those who had been displaced had been resettled in the same region. Alberto Silva, President of Cdurp, asserted that the redevelopment had sought to increase links between the district and the rest of the city, bringing social and economic improvements for the population.

“This was an area abandoned for decades, an important area strategically and historically for the city and the country, and the intention was to integrate the region,” he said. There had been plans to invest in the region regardless of the Olympic Games, he added, but the event had helped to promote the redevelopment programme.

“The pertinent question is why has it taken so long to do this?” Silva added. “The Olympics have helped simply with the visibility that Rio de Janeiro has gained but this is a project to restructure the centre of the city, with or without the Olympics.” There are 30,000 people living in the region and he expected this to reach 100,000 within 12-15 years. However, city planners have warned of a lack of affordable housing, which could have been addressed as part of the area’s regeneration.

“From an urban planning perspective that is the logical decision, because the area is already fully serviced by urban infrastructure and is near jobs – it is ideal land to meet the housing demand in the city because it could be built up with affordable housing. Yet the city ignored this,” said Theresa Williamson, Executive Director at Catalytic Communities, an NGO for favela advocacy.

Williamson added that the designs for the port region had failed to take into consideration public consultations. A 2012 paper by urban planning graduates at Columbia

Clockwise from top left: The Vila Autódromo favela on the edge of the Olympic Park; residents protest against the demolition of the favela to make way for Olympics facilities; the Museum of Tomorrow; and people aged 14-19 from 9 countries take part in the Street Child Games in March

University recommended greater engagement over the Porto Maravilha project, as well as the repurposing of disused public buildings to meet the housing deficit. “As Cdurp, the Municipal Housing Secretary, and the Rio Municipal Government seeks to advance the city’s status as a global megacity, known for its mega-events and world-class destinations, it must also create a sustainable legacy of inclusive housing and social-integration,” it said.

“It’s time for Rio to demonstrate its own commitment to the international audience by seizing the Olympic moment to become a leader in social inclusion and sustainable urban development.”

Making change work

Similar criticism has been levelled at the authorities over the handling of Vila Autódromo, a favela on the edge of the Olympic Park, where families fought for the right to remain until their homes were knocked down earlier this year. The government said the removals were necessary to expand the main road around the park in the west of Rio, where the athletes’ village will be turned into luxury apartments after the Games. The authorities went so far as to offer some families market-rate compensation for their homes before ordering their demolition.

Maria da Penha Marcena, who became the face of the dispute over the community when she suffered a broken nose while resisting eviction last June, said: “Our fight isn’t about the Olympics. It’s because of this new vision they have; this will be a new neighbourhood after the Olympics. It’s going to be expensive and they don’t want the poor living nearby because it makes it ugly. This community has a history; everyone knows each other here and shares everything. This doesn’t have a price.”

More than 22,000 families were displaced in 2015, according to a report by the World Cup and Olympics Popular Committee of Rio de Janeiro, with more than 4,000 evictions

directly linked to preparations for the World Cup and Olympics. The report also touched on ‘street cleansing’, or the removal of street children and the homeless, as a way of improving the city’s image for major events. As a result, children’s charities and NGOs have made use of the platform of the World Cup and Olympics to campaign on their behalf.

In 2014, the UK-based charity Street Child United hosted its second Street Child World Cup, bringing together teams of street children from 20 countries for a festival of football and children’s rights. In the run-up, the organisation worked with social projects in Rio, as well as supporting football coaching and a new pitch for girls in Complexo da Penha favela.

In March, the first Street Child Games took place, in which teenagers called on the International Olympic Committee (IOC) to commit to protecting children’s rights in host cities. John Wroe, founder of Street Child United, said: “Our job is to get the countries on the side of these young people. If they see them differently, then they will treat them differently and we know we can do that through sport, we can definitely do that through the Olympics.”

While billions will be watching when the Opening Ceremony begins on 5 August, millions of Brazilians will be waiting to see what will become of their Olympic City after years of preparation. “For many years, the citizen was used to receiving improvements in the city as a favour,” said Eduardo Qualharini, of the polytechnic school at the Federal University of Rio de Janeiro. “He needs to see it as an obligation, because he pays taxes and there is still a daily transitory loss. These investments are fabulous in terms of capital but they need a reason for being. Society should be demanding the ‘day after.’”

Donna Bowater is a British journalist based in Rio de Janeiro. She writes for The Telegraph, as well as other news outlets including The Independent, the BBC and Al Jazeera.



RIO DE JANEIRO LIVING

In 1992, Rio was one of the most dangerous cities in the world, with more than 3,500 murders a year. A programme of ‘pacification’ in the favelas, populated by 22% of residents, has been credited with a 66% reduction in the murder rate.

The government’s Morar Carioca (‘Rio de Janeiro Living’) plan aims to convert all of the city’s favelas into neighbourhoods with improved facilities, public services, infrastructure and houses by 2020. Among the flagship constructions are a Child Development Center in the Rocinha favela and a cultural centre in the Complexo de Alemão.

In many cases, tailor-made improvements to individual homes, such as increased ventilation, watertight construction, and safe electrical and sanitary installations, are planned following interviews with an architect and social worker.

The Morar Carioca Verde offshoot, focusing on sustainable design, is being piloted at the Babilônia favela. The green practices being introduced include better water and energy efficiency, use of sustainable materials and the reforestation of the surrounding areas.

The rebirth of ARTS AND CRAFTS

IS THE RESURGENCE OF TRADITIONAL CRAFTS IN THE ARTS WORLD A RESPONSE TO TECHNOLOGY, ECONOMIC HARDSHIPS OR A SEARCH FOR SINCERITY?

When architecture collective Assemble won the Turner Prize in December 2015 for their Granby Four Streets project, no one was more surprised than ceramics artist Lydia Hardwick, who had contributed to the prizewinning work. In August, the group had asked Hardwick to design an earthenware lampshade for the project, which aimed to refurbish a street of derelict houses in the Toxteth area of Liverpool. Within months, the initiative had been recognised by one of the UK's best-known arts awards, as Assemble became the Turner Prize's first architectural nominee.

Although the value of crafts within the European arts world had been steadily growing, Assemble's controversial win was interpreted by many as a validation of a more organic, collaborative and crafts-based way of working. "Since I started working with clay about eight years ago, I have seen a significant shift towards more material-focused work being produced by artists in Europe," explains Hardwick. "There has been a return by artists and designers to process and making-led practices. Caroline Achaintre, Jesse Wine, Salvatore Arancio, Phoebe Cummings and Richard Slee are among many artists working with clay who have contributed towards this blurring of boundaries."

Events such as the White Cube's 'Losing the Compass' exhibition of quilts and Limoncello's 'Selected By', showcasing contemporary ceramics, are also a testament to this shift. "There is a blurred line between art, crafts and design," agrees Annie Warburton, Creative Director of the Crafts Council. "We believe there will be a continued fusion between these disciplines with a number of creatives not wanting to be pigeonholed in any one area."

A tool for social change
The growth of traditional crafts is also part of a wider movement that places art at the centre of social change. Granby Four Streets was not just a work of art but an attempt to improve people's lives through inspiring, community-driven design, as Assemble aimed to renovate an entire street in a neglected inner-city neighbourhood using local craftspeople and volunteers. Hardwick's stained terracotta lampshade took inspiration from the area's many redbrick buildings and, in the spirit of the project, looks intentionally handcrafted. Her work often plays with natural structures, subverting and reinventing them in contemporary ways.

"You can physically feel the positive spirit of this project when you walk through the street," says Hardwick, a graduate of the Royal College of Art. "A certain DIY aesthetic has arisen through artists and designers shifting their priorities towards more community-orientated projects. Granby Four Streets has been very much a process of learning through making, and trying to create beautiful and efficient design from cheap resources. This results in all the products looking very handmade. Projects like this suggest that there has been a return to crafted objects partly due to a necessity: how can we make the most of what is around us to improve people's lives?"

Backlash against technology
This focus on the handmade can also be seen as a backlash against the increasingly technological world in which we live. "Perhaps current artists' practices are hinting towards craft and material as a way of resisting the digitalisation of imagery: a return to the hand," says Hardwick. "In my case, I don't set out to oppose digital

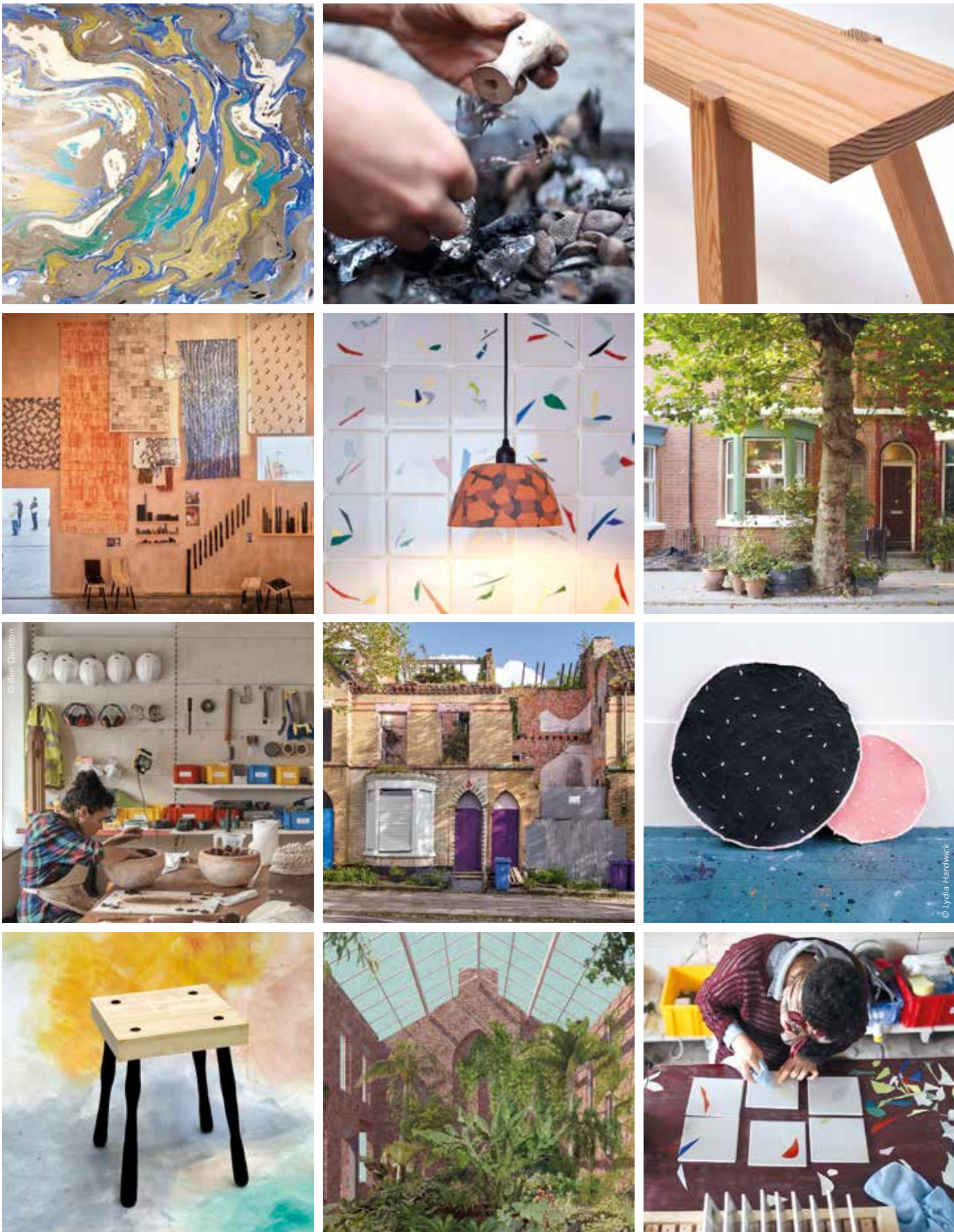
culture, but perhaps I am subconsciously searching for an antidote to backlit screens and precision."

Warburton agrees that there has been a move away from mass-produced goods as people recognise the quality of handmade crafts. "There's a growing popularity of making and the handmade in all its forms, as people care more about the ethics of where things come from and how they are produced."

This can be seen, for example, in an increase in crafts in high-street shops, the growth of online outlets such as Folksy and Etsy, and the unexpected popularity of *The Great Pottery Throw Down* – a BBC series that brought crafting into the homes of 2.5 million viewers in November as 10 contestants battled to become Top Potter. "2015 was an outstanding year for British craft with British makers celebrated at major shows here and overseas," explains Warburton. Contributing £84.1 billion to the UK economy, the creative industries also had a record year in economic terms.

As with the Arts and Crafts Movement of the late 19th century, artistic movements that reject technology are often a response not only to mass-produced design but also to the economic hardships of the day, as the artists adopt a sense of social responsibility. However, despite this cyclical pattern, Hardwick does not see the return to the handcrafting of objects as a fashion or trend, but as something much deeper and more personal. "I believe that people today are searching for a sincerity in the art and design that surrounds them," she explains. "And what is more honest than an object made by hand?"

See www.lydiahardwick.co.uk or www.craftscouncil.org.uk for further details.



Top row (l-r): Marbling at Granby Workshop, a social enterprise, launched through the Turner Prize Exhibition 2015, which makes handmade products for homes; making 'sawdust ceramics' for Assemble; a Granby Workshop bench. **2nd row (l-r):** Granby Four Streets showroom; Lydia Hardwick's pressed terracotta lampshade; a house on the street in Toxteth; **3rd row (l-r):** Assemble's studio in Liverpool; one of the gutted houses; Hardwick's 'It Is' (2013, porcelain); **Bottom row (l-r):** Granby Workshop turned wood stool; greenhouse view of Granby Four Streets; making cut-out tiles for Assemble

BUILDING QUALITY

From the Brabourne kitchen to a new primary entrance for guests, vital renovation works behind the scenes at the London clubhouse are ensuring that ROSL can deliver value and quality for our members



Clockwise from left: Director-General Roddy Porter surveys work being carried out in the courtyard of Over-Seas House London; the new Head Chef Robert Stephens in the new Brabourne kitchen; one of the team sands and paints the doors in the new Westminster wing; getting the recently renovated park-side rooms in Vernon House ready for members

It is a relief that the portakabins and storage units are gone from the London clubhouse. But they have been important. The fourth 'purpose' in our 2016-2021 strategy is "To be a byword for value and quality in all we do." This is the motivating force behind our current refurbishment effort in London and, later on, in Edinburgh. The inspiration that guides us is the love of our historic buildings and, from our perspective as staff, to give you, the members, the best possible experience we can, every time you visit your clubhouses. This means that we want both to maintain the historic framework and design, and to improve the comfort and function of each room.

So far in 2016, we have completed an ambitious element of this programme. The Brabourne Room now boasts a modern, well-equipped and ergonomically efficient kitchen to provide improved quality at your table. The second floor bedrooms in Vernon House (park side) have now been completely refurbished in a style in keeping with the Edwardian elegance of the public spaces in that part of the clubhouse. The old fire exit from Princess Alexandra Hall (PAH) has become a primary entrance to the clubhouse, to be used mainly by outside organisations.

This means that the clubhouse Reception is now for the exclusive use of our members and their

guests, and we can provide you with an improved personal service. We are building on this with more training for our staff.

In August, we will beautify the PAH foyer with a new carpet, better lighting, adjusted ceiling levels and an intensified art deco effect. Finally, we have continued to develop our lovely Garden and I hope you enjoy the improvements we have made there too.

One of the less obvious 'spin-offs' of some of this work has been to improve the working conditions for our staff. This is most obvious in the creation of the new kitchen; that, in conjunction with the building of the new goods delivery lift to the basement (near the front gate), has enabled us to provide enhanced lighting, more modern and hygienic facilities, and new canteen space (not an ideal result but certainly an improvement on what existed before) for our people. It is important that we provide our hardworking staff with the best facilities we can, and I think that the improvements we have made this year benefit them significantly.

All this is one more step towards our 2021 goal that, by the end of that year, we will have refurbished the entire clubhouse in London and made strides greatly to improve the facilities and service in Edinburgh. I shall return to improvements in Edinburgh in the next edition.

RODDY PORTER



A PLACE FOR ALL

Philip Long explores the regeneration of Dundee and what impact residents can expect from the new V&A museum

A new V&A museum will be at the heart of Dundee's £1 billion waterfront redevelopment, part of a 30-year vision for reclaiming its connection to the expansive River Tay and the city's ongoing culture-led regeneration. Dundee has emerged as an energetic creative hub, with two internationally renowned universities. Abertay University has made a name internationally in digital game design, while the University of Dundee has had a global impact on life sciences and drug discovery. Its Duncan of Jordanstone College of Art and Design is respected as one of Britain's great art schools.

These achievements – among many others – led to Dundee being awarded the title of the UK's first Unesco City of Design, joining a prestigious international group including Berlin, Beijing, Singapore and Turin. Design is at the heart of the city's regeneration. City leaders

recently came together to put in place a 'City Values' agreement – a public commitment to using design to improve people's lives. Companies, organisations and creative practitioners based in Dundee have signed up to these values, which include promoting social justice, raising aspirations and involving communities in collaboratively designing services and solutions.

Scotland's design heritage

On the city's waterfront, there is much evidence of this ambition, with the creation of a new street grid to re-connect the city with the Tay, a major new civic garden space for public events, and a complete transformation of the railway station now underway. Development partners have been confirmed for at least two further waterfront sites. The mission to redesign the city as a better place to live, work, visit and invest in is not just being talked about, it is being realised.

“SCOTLAND'S GLOBAL SIGNIFICANCE IN THE FIELD OF DESIGN NEEDS TO BE BETTER KNOWN, NOT JUST BECAUSE WE HAVE A RIGHT TO THIS HISTORY, BUT ALSO BECAUSE OF THE INSPIRATION IT CAN GIVE

Design is a rich and varied discipline with particular historical importance in Scotland, ranging from the invention of waterproof fabric by Charles Macintosh and the pedal-driven bicycle by Kirkpatrick Macmillan, to the pioneering work of Patrick Geddes in improving urban living conditions and creating modern town planning. Today, Scotland is known for its individual design talents, including Jaguar Design Director Ian Callum and fashion designer Holly Fulton.

These achievements are being celebrated in 2016 through the Year of Innovation, Architecture and Design. And now Scotland's design story is being brought together in one institution: the V&A Museum of Design Dundee. Our nation's global significance in this field needs to be better known, by ourselves and by people around the world, not just because we have a right to this history, but also because of the

inspiration it can give us for our future development.

V&A Dundee, which opens to the public in 2018, will draw on world-leading collections from the V&A and across Scotland. Our Scottish Design Galleries will focus on more than 300 years of Scottish design ingenuity, while our temporary exhibition spaces will host V&A touring exhibitions of international standing, helping visitors to understand just how vital design is to our lives.

Main: Artist's impression of the new V&A Dundee. **Below:** V&A Dundee at the launch of the Milan Design Triennale in March 2016. **Right:** Children come up with design solutions in the V&A Schools Design Challenge

© V&A Dundee/Julie Howden



People power

Since 2014, V&A Dundee has been active in Scotland's communities, using design to inspire people of all ages to discover their own creative potential. The museum is passionate about the power of design to enable change, but also committed to making the tools of designers available to everyone. Last year, the museum's first travelling gallery exhibition, Design in Motion, toured more than 80 locations in Scotland before heading to the V&A in London. Seen by more than 12,000 people, it enabled the museum to reach geographically disparate communities and start to deliver our remit as an institution contributing to Scotland's future. What was most exciting was seeing first-hand how our young people were enthralled by the creative work of designers such as Sophia George, who reinterpreted the work of Arts and Crafts designer William Morris into a beautiful and fun iPad game with an original score performed by the Royal Scottish National Orchestra. The exhibition opened people's eyes to the excitement of design and its marvellous potential to inspire creativity.

Over the past six months we've taken this approach one step further, focusing on the creative potential of 11- and 12-year-olds with our Schools Design Challenge. More than 1,000 pupils across Angus and Dundee got involved in designing ways to improve their schools. These young people engaged thoughtfully and passionately with issues ranging from

bullying, social anxiety and stress, to more playful design ideas, including a musical relaxation garden and a desk that harnesses the energy created by a fidgeting pupil during lessons.

Ten of the 250 teams were selected to work with professional designers to develop the ideas further, before having these exhibited in Dundee to thousands of members of the public. Through the process we focused on valuing the creative contributions of these young people, taking their ideas seriously, and giving them the skills and confidence to make a real difference to the world around them.

Ultimately, that is why V&A Dundee is coming into being – to make a difference to the people of Scotland, the creativity of our businesses, and the many visitors Scotland welcomes each year. As the official UK representative at this year's Milan Design Triennale, we will exhibit works that showcase great design creativity from across the country, from Harris Tweed and the many brilliant designers who use it, to the creativity of our cartoonists and games designers such as Guerilla Tea, who collaborated with Cancer Research.

These are exciting times for Dundee. The redesign of this historic city reconnects it to the waterfront, while the new museum will inspire people by showing them the power of design to change lives – and involving them in that change.

Philip Long is Director of the V&A Museum of Design Dundee.

The poetry OF WAR

Jane Potter considers the lasting legacy of First World War poetry

In response to the question 'Where are the War Poets?', posed during WWII, the pre-eminent poet of the time, Keith Douglas (later killed at Normandy in 1944), cited the profound influence of the poets of 1914-18: "Hell cannot be let loose twice: it was let loose in the Great War and it is the same old hell now... Almost all that a modern poet on active service is inspired to write, would be tautological." Such an anxiety of influence did not stop Douglas from forcefully interpreting his war in poetry and prose (see, for instance, his *Alamein to Zem Zem*), but he presaged an enthrallment with the 'soldier poets' of the Great War

that continues to this day, and which has shaped our cultural memory. But why?

The enduring impact might be encapsulated by Wilfred Owen's declaration, "My subject is War and the pity of War." For whether we see war as never justified or as a necessary if regrettable evil, pity is always present. The essential humanity which the poems of the Great War express alongside unsparing evocations of violence is profound.

Owen and many of his fellow 'soldier poets' who we recognise today – among them Edmund Blunden, Ivor Gurney, Isaac Rosenberg, Siegfried Sassoon and Edward Thomas – do not colour warfare

with a patriotic gloss of righteousness and picturesque sacrifice. War is not glamorous, but ferocious and ugly. In the early 21st century, in the wake of another world war and other international conflicts, from the Spanish Civil War and Vietnam to the so-called 'war on terror', this has particular resonance.

The poems of WWI that we continue to remember are only a tiny proportion of the vast numbers of poems that were written, published and read during those years. Much of this verse has drifted

Below (l-r): A portrait of Robert Graves in 1915; Siegfried Sassoon; and Wilfred Owen posing in his uniform



With kind permission of the Trustees of the Wilfred Owen Estate, and to the Bodleian Libraries, University of Oxford, www.ox.ac.uk/wwllt/collections/item/5026

into obscurity because it is unskilled, doggerel and/or mawkishly patriotic and sentimental, but what endures is marked not only by depth of feeling, but by accomplishment of technique, richness of language, arresting imagery, and experiments with cadence, rhythm and sound. The mastery of the poetic form makes such poems memorable and gives the horror of war some kind of order.

At the heart of such technical mastery is the human condition and the poets' ability to translate it into words. Isaac Rosenberg not only communicates war's epic and biblical scope in *Dead Man's Dump*, but its intimate, almost quotidian nature in *Break of Day in the Trenches*. Owen makes us see the "blood come gargling from the froth-corrupted lungs" of a gassed soldier in *Dulce et Decorum Est*, while in *They*, Siegfried Sassoon is candid about the unsavoury repercussions of a lofty "attack on Anti-Christ": lost limbs, blinded eyes, gun-shot-pierced lungs, and syphilis.

Gurney does not let us forget the *Pain and Strange Hells* visited upon war's survivors by physical and psychological wounds. Owen is equally poignant and disturbing about such suffering in *Disabled* and *Mental Cases*, while in *Strange Meeting*, he asserts that the desires of soldiers of both sides of the conflict, each killers equally, were essentially the same: "Whatever hope is yours,/Was my life also." Such a sentiment is in keeping with what Owen wanted his poems to achieve – a kind of consolation, if not to his generation then to the next.

One hundred years on, in a world still in thrall to Douglas's "same old hell", to the devastation and sorrows of conflict, it seems that Owen and his fellow poets of 1914-18 will continue to be touchstones for interpreting and remembering modern war.

Jane Potter is a Senior Lecturer in the School of Arts at Oxford Brookes University, and author of *Wilfred Owen: An illustrated life*.



1916 TIMELINE

Continuing our timeline of WWI events; for 1914 and 1915 see the June-August issues for 2014 and 2015



January-August
Launch of ROSL's Overseas War Memorial Fund.

9 January
Evacuation of Gallipoli.

24 January
Britain introduces conscription.

21 February
Battle of Verdun begins.

March
ROSL presents 54 aircraft (worth £90,000; the equivalent of £5.5m today) to the Royal Flying Corps.

2 March
Second edition of *Overseas* published.

5 March
The British advance on Kilimanjaro (East Africa) begins.

1 April
ROSL raises more than £7,000 for its Overseas Soldiers' and Sailors' Fund.

29 April
British and Indian forces surrender at Kut.

20 May
2,848,806 children donate pennies to ROSL's 'comforts for troops' appeal.

31 May
Battle of Jutland: Australian, British and Canadian navies lose 14 ships; the German navy loses 11.

1 July
The Battle of the Somme begins.

23 July
Second Somme offensive: Australians capture Pozzières Ridge but suffer heavy losses.

4 August
Battle of Romani: Australian, New Zealand and British troops defeat Turkish forces in the Sinai Desert.

1 September
ROSL establishes its Overseas Employment Bureau.

15 September
Battle of Flers-Courcelette (third Somme offensive): First battle for Canadian and NZ troops in France.

2 November
King George V sends the club a war-time message: "His Majesty congratulates the members upon their generous gift of eighty-five aeroplanes to the Imperial Aircraft Flotilla formed by the Society."

18 December
Battle of Verdun ends.



Marching with Sassoon

Director-General Roddy Porter's personal tribute to the war poets who have inspired him from his school days to his time as a serving officer and beyond

It seems I have walked with Sassoon and Graves most of my life. *Memoirs of a Foxhunting Man* and *Good-Bye to All That* were required reading at school. Perhaps my fascination and love of war poetry was seeded then, enriched by a vocational call to the Armed Services. Serendipitous perhaps, but to be commissioned into the Royal Welch Fusiliers reunited me with these men in the regiment in which they, too, served. And not them alone; under the Regimental Colours I also discovered the literary genius of private soldiers, not officers like Sassoon and Graves: David Jones, whose retrospective *In Parenthesis* (1937) so starkly captures the

human struggle on the Somme and at Mametz Wood in particular; and Frank Richards, a miner from Blaina, whose survival of the whole war on the Western Front is so movingly told in *Old Soldiers Never Die*.

The literary world again highlights the strong bond between officers and men in regiments, so often glossed over or ignored by those who never served. Graves commanded Richards in the trenches and thought him to be one of the finest signalmen in the regiment. He encouraged Richards to complete his book and found him a publisher (Faber & Faber). A parallel perhaps in another corner of the Great War to Sassoon's

encouragement of Owen to write, which gave shape, in particular, to *Anthem for Doomed Youth*. Although there are many war poets who inspire, such as Rosenberg, Gurney, Sorely and Thomas (among the 16 war poets immortalised in Poets' Corner in Westminster Abbey), it is to the Welsh poets that I return frequently. Their lyric reinforces the horror of war and the suffering of the human spirit in chaos. But their soldierly example was important to me as I learned my profession; and it was an enormous privilege to march for a while alongside them and to wear the uniform in which they gave so much.



SHARE THE BENEFITS OF MEMBERSHIP

As a member, you know that ROSL is a members' club with a difference. For over 100 years ROSL has encouraged international friendship and understanding through arts, social, music and humanitarian programmes. And members from around the world enjoy benefits including accommodation and dining at our historic clubhouses in London and Edinburgh, as well as reciprocal arrangements with over 80 clubs around the world. Share your home away from home; recommend membership to a friend today.

HOW TO JOIN

Call +44 (0)20 7408 0214 (ext. 214 & 216) and quote 'Overseas', visit www.rosl.org.uk or email info@rosl.org.uk

London Clubhouse
Over-Seas House
Park Place
St James's Street
London SW1A 1LR

Edinburgh Clubhouse
Over-Seas House
100 Princes Street
Edinburgh EH2 3AB



ROSL
ROYAL OVER-SEAS LEAGUE

MARGATE

renaissance

Following years of decline, the seaside resort has reinvented itself as a thriving cultural hub with a variety of galleries overlooking the English coastline, finds Christine Wilde

Just a 90 minute train ride from London, Margate has long been a favourite of those looking to swap the city for the seaside. By the 1990s, social and economic problems, exacerbated by a proliferation of cheap airfares, had taken their toll on the once vibrant resort. However, in recent years, Margate has undergone a renaissance, repositioning itself as a cultural hub with a number of galleries and creative spaces catering to both local and international audiences.

Spearheading this regeneration is Turner Contemporary (www.turnercontemporary.org). The gallery is named after British artist JMW Turner, whose love of Margate and his landlady there, Mrs Booth, made him a regular visitor. Designed by award-winning architect Sir David Chipperfield, this sturdy glass structure on the seafront even occupies the site of Mrs Booth's

guesthouse, commanding the same captivating coastal views that Turner enjoyed when he lodged there. Its large, north-facing windows are designed to capture the unique light conditions that inspired some of the artist's most famous works.

Hosting a rolling programme of temporary exhibitions, as well as performances, talks and courses, Turner Contemporary embraces art from 1750 to the present, and displays at least one of Turner's works at all times. The current exhibition, 'Seeing Round Corners', is the first in the UK to explore how artists have responded to the idea of 'roundness', and includes pieces by Turner, Anish Kapoor, Paul Nash, Mark Wallinger, Richard Long, Barbara Hepworth, and Christo and Jeanne-Claude (until 25 September). Also on show are two major works by the Nigerian contemporary artist Yinka Shonibare, co-commissioned by

14-18 NOW (until 30 October). These bright, powerful sculptures explore conflict, empire and migration 100 years after the Battle of the Somme.

A short stroll from the harbour, past the quirky vintage shops and tea houses in the Old Town, is Pie Factory Margate (piefactormargate.co.uk). This former butcher's shop is now a highly productive creative centre, with two galleries and five workshops supporting the work of contemporary, predominantly local, artists. The no-frills brick and concrete interiors create a bright, versatile backdrop for their busy programme. There are 11 exhibitions scheduled across the two galleries between June and August, including 'Making Space', sculpture and works on paper by Kent-based artist Brook Hobbins and paintings by Margaret Kerfoot, Alison Shipton and Patricia Wilson-Smith (17-28 June); and 'Natural Perceptions', an interactive

HISTORIC TOWN

MEREGATE

The first record of the town dates back to 1264, with this variant spelling. The name is thought to derive from a gap in the cliffs where pools of water formed.

'LIMB' OF DOVER

An important medieval port, Margate was linked to other coastal towns in Kent and Sussex for military and trade purposes until the decline of the port network in the 16th century.

TOURISM

It has been a major holiday destination for 250 years, with attractions including a shell grotto of unknown origin and Dreamland Amusement Park (reopened in 2015).

© Richard Bryant/Arcaidimages.com

Main: Turner Contemporary; Top: Pie Factory; Bottom: Lombard Gallery.



Pie Factory
Work by Brook Hobbins



Lombard Street Gallery
'Seascape35' by Claire Gill



Turner Contemporary
Mark Wallinger's 'Labyrinth'



'Wall of Oil Barrels'
By Christo and Jeanne-Claude

video and audio installation by local animator Jo Samuel (1-20 July).

The delightful range of handcrafted ceramics, textiles and jewellery in the window of the Lombard Street Gallery (lombardstreetgallery.co.uk) will appeal both to art aficionados and casual browsers. This pretty boutique, not far from Margate Museum, runs a regular series of curated exhibitions by a variety of professional artists and makers, including photographic artist Claire Gill, and painter and BBC World Service newsreader Nick Kelly (until 12 June). Just down the road, The Community Pharmacy Gallery, run by community arts and digital media organisation Beeping Bush (www.beepingbush.co.uk), serves as a cultural activity centre.

Margate's commitment to cultural investment has enabled a number of artist-led initiatives, including Crate (cratespace.co.uk), Limbo (www.limboarts.co.uk) and Resort Studios, to thrive. These creative collectives support contemporary artists in their research and practice, offering artists' residencies, studios and project spaces, as well as hosting public exhibitions. In July, Crate celebrates its 10th birthday with a revised iteration of its first exhibition, 'Machine Room', featuring the artists who collaborated on the original project in 2006.

With regular trains from Cannon Street, St Pancras International and Victoria, Margate is easy to get to from the London clubhouse and makes a grand day out.

LONDON & EDINBURGH

highlights

EDINBURGH

ARCHITECTS' CONVERSATIONS

Various dates until 24 October, National Museum of Scotland

This series of talks brings together leading Scottish and international architects to discuss shared themes and influences in how we shape the places around us.

£6. www.nms.ac.uk

EDINBURGH

NATURE MOTHER OF INVENTION

Until 24 July, Royal Botanical Gardens Edinburgh

Exhibition showing how the tropical plant Sapotaceae has inspired designers, engineers and industry.

Free. www.rbge.org.uk

LONDON

SUNKEN CITIES: EGYPT'S LOST WORLDS

Until 27 November, British Museum

Submerged for more than 1,000 years, the secrets of two lost Egyptian cities are brought to the surface in this major exhibition of underwater archaeology.

£16.50. www.britishmuseum.org



© Franck Goddio / Hilti Foundation - Photo: Christoph Gerigk

LONDON

DESIGNOLOGY

Until 20 July, London Transport Museum

Discover the aesthetics behind London's public transport icons, and how graphics, engineering and architecture inform our experiences of the city.

£17. www.ltmuseum.co.uk

LONDON

OPEN CITY DOCUMENTARY FESTIVAL

21-26 June, various venues

Showcasing international films by established and emerging filmmakers.

Prices vary; £5-£12. opencitylondon.com

LONDON

IN PARENTHESIS

29 June - 1 July,

Royal Opera House

Welsh National Opera presents a new work by acclaimed British composer Iain Bell, adapting David Jones's epic poem about the Battle of the Somme.

£6-£110. www.roh.org.uk



EDINBURGH

SPECIES OF SPACE

Until 16 July,

Edinburgh Printmakers

Solo exhibition by Edinburgh-based artist Robert Powell featuring sculptural pieces.

Free. www.edinburghprintmakers.co.uk

EDINBURGH

SCOTSTYLE: BUILDING THE CENTURY

1-31 August, venue tba

Touring exhibition celebrating the top 100 buildings of the last 100 years, as nominated by the Scottish public.

Free. www.foa2016.com

Summer highlights

From the three-week programme in Edinburgh to ROSL's first orchestral concert in Princess Alexandra Hall, there is much to be excited about this quarter

RA

WRITING HISTORY

Tuesday 12 July, 7pm, Princess Alexandra Hall, Over-Seas House London

The relationship between fact and fiction is ever complicated, but in writing, the battle seems to find new fuel. Giants from the past are often so fascinating that there is an overwhelming temptation to write and embroider their stories. But how much artistic licence should authors take?

In this exciting panel discussion

with some of the country's leading historians and historical authors, the subject of writing history will be thoroughly investigated. We ask them to explore the process of interpreting the past, from initial research to publication, and to divulge the challenges of re-writing history. Panellists include esteemed historians Alison Weir, Catharine Arnold and Anna Whitelock.

£15; £12 Friends of ROSL ARTS.

Includes wine.



RA

EDINBURGH FESTIVAL FRINGE

Sunday 7 - Friday 26 August, Over-Seas House Edinburgh

Now in its 17th year, ROSL's 'Music and More @ 100 Princes Street' programme returns to Scotland for its critically acclaimed series at the Edinburgh Festival Fringe. ROSL prizewinners and Commonwealth scholars present 50 concerts and literary events in three weeks,

including the ever-popular 'Bach for Breakfast' and 'Mozart at Teatime'.

The intimate atmosphere of the clubhouse's Princes Suite lends itself perfectly to chamber music, which is the real focus of the programme. This is a fantastic opportunity for our young musicians to expand their musical horizons and build chemistry with other top level ROSL musicians; it is fun to watch

and listen to this chemistry grow and blossom.

New to this year's programme is the literary series – four panel discussions on diverse topics, including villains and detectives, Scotland's poetic legacy, why Harry Potter matters and the contemporary representation of heroines – and a new lecture series on visual art and composers. This brings all facets of the arts into the programme, emphatically

delivering the promise of 'Music and More'.

With its central location, relaxed ambience, and refreshments included in the ticket price, 'Music and More' offers one of the most civilised and delightful experiences of the Fringe.

£12; £10 Friends of ROSL ARTS and concessions. To book call + 44 (0)131 225 1501 or email reception@rosl-edinburgh.org.



RA

SHAKESPEARE ORCHESTRA

Friday 29 July, 6pm, Princess Alexandra Hall, Over-Seas House London

The premier event of the ROSL ARTS summer calendar will be the first ever orchestral concert in Princess Alexandra Hall. The evening begins with a sparkling wine reception in the beautiful ROSL Garden, during which attendees will be serenaded by one of ROSL's prizewinning string quartets.

At 7pm the main event begins: the Orchestra Vitae, under the baton of Michael Cobb, will perform the overture from Mendelsohn's *A Midsummer Night's Dream*, Stephen Warbeck's *Suite* from

Shakespeare in Love, and their own arrangement of Bernstein's *Symphonic Dances* from *West Side Story*. Between each piece, favourite soliloquies and scenes from Shakespeare's *A Midsummer Night's Dream*, *Hamlet* and *Romeo and Juliet* will be performed by actors from the Royal Academy of Dramatic Art.

To end the evening, the orchestra and string quartet musicians will join guests in the Garden for a two-course buffet dinner. This truly will be a midsummer night's dream, so dress to impress!

£60; includes sparkling wine reception, concert and buffet dinner. Concert only (entry from 7pm) £30.

@Orchestra Vitae

DINING IN AND AROUND LONDON FOOD FEAST

Thursday 22 September, 7.30pm, Over-Seas House London

From the comfort of your clubhouse, sample a range of classic dishes from iconic London restaurants. The meal

starts with a delicious gin-based Clover Club cocktail from Fifty Eight Gin, producers of a single shot gin, traditionally distilled in London and featured in *101 Gins to Try Before You Die* (available in the Duke of York Bar). Three courses of delectable dishes,

prepared by Head Chef Robert Stephens, are then paired with club wines specially selected by Francis Flavin from Davy's Wine Merchants.

£60. Guests welcome.

To book, contact +44 (0)20 7629 0406 or rosldining@graysonsrestaurants.com.



JUNE

RA

EXHIBITION: BLUE
Until Sunday 28 August, daily, Central Lounge, Over-Seas House London
An exhibition of artworks by British artist Hilary Hope Guise, 'Blue' comprises paintings, collages, drawings and artist's books made with pure pigments on heavy paper. They reflect a mythic and imaginative response to her early childhood in the Cape Province, South Africa, and to the ancient Hebrew poetry of the Old Testament. Hilary Guise has an MA in Fine Art and was trained at Central Saint Martins, London and Michaelis School of Fine Art, Cape Town.
Free. Guests welcome.



vocal, strings and keyboard section finals compete for the Gold Medal and First Prize of £10,000. The winners of the Ensembles A and B finals will perform while the distinguished panel of judges deliberate.
£20; £15 Friends of ROSL ARTS; £10 students. Book via Cadogan Hall +44 (0)20 7730 4500 or www.cadoganhall.com.

YM

COCKTAIL MAKING MASTERCLASS
Thursday 2 June, 7pm, Over-Seas House London
Join us for an exclusive masterclass with one of our fantastic drinks partners, Sipsmiths. Learn all the skills you need to bartend like a pro, and enjoy a few concoctions of your own.
£15. Guests welcome.

ME

CLUB QUIZ
Wednesday 8 June, 7.30pm, Over-Seas House London
It's time to test your mental mettle once again with our fantastic club quiz. Maximum team size 6 people; individuals and small groups will be placed in teams. There will be opportunities to order drinks and food from the Bar.
£5. Includes glass of wine. Guests welcome.

RA

ANNUAL MUSIC COMPETITION GRAND FINAL
Wednesday 1 June, 7pm, Cadogan Hall, London
The winners of the 64th Annual Music Competition wind and percussion,

RA

AQUINAS PIANO TRIO
Thursday 9 June, 7pm, Over-Seas House London
The Aquinas Piano Trio was launched in 2009 at ROSL and has quickly become one of Britain's most sought-after ensembles. All three players are established solo artists in their own right and have vast experience of the chamber music repertoire. Between them, they have an outstanding array of awards and achievements, and have performed at such prestigious venues as Wigmore Hall, the Royal Albert Hall, South Bank Centre, Barbican Hall and

Bridgewater Hall. They will be playing a programme of Mozart, Fauré and Brahms. In association with the Medical Music Society.
£28; £22 Friends of ROSL ARTS. Concert and two-course buffet £56; £48 Friends of ROSL ARTS. All tickets include wine, tea and coffee.



ME

THE QUEEN'S 90TH BIRTHDAY GARDEN PARTY
Sunday 12 June, 12pm (doors open 11.30am), Over-Seas House London
In conjunction with The Patron's Lunch celebrations on Pall Mall, ROSL will host our own birthday celebrations for The Queen. Join us for a wonderfully British garden party with picnic-style finger food, Pimms and live music. While soaking up the atmosphere across the Royal Parks from our beautiful Garden, you will have the chance to watch the official event on screen.
£30. Guests welcome.



RS

THE QUEEN'S BIRTHDAY LUNCH
Sunday 12 June, 12pm, Over-Seas House Edinburgh
While the official proceedings take place on The Mall, members in Edinburgh are invited to a drinks reception and three-course lunch with wine to celebrate our Patron's birthday. Proceeds from the event and raffle will go towards the Roderick Lakin Memorial Fund.
£25. Guests welcome.

LG

LONDON GROUP DINNER
Wednesday 15 June, 7pm, Hall of India and Pakistan, Over-Seas House London
Professional painter, Professor Ken Howard OBE RA, a former president of the New English Art Club, will give a talk entitled 'From Belfast to Sennen Cove' at this popular annual dinner. A raffle will raise money for the Roderick Lakin Memorial Fund.
£50; LG members £45. Guests welcome. Book by 8 June.

ME

A MIDSUMMER NIGHT'S DREAM BALL
Saturday 18 June, 6pm, Over-Seas House London
The King of Faeries has demanded an evening of play and jest to distract him from his lovers' feud with Titania. Thus, the mischievous court jester for the evening, "That merry wanderer of the night" Puck, invites you and your guests to the Faerie Court for an evening of decadence, merriment and drama.
Experience the Athenian lovers' woes and the hilarity of the Mechanics in this Shakespeare-inspired Summer Ball. With first-class dining, dreamy decorations, Tudor-inspired court dancing and extracts from *A Midsummer Night's Dream*, this event promises to be the zenith of ROSL's summer calendar.
£110. Includes champagne on arrival, three-course meal with coffee and wine, and live entertainment. Guests welcome.



LG

VISIT TO TRINITY HOUSE
Monday 20 June, 3pm, Tower Hill, EC3N 4DH
A one-hour guided tour of the building designed by Samuel Wyatt and built in 1796. It is home to the Corporation of Trinity House, which has been responsible for the safety of shipping and the wellbeing of seafarers since it was granted a Royal Charter in 1514.
£14; LG members £12. Includes entry, tour and refreshments.

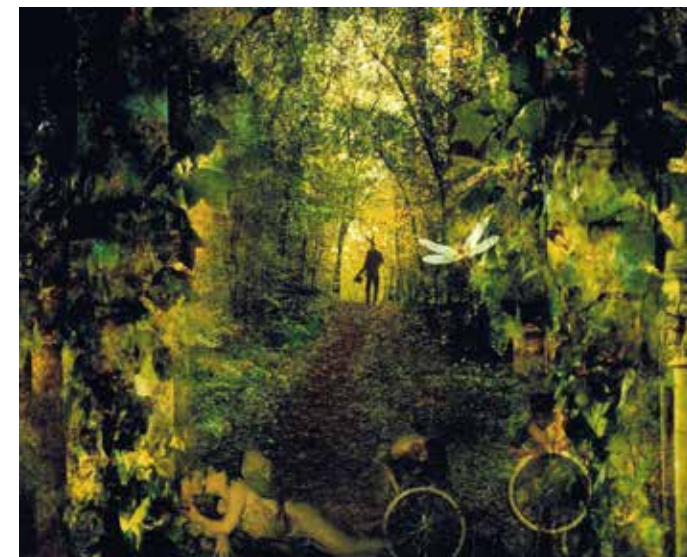
RS

SCOTTISH MEMBERS' DINNER
Friday 24 June, 7pm, Over-Seas House Edinburgh
Join fellow members and guest speaker Rt Rev John Chalmers, former Moderator of the General Assembly of the Church of Scotland, for a delicious three-course dinner with wine and coffee.
£25.



RA

PIANORAMA
Sunday 26 June, 3pm, Princess Alexandra Hall, Over-Seas House London
Young musicians from the Purcell School perform 28 miniature piano pieces, specially composed by brilliant young composers from each country in the EU to reflect the character and culture of their country.
£20; £15 Friends of ROSL ARTS.



ME

HOUSE OF LORDS AFTERNOON TEA
Monday 27 June, 3.30pm, House of Lords, London
ROSL President, The Rt Hon the Lord Luce, hosts our annual afternoon tea in the Cholmondeley Room and Terrace of the House of Lords. This firm favourite in the ROSL events calendar promises to sell out fast.
£36.50. Guests welcome.



RA

WRITING HISTORY
Tuesday 12 July, 7pm, Princess Alexandra Hall, Over-Seas House London
In this exciting panel discussion, some of the country's leading historians and historical authors, including Anna Whitelock, Alison Weir and Catharine Arnold, will thoroughly investigate the subject of writing history, from their initial research to putting the words on the page. See page 42 for further details.
£15; £12 Friends of ROSL ARTS. Includes wine.

ME

CLUB QUIZ
Wednesday 13 July, 7.30pm, Over-Seas House London
Members face five perplexing rounds of general knowledge questions in our monthly club quiz. Maximum team size 6 people; individuals and small groups will be placed in teams. Drinks and food can be ordered from the bar.
£5. Includes glass of wine. Guests welcome.



JULY

RA

EXHIBITION: BLUE
Until Sunday 28 August, daily, Central Lounge, Over-Seas House London
See June listing for details.
Free. Guests welcome.

YM

JAZZ BRUNCH
Saturday 9 July, 11am, Over-Seas House London
Soak up the summer with an al fresco brunch and drinks in our beautiful Garden. Including a drink on arrival, this delicious meal promises to be a sensory delight, topped only by the ROSL musicians playing jazz classics.
£25. Guests welcome.

RA

JACKSON/BEILBY DUO AND FERIO SAXOPHONE QUARTET
Monday 11 July, 7pm, Wigmore Hall, London
Prepare to be blown away

by the 2015 Annual Music Competition prizewinning ensembles. The Ferio Saxophone Quartet will be previewing repertoire from their upcoming UK tour, while the Jackson/Beilby Duo will perform pieces perfected at recent recitals in Austria, Spain and the UK.
£10-£18. Book via www.wigmore-hall.org.uk; £12 Friends of ROSL ARTS, available from ROSL ARTS. Includes post-concert reception with wine for Friends only.

LG

THREE ENTERPRISING GARDENERS: WISE, BROWN AND PAXTON
Thursday 14 July, 6pm, Over-Seas House London
Talk by Professor Sir Roderick Floud FBA, economic historian and retired Vice-Chancellor of London Metropolitan University, exploring the careers of three of the great 18th- and 19th-century landscape designers: Joseph Paxton, Capability Brown, and Henry Wise.
Free. London Group members and overnight guests at Over-Seas House only.

LG

EVELYN WRENCH LECTURE: THE ARTS IN THE UK
Thursday 14 July, 6.30pm, Over-Seas House London
The first in ROSL's new quarterly lectures series explores 'The Arts in the UK: A vision for the future'. Esteemed panellists Alex Beard, Royal Opera House CEO; Frances Morris, Tate Modern Director; and Christopher le Brun, RA President, chaired by author Jessica Duchan, will discuss how the threats and opportunities faced by the arts world shape their organisations, and will share their vision for the years to come. A two-course fine dining dinner follows for guests wishing for further debate.
Champagne reception and lecture £25; guests £30. Champagne reception, lecture and dinner £60; guests £70. Please note tickets for dinner are limited and expected to sell out fast.



LG

VISIT TO THE OLD NAVAL COLLEGE
Wednesday 20 July, 10.50am, Old Royal Naval College, London, SE10 9NN
Explore the landscaped grounds and historic interiors of the Victorian Skittle Alley and the Painted Hall and Chapel on this 90-minute guided tour of the college, whose rich history stretches back more than 500 years.
£35; London Group members £30. Includes tour and lunch; drinks not included.

RA

FRIENDS OF ROSL ARTS CHAMPAGNE GARDEN PARTY
Wednesday 20 July, 6pm, Over-Seas House London
The annual Champagne Garden Parties are exclusive to Friends of ROSL ARTS. A champagne reception in the garden is



followed by an hour-long concert by ROSL prizewinners. Commonwealth wines and sweet pastries are served afterwards. Existing Friends in June will receive an invitation to either the July or September Garden Party. The benefits of being a Friend include regular mailings, discounted tickets to all ROSL ARTS events, and invitations to private views.
Cost to join the Friends £30; £35 for non-members. Join via +44 (0)20 7408 0214 ext 219 or rosllarts@rosl.org.uk.

ME

SUMMER WINE TASTING
Friday 22 July, 6.30pm, Over-Seas House London
'La Vie en Rosé' is the motto of celebrated winemakers Château Léoube, who are leading our summer wine-tasting in the ROSL Garden. Members will certainly be feeling rosy after enjoying this rosé-led tasting from the centuries-old, organic wine estate in the Côtes de Provence on the Mediterranean coast. Château Léoube includes 65 hectares of vineyard, 20 hectares of olive groves and a 15th-century chateau. Led by cellar master Romain Ott, the estate combines traditional

growing methods with modern innovations to produce wonderful haute couture blends of old-vine, estate-grown fruit. Members will enjoy a sparkling aperitif before trying at least four wines. The event is matched with an optional post-tasting menu in the Restaurant.
£25. Guests welcome.



Bringing in the summer

Francis Flavin, from Davy's Wines, recommends his choice of ROSL wines to enjoy in the Garden

The arrival of summer brings some exciting new additions to the ROSL wine list. With its inviting nose of red berries and citrus fruit, Petit Rosé Tout Simple de Château Léoube, a classy rosé from Provence, is sure to go down well in the Garden and on the Terrace. Or why not indulge in a glass of fizz from the 2012 English Wine Producer of the Year, Bolney Wine Estates? Bolney Bubbly NV is unquestionably English in character with notes of elderflower and green apple.
ROSL will hold a Summer Wine Tasting event in the Garden on 22 July (see left); and visit Bolney in September (see page 49).

RA

SHAKESPEARE ORCHESTRAL CONCERT
Friday 29 July, 6pm, Garden and Princess Alexandra Hall, Over-Seas House London

This premier event in the ROSL ARTS summer calendar will begin in the Garden with a sparkling wine reception and music by a prizewinning string quartet. A Shakespeare-inspired orchestral concert by Orchestra Vitae will follow in Princess Alexandra Hall, including performances of some of Shakespeare's most famous soliloquies. This spectacular evening will conclude in style with a buffet dinner with wine in the Garden. See page 42 for further details. **£30 concert only (starts 7pm); £60 with reception, concert and buffet dinner.**

AUGUST

RA

EXHIBITION: BLUE
Until Sunday 28 August, daily, Central Lounge, Over-Seas House London
See June listing for details.
Free. Guests welcome.

RA

DAMIAN ARNOLD RECITAL
Tuesday 2 August, 7pm, Princess Alexandra Hall, Over-Seas House London
Winner of the ROSL Scholarship at the IFAC Australian Singing Competition, tenor Damian Arnold will perform around the UK during his summer residency with ROSL ARTS. With musical roles stretching

from Mozart to Gilbert and Sullivan, he has already established himself as one of Australia's most exciting young talents.

£15; £12 Friends of ROSL ARTS. Includes wine reception after the concert.

ME

SHAKESPEARE'S GLOBE VISIT
Wednesday 3 August, 12.30pm, Shakespeare's Globe, London
"All the world's a stage", and so it is only fitting that during our Shakespeare season, we visit the Bard's most famous stage: the Globe Theatre. Built in the 16th century and first rebuilt in 1614, the current theatre is a faithful reconstruction of the original Globe. Our guided tour will uncover the playhouse's colourful history, from Shakespeare's intimate relationship with the theatre to how it was constructed. It will also include a unique Elizabethan Dressing demonstration and entry to the Globe Exhibition. **£22.50. Guests welcome.**



RA

EDINBURGH FESTIVAL FRINGE: MUSIC AND MORE
Sunday 7 August - Friday 26 August, Over-Seas House Edinburgh

Now in its 17th year, ROSL's 'Music and More @ 100 Princes Street' programme returns for its critically acclaimed series at the Edinburgh Festival Fringe. Presenting 50 concerts and literary events in three weeks, performed by ROSL prizewinners and Commonwealth scholars, the series includes the ever-popular 'Bach for Breakfast' and 'Mozart at Teatime'.

With its central location and relaxed ambience, 'Music and More' offers one of the most civilised experiences of the Fringe, and should be a priority for discerning festival goers. For further information, see page 43. **£12; £10 Friends of ROSL ARTS and concessions. Includes refreshments. Book via +44 (0)131 225 1501 or reception@rosl-edinburgh.org.**



ME

BLACK-TIE DINNER IN THE TOWER
Wednesday 10 August, 7pm, Tower of London

Enjoy a wonderful dinner in the Fusiliers' Mess before watching Yeoman Warders perform the Ceremony of the Keys as the sun goes down on the awe-inspiring Tower of London. Members will delight in this ever-popular event, which includes a sparkling wine reception in the Fusiliers' Museum and a three-course dinner with wine and port in the Fusiliers' Mess. **£75; £85 guests.**

LG

THE FLORA OF MOROCCO
Thursday 18 August, 6pm, Over-Seas House London

An illustrated talk by Dr Stephen Jury, a botanist who has recently undertaken field work in North Africa. **Free. London Group members and overnight guests at Over-Seas House only.**

SEPTEMBER

RA

FRIENDS OF ROSL ARTS CHAMPAGNE GARDEN PARTY
Wednesday 7 September, 6pm, Over-Seas House London
Champagne reception and concert, exclusively for Friends of ROSL ARTS. See July listing for details. **Cost to join the Friends £30; £35 for non-members. Join via +44 (0)20 7408 0214 ext 219 or roslarts@rosl.org.uk.**



ME

SHAKESPEARE IN THE GARDEN: A MIDSUMMER NIGHT'S DREAM
Friday 9 September, 7pm, Over-Seas House London
ROSL's Shakespeare season, marking the 400th anniversary of the Bard's death, culminates in this abridged version of *A Midsummer Night's Dream*, as the beautiful ROSL garden hosts the Faerie King and Queen, Oberon and Titania, as well as the Athenian lovers and the beloved Mechanics. Having performed at our Midsummer Night's Dream Ball, the wonderful acting troupe will put on this bespoke play for ROSL members and guests to round off a superb summer of Shakespeare-inspired events. **£40; £45 guests. Includes prosecco in the interval. Guests welcome.**



RS

ARTS LUNCH
Wednesday 14 September, 12pm, Over-Seas House Edinburgh
Speaker Ian Garden gives a talk on 'Casablanca: The fascinating secrets behind this 1942 classic', followed by a delicious two-course lunch with coffee. **£20; guests £25.**

ME

CLUB QUIZ
Wednesday 14 September, 7.30pm, Over-Seas House London
Whether as an individual or team (max team size 6 people), this quiz night is not to be missed. Food and drinks can be ordered from the bar. **£5. Includes glass of wine. Guests welcome.**

ME

BOLNEY WINE ESTATE TOUR
Friday 2 September, Bolney Wine Estate, Sussex

On the edge of the South Downs lies Bolney Wine Estate, a 39-acre, award-winning English vineyard that produces premium red, white, rosé and sparkling wines. Owners Janet and Rodney Pratt started with three acres of vine in 1972. One of the few commercial vineyards in England, Bolney has grown substantially, combining the highest level of grape quality with sustainable practices that produce delicious wines while protecting the environment. With a state-of-the-art winery added in 2005, the estate won the UK Wine Producer of the Year in 2012.

Members will enjoy a guided tour with a tutored tasting of three of Bolney's most popular wines, followed by a delicious three-course lunch with matching wines. **£85; £95 guests. Guests welcome. Includes return coach from the London clubhouse.**





Member-led events

BRIDGE CLUB COURSES

Every Monday, 12 September - 17 October, 11.30am-1pm and 6.30-8.30pm, Over-Seas House London

ROSL continues its successful six-week bridge courses for beginners and improvers, with professional bridge player and tutor Ingar Hansen. There are also practice sessions on Mondays at 4.15-6pm and on Sundays at 3-5pm (all materials are provided), as well as further courses and practices running throughout the summer; contact ROSL for further details about these sessions. **£110; £125 guests. Book via +44 (0)20 7408 0214 ext 215 or guestrelations@rosl.org.uk.**

CHESS CLUB

7 & 14 June, then fortnightly on Tuesdays, Over-Seas House London

Players of all levels are welcome to the ROSL chess club, with informal tuition available. For the up-to-date Chess Club schedule, email ROSL member Eve Mitleton-Kelly at E.Mitleton-Kelly@mitleton-kelly.org.uk. **Free.**

CEILIDH CLASSES

Monday 19 September, 24 October, 21 November, 6-8pm, Over-Seas House London
Learn some classic dances in time for our 2017 ceilidh. **£10; £12 guests. Three lessons £24; £30 guests.**

CONTACT DETAILS AND BOOKING INFORMATION

Visit www.rosl.org.uk/events for more information on the full programme of events

ROSL ARTS

+44 (0)20 7408 0214 ext 219; roslarts@rosl.org.uk

ROSL SCOTLAND

+44 (0)131 225 1501; reception@rosl-edinburgh.org

MEMBERS' EVENTS

Book online at www.rosl.org.uk

To reserve a ticket for popular events or if you have trouble booking online, contact Tara Cooper:

membersevents@rosl.org.uk; +44 (0)20 7016 6906.

To pay by cheque, send separate cheques (sterling) for each event, payable to 'ROSL', to Members' events, Marketing Department, Over-Seas House, Park Place, St James's Street, London SW1A 1LR.

YOUNGER MEMBERS

For members aged 35 and under. Book online at www.rosl.org.uk/events. Inter-Club events must be booked independently via www.inter-club.co.uk. For information about the ROSL YM programme join the Facebook group [facebook.com/groups/roslym](https://www.facebook.com/groups/roslym) or contact Tara Cooper: membersevents@rosl.org.uk or Ross Lima: ross.lima@gmail.com.

LONDON GROUP

For London Group members, their guests and ROSL members staying at Over-Seas House London. No booking is required for talks. To book outside visits, send a cheque payable to 'London Group, Royal Over-Seas League' and a stamped, addressed envelope to Maureen Howley, London Group, c/o Porters' Desk, Over-Seas House, Park Place, St James's Street, London SW1A 1LR.

The London Group is a voluntary organisation and unfortunately cannot take bookings by email or telephone.

Confirmation is sent approximately 10 days in advance.

Cancellations and refund requests must be made at least two weeks before the event. Contact howleymaureen@hotmail.com; +44 (0)20 8789 8506.

To attend London Group events you must be a London Group member. To join, speak to the Membership Team on +44 (0)20 7408 0214 ext 214/216 or email membership@rosl.org.uk.

DATES for your diary

ROSL LITERARY SERIES: INHERITING THE EMPIRE
Wednesday 5 October, Over-Seas House London

NEW MEMBERS' RECEPTION
Thursday 6 October, Over-Seas House London

CHAIRMAN'S DINNER AND CONCERT
Tuesday 15 November, Over-Seas House London

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BERLIN

De Rome ***** Deluxe

The De Rome is located in the heart of Berlin, not far from the Brandenburg Gate. It has 146 bedrooms, a restaurant and the 'Bebel' bar with its excellent views over the famous Bebelplatz. The jewel vault has been transformed into a stunning and extensive spa with a 20 metre indoor swimming pool.

3 nights for the price of 2 for Sunday arrivals
- price from £698, saving £150

Includes a 72hr museum card

BRUGES

Casselbergh **** Deluxe

Located just off the Dyver canal in the centre of Bruges, the Casselbergh is made up of three historical residences and an additional new wing which has been carefully designed to integrate with the surrounding buildings. There are 118 rooms which combine modern luxury with 18th century charm.

3 nights for the price of 2 all year
- price from £398, saving £110

Excludes transfers

Includes a 72hr museum pass

BARCELONA

Sixty Two **** Superior

Located on the Passeig de Gracia, between Gaudi's magnificent landmarks, Casa Batlló and La Pedrera, Sixty Two has 45 contemporary bedrooms and a stylish lounge and breakfast room where hot dishes are cooked to order at no extra charge and where complimentary tea and coffee is served during the day.



4 nights for the price of 3 until 30 April & 1 Jul - 30 Aug
- price from £569, saving £85

3 night price from £625 in May & June

Includes entrance tickets to the Sagrada Família

VENICE

Palazzo Sant'Angelo **** Superior

Located between the Rialto and Accademia Bridges, the Sant'Angelo is a grand Venetian palazzo, lovingly transformed into a charming boutique hotel with 28 bedrooms, some of which overlook the Grand Canal. All the rooms are decorated in a rich, traditional Venetian style and have luxurious Italian Carrara marble bathrooms with hydromassage baths.

3 nights for the price of 2 until 28 April & 3 July - 31 August
- price from £639, saving £105

3 night price from £859 in May & June



Includes Doge's Palace, Accademia or Guggenheim tickets and water taxi transfers

PRAGUE

Hotel Paris *****

Built in the heart of the historic Old Town, the Paris is one of Prague's best known traditional hotels and one of the few where all the public rooms are still in the original Art Nouveau style. These include a magnificent restaurant, a grand staircase, lounge and the famous Café de Paris. All 86 bedrooms have recently been renovated.

3 nights for the price of 2 all year
- price from £697, saving £145

Includes a 3hr private walking tour with an expert local guide

PARIS

Westminster **** Deluxe

With a wonderful location close to the Place Vendôme, this is one of the oldest hotels in Paris. Its 102 rooms are all furnished in the Louis XV style. Original furniture, paintings and antiques adorn the bedrooms, elegant lounge and Michelin-star restaurant. Ask for details of performances at the Opéra Bastille or the Palais Garnier.

3 nights for the price of 2 for weekend stays until 9 June
- price from £597, saving £165

Includes 48hr museum pass, Seine cruise & Métro tickets

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