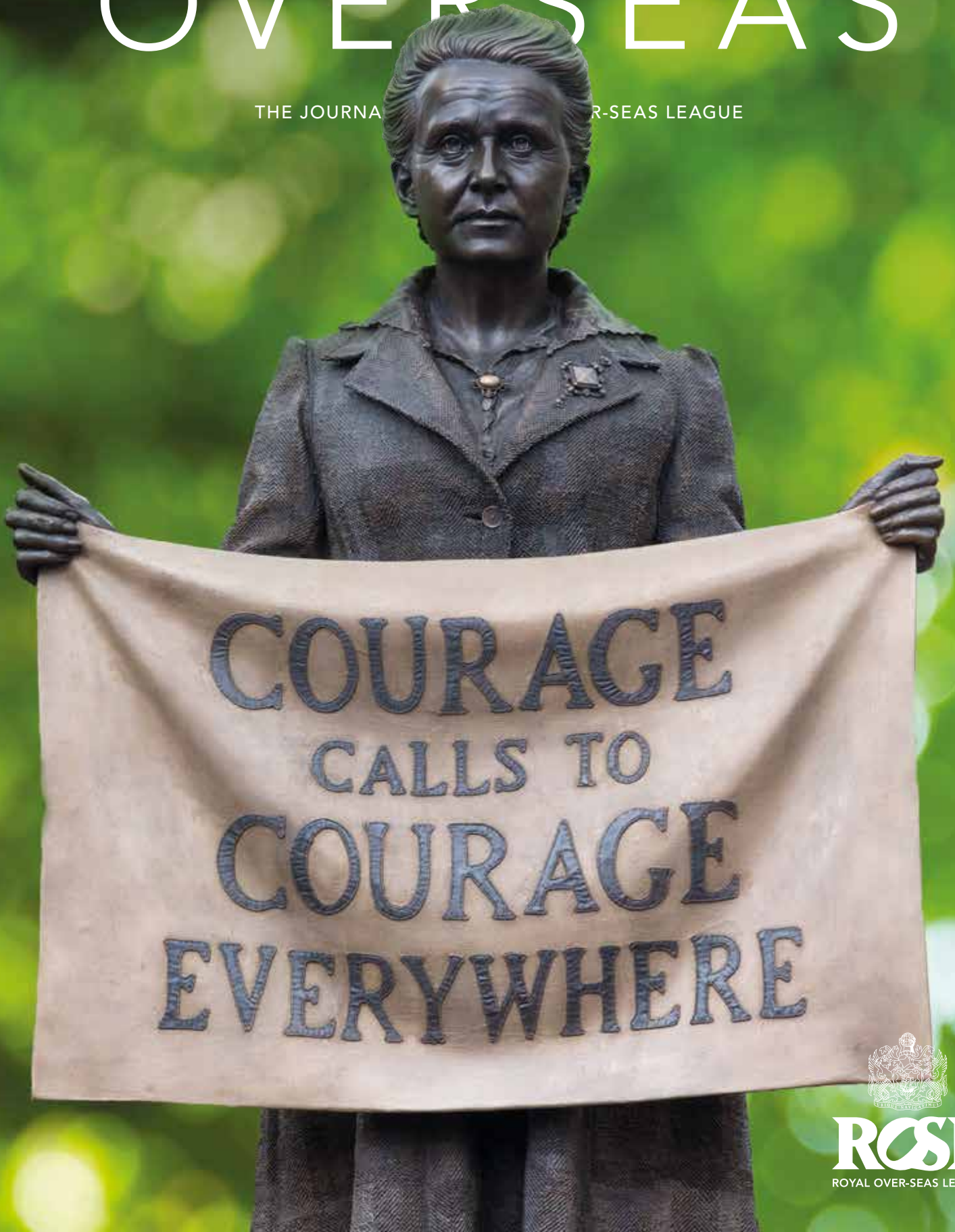


OVERSEAS

THE JOURNAL OF THE ROYAL OVER-SEAS LEAGUE



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WELCOME

“There is still a long way to go to reach equality for women and education is often the key to opportunity”



As the first female D-G at ROSL, I am proud to introduce this special edition on the theme of women and their achievements, especially within the context of ROSL. While ‘glass ceilings’ continue to be broken in all walks of life, still only 32% of MPs in the UK Parliament are women (and that is a record), only 30% of judges in England and Wales are women (the lowest proportion in Europe), and the UK has the lowest percentage of female engineering professionals in Europe, at less than 10%, while Latvia, Bulgaria, and Cyprus lead with nearly 30%. Almost eight in ten companies and public-sector bodies pay men more than women, it was revealed by the recent gender pay gap reporting.

There is still a long way to go to reach equality for women and education is often the key to opportunity. The recent Commonwealth Heads of Government meeting and attendant forums in London, focused on this issue of providing education and support for women and girls, and protection against violence and exploitation. The ROSL Golden Jubilee Trust (our charitable arm) has recently agreed to support continuing education for young women and girls in Pakistan and India. Find out about who we support on page 12.

I am delighted too that women, are joining Central Council from all ages and backgrounds as we approach some very challenging times. Providing strategic direction and support to the leadership team, our Central Council will be leading us through our governance review, the sale of the Edinburgh clubhouse, and prioritising our investment in our London clubhouse and global headquarters. Like all organisations, ROSL faces financial challenges and pressures and with the help of our new CFO, Alexis Corzberg, and our new Honorary Treasurer, Richard Harbord, we will be developing our medium and long-term funding options to establish a sustainable future for ROSL and for the London clubhouse.

In this role, I have the great privilege of meeting many extraordinary people, our members, our branches, our guests, our artists and musicians, and our staff, all of whom make a rich contribution to ROSL. Thank you everyone for your help and support, and I look forward to meeting more of you soon.

Diana Owen
DIRECTOR-GENERAL

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“ROSL is ahead of the curve thanks to the many female members and staff pushing the club forward”

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From the EDITOR

They say behind every great man, stands an even greater woman, but at an organisation like ROSL, it is women who stand front and centre, and always have done.

Led by Director-General Diana Owen, with a largely female executive team, ROSL in 2018 is the embodiment of our founder's principles of equality and egalitarianism.

But this doesn't mean there isn't still work to be done here and in society at large. As we mark the centenary of the Representation of the People Act here in the UK, which gave some women the right to vote for the first time, this edition of *Overseas* looks at the changing role of women historically, and the battles still being fought today, such as the gender pay gap and sexual harassment in the workplace.

Last year's revelations surrounding the alleged serious misconduct of Harvey Weinstein and other Hollywood moguls gave rise to social media movements such as #MeToo and Time'sUp, which have seen thousands of women (and men) come forward with their stories of harassment. While these movements have generated huge amounts of media coverage, on page 32 Abi Millar looks at what has actually changed as a result of their widespread adoption. Several high-profile figures such as Weinstein have seen a precipitous fall from grace, but will things get any better for everyone else?

Beyond the Hollywood bubble, the rest of the world sees massive variations in gender equality, particularly in leadership roles. In 2015, the Commonwealth published its first Gender Leadership Gap report, which exposed the glaring inconsistencies around the globe. 2018's second report shows concerning declines in some areas, but powerful progress in others, as Elly Earls reports on page 36.

Closer to home, ROSL's long history of promoting equality has seen women play a central role in the success of the club since its founding in 1910, which today is reflected in our 50/50 gender split among members. HM The Queen as our patron, Diana Owen as D-G, on page 20 we look back at all the women who have come before them, from our first female Chairman to the woman who founded what later become known as the Annual Music Competition nearly 70 years ago.

The great women leading ROSL today and tomorrow will continue to make great strides for equality over the next 100 years and beyond.

Mark Brierley
editor@rosl.org.uk



Diana Owen awarded OBE

Diana Owen, Director-General of the Royal Over-Seas League, has been awarded an OBE in the Queen's Birthday Honours list for services to culture and tourism. Huge congratulations from all of ROSL's members and staff.

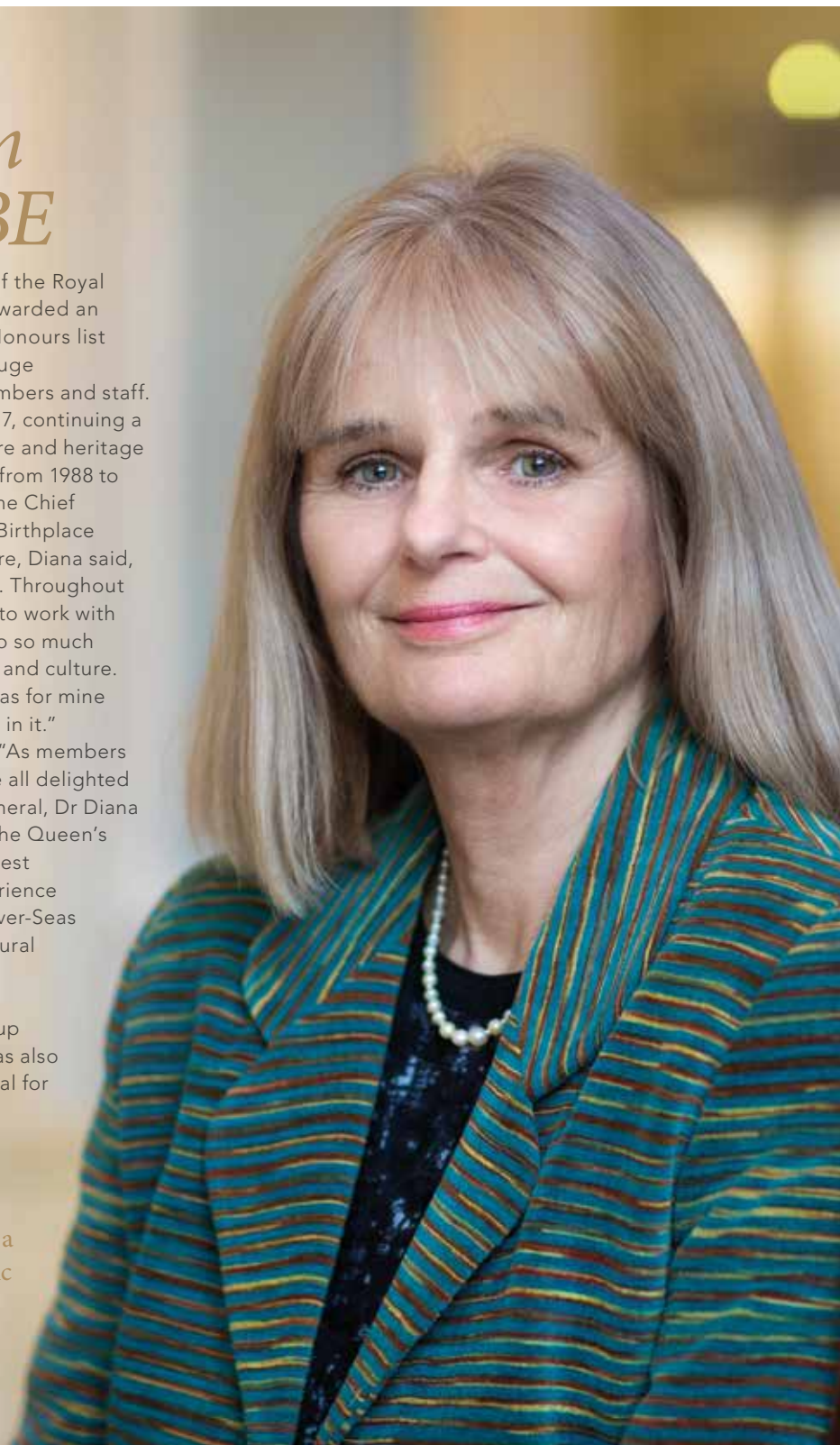
Diana joined ROSL in December 2017, continuing a career that has been devoted to culture and heritage throughout, first at the National Trust from 1988 to 2007, followed by a decade spent as the Chief Executive Officer of the Shakespeare Birthplace Trust. Speaking ahead of her investiture, Diana said, "I am delighted to receive this honour. Throughout my career, it has been a real privilege to work with fantastic colleagues and teams who do so much to conserve and develop our heritage and culture. This award is as much for their efforts as for mine and I hope they will share my pleasure in it."

Lord Luce, President of ROSL, said: "As members of the Royal Over-Seas League, we are all delighted by the news that our new Director-General, Dr Diana Owen, has been awarded an OBE in The Queen's Birthday Honours. I send her my warmest congratulations. All Diana's past experience will bring great benefit to the Royal Over-Seas League as we develop further our cultural ambitions, not least in music and the Commonwealth."

Our congratulations to London Group member John Malcolm Davies, who has also been awarded the British Empire Medal for services to the community in Waltham Forest, London.



Throughout my career, it has been a real privilege to work with fantastic colleagues and teams who do so much to conserve and develop our heritage and culture



Wuthering Heights Summer Ball

In June, the clubhouse was transformed into the haunting Wuthering Heights, family home of Catherine Earnshaw and her adopted brother Heathcliff, for our Summer Ball.

After being announced by the costumed footman, members chatted with the newly wed Catherine and Edgar Linton, and Isabella Linton, who was eagerly

awaiting Heathcliff's arrival. Once everyone had arrived, Heathcliff made his dramatic entrance and spun the tale of how his beloved Catherine had ended up falling in love with the pompous Edgar.

Members then headed inside to a beautiful theatrical banqueting hall fit for Georgian nobility. Throughout dinner, the entertainment continued.



Cathy warred over her decision to marry Edgar; Heathcliff returned from making his fortune and set about wooing Isabella as revenge; and finally, Cathy took her last breath after confessing to a



heartbroken Heathcliff she had always loved him.

To end the evening, our Regency musicians, the Fortuna Trio, took to the stage to take our guests through several dances of the period.



Caine Prize ROSL Readers' Award 2018

We are pleased to announce that Nigerian writer Wole Talabi has won the inaugural ROSL Readers' Award as part of the 2018 Caine Prize for African Writing with his piece 'Wednesday's Story'. Wole has won a prize of £1,000 and a commission to write an original piece to be published in the March 2019 edition of *Overseas*.

Wole is a Nigerian full-time engineer, part-time writer, and some-time editor with a fondness for science fiction and fantasy. Of his award, Wole said "I really appreciate all the

kind comments I got from everyone at ROSL on my story and even happier that they voted for it. I'm very pleased to be the first winner of the ROSL Readers' Award and I hope there are many more winners to follow as ROSL continues its wonderful support the Caine prize."

ROSL has supported the Caine Prize since its inception in 2000 by offering accommodation to the visiting writers. The overall winner of the Caine Prize in 2018 was Makena Onjerika for her story 'Fanta Blackcurrant'.

Hello from CFO Alexis Corzberg

Having joined ROSL in April 2018 as CFO, I have thoroughly enjoyed my first few months, and have received a warm welcome from both staff and members.

I trained as a Chartered Accountant and bring with me a wealth of experience from a number of different sectors, most recently the not-for-profit sector. I was attracted to the opportunity at ROSL by its diverse range of activities, fascinating history, and strong ethos.

The challenge ahead to ensure that ROSL is on a strong financial footing to continue its fantastic work should not be underestimated, but the hope is to instigate some 'quick wins' in the short term and then look at making the organisation sustainable in the longer term

with a view to making surpluses that can be reinvested in the future.

In order to build the strong foundations for a successful future, ROSL will need robust systems and processes, a solid governance structure, and the best teams in place to deliver, which have been strengthened with the arrival of Richard Harbord as Hon. Treasurer. The hope is for this to be achieved collaboratively and with respect to ROSL's great traditions and culture. Ultimately, my role is to ensure that ROSL thrives for generations to come and this can only be achieved by making it a club that you wish to visit, engage with, tell your friends about, and enjoy watching grow.

Please feel free to share any thoughts and ideas you may have at acorzberg@rosl.org.uk



HOUSE OF LORDS AFTERNOON TEA

With London enjoying another glorious summer's day, ROSL President Lord Luce invited members to join him for afternoon tea at the House of Lords.

Entering through Black Rod's Garden, members made their way through the inner court to reach the beautiful Cholmondeley Room, where Master of Ceremonies Barry Dorn announced each member and their guests to Lord Luce and D-G Diana Owen, upon arrival.

The spectacular weather was more than matched by the venue, with beautiful views out over the Thames, perfect for a few snaps overlooking Lambeth Palace, St Thomas' Hospital, the London Eye, and County Hall.



SNAPPED READING

ROSL member David Chapman leafs through *Overseas* while enjoying the hospitality of New York's Penn Club, one of our reciprocal clubs.

Helen Pankhurst, great granddaughter of renowned suffragette Emmeline Pankhurst, has a read while visiting the clubhouse for our International Women's Day debate.

CHAIRMAN'S LUNCH & AGM

This year's Chairman's Lunch and AGM were well attended by members from across the world. The day began with a drinks reception in the Central Lounge, before members headed up to the Hall of India and Pakistan for a two-course lunch and a speech from Delia Jarett-Macauley, Chair of the Board of Trustees of the Caine Prize.

After lunch, members headed downstairs to the Princess Alexandra Hall for the AGM, which saw Sir David Brewer joined on stage by outgoing Honorary Treasurer Phil Nicklin, and Diana Owen, who detailed her plans for the future of ROSL, including a

governance review this year, as well as her commitment to getting the best deal possible for members from the closure of the Edinburgh clubhouse, and the future maintenance work required at Over-Seas House, London.

As part of building stronger governance structures, a number of new Central Council members were elected to bring the total number up to 23, whose names can be found on page 3. Professor Meryll Dean also assumed the role of Vice-Chairman, following the departure David Fall, who we thank for his service and wish Professor Dean the best of luck.

YM SPRING DINNER

Younger members came together for a simple two-course meal and the pleasure of one another's company in May. It was lovely to see such a range of younger members, from students at local universities, to young professionals making strides in their careers, to those travelling and volunteering across the Commonwealth. Many had already taken in a lot about the club as they eagerly told those not in the know about the history of the Rutland Room, from its time as the Duchess of Rutland's bedroom, to the adjoining Bennet-Clark room, which was home to London's first en-suite bathroom.



More images online

Visit our Facebook page and the ROSL website to see more photos of ROSL events, including the Summer Ball. Get daily news updates on the ROSL website and by following us on Twitter.

INCOGNITO: A CALL FOR ARTISTS

Create and donate a postcard to be sold anonymously for £50 with all the proceeds going to support the education work supported by the Royal Over-Seas League. This call for artists follows the huge success of our inaugural Incognito exhibition in 2016, which saw enough money raised in the first day of sales to build student accommodation in Namibia. This year, we are looking to continue work in areas where ROSL already has established projects. To ensure the most is made of the money raised, we will support the on-site monitoring already in place.

Examples of the successful work we are already undertaking are a dedication to house mothers and teachers in India; the ROSL-Namibia Project co-monitors in Swakopmund and the Kalahari; ROSL members in Botswana, and local organisations in Pakistan.

To request a postcard pack, contact roslarts@rosl.org.uk with your postal address.



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details and an application pack.

MAYFAIR ART WEEKEND

For the second year, ROSL ARTS has participated in Mayfair Art Weekend to celebrate all things creative in our neighbourhood. The weekend kicked off on Friday 29 July with the Gallery Hop!, which had all of the 46 participating exhibition spaces open late, and offering up gin and tonic to all the visitors coming to view the art. At ROSL, we offered a solution to all the gin, with a 'Coffee, Pastry, and Prosecco Artists

Brunch' on Saturday 30 July, where a full audience heard about the work of Frances Bloomfield and David Wightman from our then-current exhibition 'Edit, Adapt, Evolve', with Liberty Gallery. The two artists create work that is vastly different, so it was interesting to hear about the variety of decisions being made, research carried out, and time spent to create the work that was displayed on our walls. This



was the fifth edition of Mayfair Art Weekend, which celebrated the huge variety of art on offer in the local area around our clubhouse.

BATTLEFIELD TOUR

To conclude ROSL's Battlefield Tour series, this year we focused on the battles of 1918 between St Quentin and Amiens, which eventually lead to the November Armistice.

On Saturday, our tour focused on the German Spring Offensive, Operation Michael, and the *Kaiserschlacht*, between 21 March and 25 April. Our first stop was Manchester Hill, where Lt Col Wilfrith Elstob won a posthumous VC for his bravery and self-sacrifice. He single-handedly repulsed one bombing assault and made several journeys under severe fire to replenish his troops' ammunition. This was also near where Wilfred Owen was fighting, and his famous poem *Spring Advance*

is about the battle for Manchester Hill.

To finish the day, we visited the Sir John Monash Centre, which is dedicated to the Australian forces who took part.

On Sunday morning, we learnt about the part the Australians played in the war, up until the start of July when American troops began arriving to help relieve Allied troops on the Front. We discussed the Battle of Amiens, which took place on 8 August 1918 and was described as the Black Day of the German Army. This was the start of a series of successful Allied attacks including Riqueval Bridge, one of the most famous actions of 1918, where Wilfred Owen died leading his men across the canal.



Deeba Syed

Younger member Deeba Syed, Chair of ROSL's International Women's Day debate on women in politics, tells Mark Brierley what needs to be done to increase participation, and tackle inequality and workplace discrimination for women



What is the Jo Cox Women in Leadership programme and why did you decide to apply?

The 'Jo Cox Women in Leadership' Programme was set up in memory of Jo Cox, the Labour MP who was murdered in 2016. She was a passionate advocate of international feminism and improving female representation in politics. The programme is a leadership course which is run by the Labour Women's Network, which exists to see 50:50 equal representation at every level of politics.

I was encouraged to apply by friends as I'm active in the Labour Party. I used to work for Ed Balls when he was Shadow Chancellor, I sit on the National Executive of the Young Fabians (the only youth-led think tank) and I'm also Chair of the Young Labour Lawyers. I honestly didn't think I would get on the programme, which is exactly the problem isn't it? But I'm proud to have got on, especially as an ethnic minority. It's a tremendous honour to play a very small part in Jo's legacy.

What have you learned from the experience?

I've learnt so much. All the women on the programme are extremely capable and dynamic, it really felt like we had created a sisterhood of women who would support and champion each other. What struck

me most though, was our unified experience of sexism in politics at all levels. Not one of us could deny that barriers for women in politics seem impossible to overcome at times. From being criticised for being too young or too old, to online abuse on social media, to intimidation and bullying treatment in meetings, all the way to constantly struggling to being listened and heard at all. It all sounded very familiar to me. What I realised was even though we all had different temperaments and personalities, we all experienced this because we were women. It isn't just bad for us, it's bad for democracy and women everywhere.



“They say that at the current rate it will take another 50 years to achieve gender equality in Parliament, so it's down to all of us

Which female politicians do you look up to?

We had to complete a lot of reading as part of the programme and one of the books I read was former Prime Minister of Pakistan Benazir Bhutto's autobiography, which I read because my father is Pakistani. Her life was full of heartbreak and tragedy, which she overcame with extraordinary grace and strength. Not all leaders want to be leaders, I try to remember that when people say to me that politicians are self-serving and power hungry! Most of the MPs and councillors I have met are all incredibly hard-working and self-sacrificing people and deserved to be looked up to.

You chaired ROSL's International Women's Day debate in March, which looked at women's participation in politics. What would you like to see change in politics to encourage more women to play an active role at the national level?

It was a fantastic honour to share the stage with such incredible women and activists, Akeel Ahmed and Sophie Walker, and especially Helen Pankhurst, the great granddaughter of the legendary Emmeline Pankhurst. I really was in awe of them and all they have achieved. I believe more representation of women in politics is the only way to address the inequality and discrimination

women still face today. There's still so much to do like closing the gender pay gap, tackling sexual harassment, stopping domestic violence and all violence against women. 50:50 are running a fantastic cross-party campaign called #AskHertoStand to get more women elected. They say that at the current rate it will take another 50 years to achieve gender equality in Parliament, so it's down to all of us to encourage all the inspirational and talented women we know to take the plunge.

And at the local level?

I'd encourage everyone to get involved in their communities in the first instance. Talk to your neighbours, join your Residents' Association and take an interest. We all have skills and knowledge we can share to improve our and others' situations at a local level. If you don't want to join a political party, maybe think about joining a union instead, for example my union GMB has a sisters group. It's a fantastic and effective way to make a real difference and has the power to address a really broad range of issues, especially for women.

Jess Phillips MP's recent discussion of the rape threats she has received online show the uphill battle women in politics still face. Elsewhere in this issue, we ask what role social media can play in promoting equality, and the real world impact the likes of the #MeToo campaign has had. Do you think social media platforms could be doing more to promote equality and women's rights?

Yes, I agree online abuse like this must be stamped out. This is certainly a reason that comes up time and time again when women talk about the barriers into politics. Yvette Cooper MP is leading the

way on this as Chair of the Home Affairs Select Committee. I believe there has been a shift in attitude that it is the responsibility of social media platforms to shut down this kind of behaviour, as well as the police taking an active role too. While there are Government plans for a mandatory social media code of practice, more needs to be done. Jess Phillips has also recently made the argument that we should not be allowed to be completely anonymous online anymore and I'm in favour of this approach. Social media platforms have the ability to be a real force for good if they did this, we've seen it already in the #MeToo campaign.

What are your future plans given your participation in the Jo Cox programme, The Young Fabians, and training as a lawyer?

I'm currently running a series for the Young Fabians called 'The Welfare State We're In', which will be examining the impact on poverty of different welfare provisions like Universal Credit, Free School Meals, and Legal Aid, and I'm looking into way we can improve our impact on policy. You can follow @youngfabians on Twitter for more details. I recently hosted an event with Jess Phillips to talk about tackling sexual harassment in the Labour Party, which was very positive and I'm planning on expanding on some of the ideas that came out of the discussion. I'm also doing some work for Labour's commission into improving access to the legal industry for those from disadvantaged backgrounds with Gloria De Piero MP, as well as completing my training contract, so nice and busy!

You can follow Deeba Syed on Twitter @deebasyed.

ANNUAL MUSIC COMPETITION 2019

Hard as it is to believe, it's already that time again, the ROSL Annual Music Competition opens its doors for the next round of entries on Monday 10 September 2018. The competition in 2019 will be open to young musicians up to the age of 30, and as with the past two competitions, the first round will be judged by video. As ever, our categories are solo keyboard, wind and brass, strings, and voice, with two ensemble rounds as well. Entrants should be from a Commonwealth or former Commonwealth country.

In the 2019 competition, you can win a part of the £77,500 prize money on offer, with the coveted Gold Medal first prize worth £20,000. Read all about this year's winner, saxophonist Jonathan Radford, on page 24.



More information can be found on the ROSL website at www.rosl.org.uk/amc and entries can be made at www.getacceptd.com/rosl

Women pioneers in ROSL projects

Girls in many Commonwealth countries continue to benefit from ROSL's welfare and education projects, which were introduced in 1994. However, these projects would not have got off the ground without the support of some very special women in Namibia, Australia, and Sri Lanka. Director of Education Projects Margaret Adrian-Vallance looks at who they are and how they helped

In 2014, Namibia announced a commitment to filling half of its parliamentary seats with women and a 'zebra' system whereby if a minister is a woman, then the deputy must be a man and vice versa.

But in 1994, at the start of the ROSL-Namibia Project, things were very different. It was only four years after independence from the apartheid rule of South Africa and Namibia faced almost every challenge under the sun. Vast in size but with a population of under two million, remote communities often had no electricity or means of education. But my word, did it have some amazing women.

When ROSL was asked to help with education projects, the first woman to take me to see a youth centre was Libertina Amathila, then Minister of Local Government. Not keen on endorsing gender stereotypes, Libertina made a point of having a male secretary and a female chauffeur. "All things are possible," she said as we drove, drivers above the speed limit pulling over as the car approached.

It was said that she had once closed a town for two days until it had cleared up its rubbish and was the first woman to qualify as a doctor (in Poland during the struggle for independence). In 2005, she became the Deputy Prime Minister.

Mrs Amathila suggested I contact Clara Bohitile (below right), then Deputy Minister of Basic Education and Culture, and the rest is ROSL history. Under Clara's guidance, the ROSL-Namibia Project grew to include ROSL bursaries in the north, east, and west of the country; she took a personal interest in all the recipients; monitoring visits were accompanied by a Chief Inspector of Education and often a Gender Equality Officer. A school where we found discrimination over who slept on the floor and who had the beds soon had a new Principal.

A member of the National Assembly until 2010, Clara was voted Emerging Farmer of the Year in 2006 and later became the first woman to chair Namibia's male-dominated meat marketing board.

She can be seen talking about the ROSL-Namibia project in a film on ROSL's website and often thanked ROSL for its efforts in the press.

For women and girls in Namibia, there could have been no greater role model. Clara Bohitile's flair for getting things done and her determination to ensure equality for all was an inspiration. Her ability to pick up a phone and get instant action was legendary. "If she hadn't been so keen on farming, she could probably have headed up the United Nations", a colleague once said.



The first nine ROSL school bursary recipients in 1995 included several girls and by last year, most of the 34 ROSL bursary recipients at the University of Namibia studying education were women. This of course does not decry the input of men like Dick Chamberlain, Peter Katjavivi, Paul Oosthuizen, Walter Nell, and many others, who have been integral to the success of so many projects throughout the decades.

ROSL women from as far away as Australia were also inspired by Clara's care and interest in helping farm, settlement, San, and other

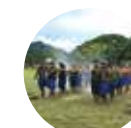
marginalised children to get an education.

In Perth, Western Australia, the late Anna Dean, then Secretary of the ROSL Perth Branch and Administrator of the Duke of Edinburgh's Award, not only organised a youth in business project, which ROSL supported but also undertook a personal fund-raising bike ride for education bursaries in Namibia. Like Libertina and Clara, a mixture of determination, charm, and empathy won the day over exhausted legs and worn tyres.

Going global



NAMIBIA
Educational bursaries for students



SOLOMON ISLANDS
The construction of a computer laboratory



SRI LANKA
Eye camps and spectacles for families

More recently, the computer lab in the Solomon Islands owes much to Christine Chamberlain, who was inspired by the Namibia Project at the ROSL Centenary Branch Conference in 2010.

See page 14 to find out more.

In 1998, ROSL Central Council and the Privy Council agreed to add 'support for those in need' to other amendments made at this time to ROSL's by-laws. This humanitarian/education addition was mainly due to what had been achieved in Namibia and also in Sri Lanka, where Chathurani Abeyweera played a key role.

Running parallel to the Namibia Project were eye camps held in Sri Lanka's tea plantation areas. These were in partnership with the Colombo Eye Bank, which provided expertise; the Aziz Foundation, which provided administrative coordination and travel vehicles; local police, who helped with crowd control; and ROSL, which collected spectacles and raised funds with help from members, branches, and the country of Singapore.

At various times, Chathurani headed up the Girl Guides in Sri Lanka, the Duke of Edinburgh's Award there, and was a past President of the Ceylon Society of Arts. It was through her that ROSL was introduced to Ashruff Aziz. And like so many others who have supported ROSL projects, she was distinguished by her ability to get things done, communication skills, and empathy.

Many women around the world have helped with ROSL's education projects, and many girls and women have benefited. And ROSL is all the richer for their advice, experience, and good Commonwealth companionship.

Your SUPPORT

Find out more about ROSL's education work at www.rosl.org.uk/humanitarian



Success in the SOLOMON ISLANDS

ROSL's Victoria Branch has funded the construction of a computer lab in the Solomon Islands. Christine Chamberlain, Deputy President of the branch, explains how the project came about

Following discussions in 2010 at ROSL's centenary celebrations in London, it was decided ROSL Australia should undertake a humanitarian project in a developing Commonwealth country. In 2012, on Commonwealth Day at St Paul's Cathedral Melbourne, ROSL Australia President Jason Ronald OAM and I met Most Rev Dr David Vunagi, the Anglican Archbishop of Melanesia, which includes the Solomon Islands. David and his wife Mary spoke of the pressing educational needs of children in their country, so it was an easy choice to make.

The Solomon Islands are located in the Pacific Ocean, some 1,130 miles east of Papua New Guinea. The country is home to a population of just 600,000 inhabitants, spread over its 900 islands. The islands are considered an underdeveloped country with high levels of poverty and unemployment, and low literacy and

school attendance rates. Guadalcanal, the principle island, was the site of fierce fighting between The US and Japan during the Second World War. Australia today provides significant developmental aid to the country.

In consultation with Dr Vunagi, ROSL's Victoria Branch decided to help fund a computer laboratory for the Anglican School, Selwyn College, in Guadalcanal, a boarding school with over 1,000 secondary students. AUD\$22,000 in funds were raised with contributions from all six branches of ROSL Australia, as well as private donors, and a contribution from the ROSL Golden Jubilee Trust. The project was brought to fruition in early 2018.

In May, Jason Ronald and I travelled to the Solomon Islands to attend the opening ceremony of the computer laboratory, where the Australian High Commissioner to Solomon Islands, HE Mr Rod Brazier, kindly provided 4x4 transport

to Selwyn College, a two-hour journey through the jungle, along muddy tracks, and across crocodile-infested estuaries. At the school, Jason and I were greeted by Dr Vunagi, now Principal of Selwyn College, as well as by the current Archbishop of Melanesia Most Rev George Tikali. Also in attendance were Rod and Amita Brazier, and the British High Commissioner to the Solomon Islands, David Ward.

We attended a chapel service where the 1,000 students sang a welcome song, and further school songs and hymns. These were accompanied by their musical instruments, bells, and bamboo pipes providing gentle, sweet music. Speeches of gratitude to ROSL were made by Archbishop George Tikali and the school Principal Dr Vunagi, who indicated that the computer laboratory was a milestone for students in terms of computer studies development. He informed us that Selwyn

Left: Students perform at the opening of the lab. Right: Christine (centre) and Jason with local women. Far right: Crowds watch on

College was only the second school in the Solomon Islands to install such a facility.

Jason spoke of the high ideals of the Royal Over-Seas League, which included the development of joint welfare projects with Commonwealth countries, particularly those involving young people. He outlined the lengthy route undertaken from the concept stage to delivery of this project. Rod Brazier then applauded Selwyn College and ROSL Australia for having the vision to build the new lab. He said that education was about helping young people to live fulfilling and productive lives, which meant understanding how to get the most out of modern technology.

Following these speeches, the party headed for the newly built computer lab at the Binden Library, the ribbon was cut and the lab proclaimed open. The room was gaily decorated with colourful balloons



and streamers in the school colours, which made it very clear to us how much the school values this gift. George Clay was thanked for being the constant contact between ROSL and Selwyn College.

Following this ceremony, the group moved to a large communal building where Mary Vunagi and other ladies had prepared a wonderful feast for us. We were then treated to an incredible performance of dancing by the students, depicting their various island customs.

This project has taken considerable time to bring to fruition, however, we were encouraged by First Secretary Education, Australian High Commission, Leah Horsfall, who indicated that this project was one of the few successful



non-government-funded education projects to be completed in the Solomon Islands. The project required patience on both sides and its success is down to a successful partnership between ROSL and Selwyn College. It has been my pleasure to bring this project to its conclusion. ROSL Australia has provided a wonderful gift for the education of children at Selwyn College.

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Where you are

ROSL NEWS

1. Taunton Branch Chairman Pat Dixon (left) and Treasurer Sylvia Becker (right) handing over an £820 cheque to Sue Willmott (centre), Volunteer Coordinator at St Margaret's Hospice, the branch's designated charity for 2017/18

2. ROSL Edinburgh Branch members enjoy a three-course dinner at the Royal Scots Club, with guest speaker Alex Neil, MSP for Airdrie and Shotts, and former Cabinet Secretary for Social Justice, Communities, and Pensioners' Rights



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

Western Australia

Music scholarships showcase

Tuesday 2 October, 7.30pm, Western Australia Academy of Performing Arts (WAAPA)
The 2018 ROSL scholars perform alongside the winners of the inaugural ROSL prizes in: Chamber Music; the Music of Bach; Improvisation; Art Song and Early Keyboard. ROSL WA are proud to partner with WAAPA in recognising and supporting the stars of tomorrow.
\$23.

Victoria

Recital and reception

Wednesday 3 October, 7pm, at the home of Mr Lino & Dr Di Bresciani OAM
A recital performed ROSL prizewinners Emily Sun violin and Gamal Khamis piano, who won the Annual Music Competition Gold Medal 2016 and 2017 Accompanist Prize, respectively. Enjoy the recital, followed by refreshments, canapés, and an opportunity to meet the artists.
\$75. Members and guests welcome, please book by 18 September.

Musical soiree

Tuesday 11 September, 6.30pm, The Savage Club
Enjoy an evening with performer Peter Hurley, followed by drinks, canapés and a chance to chat with Peter.
\$80.

Herald-Sun Aria 2018 Final

Tuesday 9 October, 7.30pm, Melbourne Recital Centre
If you love the opera, enjoy great singing, or simply want to encourage our brightest talent, the final of the Herald-Sun Aria is the event for you, now in its 94th year.
\$60-65.

Christmas reception

Thursday 6 December, 6pm, the residence of British Consul-General Melbourne, Mr Chris Holtby OBE and Mrs Polly Holtby
Enjoy a festive get-together with sparkling wine, soft drinks, and canapés.
\$80.

Tasmania

Heritage garden tour

Thursday 25 October, 1.30pm, Runnymede House
A one-hour tour of this beautiful and tranquil 120-year-old garden, with a National Trust volunteer to guide us around the grounds, followed by afternoon tea at a nearby café.
\$10.

Christmas lunch

Wednesday 5 December, 12.30pm, Derwent Sailing Squadron
A two-course festive lunch.
\$40.

South Australia

Keswick Barracks tour

Wednesday 12 September, Keswick Barracks, Adelaide
To mark the end of World War One, a short tour of the barracks followed by lunch and a speaker, Cheryl Willis on 'Mabel Marryat and the League of Loyal Women'.
Price tba.

Do you live in north Wales, or north-west England?

ROSL member Guy Batty is looking to arrange a meeting at The Botanist Pub, Chester at 12.30pm on Saturday 13 October, followed by a look around Chester Cathedral. If you're interested in coming along and meeting your fellow members, contact membership@rosl.org.uk for more information.

Annual dinner

Friday 12 October, Adelaide Pavilion
Speaker tbc.
\$80.

Christmas dinner

Tuesday 4 December, 6.30pm, The Naval, Military & Air Force Club
A festive dinner with speaker Dr Warren Bourne on the topic of 'English Christmas Carols', a member of the Royal College of Church Music.
Price tba.

CANADA

Ontario

Annual lunch

Thursday 18 October, 12pm, Royal Canadian Military Institute
Speaker Nathan Tidridge will address ROSL members and guests at the lunch, author of several books on the Crown in Canada and the country's relationship with indigenous peoples.
Price tba.

UNITED KINGDOM

Bournemouth

Coffee mornings

Thursday 6, 13, 20, 27 September, 4, 11, 18, 25 October, 1, 8, 15, 22, 29 November, 10.30am, Mayfair Hotel
The regular meetings continue at the usual venue.
£3. Includes coffee and biscuits.

The Chris Bladen memorial lunch and lecture

Wednesday 17 October, 1pm, Mayfair Hotel
Two-course lunch with coffee and mints for ROSL and ESU members and their guests.
£18.

Cheltenham

Lunch

Wednesday 19 September, Matchams at the Everyman Theatre
A lunch at the usual venue with fellow members.
Price tba.

Edinburgh

Coffee morning

Saturday 1 September, 10.15am, Royal Scots Club
With guest speaker Tim Straton, who discusses his two trips to Antarctica in 2010 and 2017.
£3.

Arts lunch

Wednesday 12 September, 12pm, Royal Scots Club
Two-course lunch and coffee with speaker Donald Wilson, former Lord Provost of Edinburgh.
£20.

D-G update

Wednesday 3 October, time and venue tbc
The Director-General will be in Edinburgh to give an update on the sale of the clubhouse and future member events in Scotland, and to follow up on points raised at the AGM in May.
Free. Register your interest at edinburgh@rosl.org.uk.

Coffee morning

Saturday 6 October, 10.15am, Royal Scots Club
'A life in the theatre' with guest speaker Gordon Hughes.
£3.

Pitlochry Festival Theatre

Thursday 27 September, 2pm
A trip to Pitlochry to see *Chicago*, plus lunch at Portna Craig.
£23.

Arts lunch

Wednesday 10 October, 12pm, Royal Scots Club
A two-course lunch with a singing recital from St Mary's Music School.
£20.

ROSL ARTS TOUR

ROSL prizewinners Emily Sun violin and Gamal Khamis piano, who are visiting the Victoria Branch at the beginning of October will also be making the short hop over to New Zealand for a number of concerts throughout October. Winners of the Annual Music Competition Gold Medal 2016 and 2017 Accompanist Prize, respectively, Emily and Gamal will be joined by Director of ROSL ARTS Geoff Parkin. Tour dates are:

Saturday 6 October, Auckland
Monday 8 October, Queenstown
Wednesday 10 October, Oamaru
Thursday 11 October, Christchurch
Saturday 13 October, Blenheim
Monday 15 October, Gisbourne
Wednesday 17 October, Hawkes Bay
Thursday 18 October, Whanganui
Friday 19 October, Wellington

For further details on venues, times, and booking details, visit www.rosl.org.uk/roslarts.



Where you are

ROSL NEWS

Coffee morning

*Saturday 3 November, 10.15am,
Royal Scots Club*

Join fellow members for coffee with speaker Rev Stewart Lamont. **£3.**

Glasgow

EGM

*Tuesday 16 October, 2pm,
The Western Club*

A proposal to close the Glasgow Branch.

If you propose to attend please contact Bill Agnew on 0141 884 6342. ROSL members only.

Taunton

Coffee mornings

*Wednesday 5, 12, 19, 26
September, 10, 17, 24, 31 October,
14, 21, 28 November, 10.30am,
Piazza Coffee House,
Orchard Shopping Centre*

The weekly coffee mornings continue at a new venue.

Pay for your own refreshments.

Lunch and talk

*Wednesday 3 October, 11.30am,
Bridgwater & Taunton College*

Illustrated talk by the Friends of Wechiau - our designated charity for 2018/19, followed by a two-course lunch. **£18. Guests welcome.**

Lunch and talk

*Wednesday 7 November, 11.30am,
Bridgwater & Taunton College*

Illustrated talk by Mike Hope entitled 'World War I: Art, Literature, Propaganda, and Memorials', followed by a two-course lunch. **£18. Guests welcome.**

West Sussex

Although named West Sussex, members and their guests from both the east and west of the county are warmly welcomed to the meetings, currently lunches at the Windsor Hotel, Worthing, at a cost of £20.50 for two courses and coffee. These are friendly occasions in comfortable surroundings. Even members from south Surrey would be welcome!

Lunch

*Wednesday 3 October, 12.30pm,
Windsor Hotel, Worthing*

Two-course lunch and coffees with fellow members and guests at the usual meeting place. Guest speaker tba. **£20.50.**

Lunch

*Wednesday 7 November,
12.30pm, Windsor Hotel,
Worthing*

Enjoy a two-course lunch and hear from ROSL's Director of Marketing, Gemma Matthews. **£20.50.**

Christmas lunch

*Wednesday 5 December, 12.30pm,
Windsor Hotel, Worthing*

Meet at the regular venue for a festive two-course lunch with your fellow members and guests. **£20.50.**

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.

NEW ZEALAND

Christchurch

Coffee morning

*Wednesday 12 September, 10am,
Holly Lea Village, Fendalton*

Speaker Dr Geoffrey Rice on his latest book *Black Flu*. **\$5. Members and guests welcome.**

Coffee morning

*Wednesday 10 October, 10am,
Holly Lea Village, Fendalton*

Speaker Kate Foster on 'Letters from Early Canterbury Women Settlers'. **\$5. Members and guests welcome.**

Coffee morning

*Wednesday 14 November, 10am,
Holly Lea Village, Fendalton*

Speaker Jan Manning on 'Teaching to P&O'. **\$5. Members and guests welcome.**

Southland

Morning tea

*Wednesday 5 September, 10am,
Club Southland*

Morning tea with speaker Peter Kennett, President of Greypower. **\$8.**

Morning tea

*Wednesday 3 October, 10am,
Club Southland*

Tea with speaker Mary Palmer on her South Pacific island cruise. **\$8.**

*Wednesday 7 November, 10am,
Club Southland*

Morning tea with Lyn Milne to speak on French canal boating and give a ROSL update. **\$8.**

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Martin Randall Festival participant in 2017

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The Thomas Tallis Trail	1-3 November 2019
Opera in Southern Sicily	5-10 November 2019

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THE women of ROSL

Much of the success of the club is down to women, both members and staff, who have helped shape its aims and ethos since 1910

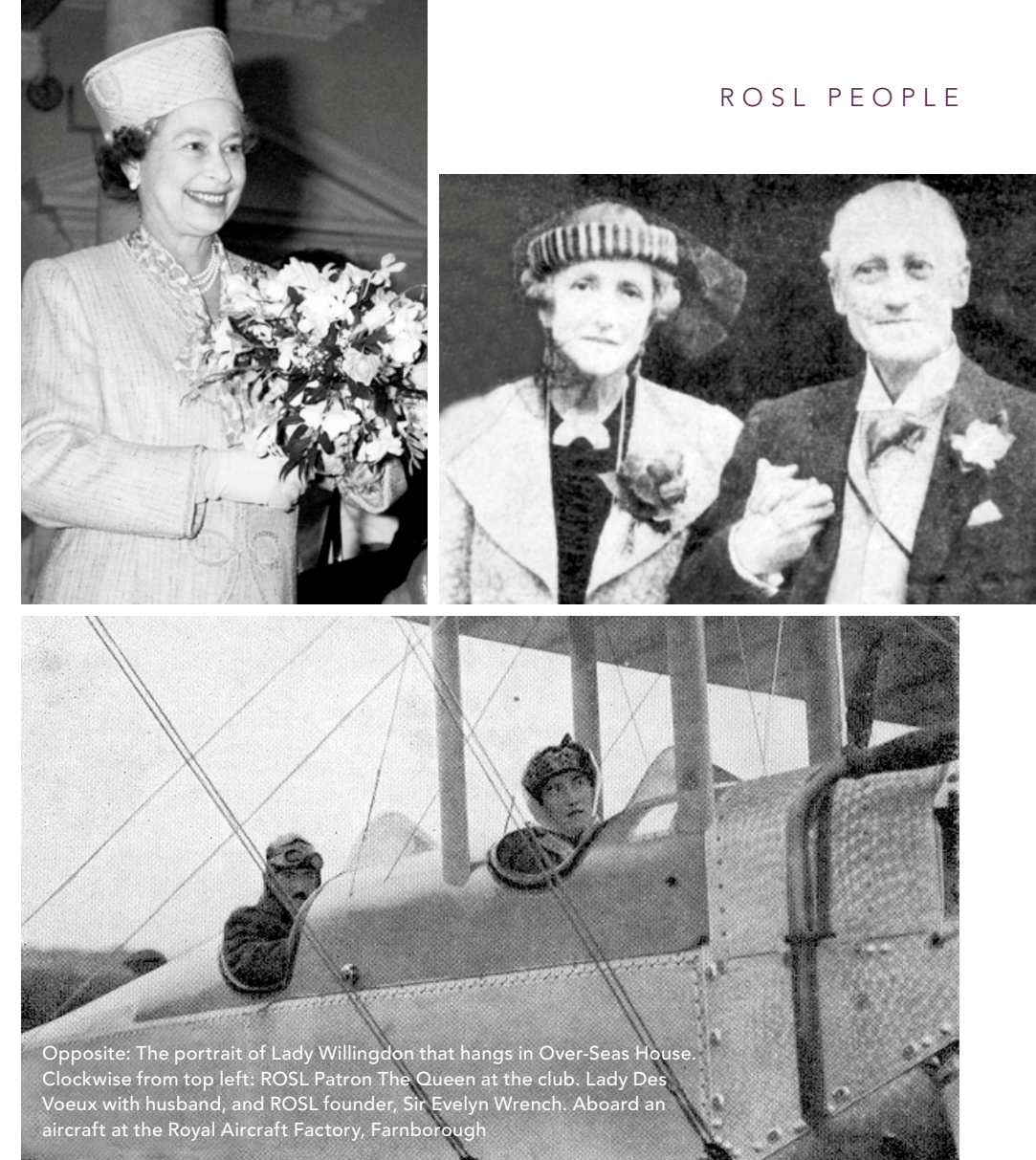
Our founder, Sir Evelyn Wrench's principals of equality and equality have echoed through the decades and are still reflected today in the 50/50 membership split between men and women, a result of the decision to open membership of the club to both genders since our inception in 1910. Ahead of its time then, ROSL has stayed ahead of the curve thanks to the many female members and staff that have continually sought to push the club forward throughout its history, as far back as Lady Des Voeux, wife of our founder.

In the club

Born Hylda Henrietta Brooke in 1879, Lady Des Voeux began working for the Over-Seas Club in 1914, first as the Chairman of the Soldiers' and Sailors' Fund and Honorary Director of Correspondence, before being appointed Honorary Controller. During a visit to the Royal Aircraft Factory at Farnborough in 1916, she was taken on a flight in the first plane donated to the RFC by the Over-Seas Club, making her one of the first women in England to fly in a military aircraft. In May 1937, after the death of her first husband, Lady Des Voeux and Sir Evelyn Wrench married. She remained an active part of the club for many years and accompanied Wrench on his Commonwealth tours. In his book *Struggle*, published in 1935, Sir Evelyn Wrench described her commitment to the club:

"For 21 years, in an honorary capacity, apart from holidays and periods of ill-health, she has never missed a day at headquarters... No paid worker had rendered greater service to the organisation in these 21 years... The debt I owe her I can never repay."

Her sister-in-law Winifride Wrench, was also a great supporter of the club in its earliest days, travelling from London to spend a year in Edinburgh to help grow membership



Opposite: The portrait of Lady Willingdon that hangs in Over-Seas House. Clockwise from top left: ROSL Patron The Queen at the club. Lady Des Voeux with husband, and ROSL founder, Sir Evelyn Wrench. Aboard an aircraft at the Royal Aircraft Factory, Farnborough

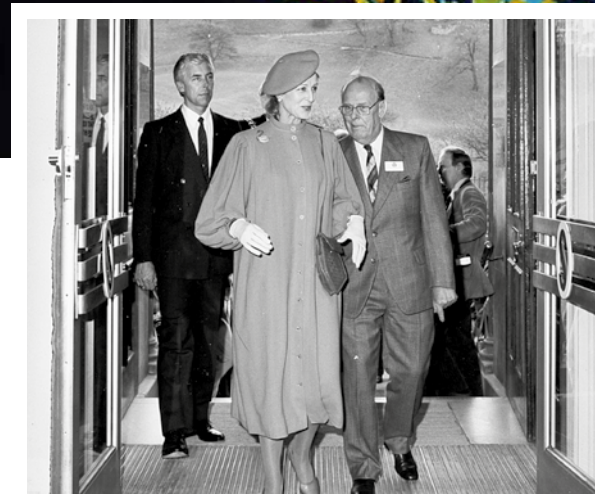
and find suitable clubhouse facilities for the fledging branch.

Lady Willingdon was the first woman Chairman of the Over-Seas League. When she and her husband, Freeman Freeman-Thomas, 1st Marquess of Willingdon, returned from India to the UK in 1936 they took an enthusiastic interest in the club. In 1941, Lord Willingdon was appointed Chairman but died later that year. Lady Willingdon succeeded him from 1941 to 1946. She was committed to her role and visited the clubhouse almost daily. She regularly hosted events for members and had the honour of welcoming King George IV, Queen Elizabeth, Princess Elizabeth, and Princess Margaret to Over-Seas House when they visited in May 1946. The Members' Drawing Room on the first floor of Vernon House is named in her honour.

Doreen Knatchbull, Baroness Brabourne was a long-standing member of the Central Council from 1943 to 1979. She took a keen interest in the club's activities and regularly attended events at Over-Seas House, welcoming dignitaries and VIPs from all over the world. She was related to Lord Mountbatten through her son's marriage to his daughter, and was with her family when the bomb planted in Lord Mountbatten's fishing boat exploded in Donegal Bay. She died the next day. The Brabourne Room brasserie restaurant is named after her, in recognition of her many years of service to ROSL.

That royal connection has been a part of club life since its earliest days, with King George V, King Edward VIII, King George VI, and now HM Queen Elizabeth II all serving as Patron. The Queen was the one who granted ROSL

“
FOR 21 YEARS,
IN AN
HONORARY
CAPACITY,
APART FROM
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AT THE CLUB



its Royal title in 1960 to celebrate the club's 50th anniversary, and has made several visits to Over-Seas House over the years. She is joined by HRH Princess Alexandra as Vice-Patron, who has taken a particular interest in the arts programme. As a music lover, she has appeared most years at the Grand Final of the Annual Music Competition (AMC) to take in some of the finest young musicians the Commonwealth has to offer and hand out the prizes.

In print

In 1917, a regular column in the *Overseas* journal called 'From a Woman's Standpoint' was introduced, dedicated to giving voice to the issues of the day affecting women. One of the first authors was famed suffragist Millicent Fawcett, who recently became the first woman to be honoured with a statue in Parliament Square, as pictured on the cover of this issue. As you would expect, many of those early articles focused on

efforts to achieve universal suffrage, with Fawcett using her article to allay the fears of her male counterparts:

"There will be no attempt to exact legislation for the special profit of women, and there will be no deliberate opposition of the women's vote to the men's vote. On general political questions women voters will be divided, in very much the same proportions as men voters, and we shall forget that it is possible for one sex to attempt to legislate for its own benefit at the expense of the other."

Just a year later, having seen the Representation of the People Act pass through parliament, an article titled 'Our 6,000,000 Women Voters' by author 'HC' took the opportunity to dispel the idea that women voters would

waste their votes on nothing more than domestic matters:

"It is hard to answer for millions of one's fellow human beings, but from personal experience, I should say that women are at least as politically and imperially minded as men, and that among the educated – a class which we hope will become universal as time goes on – their range of interests is as varied and their grasp of the essentials as thorough as that of their husbands and brothers."



Overseas has continued to feature women from across the world and society, such as Maltese journalist and politician The Hon Mabel Strickland, Her Highness the Begum Sahiba of Khairpur State, Commonwealth Secretary-General Patricia Scotland, and author Barbara Cartland.

In harmony

Famed for our art programmes, particularly the long-running AMC, its inception and growth has been driven in large part by a number of dedicated women whose passion was music. In 1947, the Music Circle, precursor to today's AMC, was founded by Jessica, Lady Forres, which took the form of a recital series under the banner of the Festival of Commonwealth Youth. Due to the number of young musicians from across the Commonwealth eager to perform, the festival became competitive in 1952, awarding a first prize of £10. Many of the concerts were broadcast live on the BBC World Service throughout the 1950s, and since then the competition has gone from strength to strength.

As its scope and stature has expanded, a number of renowned women played their part in the competition's organisation and adjudication. Audrey Strange MBE, a retired professional soprano, served as Director of Music from 1962 to 1982, over which time she grew the Annual Music Competition considerably. For her efforts, she was appointed MBE in 1983. Having sung during the war as part of the Entertainments National Service Association (ENSA), entertaining the troops, Audrey met many of the musicians who would go on to serve on the adjudication panel at the AMC in later years.

One such connection was oboist Lady Evelyn

Barbirolli OBE, who had met Audrey during their ENSA days. She began her career at a time when orchestras were largely male, save for harpists, first playing oboe as part of the Drury Lane Orchestra and then the Covent Garden touring company, where she met her future husband, conductor Sir John Barbirolli.

Probably the most widely known musician to have served on the adjudication panel over the years is Dame Eva Turner DBE, a dramatic soprano whose roles in Italian and German operas earned her international renown. She taught for many years as Professor of Singing at the Royal Academy of Music. Her encouragement of students such as Dame Kiri Te Kanawa led many to go on to have successful careers in their own right, as was the case with her involvement at ROSL. A warm, conscientious, and dedicated chair of the adjudication panel from 1980 to 1984, she continued her involvement with the AMC well into her 90s.

These three represent just a tiny snapshot of the calibre of women involved in making the competition what it is today. Many others, such as Joan Kemp Potter, Patricia Stammers, Joan Davis, Lady Myriam Barling, and Dame Myra Hess, to name just a few, have all played their part.

In future

And they continue to do so today. Margaret Adrian-Vallance has spent almost 30 years dedicated to growing ROSL's education projects. She is



“WOMEN ARE AT LEAST AS POLITICALLY AND IMPERIALLY MINDED AS MEN, AND THEIR RANGE OF INTERESTS IS AS VARIED AS THAT OF THEIR HUSBANDS AND BROTHERS”

aided by women the world over, who donate their time for free to their running and monitoring. Read about some of them on page 12.

Closer to home, Dr Diana Owen OBE joined in December 2017 as Director-General and leads a largely female executive team. Having spent much of her career at the National Trust, and latterly a decade as the CEO of the Shakespeare Birthplace Trust, her experience is a perfect fit for the aims of the club. Together, ROSL's executive team has already begun a governance review and made moves to improve the club's financial position to ensure that it continues to thrive long into the future.



Opposite top: The Queen at ROSL's centenary celebrations. Opposite inset: Princess Alexandra arriving at Over-Seas House in the 1980s. Above: Lady Evelyn Barbirolli with her portrait. Left: Audrey Strange and Dame Eva Turner at the AMC Gold Medal Final in 1982

GOLD MEDAL
WINNER
AT THIS YEAR'S
ANNUAL MUSIC
COMPETITION,
SAXOPHONIST
**JONATHAN
RADFORD,**
DISCUSSES HIS
LIFE IN MUSIC
AND WHAT LED
HIM ALL THE WAY
TO THE £20,000
FIRST PRIZE

TALK SAX



Growing up, my parents weren't really musical, but there was always a piano nearby because my granddad used to play. That's my first memory of music; sitting on my grandfather's knee, just stabbing at the keys. The first time that I really became aware of a wind instrument was during a choir rehearsal at primary school, when a flautist came in to play with the choir. I was absolutely amazed, not so much by the music, but how sound was produced, how the air transformed into sound and the way the keys moved.

I immediately went home and asked if I could learn to play the flute. To begin with, my mum and dad weren't too keen, thinking that it would be another five-minute wonder. On consideration, they gave in and my grandparents offered the money to buy a flute. I remember it was called something like 'The Singing Lark'. Unfortunately, it must have been the cheapest one they could find, because after a couple of weeks the head joint became so loose that it started to spin around as I tried to play, it was that bad. My parents soon realised and returned it for an upgrade.

I needed to learn a second instrument because I wanted to apply for the music scholarship at Thetford Grammar School. My teacher at the time, Mr Allerton, an ex-military musician, seemed to own at least one of every instrument you could imagine. Each week, he would bring in a different one for me to try. The week he arrived with a saxophone, I knew straight away that was the one I wanted. Partly because of how it looked, the shine and the shape of it, and partly because I found it easy to make a sound out of.

I don't think I had really been aware of the instrument before then, I hadn't had a Lisa Simpson-esque moment where I'd fallen in love with it. I remember my teacher left me with just the mouthpiece, the reed, and the ligature, and said, "practice on that for a week." He showed me how to put the reed on and I spent the whole week squeaking away on the mouthpiece. It must have been horrible for my parents; I remember being sent up into the room as far away from them as possible.

It wasn't long before Mr Allerton turned up with a saxophone especially for me; he'd been down to London to collect it. He was the most amazing teacher, so inspiring. He used to come over on Sunday mornings and stay for hours, where we'd discuss music theory together, we'd play the saxophone, and just talk about music. He has such massive experience in the industry, so he'd talk to me about being a musician and tell me stories from his past. It felt like a dreamworld and definitely what inspired me to become a musician.

Moving on and up

Aged 13, I auditioned for Chetham's in Manchester and went there playing both the flute and saxophone, without having a preference for one over the other. They said to me, "your first study is saxophone and



Above: Jonathan's winning performance at the AMC Grand Final at Queen Elizabeth Hall on the South Bank
Right: Receiving his Gold Medal from ROSL Vice-Patron HRH Princess Alexandra



your second study is flute," so I guess that's how saxophone became my first instrument, but it wasn't a conscious decision. I was much more natural with the saxophone and as it turns out this was definitely the right choice.

Around this period, I began listening to many recordings of classical saxophonists. I think my first saxophone CD was John Harle's Concerto album, which was the only saxophone CD available at the local record store. That's amazing, thinking back, because they would normally only stock jazz saxophone CDs. I remember being absolutely astonished by what the classical saxophone could do.

Throughout my early studies, I attended numerous saxophone courses in the UK and abroad, lead by some of the world's great saxophone artists. These opportunities showed me what the saxophone was capable of; how far you could push it, the versatility of it. That's what led me to France to continue my studies after Chetham's.

First of all, I went to a conservatoire in Versailles and spent a few years there, preparing for the entrance exam into the prestigious Conservatoire National Supérieure de Musique de Paris. My uncle and aunt live in France, so they could help set me up. When I first arrived in the country, I couldn't actually speak French. I was 18 years old and slightly naive, so I launched myself into it and I had to pick it up fast. It probably took me a year until I felt comfortable in social situations; the first few months I had no idea what was going on!

Finding my style

In Versailles, half the class would be auditioning to try and get into Paris and every week we would have a run-through in front of each other. All the lessons were like that, open lessons, we'd watch each other, so we developed a sense of ease in performance, in front

“ONE WEEK HE ARRIVED WITH A SAXOPHONE, AND THAT WAS WHAT I WANTED, I KNEW STRAIGHT AWAY

of other people and in front of your peers, which I think is probably the most difficult type of performance. That really helped me a lot.

To get into Paris, you very much had to fit a certain style and sound. We worked hard on elements such as tone development, homogenous sound, and technique. It was important to be clear about the type of sound we were aiming to produce. At that point, I was always trying to emulate someone else, but soon I really began to understand what it was I wanted to do and what I really wanted to sound like.

That preparation helped me pass the entrance exam for Paris to study with Claude Delangle and from then on I was really able to think more about who I was as a musician. I was able to really become myself and not try to be anything else. That's probably the point things started working out for the better because, by just being myself, my music making became a lot more natural.

Ever since I came back to the UK to study at the Royal College of Music with Kyle Horsch, it's been easier to develop this. You've got to know what it is you want from yourself, otherwise it's impossible to produce it. A big part of my playing, and something that's important to me as a musician, is the colour and contrast in sound that we can make. By initially working to fit into a certain mould, and then later moving away from this, I've been able to explore and find many more possibilities and expression in my playing.

Performing and competing

Success in competitions can definitely add to your career, but I think it's important not to get too hung up on them. They're such a good opportunity to learn new repertoire and to push yourself further. Whenever you go into a competition, the chances are that you're not going to win, in pure percentage terms. Accepting this from the beginning, I always try my best and give everything I've got, but if it doesn't work out, you've got to be a good winner and a good loser. If it doesn't go my way, I try to rationalise and move forward, it could be that a different panel might have a different opinion on another day, and doesn't mean I'm any less of a musician. I think that it's not easy being on a panel, especially in a cross-instrumental competition like the Annual Music Competition (AMC).

All musicians develop at different rates. The fact that just because you might not be ready to do something at a particular point doesn't mean that you won't be further down the line.

Christine, my accompanist, actually inspired me to enter the AMC. She asked if I had been thinking about entering and we agreed that it would be a good idea. I had been thinking about

it but as the age limit is 30, I hadn't yet done so, knowing I had a few years left to apply. I'd been in Paris, but now I was back in the UK and I felt like I was at a good point, musically, to do it.

What has been so great about the AMC is that everyone has just been so friendly; it doesn't feel too competitive. All the competitors have been nice to each other, wishing each other luck, saying hi and introducing themselves. And the fact that, especially in the later rounds, it was more of a concert, is really lovely as well. Winning the AMC Gold Medal is absolutely amazing, I still can't quite believe it!

The future

Now that I've completed the Artist Diploma at the RCM where I was the Mills Williams Junior Fellow, I am looking towards a future where I can be performing as much as possible, building on what I've got already, developing it, and pushing it further. Getting the chance to perform in more festivals and international venues would be amazing.

Having won a big competition like the AMC is hopefully going to help open more doors and set me apart from the crowd. Then the fact that there's the continued support afterwards from ROSL; recital opportunities; such as going to the Fringe in August, which have given me valuable performance exposure, and the chance to perform around the UK, because as a young musician it's difficult to get opportunities, especially those that are paid.

The fact that part of the prize is administered by ROSL ARTS is really great because it means I can meet with Geoff and the art department to chat about different projects, get advice about my ideas, and talk about what might be the best way to use some of the prize money. For example, I'm interested in commissioning new works so watch this space.

MUSICAL MILESTONES

2018
ROSL Gold Medal
Artist Diploma and Mills Williams Junior Fellow at the Royal College of Music

2017
Graduation from Paris Conservatoire
Philip and Dorothy Green Young Artist Award (Recital Scheme) and Countess of Munster Musical Trust Recital Scheme

2016
Maisie Lewis Award from the Musicians Company which lead to my debut recital at Wigmore Hall

2013
Began studying at the Paris Conservatoire

2009
Chetham's School of Music



A lifetime of service

As is the case for many members, ROSL has been a constant for all of Marilyn Archbold's adult life. Having recently stepped down as the Chair of the West Sussex Branch, we look back at her career at the club, one that spans almost 60 years

For everything ROSL has given Marilyn Archbold over the years, one thing is certain: she has given more back. Serving in a variety of roles since joining, her connection to the club dates all the way back to the early 1960s, and takes in a life dedicated to voluntary service and even love.

Living in Finchley, North London, as a young woman, Marilyn's first connection with ROSL did not come via the London clubhouse, but instead via a Canadian branch.

"My cousin Anne lived in Canada for two or three years in the early 1960s and she was a member of ROSL via a branch out there," explains Marilyn over tea, at the home of David and Patricia Jamieson, fellow West Sussex members. "She had a friend who was a pilot who flew over to the UK for the winter. He stayed at Over-Seas House in London and Anne asked if the family would entertain and look after him."

Through this introduction to club life, Marilyn became a member in 1961, immediately joining the Younger Members Group, then known as the 20th Century Group (TCG).

"It was known as the TCG, as anyone who was eligible to join would have been born in the 20th Century. We always met on a Tuesday evening in the Rutland Room, for an hour, then we'd go through into the Hall of India for a film, a dance, or a lecture."

It wasn't long before she would take on the first of her many roles at the club, with ROSL looking for some young blood to help out on Tuesday evenings when the TCG met.

"I was an Evening Hostess, sitting behind a desk in the corner of the Central Lounge, answering questions from other members after hours when the office was closed.

"At the time, many of the hostesses were very-much older ladies, the club wanted someone younger on the Tuesday evening, so they asked me if I would take up the post, as dear Mrs Norton, who I replaced, couldn't manage to get there any more, but she was 90 by then!"

It was in this role that love blossomed, although not through a tall, dark, and handsome stranger, as one might expect, but through another colleague from Marilyn's work at the Association of Optical Practitioners.

"I was sitting at the desk one evening and someone I recognised from work, Norman, came in and exclaimed 'What are you doing here?' I never in my wildest dreams, imagined that I was meeting my future husband.

"Unknown to me, he was a member of the club and would have meetings in London on a Wednesday and stay at the clubhouse on a Tuesday night. Sometimes he would drive me home and that's how things developed.

"Some years later, we were married, but unfortunately, he died very soon after, I think we had only been married for about five weeks. Not long enough."

Despite her loss, Marilyn continued her involvement with ROSL, making regular visits up to London, often several times a week. She served on Central Council for a number of years, eventually rising to the position of Vice-Chairman of ROSL, serving under Sir Anthony Figgis for five years. "At the beginning of the 1990s, I was asked if I would go on the Central Council, I also went on to the Executive Committee a year or so

later, eventually becoming Vice-Chairman in 2006." She assumed the Chairmanship of the West Sussex Branch in 2001, with responsibility for arranging events in the local area.

As you would expect, in her time at the club, Marilyn has been present for some of the largest events in ROSL's history. "In 2010, when we had the centenary celebrations, I met the Queen at St James's Palace.

"I've also met HRH Princess Alexandra on several occasions at the Annual Music Competition Final on the South Bank. She is a wonderful person, quite a hoot! You have a conversation with the Queen, but you chat to Princess Alexandra."

As the final few sips of coffee are drained from her mug, she reflects on what has meant most to her during her long association with ROSL, and what she will do now the chairmanship of the West Sussex branch is in new hands. "My husband, that's the one thing I am most grateful to the club for. It was so strange when he came in, I never even dreamt it.

"But I've always enjoyed everything I've done with the club" she adds. "Now though, I'm taking a back seat, so instead of going up to the clubhouse for the meetings, rushing around, I shall go up, sit with other members, and have a drink, and just be social. I'm looking forward to doing that. I shall never lose touch with the club." After such dedication over nearly 50 years, Marilyn has definitely earned the rest.

For details of West Sussex Branch meetings, please turn to page 18.



First LOVE

Creator of this year's Overseas Award, ceramicist Judy McKenzie speaks to Mark Brierley about her lifelong love of the medium and the circuitous route she has taken to get to where she is today

Among the many awards handed out at this year's Annual Music Competition, one that caught the eyes of the assembled audience more than every other was a beautiful plaque, forged in deep blacks, whites, reds and silvers, which was handed by HRH Princess Alexandra to the winner of this year's Overseas Award, violist Alexander McFarlane.

Designed by Royal College of Art (RCA) student Judy McKenzie, the plaque is a part of her graduate exhibition, making use of lesser-known Japanese techniques kintsugi and nerikomi, combined to create an arresting piece unlike anything ever selected for the Overseas Award before, since this marriage of music and visual arts came together in 1985.

It is also something of a departure for Judy, who has spent much of her time since leaving school in the 1970s creating very different work, only latterly as a professional ceramic artist, having worked in a variety of industries quite apart from her dream of becoming as ceramicist as a schoolgirl.

"Something just clicked with me with ceramics at school," explains Judy. "I just loved it. I took it up and never put it down. I took my O level in ceramics, you had to make a box with a lid. It went off to a place near the British Museum and they kept it, saying they wanted it for an exhibition. So that set me apart a bit, I thought to myself for the first time, perhaps I do make nice stuff."

"But when I left school it was all fairly pragmatic, I was advised to give up my art as a full-time occupation and go and get a proper job, and then just dabble in art as a hobby. I listened to them unfortunately, and so off I went and had varying jobs. A lovely job at the Inner Temple in the Treasurer's Office, and then I joined the printing industry, in a very busy production office."

However, the artistic spark never dimmed and it was the advent of the Apple Mac that allowed Judy to find a creative outlet while working in printing. "We were so busy in the office I had to step in pretty quickly,



so I became an Apple Mac designer, virtually overnight, on a screen about *this* big," she says making a tiny square between her thumbs and forefingers.

"I stayed in the industry for a good few years. Eventually I bought a Mac of my own and left the industry, to work from home as a freelancer. I had my own customers, did my own designs, it was great, I did that for about ten years, and then I just thought I need to get back to ceramics."

The itch was still there and creating works in her spare time wasn't enough to scratch it. "I had always dabbled but I hadn't actually taken it very seriously, because I thought everything that I was making was insignificant, didn't mean anything, and I didn't want to make trivial artifacts that only my mother pretended to like! So I gave up dabbling, but I thought I've got to go back to it, and take it seriously."

Back to school

And go back to it she did; first with a City and Guilds ceramics course, followed by a chance encounter with an old school friend that saw her decide to take things to the next level. "I met a friend who I hadn't seen for 40 years and she told me she was doing a

"I HADN'T TAKEN IT VERY SERIOUSLY, BECAUSE I THOUGHT EVERYTHING THAT I WAS MAKING WAS INSIGNIFICANT AND I DIDN'T WANT TO MAKE TRIVIAL ARTIFACTS"

degree in fine art at the local FE College. She persuaded me to come along and meet the course leader for the 3D design degree. I went along to the college and that was it, I was hooked.

It was just like going into a sweet factory, all the fabulous equipment for ceramics, glass, and jewellery, unlike anything I'd seen before. So I joined, did that for three years, thoroughly enjoyed it, but didn't feel like I'd finished, I wanted to carry on."

After college and her BA, there was really only one destination worth heading for, the Royal College of Art. "I applied to the RCA and didn't get in first time. So instead, I had a year in my garden studio/shed, making. By this time, I had a few customers, so I was making for them. I went back for my second interview after a year and I was accepted."

Safely admitted, Judy knew this was an opportunity she didn't want to waste. Her years away from ceramics and formal education have given her a different perspective on her

time at the RCA. "It was such a privilege to be there among such a brilliant cohort of makers. As a mature student, I pushed myself, mentally and physically, I wanted to succeed, and I didn't want to take it for granted," she explains. ☺





“In the BA, all the young kids were doing that and I was trying to tell them to come every day and make the most of it. I was getting up at 5am to do my sketchbooks so I would be ready for whatever they wanted to teach us that day. With the MA, they’re so much younger than me, they work like crazy, and I think I work hard! But I think because you’re older, you find different ways to do things, to pace yourself. There’s a different method.”

Looking east

That method revealed itself in two lesser-known Japanese ceramic techniques, nerikomi and kintsugi, which were a world away from the type of pieces Judy had been creating up to that point. “When I first arrived at the

“WHEN THE FISSURES STARTED HAPPENING ON THE PLAQUES, I WAS ABSOLUTELY DEVASTATED, BUT THE KINTSUGI IS SUCH A BEAUTIFUL SOLUTION

RCA, I was making big stoneware pots with big splashes of glaze all over them, because I love round form and volume. It’s lovely to be able to put your arms around a pot and really become engrossed with its making.

“In the first year, Felicity Aylieff, who teaches the making and decorating course, put a band of coloured clays together and, very carefully and artfully, threw it on the table, creating this fabulous pattern. I just thought, that’s very nice, so I researched techniques for using coloured clays on YouTube. Literally all it is is colour and clay, and very strong thumbs! Lots of kneading going on, colouring the clays, mixing them together, getting the gradation of colour from white to black in lots of increments.”

That, in a nutshell, is the art of nerikomi, fusing coloured clays together to create pattern, which runs throughout the porcelain from which a form is made. The pattern is not superficial, but becomes the DNA of the material.

But, with new techniques come new challenges. Working with porcelain in such a way meant that pieces would often crack when fired in the kiln.

“When the fissures started happening on the plaques, I was absolutely devastated. Because it’s porcelain and I’m pushing the process to its very limit, way beyond where it wants to be, they started cracking,

but the kintsugi is such a beautiful solution.” Another Japanese technique, which Judy had first hit upon when making a stoneware pot for her BA show a few years earlier, kintsugi is a way of repairing any cracks and making them into a beautiful feature of the ceramic. The Overseas Award features a beautiful silver vein running from the heart of the plaque out to its edge, gradually widening. This crack appeared during the firing process, but kintsugi treats the fissure as part of the history of the piece, rather than something to try and disguise. So Judy used silver clay to fill the crack and create the standout feature of the plaque.

“It’s come full circle. I was repairing work with kintsugi for my BA and I’ve ended doing kintsugi again now, which could mean that I just crack everything!”

The future

With the circle squared and her time at the RCA at an end, where does Judy see herself going from here? “I have a home studio, where I have quite a few commitments already. I’ve bought a kiln, so I will be sorting my life out from there, which will be fabulous. Yes, I will carry on, I will revisit the possibilities of using a mixture of clays as well I think, stoneware and porcelain. There’s so much to explore, it’s infinite!”



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THE **#METOO** MOVEMENT HAS CONTINUED TO MAKE HEADLINES SINCE IT GOT UNDERWAY LAST OCTOBER. HOWEVER, HAS THE OUTPOURING OF STORIES ACTUALLY LED TO ANY REAL SOCIAL CHANGE?

Abi Millar investigates

On 15 October 2017, American actress Alyssa Milano posted a screenshot to Twitter: “If all the women who have been sexually assaulted or harassed wrote ‘Me Too’ as a status, we might give people a sense of the magnitude of the problem.”

The tweet went viral almost immediately. By the end of the day, the phrase had been tweeted more than 200,000 times, with a long list of celebrities joining the chorus. On Facebook, the hashtag spread even more rapidly, appearing in

over 12 million posts during the first 24 hours alone. Nearly half of Facebook’s US users had friends who posted ‘Me Too’.

Although #MeToo was not Milano’s coinage – it was first used by the activist Tarana Burke in 2006 – it crystallised the mood of the times. Ten days previously, *The New York Times* had broken its first allegations against Hollywood producer Harvey Weinstein, who faced complaints of sexual misconduct stretching back decades. Over the months that followed, dozens of other prominent men would experience their own fall from grace. Amid these conditions,

all it took was one tweet to spark social media wildfire. As millions of ordinary people came forward with their stories, Milano’s tweet proved more accurate than she could have imagined.

“One tweet has brought together 1.7 million voices from 85 countries. Standing side by side, together, our movement will only grow,” she said on 24 October. Nearly a year later, the #MeToo movement is far from over. Google Trends data shows a sharp peak in searches last October, followed by a very gradual decline. We can see a secondary peak around the time of the Golden Globes in

January, which was dominated by talk of sexual harassment in Hollywood.

While the initial flurry of tweets is long since over, the conversation continues to evolve. It’s happening in Chile (where the women’s movement has gained a new momentum); it’s happening in Germany (where debate is raging about sexist noun forms); and it’s happening in the US (despite Donald Trump’s attempts to use the phrase as a punchline). Meanwhile, the phrase ‘Me Too’ has been Googled in every country on earth. 📍

“I want people to know that this movement isn’t stopping. We’re going to move forward until we have an equitable and safe space for women,” said actress Mira Sorvino at the Oscars.

However, the question remains whether #MeToo has been anything more than a discussion point. Despite all the headlines it has generated, the movement has been criticised as aimless and diffuse, lacking in clear objectives.

Indeed, Tarana Burke, speaking at the Aspen Ideas Festival in June, made the case that #MeToo had lost its way – becoming a vague rallying cry for gender equality, rather than a specific protest against sexual violence.

“Part of the challenge that we have right now is everybody trying to couch everything under #MeToo,” she said. “You can’t cover so much, and so many things. And sexual violence is wide enough.”

Previously, Burke has suggested a number of specific goals for the movement, including processing all untested rape kits, ensuring schools have policies for vetting teachers, examining sexual harassment policies in workplaces, and taking community action to support survivors of sexual violence.

“There are millions of people disclosing their experiences of sexual violence and there’s no container to process this. There’s nobody here to help them, to walk through what disclosure feels like. What do you do after you put #MeToo?” she said.

On top of that, the movement has been panned for its lack of representation – an unsurprising charge, given that the lion’s share of the media focus has fallen on wealthy white women.

Some have expressed concern about the definition of ‘sexual assault and harassment’, fearing that lesser offences are being lumped together with serious crimes. Others are concerned that men could be falsely accused, or that women could miss out on opportunities at work because men are afraid to work with them.

Still others worry that the movement overemphasises individual stories (often with an element of prurience) rather than tackling the system as a whole.

“We seem to be much more concerned about recording our victimhood [than] putting up options for social remedies,” says Eva Cox, an Australian sociologist and a research fellow at the University of Technology Sydney.

As Cox sees it, #MeToo in itself is not enough. Firstly, it points to problems, without much in the way of corresponding solutions. Secondly, it raises questions about what feminism has accomplished, and suggests we may not have the gender parity we think we do.

“I have been an active feminist for 45+ years and have seen both changes and stagnation,” she recalls. “We made a lot of changes in the 70s and 80s but stalled since as markets and individualism took over. Feminism’s second wave was about changing the power balances, not just about equality on male-determined values and criteria, and that aspect has been lost.”

The #MeToo protests, she feels, fail to address the wider causes of sexual violence. On top of this, she thinks our existing legal frameworks can damage the complainant as much as the perpetrator and don’t really serve as a deterrent.

“The current legal system is not about change,” she says. “We need to address the problems more radically by looking at the continuing

conflicts and power imbalances between what men expect and impose, and gender equity needs.”

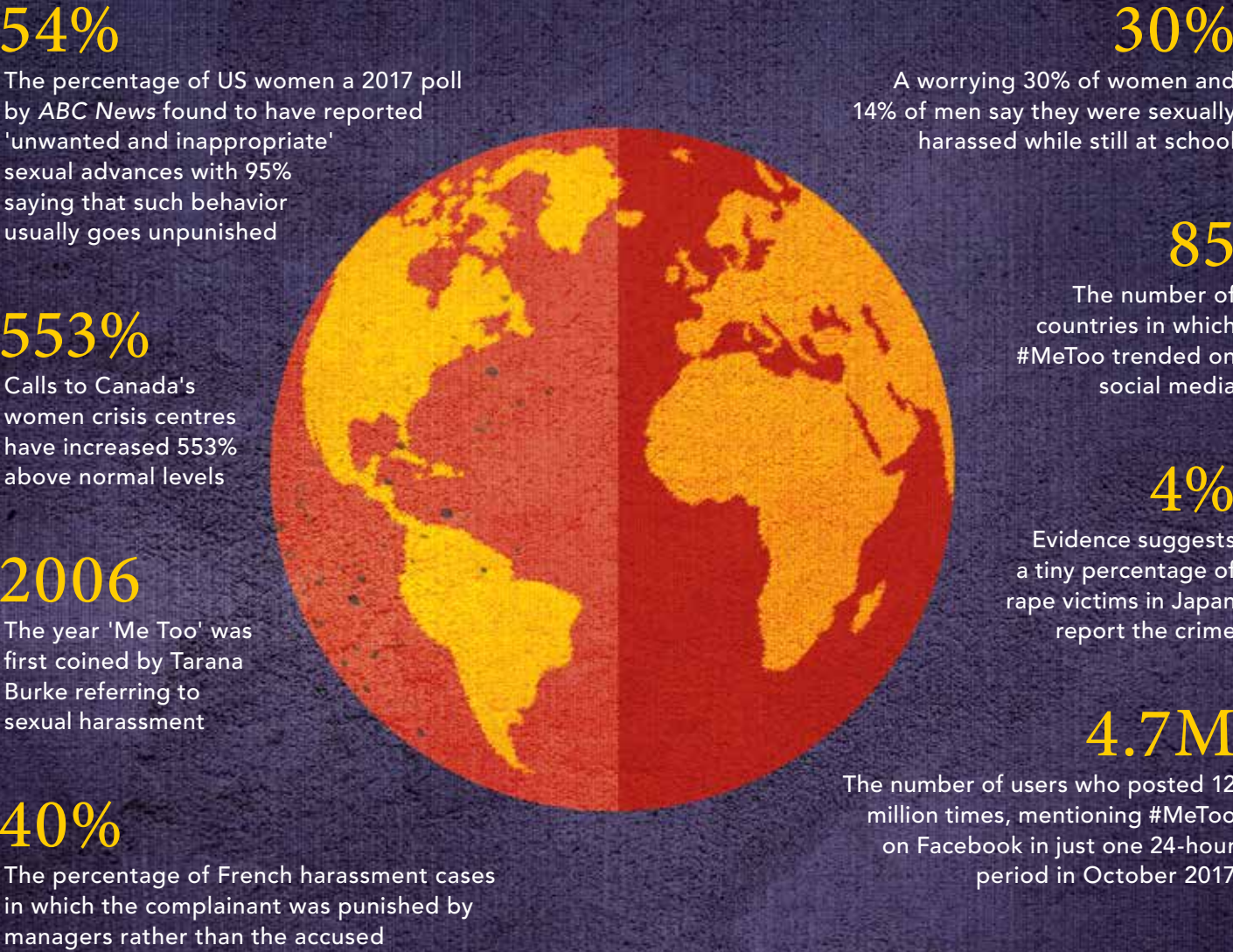
While Cox does think #MeToo has had some positives (greater visibility of the problem and talk of more funding support for victims) she is broadly sceptical about ‘clicktivism’ as an agent of change.

“We need to address the socialisation of men and women and shift the power balances and what is valued,” she says.

True enough, if we look at concrete changes wrought by #MeToo, they are still relatively thin on the ground. Perhaps the most obvious signs of change have occurred in Hollywood, where those who exploited the ‘casting couch’ culture are now being held to account. At this year’s awards ceremonies, dozens of stars wore all black in support of the Time’s Up Legal Defense Fund – a project funding legal aid for those who have been sexually harassed at work.

Despite its association with red carpet glitz, Time’s Up aims to support women across all industries. As the website puts it: “Time’s Up is an organisation that insists on safe, fair, and dignified work for

A MIXED PICTURE



women of all kinds. We want women from the factory floor to the floor of the Stock Exchange to feel linked as sisters as we shift the paradigm of workplace culture.”

Given that one in three younger women have been sexually harassed at work, this is clearly a pertinent issue. It is also very much an issue of power: research has shown that women in male-dominated occupations are more likely to be sexually harassed than women in balanced ones.

Clearly, this nexus of problems is hard to untangle and it’s also where #MeToo’s remit becomes fuzzy – should it encompass broader workplace inequalities, including women’s representation at senior levels, or should it focus more tightly on sexual violence?

Sian Brooke, a researcher at the Oxford Internet Institute, studies sexism online. She agrees that #MeToo needs more clear direction to be successful.

“One of the things it has lacked is an end goal of a particular link to an organisation or policy sphere,” she says. “That could have been

more easily pushed forward. If you take the Ice Bucket Challenge, one of the reasons that worked so well was that there was a very definite cause people could donate money to when they engaged in this social media trend.”

This said, she thinks the #MeToo movement has made it easier for those who’ve been harassed to come forward.

“It’s not really seen any viable change in terms of legal systems, but it’s a step in the right direction, increasing visibility not only for women but also for men using the MeToo hashtag,” she says. “It means that institutions such as Westminster, Washington, and the United Nations can no longer close ranks about examinations of their moral behaviour.”

At the most basic and obvious level, #MeToo has created an environment in which survivors of sexual violence feel emboldened to tell their stories, and are maybe more likely to be believed. This can be construed as empowering, especially if you think of social media as a democratising force that gives a platform to the voiceless masses who would otherwise go unheard.

On the other hand, having the opportunity to speak out can too easily mutate into feeling pressurised. For some survivors, the outpouring of #MeToo stories was actively harmful – it forced them to revisit their old traumas, and served more as a trigger than a call to action. Between October and December 2017, calls to one US rape crisis hotline rose by nearly a quarter compared with the same period in 2016.

It is clear, then, that the #MeToo outpouring – no matter how massive – was not actually commensurate with the scale of the problem. By and large, the more vulnerable the person (through virtue of their position in society, or perhaps the depth of their trauma), the more likely they were to be rendered invisible.

“If you didn’t use the MeToo hashtag, your sexual assault or harassment can still be invisible and perhaps even more invisible because you didn’t engage with what people did online,” says Brooke. “You haven’t conformed to form and you haven’t used a hashtag, so does it really matter in terms of the public eye?”

Generally, though, Brooke feels that social media can function as a powerful tool of protest.

“Social media is a political tool inasmuch as any time people interact is political,” she says. “It can be used by political figures to convey a message or to suppress one. It can also be used as a form of protest, helping people communicate and organise.”

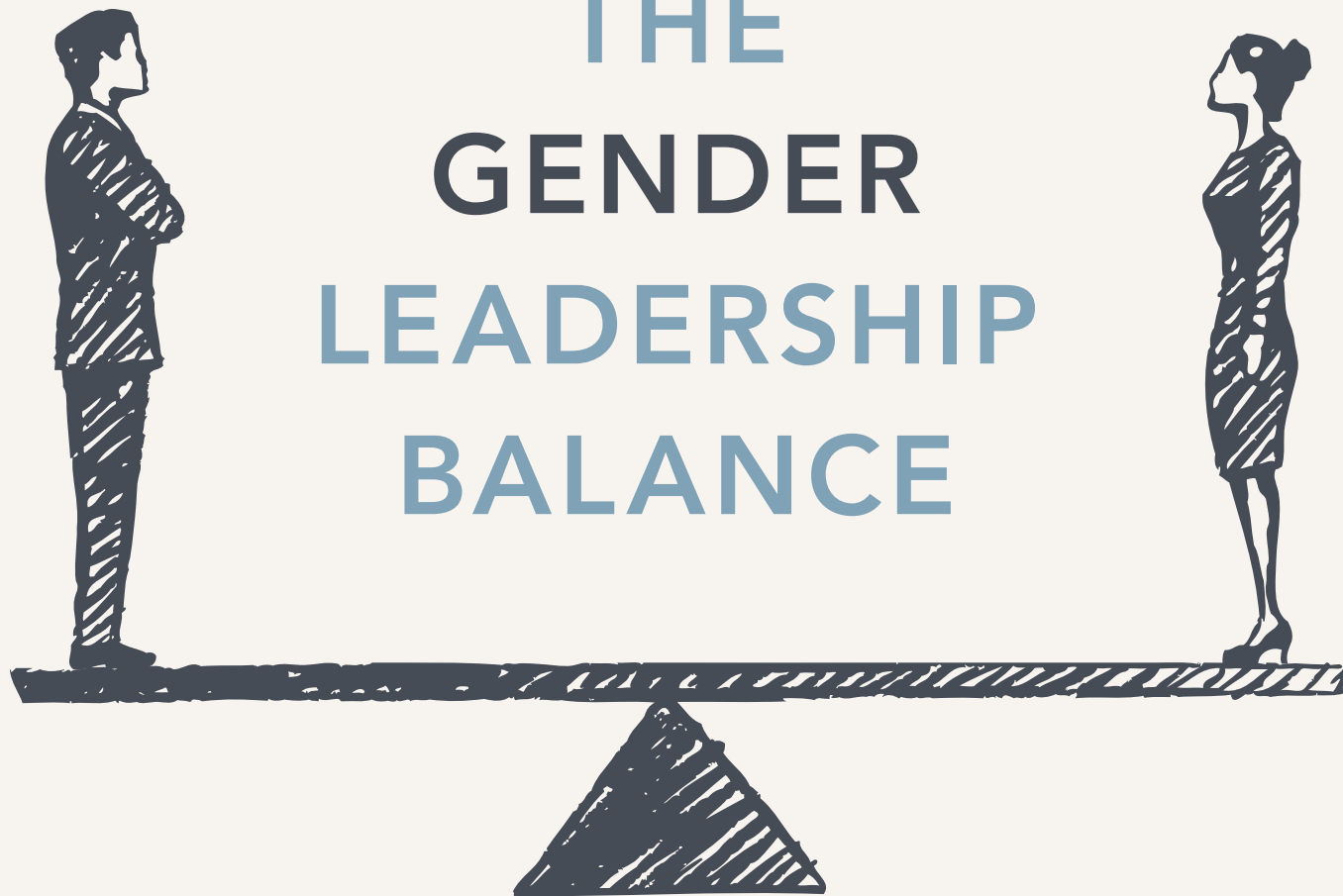
She thinks that, in the years to come, we are likely to see more gender-based protests on social media, particularly given the Toronto attacks and the rise of ‘incel’ culture.

“The anonymity of online is seen to make everyone equal but there is still a long way to go in terms of gender,” she says. “There will be more gender-based political protests online because it’s a place that’s so problematic and where toxic ideas of gender do seem to bubble to the surface.”

#MeToo, then, is perhaps best viewed as a starting point, rather than an end in itself. The outpouring of stories suggests a real hunger for change, even if we’ve yet to decide what forms that change should take.

“Me too has aired and encourages women to speak out. Now we need to find solutions,” says Eva Cox.

REDRESSING THE GENDER LEADERSHIP BALANCE



The second Commonwealth Gender Leadership Gap report revealed concerning declines in some areas and powerful progress in others. Elly Earls finds out why the fact it was commissioned, shining a spotlight on gender inequality across the Commonwealth, is a big step forward in itself

Let's start with the good news. Between 2015, when the Commonwealth's first Gender Leadership Gap report was published, and this year, the number of women in C-Suite and board positions in the private sector has increased at a rate of nearly 40%.

Examples from across the Commonwealth demonstrate the corporate world's increasing commitment to creating opportunities for women – from Barclays Botswana's focus on placing talented women in stretch roles, an initiative borne out of its female managing director's personal experience, to Vodafone linking bonuses to achieving greater gender balance.

It makes sense – and not just for the sake of basic fairness. If women were to participate in the world of work identically to men, an additional \$28 trillion, or 26% of incremental global GDP, could be achieved in 2025, according to McKinsey's Women Matter research, which found that companies in the top quartile for gender diversity are 21% more likely to have financial returns above the average in their national industry.

Diversity around the corporate decision-making table has also been shown to increase organisations' performance, as well as improving morale, recruiting, and external image.

In the public sector, too, progress – albeit at a less impressive pace – is being made. Between 2015 and 2018, the overall percentage of women in board positions increased from 23% to 25%, which is 5% higher than the 20% of leadership positions currently held by women in the private sector. One of the world's largest employers, the UK's NHS, spans both and

sets an excellent example for other Commonwealth countries. It has ambitious plans to achieve a 50:50 gender split on all boards by 2020, which will require an additional 500 seats to be held by women, and has set in motion a range of targeted interventions to get there, which were designed based on an in-depth analysis of the trends for women holding board positions across the organisation.

These include a board apprenticeship scheme to create a pipeline of female talent for non-executive roles, and building career development for nursing associates.

Concerning declines

The news from the benchmarking report wasn't all good, however, with the gender leadership gap remaining stagnant or even widening in many Commonwealth nations.

For instance, ten African countries have experienced a decline in women holding leadership positions in the political sector since 2015, with Uganda showing the largest drop at 34%, followed by Nigeria at 29%.

India experienced an even more dramatic 70% decline in the number of women in the top political jobs and the bigger picture for the political sector isn't particularly rosy either. While both the private and public sectors saw overall improvements (37.7% and 4.4% respectively), there has been absolutely no change in the number of women in deputy and cabinet positions since 2015.

"The moment you get a change in government, any progress that's been made in women in leadership at cabinet level can be completely wiped out," explains Dr Shaheena Janjuha-Jivraj, who led the report, which was commissioned for the Heads of Government Summit 2018.

"The really concerning piece is that, at the political level, women in leadership is very partisan driven so it's not embedded in the infrastructure and systems of the

political landscape, irrespective of which party is in power."

Quotas aren't guaranteed to improve things either, the report found, with some Commonwealth countries that have had legally enforced quotas in place for a while (India and Botswana in the private sector and Tanzania in the public sector) demonstrating a decrease in women holding leadership positions.

Under the spotlight

The mixed results associated with quotas show that there's no silver bullet to solve the problem. But shining a spotlight on it – as well as on examples of good practice – is a good place to start.

"When we started the first Gender Leadership Gap report in 2013, only 16 out of the 53 Commonwealth countries had data on women in leadership that was publicly available," says Janjuha-Jivraj, who is also an associate professor at Henley Business School, and CEO of Boardwalk Leadership, which works with individuals, organisations, and governments to promote diversity and inclusivity for all.

"It's a big deal that the Commonwealth and then the Cabinet Office have invested in this – something that hadn't been done before. In itself, it's a powerful mechanism because it's shining a light, especially on countries that have previously been quite difficult to engage with."

Further evidence of the effectiveness of highlighting good, bad, and indifferent practice is the fact that countries that have hosted important Commonwealth events have made the most significant progress on closing the gender leadership gap.

Take Samoa. In 2016, it hosted the 11th Commonwealth Women's Affairs Ministerial Meeting and, in 2018, it reached the 50% benchmark for women in leadership in the private sector, a target the Commonwealth as a whole wants to reach by 2030. ●

“DIVERSITY AROUND THE CORPORATE DECISION-MAKING TABLE HAS ALSO BEEN SHOWN TO INCREASE PERFORMANCE, IMPROVE MORALE, RECRUITING, AND IMAGE

“There’s an element of feeding the egos of the countries,” Janjuha-Jivraj explains. “Although there’s no political overarching framework that can be imposed on Commonwealth countries, there is a level of competitiveness that kicks in because they see themselves as part of a group and want to be well regarded. “Countries want to rise up and demonstrate good results rather than being seen to have been left behind. The key thing for the Commonwealth now is to keep the pressure on countries by monitoring and having this data reviewed periodically – every year or every two years.”

Sharing good practice

As an overarching body, the Commonwealth can also help less-forward-thinking countries by facilitating the cross-fertilisation of good ideas, both within and between sectors.

An excellent example of good practice in the political sphere is Rwanda. “The Commonwealth has been really powerful in terms of what they’ve done from grass-roots level,” Janjuha-Jivraj says. “Every Friday, villages legally have to get together to discuss problems that are facing them and the group discussion is chaired by a woman.

“Of course, what happens is that you start building the confidence and capabilities of these

“ WE ARE BEGINNING TO TALK ABOUT GENDER EQUALITY AND ACCEPT THE EVIDENCE THAT WHEN MORE WOMEN-OWNED FIRMS PARTICIPATE IN THE ECONOMY, GDP GROWTH IS FASTER

women to be voices in the village and ultimately build their leadership skills. So when you look at the leadership representation of women in Rwanda in the political sector, it’s incredibly high because they’ve got an amazing pipeline of women that can then step into leadership roles.”

Crucially, that focus also needs to continue at the upper level so momentum isn’t lost. And it’s here that the private sector tells a good story. “If you look at financial services and telecoms, they’ve all started putting targets in place,” Janjuha-Jivraj says.

“Although we saw the greatest declines in the private sector in certain areas and countries, we also saw the fastest rate of growth, which has shown that where you have the commitment, the plans, and the targets that are driven by sectors, and then by organisations that take responsibility for them, progress can be really powerful.”

Sky, which has set itself an ambitious target – a 50:50 split across the entire business, from entry level right through to senior leadership – is a case in point. The target forces attention on the pipeline of talent in the organisation’s middle management layer, ensuring there is a robust population of female talent available to step up into leadership roles. Since it launched its Women in Leadership initiative a little over two years ago, it has increased the mix of women in its leadership layer from 30% to 40%.

Measuring progress to take concrete action

SheTrades Commonwealth, an International Trade Centre (ITC) initiative, which launched in April and aims to connect a million women to market by 2020, is taking a similar approach.

As well as on-the-ground activities such as intensive training and mentoring for female entrepreneurs in four Commonwealth countries – Nigeria, Ghana, Bangladesh, and Kenya – the programme is setting up SheTrades Global Outlook, a tool designed to help governments measure where they are in terms of fostering women’s integration into the economy. The ITC will also follow up with advisory services to help governments improve.

Vanessa Erogbogbo, the head of the ITC’s women and trade programme, is leading the SheTrades initiative. She says that after only a few months, progress is being made.

“In June, we invited 500 companies to the SheTrades Global event in Liverpool, UK. Quite a number of them were from Commonwealth countries,” she says.

“We had a company from Ghana who won an investment of \$300,000 into her business and a company from Kenya who secured advisory services from an investment company. Overall, we did \$7.5 million in new trade deals for these female entrepreneurs.”

More importantly, though, Erogbogbo is heartened by the increased emphasis organisations like the Commonwealth Secretariat and the World Trade Organisation (WTO), which in December endorsed a collective initiative to increase the participation of women in trade, are placing on female economic empowerment.

“For the first time in the history, the WTO was beginning to talk about gender equality and accept the evidence that when more women-owned firms participate in the economy, GDP growth is faster. The indicators on the SheTrades Global Outlook will provide a way for countries to take concrete action.”

LONDON & UK highlights

LANCASHIRE ST ANNES INTERNATIONAL KITE FESTIVAL Saturday 1 – Sunday 2 September, Lytham St Annes Look out to sea from St Annes Pier and see the skyline filled with kites of all shapes and sizes. Let’s hope there’s a stiff breeze that weekend! Free. www.stanneskitefestival.co.uk

LONDON TOTALLY THAMES FESTIVAL Saturday 1 – Sunday 30 September, venues across London To celebrate the river at the heart of the capital, a month-long programme of events will take place that will give you the chance to hear chamber music in the Victorian bascules beneath Tower Bridge, wild swim at Hammersmith, and walk through Brunel’s Thames Tunnel, to name a few. Prices vary. Totallythames.org



LONDON LONDON DESIGN BIENNALE Tuesday 4 – Sunday 23 September, Somerset House See designers and craftspeople from 40 countries, cities, and territories around the world take on the theme of ‘Emotional States’ at Somerset House. From £16.50. www.londondesignbiennale.com

LONDON OPEN HOUSE LONDON Saturday 22 – Sunday 23 September, venues across London A city with as much architectural heritage as London deserves more than a weekend to explore, but we get what we’re given. Go behind usually closed doors to see some of the gems the general public never get to see, including ROSL’s own clubhouse. Free. www.openhouselondon.org.uk

GLOUCESTERSHIRE DURSLEY WALKING FESTIVAL Wednesday 3 – Sunday 7 October, Dursley Enjoy the Southern Cotswold via the ‘Dursley Lantern Way’, which takes names it name from the ladies who were led through the darkness in the 19th century by hanging on to a gentleman’s untucked shirt tails. Free. dursleywalkfest.btck.co.uk



LONDON FRIEZE Thursday 4 – Sunday 7 October, Regent’s Park Two of the UK’s largest art fairs take place in the beautiful surroundings of Regent’s Park in October: Frieze Masters, looking to the greats of the past, and Frieze London, looking at the best contemporary art the world has to offer. Price tba. www.frieze.com/fairs



PERTSHIRE THE ENCHANTED FOREST Thursday 4 October – Sunday 4 November, Pitlochry Head into the hills of Faskally Wood to experience a night-time light and sound experience that takes advantage of the beautiful autumnal Big Tree Country of Perthshire. £20. www.enchantedforest.org.uk

EDINBURGH HEROES AND HEROINES: THE VICTORIAN AGE Until Friday 31 May 2019, Scottish National Portrait Gallery A re-examination of Scotland’s most famous Victorian names, which questions the nature of her worship and asks what is the importance of individuals in shaping history? Free. www.nationalgalleries.org

Welcome to WAKEFIELD

ROSL ARTS' long-running visual arts scholarships have teamed up with the Art House in Wakefield this year, to give two Commonwealth artists a taste of Yorkshire life. Simon Boase, Programme Producer at the Art House, tells *Overseas* about the venue and introduces this year's scholars

The Art House is a studio complex, gallery space, and artist support organisation based in Wakefield, a post-industrial city in the north of England. Our mission is to provide time, space, and support for artists and associates to develop their critical practice and professional careers. The Art House was established in 1994 in response to the lack of facilities for disabled visual artists. Over the past 20 years, however, our remit and premises have expanded, and in 2018 we are a registered charity funded by Arts Council England as a part of its National Portfolio. With a fully accessible building, 50 artist studios, a print studio, collaborative working and project spaces, and a three-bed flat on-site, we attract a diverse community of artists, makers, and creative organisations.

The Art House and its artists are connected to artistic activity across all of the north of England, as there are excellent networks between cities like Leeds, Liverpool, Manchester, and Newcastle. Each centre has different groups of people and a unique arts ecosystem, feeding into a larger art scene across the North.

Taking Wakefield as an example, at one end of town is The Hepworth Wakefield, displaying internationally significant exhibitions by world-renowned artists, and 15 minutes away is The Art House, with a vibrant community of over 50 artists making and exhibiting their work. Events such as the Artwalk mean that the community of makers and artists is very strong, and sharing of ideas and collaborations between individuals and organisations comes quite naturally.



The Art House, © Jules Lister

Having the larger city of Leeds a short distance away means that we have strong links with the universities, and the many galleries and museums there like The Tetley, Serf, and The Henry Moore Institute.

A central component to The Art House programme is a regular cycle of artist residencies and exhibitions with local, national, and international artists. Different types of residencies are offered to suit artists at various career stages or points in the development of their practice. Opportunities vary from solo exhibitions for established artists to group residencies of recently graduated artists seeking to bridge the gap into professional practice. The presence of the three-bed flat within the Art House building, and our community of studio holders creates a unique residential atmosphere that facilitates the development of work of all kinds. Alongside these programmes, we provide mentoring and support, working individually with each resident. It's by expanding our residency programme that we're working with ROSL to support two artists to develop their work in a new setting and experience a new artistic community. Find out more at www.the-arthouse.org.uk



BUHLE MBAMBO,
SOUTH AFRICA

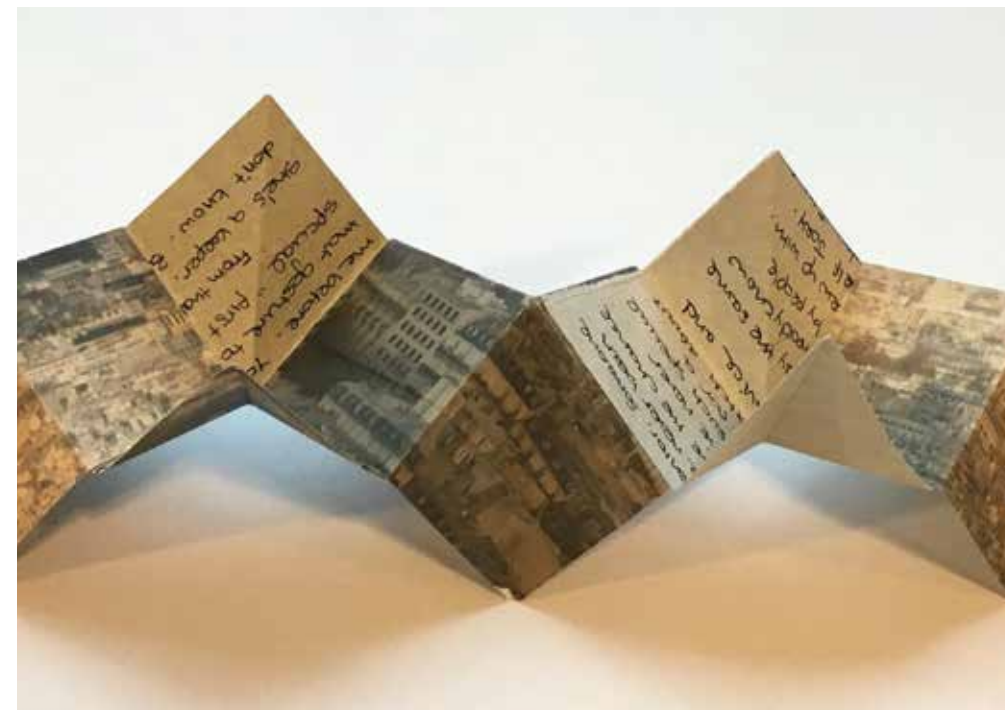
I am already working on a project titled "Ukumisa insika",

which can be translated 'grooming the bread winner or the leader of the nation', in which I have produced a body of work as part of my first solo project, first shown at the Durban Art Gallery in July 2018. This project is very close and personal to me as its research drove me to unpack a lot about my family history, which extended to the long perspective of South African historical social life. I have used my findings to challenge myself on what my position is and was within the family structure I was brought up in and what is my role in the socioeconomic landscape of South Africa as the youth of today.

My primary interest started with being conscious about the 'black tax', which is one of the biggest nightmares that many of us in the South African youth face. It's a like a life debt, which has repeated its pattern from generation to

generation. Through my work, I took the challenge to look at it from different angles, using my own personal story of my family to create a bigger conversation around this issue in order to find solutions to make sure that the next generation does not take two steps forward and three steps back in their futuristic life, but instead go straight for their dreams and develops themselves socially and economically.

During my residency at the Art House, I am aiming to produce a body of work that will mirror this theme and its narrative, which will allow the visual narrative to look more at the future, and perhaps imagine how the next generation will live once we have confronted these challenges. It will also be interesting to look at the social and economic landscape of a different space, which I believe is as culturally different as it is similar, due to the shared history between the UK and South Africa. I am looking forward to making new observations and seeing how that will push the boundaries of my work further.



JOEY CHIN,
SINGAPORE

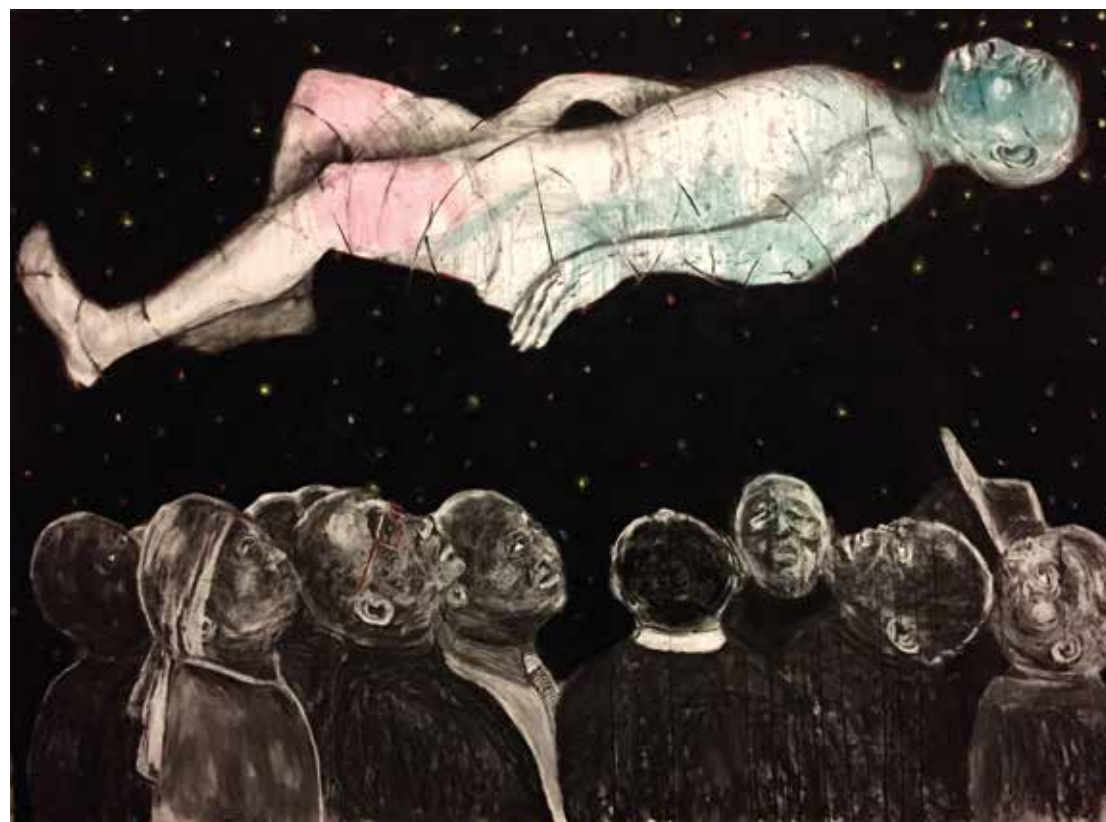
As an artist who is also a writer, I am interested in

narratives and stories; told, implied, or imagined. In my work, I am constantly looking at the triad of relationships, spaces, and language, and what they communicate when they come together. I believe that our metaphors know us better than we do; they have a way of making themselves known if we trust our instincts to allow art-making to unveil them. I say that about the intuition of the metaphor, especially in the instance of the project I am about to embark upon at the Art House.

For the past two years, I have been collecting books from a shelf where the public can leave them, or donate their books for others to read. The books I collected were disparate: an Oxford dictionary awarded to a student for coming second place in 1938; a Ladybird spoof 'The Wife', given to an individual called 'Butterfly'; an Enid Blyton title received as a birthday present. It became clear later that the books I was collecting were of a specific nature: they were all gifts, identified by private notes written on the first

free page from the giver to the recipient. Surprisingly, many of these books had a British connection. The writers or publishers were British, and one of the books was gifted during the colonial era. Next year marks 200 years of history for Singapore, from the time it was founded by Sir Stamford Raffles, when he landed in 1819. To embark upon this residency is a reflection on the exchange and change all around us.

I could have gone on collecting these presents from strangers indefinitely, but felt there were important stories behind them. With that, I decided to apply to the residency, using the books as a springboard of reimagining the worlds behind the gifts, the givers, and the recipients. Giving presents is the opening of an individual's world to others, an introduction, and welcome of the giver to the recipient, and for the recipient, an understanding, and acceptance of the introduction. Hence, during the residency, I hope to embark upon various interviews and drop-in sessions from the Wakefield community on what is a particularly memorable book, or objects they have received or given to any other person: a visitor, a new migrant, a friend, and the stories behind them.



ROSL EVENTS

Just some of the highlights over the next few months, followed by the full calendar

Autumn at the club

Make the most of your visit to the clubhouse by taking advantage of a number of accommodation and dining offers we have throughout the year

SEPTEMBER

The Restaurant will reopen on **4 September** after its usual August closure, so make sure to look out for the new seasonal menu and the possibility of tastings throughout the month.

Coming to Shakespeare in the Garden on **7 September**? If you book a deluxe room for that evening, get a 25% discount on your room rate. The Restaurant and Brabourne Room will be offering a number of Tudor-themed evening specials and an interval menu available for delivery straight to the Garden.

Younger members attending the Inter-Club Ball on **28 September** can book one night in a deluxe or twin room and get a second night free (applies 28, 29, and 30 September).

OCTOBER

Celebrate our founder Evelyn Wrench's birthday on **9 October** with a number of English sparkling wines and birthday cake available in either the Brabourne Room and Duke of York Bar.



The Duke of York Bar will also be celebrating Scotch Whisky Month throughout October with a range of new whisksys available to try, and a number of whisky specials on offer. On Thursday evenings, you can even enjoy tastings led by our knowledgeable bar staff.

NOVEMBER

ROSL will spend much of the start of November commemorating the centenary of the end of the First World War, with a number of events taking place, the details of which can be found on the right-hand page. If you plan on attending some of these to pay your respects, you can book one night in a deluxe or twin room on **3 or 4 November** and a second night free.

The Brabourne Room will be offering a number of war-time favourites, such as bread and butter pudding, throughout November, as part of our remembrance activities.



WWI Remembrance

Autumn will see ROSL honour those who fought and lost their lives during the First World War as commemorations reach a climax, marking the centenary of Armistice on 11 November 1918

THURSDAY 1 NOVEMBER

Starting our series of events on Thursday 1 November, we feature French and British music written during the war, as composers on both sides of the English Channel struggled to react to the situation surrounding them. Suffering with cancer, Claude Debussy was nearing the end of his life when he took refuge on the French coastline, hearing the sound of shelling in the distance as he attempted to complete a set of sonatas. Completed in 1915, the *Cello Sonata* was one of his final works, and was inspired by the war. Gustav Holst was 40 when war broke out and was deemed, to his frustration, unfit for service. He eventually served as a volunteer towards the end of the war, and Mars, the Bringer of War from *The Planets*, composed in 1914 seems to predict the horrors to come.

Maurice Ravel at 39 was also deemed too old to serve (in his case as an aviator) and he also volunteered. He dedicated each movement of *Le Tombeau de Couperin* to a friend who died in the war.

Ivor Gurney's studies at the Royal College of Music were interrupted following his enlistment to fight in 1915. Gurney composed poetry and songs in the trenches, and suffered both a wound to his shoulder and gassing. Gurney suffered with poor mental health and shell shock for the rest of his life.

SATURDAY 3 NOVEMBER

The Blitz, land girls, and espionage: the Home Front is a staple of any history lesson on WWII today. However, the effort by those who stayed at home during WWI is often overlooked, despite the large role ordinary citizens played.

Join us on Saturday 3 November at our Lunch & Learn, with our expert WWI fundraising historian Dr Peter Grant, as we uncover the incredible efforts citizens across the British Empire went to raise money for the soldiers, animals and volunteers who were serving overseas.

SUNDAY 4 NOVEMBER

Make a weekend of it by taking part in our fascinating walking tour on Sunday 4 November. Late on the night of the 31 May 1915, the citizens of London were suddenly thrown into the turbulent action of the First World War when German Army Airship LZ13, commanded by KptLt Heinrich Mathy, began releasing incendiary bombs on to the slumbering city. Our walk, run by a registered Blue Badge Guide, will trace the destruction of the first aerial attack on civilians, starting in Stoke Newington, where the bombs claimed the life of their first victim: three-year-old Elsie Leggatt. Along the walk, discover what life was like in London during the nine bombing raids that took place, how the authorities came up with a defence against an entirely new form of war, and how the city still carries the scars today.

MONDAY 5 NOVEMBER

On Monday 5 November, we present 'Never Such Innocence' with pianist and ROSL prizewinner Gamal Khamis and actor Christopher Kent. They will present an evening of writings, both poetry and contemporary accounts from letters and diaries, alongside solo piano works of the period, as they trace the journey from the innocence of pre-war life to the deep sadness and loss that engulfed Europe.

ROSL calendar EVENT HIGHLIGHTS

THURSDAY 8 NOVEMBER

To pay our respects to the members, staff, and friends who have fought in past conflict, we will be hosting a memorial service on Thursday 8 November, where we will be reading excerpts from the *Overseas Journal* as part of the service, followed by a rendition of *The Last Post* by our Trumpeter. Afterwards, we present the London Military Band in concert. Dressed in reproduction uniforms, the band will present a concert of music from the period, including Henry Wood's *Fantasia on British Sea Songs*, Vaughan Williams *Folk Song Suite*, *Irish Tune from County Derry*, and many more.

Alongside our concert series, ROSL ARTS presents an exhibition in partnership with the artist-run non-profit organisation, The Printmakers Council, on the theme of 'memory'. This group show, presenting a variety of work in print, will be accompanied by the work of a young ceramicist, Connor Coulston, who has created an entire body of work exploring his grandmother's fireplace. His work has a sense of humour, while intending to excite and ignite nostalgic childhood memories. His work is a demonstration of how the theme of memory may be interpreted in any way, and we look forward to seeing the body of the exhibition when it is chosen from members of the Printmakers Council especially to be hung at Over-Seas House.





SEPTEMBER

RA

MEMORY EXHIBITION Until Sunday 2 December, Over-Seas House

Throughout 2018, ROSL has been commemorating the centenary of the First World War. ROSL ARTS is planning an exhibition around the theme of Memory in partnership with the artist-run, non-profit organisation, The Printmakers Council. The group show, presenting a variety of work in print, will be accompanied by the work of a young ceramicist,

Connor Coulston. Coulston has created an entire body of work exploring his grandmother's fireplace and his work has a sense of humour while intending to excite and ignite nostalgic childhood memories.

Free.

RA

ST JAMES'S PICCADILLY LUNCHTIME CONCERT
Monday 3 September, 1.10pm, St James's Piccadilly
Join Gwennlian Llŷr harp, winner of the Len Lickorish Memorial Prize for a String

Player of Promise at this year's Annual Music Competition, as she takes us through a programme of Debussy, Liszt, and Renié.

Free.

LG

LONDON GROUP VISIT: RICHMOND POPPY FACTORY

Wednesday 5 September, 2pm, Richmond Poppy Factory

We have arranged for a tour of the Poppy Factory in Petersham Road, Richmond,

which was established in 1922 as an independent charity to provide employment for disabled servicemen after the First World War. We will see an introductory film about the factory and its history, and visit the 'shop floor', giving us the opportunity to meet some of the employees and see how poppies and wreaths are made.

Numbers will be limited to 20. The tour will take about two hours and will include tea and biscuits. £12. £14 guests.



RA

FRIENDS OF ROSL ARTS GARDEN PARTY *Wednesday 5 September, 6pm, Over-Seas House*

The annual garden party, exclusively for Friends of ROSL ARTS. A drinks reception will take place in the garden, followed by an hour-long concert by ROSL prizewinners. Commonwealth wines, canapes, and sweet pastries will be served afterwards. Friends of ROSL

ARTS are permitted to attend this event, and may only attend one of the two ROSL ARTS Garden Parties each year. To join the Friends of ROSL ARTS scheme e-mail roslarts@rosl.org.uk with your name, address, and a contact telephone number.

Free.

ME

SHAKESPEARE IN THE GARDEN

Friday 7 September, 6.30pm, Over-Seas House

The Shakespeare Birthplace Trust actors are back and bringing to life the classic tragedy of the world's favourite star-crossed lovers on our very own balcony. In the ebbing heat of the last days of summer, watch the garden transform into war-torn Verona and a story of such woe about dear Juliet and her Romeo.

£50. £55 for guests.



ME

BUCKINGHAM PALACE: STATE ROOMS TOUR *Friday 14 September, 10.15am & 11am, Buckingham Palace*

After the popularity of our July tours, we're once again offering tours of Buckingham Palace. The day will start with a stroll around 19 magnificent state rooms in the palace, which includes a special display to mark The Prince of Wales's 70th birthday. Afterwards, guests are free to wander the gardens, including the three-acre lake, the Rose Garden, the enormous Waterloo Vase, and the Palace tennis court, where King George VI and Fred Perry played in the 1930s.

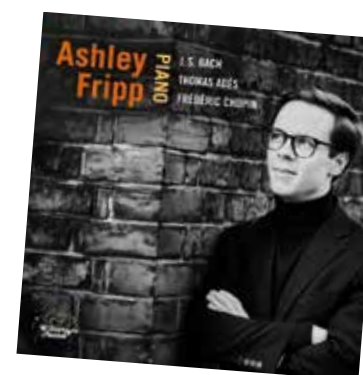
£25.

RA

ASHLEY FRIPP ALBUM LAUNCH

Tuesday 18 September, 7pm, Over-Seas House

Winner of the piano section of our 2011 Annual Music Competition, Ashley Fripp launches his album with a night of music and wine.



The evening will include works by Bach, Ades, and Chopin, all of which are featured on his new CD.

£6. £4 Friends of ROSL ARTS.

LG

PALACE, PARK AND SQUARE: ST JAMES'S AND THE BIRTH OF THE WEST END

Thursday 20 September, 6pm, Over-Seas House

Despite being the most senior royal palace in the UK, unlike many other royal palaces, St James's has never had a great history written about it. After being invited by The Royal Collection Trust to right this wrong, Dr Simon Thurley has begun to shed

ME

EVELYN WRENCH LECTURE SERIES: IS THE UK PREPARED FOR TERRORISM?

Friday 21 September, 6.30pm, Over-Seas House

Today, our intelligence agencies - MI5, MI6 and GCHQ - are among the most sophisticated counter-terrorism agencies in the world, but what other countries praise and seek to emulate is how these organisations work together with the emergency services

to gather intelligence, respond to threats quickly, and prevent radicalisation. The biggest rising threat in the digital age is how the internet allows for terrorists to reach vulnerable people in their own homes. We will look realistically at the balance between

preparedness and the challenges being faced, to discuss whether London is prepared for terrorism. Our panellists include:

- Commissioner Ian Dyson, City of London Police
- Dr Paul Martin OBE, Senior Associate Fellow, RUSI

- Dr Tim Wilson, Director at the Hanada Centre for the Study of Terrorism and Political Violence (CSTPV) at the University of St Andrews.

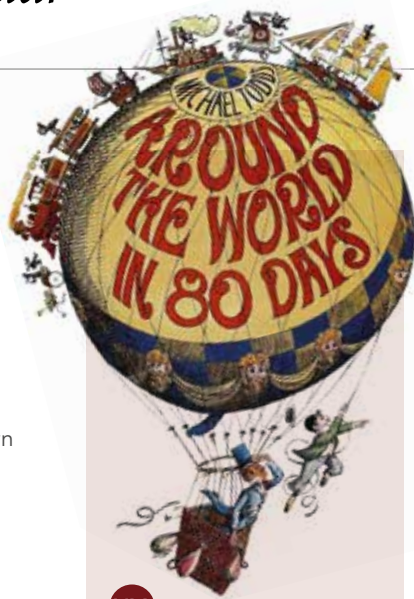
£25. £30 for guests. Includes a wine reception beforehand. To join us for the after-lecture dinner is £50. £60 for guests.



light on both the architectural history of the buildings and aspects of court life under the Tudors and Stewards. Tonight, he will be discussing his findings so far on how this great palace birthed the modern West End.
Free. Open to all ROSL members, regardless of if they are a part of the London Group or not.



RA
ROSL/TAIT MEMORIAL TRUST SHOWCASE CONCERT
Wednesday 26 September, 7pm, Over-Seas House
ROSL celebrates the support of the Tait Memorial Trust to the Annual Music Competition in this joint concert featuring Australian young musicians of both organisations. Featuring exceptional young pianist Jonathan Ferrucci, baritone Jonathan Evers, and Samantha Clarke *soprano*, we look forward to an evening of wonderful music-making.
£15. £12 Friends of ROSL ARTS.



YM
INTER-CLUB BALL: AROUND THE WORLD IN 80 DAYS
Friday 28 September, 6.30pm, Over-Seas House
Swagger your way around the globe, crossing continents and hopping in hot air balloons at this year's annual Inter-Club Ball. While we cannot promise you daring rescue attempts, battles with bandits, or the violent storms poor old Phileas Fogg had to deal with, we can promise that an incredible evening of adventure and wonder await you at ROSL this September. With live entertainment, an exotic three-course meal, and our signature photo opportunity that will literally lift you off your feet, by the end of the night you will feel as though you've travelled around the globe and back without ever leaving the clubhouse.
£75. Open to Inter-Club members only.

OCTOBER

ME
NEW MEMBERS' RECEPTION
Thursday 4 October, 6.30pm, Over-Seas House
Are you new to ROSL, or are thinking of joining and wish to find out more? Come along to our New Members' Reception, which is open to both new and prospective members, and offers you a chance to get a real flavour for the Royal Over-Seas League and all that we stand for.
Free. RSVP is necessary.



NOVEMBER

RA
MEDICAL MUSIC SOCIETY: BUSCH TRIO
Thursday 18 October, 7pm, Over-Seas House
Winners of our 2012 Ensemble Prize, the Busch Trio perform a programme including Haydn, Ravel, and Dvorak.
£32. £25 Friends of ROSL ARTS. £62 Concert and buffet. £54 Friends of ROSL ARTS concert and buffet.



RA
THE INFLUENCE OF WAR: THE MUSIC OF BRITAIN AND FRANCE
Thursday 1 November, 7pm, Over-Seas House
To commemorate the WWI centenary, ROSL ARTS presents a series of concerts featuring the music and musicians of the era through three varied concerts.
Our first concert features our Annual Music Competition prizewinners past and present, programme including:

RA ROSL ARTS
RS ROSL Scotland
LG London Group
ME Members' Events
YM Younger Members
For booking information, see page 50.

Butterworth 6 Songs from A Shropshire Lad; Ivor Gurney Selection of Songs; Holst Mars and Jupiter from The Planets (two pianos); Debussy Cello Sonata; Ravel Le Tombeau de Couperin.
£15. £12 Friends of ROSL ARTS.



ME
LUNCH & LEARN: FUNDRAISING OUR WAY TO VICTORY
Saturday 3 November, 12pm, Over-Seas House
Join Dr Peter Grant, one of the UK's leading practitioners in public and charitable funding, as he reveals the often-forgotten effort of the Home Front during WWI. Well acquainted with Sir Evelyn Wrench, Peter will be showcasing not only how the wider fundraising effort led to an allied victory, but also specifically how the effort by our past members helped improve the conditions of soldiers on the front. More than £1,000,000 in donations (£50,000,000 today) was raised by members for comforts for the troops.
£30. £35 guests.

ME
ZEPPELINS OVER LONDON: A WWI WALKING TOUR
Sunday 4 November, 12pm, London
Late on the night of 31 May 1915, the citizens of London were suddenly thrown into the turbulent action of the First World War when German Army Airship LZ13, commanded by KptLt Heinrich Mathy, began releasing incendiary bombs on to the slumbering city. On our walk,



run by a registered Blue Badge Guide, discover what life was like in London during the bombing raids, how the authorities came up with a suitable defence against an entirely new form of war, and how the city still carries the scars today.
On the tour, we will be using headsets to ensure all guests can hear the guide. Please alert Jessica if you wear a hearing aid so the appropriate headset can be ordered.
£15.



RA
NEVER SUCH INNOCENCE
Monday 5 November, 7pm, Over-Seas House
'Never Such Innocence' sees actor Christopher Kent and pianist Gamal Khamis look back at the writing and music that emerged from the period, juxtaposing the words of writers like Wilfred Owen, Edward Thomas, Siegfried Sassoon, and Vera Brittain with piano music by composers such as Elgar, Ravel, Debussy, Frank Bridge, and Ivor Gurney. In a moving and thought-provoking sequence, they trace a narrative from the early innocence and nostalgia of pre-war life, through initial patriotic optimism, to the growing realisation of what was happening at the front, and the sadness and loss that followed across Europe.
£15. £12 Friends of ROSL ARTS.



ME

MEMORIAL SERVICE

Thursday 8 November, 3pm,
Over-Seas House

2018 marks 100 years since soldiers laid down their arms in 1918 and ended the First World War. Join us outside the clubhouse at our memorial for our own service, which will include a short service, our military bugler who will play *The Last Post*, and readings from famous authors who featured in the *Overseas Journal* from 1914 to 1918 including Rudyard Kipling and AA Milne. Afterwards, there will be a special offer in the Restaurant for guests, before our Military Band concert at 6.30pm.

Free.

RA

LONDON MILITARY BAND

Thursday 8 November, 6.30pm,
Over-Seas House

Our final concert of the series is a performance by the London Military Band, who will perform well known works of the era, including: *Wood Fantasia of British Sea Songs*; Vaughan Williams *English Folk Song Suite*; Trad Irish tune from County Derry; Trad Greensleeves; Alford

The Great Little Army; Elgar *Chanson de Matin*; Wood *Roses of Picardy*.

£20. £15 Friends of ROSL ARTS.

RA

ST MARTIN'S IN THE FIELD LUNCHTIME CONCERT

Monday 13 November, 1pm,
St Martin's in the Field

Watch 2018 String Section Final winner Emmanuel Bach, perform a concert including Schubert *Sonata in A* and Poulenc's *Sonata for Violin and Piano*.

Free.



ME

WINES OF THE COMMONWEALTH

Tuesday 20 November, 6.30pm,
Over-Seas House

A gastronomic tour around the Commonwealth. Transport your senses across four different regions with an evening of amazing food and wine pairings.

£69 per person including a four-course meal and wine pairing throughout.



LG

LONDON GROUP VISIT: GOVERNMENT ART COLLECTION

Wednesday 21 November, 6pm,
Government Art Collection

Works of art from the Government Art Collection are displayed in UK Government buildings in nearly every capital city, as well as in the UK. The collection's role is to promote British art while contributing to cultural international diplomacy. The collection was founded

in 1898 and has expanded to 13,500 works of art, ranging from the 16th century to the present. All are by British artists in a variety of media.

We have arranged for a one-hour tour, which will include a visit to the workshop where they carry out conservation and restoration to the works. Numbers will be limited so please apply early. Further information, including location, will be issued with the joining instructions. £12. £24 for guests.

RA

LONDON CHAMBER MUSIC SOCIETY AT ROSL

Sunday 25 November, 6.30pm,
Over-Seas House

This newly formed partnership sees ROSL ARTS join with the London Chamber Music Society (LCMS) for a series of exciting chamber concerts. In this inaugural concert, the celebrated Chilingirian Quartet is joined by previous ROSL Annual Music Competition prize winner Timothy Orpen in the beautiful Clarinet Quintet by Brahms.

£22. £15 Friends of ROSL ARTS.

RA

HOW CHURCHILL WAGED WAR; THE MOST CHALLENGING DECISIONS OF THE SECOND WORLD WAR

Tuesday 27 November, 6.30pm,
Over-Seas House

In this insightful talk, Allen Packwood, the director of the Churchill Archives Centre will introduce his new book *How Churchill Waged War; The Most Challenging Decisions of the Second World War*.

Packwood's investigation into Churchill's conduct during the Second World War enables the reader to share the agonies and uncertainties faced by Churchill at each crucial stage of the war. How Churchill responded to each challenge is analysed in great detail and the conclusions Packwood draws are as uncompromising as those made by Britain's wartime leader as he negotiated his country through its darkest days.

£8. £5 Friends of ROSL ARTS.



RS

ST ANDREW'S NIGHT DINNER

Friday 30 November, 7pm,
Royal Scots Club

Join your fellow Edinburgh branch members for St Andrews Night dinner at the Royal Scots Club. The guest speaker will be Rev Canon Dr Joseph John Morrow, who will be discussing the Court of the Lord Lyon, the oldest heraldic court in the world that is still in daily operation.

Price tba.



Member-led events



AUTUMN BRIDGE CLASSES

The six-week ROSL Autumn Bridge Classes will start on Monday 24 September for the following levels:

Beginners: 6.30pm-8.30pm
Improvers: 4.15pm-6.15pm
Intermediate: 2pm-4pm

Advanced players can make special arrangements with the tutor Ingar Kofoed Hansen.

The courses run for six weeks (except on Bank Holidays) and cost £125 for ROSL Members and £135 for guests, and need to be booked in advance online. If you have any questions please contact Eve Mitleton-Kelly (e.mitleton-kelly@mitleton-kelly.org.uk), the ROSL Bridge Club Coordinator. Social Bridge at all levels, takes place every Monday 2-4pm (except on Bank Holidays) in the Bennett-Clark room.

All ROSL members are welcome to attend, but do need to contact Eve in advance.

CHESS AND BACKGAMMON

ROSL Members would like to set up classes with expert tutors and practice sessions for both chess and backgammon. We can only do so if there is sufficient interest. Please indicate your interest by contacting Eileen Crothers (ellen.crothers@googlemail.com), asap.

ROSL BOOK GROUP

The ROSL Book Group is open to all ROSL Members. It meets once a month to discuss novels, short stories and occasionally a non-fiction book. Meetings are usually held in the Bennet-Clark room from 6.30pm to 8.00pm. Members meet in the Duke of York Bar beforehand and have dinner (optional) afterwards. For a list of books and dates to December 2018 please contact Eve Mitleton-Kelly (e.mitleton-kelly@mitleton-kelly.org.uk)

Christmas at the Club

Celebrate at your home-away-from-home with our special festive packages!

Get into the festive spirit with mulled wine and mince pies at our Christmas Eve drinks reception, followed by a screening of a classic Christmas movie. The Bar will be open and an optional supper will be served in The Restaurant. Make sure to save some room, as on

Christmas day the celebrations start at midday with a sparkling drinks reception and a traditional three-course lunch, including half a bottle of wine, coffee, and mince pies. If you choose to stay with us for three nights, after a delicious Boxing Day breakfast, your package includes a tailor-made winter walk around the area, led by one of our Blue Badge guides.



To book a two or three-night package at the clubhouse, contact reservations@rosl.org.uk or +44 (0)20 7408 0214 x217. Package elements can be booked separately, and are also open to members and their guests not staying at the

clubhouse. For lunch bookings only, contact rosldining@graysonsrestaurants.com or +44 (0)20 7629 0406. For tickets to just our Boxing Day Walking Tour, contact membersevents@rosl.org.uk or +44 (0)20 7016 6906.

CONTACT DETAILS AND BOOKING INFORMATION

Visit www.rosl.org.uk/events for more information on the full programme of events and to book your place

ROSL ARTS

+44 (0)20 7408 0214 x219; rosllarts@rosl.org.uk

ROSL SCOTLAND

Book online or by calling the Royal Scots Club on +44 (0) 131 525 6165.

MEMBERS' EVENTS

Book online at www.rosl.org.uk. To reserve a ticket for popular events or if you have trouble booking online, contact Jessica Harris-Edwards: membersevents@rosl.org.uk or +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 Jessica Harris-Edwards: membersevents@rosl.org.uk.

LONDON GROUP

For London Group members, their guests, and ROSL members staying at Over-Seas House. To join, speak to the Membership Team on +44 (0)20 7408 0214 x214/216 or email membership@rosl.org.uk. No booking is required for talks. To book outside visits, send a cheque payable to 'ROSL' and a stamped, addressed envelope to Maureen Howley, London Group, Over-Seas House, Park Place, St James's Street, London, SW1A 1LR. The London Group is a voluntary organisation and cannot take bookings by email or telephone. Confirmation is sent approximately ten days in advance. Cancellations and refund requests must be made at least two weeks before the event. Contact howleymaureen@hotmail.com.

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- MUSIC & HISTORY IN COPENHAGEN | 6–9 JUL 2019 | WITH ELIZABETH HAYLLAR
- OPERA, MUSIC, ART & HISTORY IN SCANDINAVIA & ST PETERSBURG | 9–21 JUL 2019 | WITH ELIZABETH HAYLLAR
- SALZBURG FESTIVAL, MUNICH OPERA & BREGENZ FESTIVAL | 21 JUL–1 AUG 2019 | WITH ANNA GOLDSWORTHY
- OPERA & ART IN VERONA & MANTUA | 1–4 AUG 2019 | WITH ANNA GOLDSWORTHY
- AUSTRALIAN FESTIVAL OF CHAMBER MUSIC & THE QUEENSLAND OUTBACK | 31 JUL–8 AUG 2019 | WITH TOBY CHADD
- WEXFORD OPERA FESTIVAL, THEATRE & HISTORY IN IRELAND | 8–21 OCT 2019 | WITH ELIZABETH HAYLLAR
- AUTUMN IN NEW YORK - MUSIC, THEATRE & ART | 23 OCT–2 NOV 2019 | WITH MARGARET THROSBY AM
- MOZART: HIS LIFE & MUSIC | 27 JAN–9 FEB 2020 | WITH STEPHEN CLEOBURY CBE

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