

# As we began to plan a celebration of the arts in Britain, there were key questions that needed answers. Why focus on the arts? Why use the word 'power'? And why compose a ranking?

The first question is easy to answer. The arts in Britain influence all our lives in ways we may not immediately recognise, a little like the amount of Shakespeare we use in everyday speech without a thought of where the phrases originated. Ever 'given the devil his due', 'come full circle', 'seen better days' or fought for some 'elbow room'? Fine artists, for example, influence advertising, packaging and fashion, but also in the equation are those who commission, patronise (in the Medici sense) and promote them. And aside from all their influence, we must not forget that there is great music, great theatre, great dance and great art out there to be enjoyed for its own sake.

Britain is good at the arts. We export them to every corner of the world – and that's not just because of the all-invasive English language. This deserves celebrating.

We gave our panellists the invidious task of selecting, then reselecting to help the process along, the most influential figures in the arts. It would have been an easier job had we chosen to break up the list into clearly defined categories – theatre, classical music, ballet, and so on – but we wanted you, the reader, to explore the list as a whole and not just delve into a favoured corner. As can be seen from the biographies, so many of the people featured have influence across a number of disciplines.

We used the word 'power' because those featured have the power to get their work seen or to enable the work of others to reach the widest of audiences. This 'power' list, at the very least, shows the depth of talent and level of commitment to the arts in this country and reflects its importance in our national life. It could have gone on and on and on.

There will be any number of disagreements. For example, why should Nicholas Hytner outrank Sir Nicholas Serota? One introduced the Traveler £10 ticket scheme to the National Theatre, an initiative now being widely copied, while the other brought a fresh audience to the world of visual art with his inspired Tate Modern. There is, indeed, very little in it. Why should Ian McEwan be more influential than Jane Tranter? While one writes fiction the other 'controls' it. Both wield substantial power in their own way, but one has had the advantage of having been in the international limelight for the past year. And then there are the anomalies: people such as J.K. Rowling and Sir David Attenborough who have, in the words of one of our panellists, just finished their magnum opuses, as well as those who are very much part-time of these shores, such as

# THE ARTS POWER LIST

Presenting The Sunday Telegraph's exclusive survey of the 100 most influential people in British culture

Sir Simon Rattle. Perhaps all three have become national institutions and should be better described as ambassadors.

There is, too, the unashamedly populist in our list. But why can't an audience love Lionel Bart's *As Long As He Needs Me* at the same time as being able to enjoy and appreciate a Peter Maxwell Davies symphony? No fisticuffs between numbers 5, 7 and 10, please.

To those who believe, as did the 19th-century architect Sir Reginald Blomfield, that 'architecture should be at the head of the arts, not at the foot of the professions', we apologise. Unfortunately, a line had to be drawn somewhere.

Having reached the end of this process and looked at the merest sliver of the arts talent Britain has to offer, we may all think: 'Oh! Had I but followed the arts!' (that Shakespeare bloke again).

FIONA MATTHIAS

## THE POWER LIST PANEL

**Don Black**, 69, Oscar- and Tony-winning lyricist whose co-writing credits include the musicals *Tell Me on a Sunday*, *Aspects of Love*, *Sunset Boulevard* and *Bombay Dreams*.

**Nica Burns**, 53, chief executive of Nimax Theatre Group, which owns the Lyric, Duchess, Garrick and Apollo theatres in London; former artistic director of the Donmar

Warehouse and former production director of Andrew Lloyd Webber's Really Useful Group.

**Martin Campbell-White**, 64, joint chief executive of Askonas Holt, one of the world's leading classical music management companies whose clients include leading conductors, vocalists and instrumentalists.

**Julian Fellowes**, 58, Oscar-winning writer, broadcaster and novelist who has written the screenplay for *Gosford Park*, *Vanity Fair* and the upcoming *Young Victoria*.

**Emilia Fox**, 33, film, stage and television actress whose credits include *Shooting the Past*, *The Virgin Queen* and *Henry VIII*. She is

currently starring in the BBC television drama series *Silent Witness*.

**Alex Graham**, 54, chief executive of the Wall to Wall television production company and until recently chairman of Pact, the independent Producers' Alliance for Cinema and Television.

**Alistair Spalding**, 50, chief executive and

artistic director of Sadler's Wells and former head of dance and performance at the South Bank Centre.

**Nicholas Kenyon**, 57, managing director of the Barbican Centre in London.

**Sir John Tusa**, 72, chairman of the University of the Arts and until last year managing director of

the Barbican Centre. The former BBC broadcaster is also chairman of the Wigmore Hall Trust and a trustee of the British Museum.

**Jonathan Yeo**, 37, portrait artist, much in demand: Prince Philip, David Cameron, Tony Blair, Rupert Murdoch, Dennis Hopper and Nicole Kidman have all sat for him.



'One of the wonderful things I enjoy saying is "My predecessor Laurence Olivier"  
**Nicholas Hytner**

**Nicholas Hytner, 51**, the normally gregarious artistic director of the National Theatre, is perched on the tip of a chair in his office and choosing his words very carefully. 'I am trying to be utterly rigorous,' he insists. 'I want to be precise.' His uncharacteristic caution has prompted by two events. The first is that he has just been named the most influential person on the British scene by a panel of his peers published by *The Sunday Telegraph* – a accolade that fills him with a mixture of pride and bewilderment. The second is the continuing fall-out from his rebuking as 'bollocks' the Arts Council's plans to slash funding for more than 200 organisations. Sir Christopher Fraying, the chairman of

the Arts Council, was so offended that he is refusing to speak to him. 'I confess I tend to go for it. I tend to shoot from the hip and to open my mouth,' Hytner says, somewhat self-consciously. 'What I find really alienating about George Bernard Shaw is what I find really alienating about myself. I can come out with a glib one-liner quicker than anybody on the planet. Shaw will go for the one-liner whatever the circumstances. He will go for the quick effect even if it undermines the thrust of what he is trying to say.' Watching Hytner, 51, slowly choose his words, it is hard to recognise him in Sir Richard Eyre's description of a man full of flights of ideas, gossip, enthusiasm and indignation. Even the arrival of the coffee is treated with a

degree of rigour as Hytner questions a colleague about the kind of milk and carton supplied. But this uneasy seriousness lasts about 20 minutes and is shattered when he turns his attention to the issue of British schools turning their classrooms into no-go areas for the arts. 'It is an absolute scandal, an absolute scandal,' he declares. 'Every theatre in the country is busting a gut with departments filled with fantastically idealistic and committed people trying to undo the damage which has been done by decades of neglect in schools. A generation has been deprived of the tools it should have been given to open a door that can otherwise seem daunting. The problem we now face – those of us who run theatres, galleries, dance companies and orchestras – is

that we want to make that door open as quickly as possible. But it gets to a point where you have to draw the line and say we can't go any further. 'Are we going to make-over Mozart by making it sound as if it has a dance music beat? No, we are not! Are we going to translate Shakespeare more than we do already? No, we are not! We have to insist that for the arts to be as revelatory and transformative as they can be they often have to be quite demanding.' Hytner, who by now is sounding like his old self, raves about the BBC's *The Choir*, which followed the fortunes of Gareth Malone, a classically trained music teacher, as he tried to assemble a 100-strong choir in a boys' school that previously had little time for music. He believes the programme is proof of

what can be achieved with the right degree of commitment.

The young Hytner couldn't have been more steeped in the arts. His father, who was a judge, and his mother, a tireless fundraiser for the Old Vic and National theatres, were regular heatreagoers. Hytner dreamt of becoming an actor while a pupil at Manchester Grammar school.

'I can remember doing a production of *Oh! What a Lovely War* when I was 12. I remember it being brilliantly directed by this teacher and I remember feeling very excited when it all came together. I was the little nurse at the end who sang *Keep the Home Fires Burning*. Of course, as a child I wanted to act the way all children think they would like to act. But I knew very early on I wasn't good enough.'

It was at Cambridge that Hytner turned his attention to directing, finally hitting his stride at the Manchester Royal Exchange. 'As you make your

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way as a director you have to go through an odd mix of humility and self-confidence. It's a question of 'God help the actors' while you are earning your craft.'

Prior to becoming, in 2003, the National's fifth artistic director, Hytner notched up an eclectic series of hits for stage and film which included *Measure for Measure*, *Miss Saigon*, *The Madness of King George* on both stage and film, *Carousel*, *Orpheus Descending* and the big screen adaptation of *The Crucible*. His regime on the South Bank began with a splash when he unveiled the Travelex season of £10 tickets at the Olivier, the largest of the complex's three theatres. More than a million Travelex tickets have been sold so far – a quarter to first-time bookers at the National.

'I think we have got to the time when that scheme is now immovable. It is a fantastic scheme which has been copied elsewhere. It has impacted on the repertoire and even the way we talk about the repertoire. We can also do shows that outrage conservative critics but attract an audience which delights in never picking up a paper.'

The theatre is now selling an average

of 725,000 tickets a year. Blockbuster shows such as Alan Bennett's *The History Boys*, which won six Tonys on its transfer to Broadway, *Coram Boy*, *Much Ado About Nothing* with Simon Russell Beale and Zoë Wanamaker, *Saint Joan*, *His Dark Materials* and *War Horse* have delighted audiences and critics alike. The theatre has won more than 70 major theatre awards in the past five years.

But Hytner has not been afraid to court controversy. Early offerings included *Jerry Springer – the Opera*, which attracted record numbers of complaints when subsequently shown by the BBC; a production of *Henry V* with the black actor Adrian Lester in the title role, and *Stuff Happens*, David Hare's take on the Iraq war.

'*Jerry Springer – the Opera*, like all satire, sails close to the wind and risks antagonising those who take it literally. I would never seek to offend but it is close to impossible not to offend some people some of the time. *Henry V* is fantastically offensive to the French. Verdi is profoundly anti-clerical and not great if you are a priest. Molière was vile to doctors: Then you have *The Merchant of Venice*, *The Jew of Malta*. I'm a Jew and I don't find any of them easy but I would never suggest they should not be staged.'

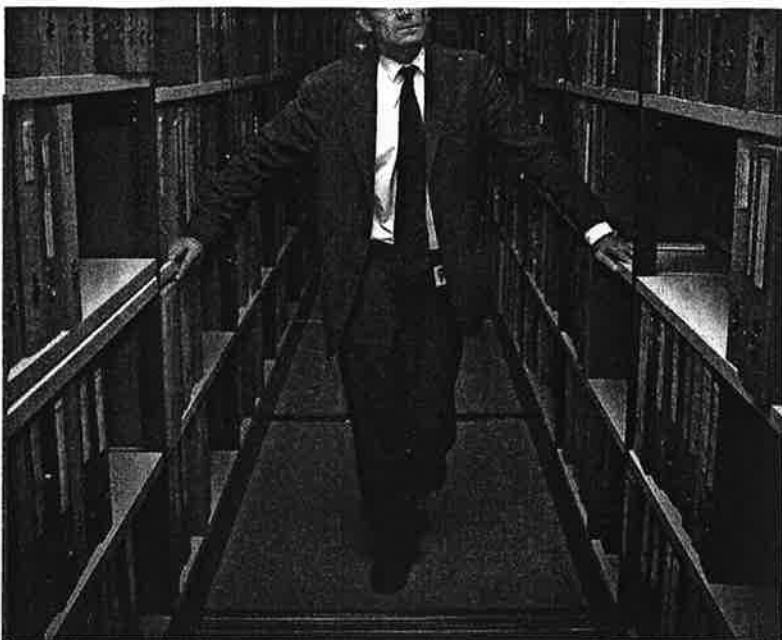
Hytner's next challenge is to open on a Sunday – a revolutionary idea. After months of wrangling he has managed to reach agreement with members of Bectu, the technicians' union. He is now involved in talks with the actors' and musicians' unions.

'Sunday opening is not popular with anybody. It's not popular with me,' he jokes. 'I know nobody wants to work on a Sunday but we have to accept that we are servants of a pretty demanding public which now wants and indeed expects things to happen on Sunday.'

Hytner, like all of his predecessors, has had to get used to being criticised by his peers who believe they have an equal stake in the National's future. Sir David Hare, who has written for the Hytner regime, still feels able to criticise the bureaucracy of the place and has even cast doubt on the artistic merits of the Travelex season.

Hytner's is a difficult balancing act – keeping the National Theatre innovative, keeping things fresh, pulling the crowds, all the while remaining 'intensely conscious of the history of the place'. 'One of the wonderful things I enjoy saying is "My predecessor Laurence Olivier..." It's preposterous, it's completely preposterous, and at times I do have to think: "Come On!"'

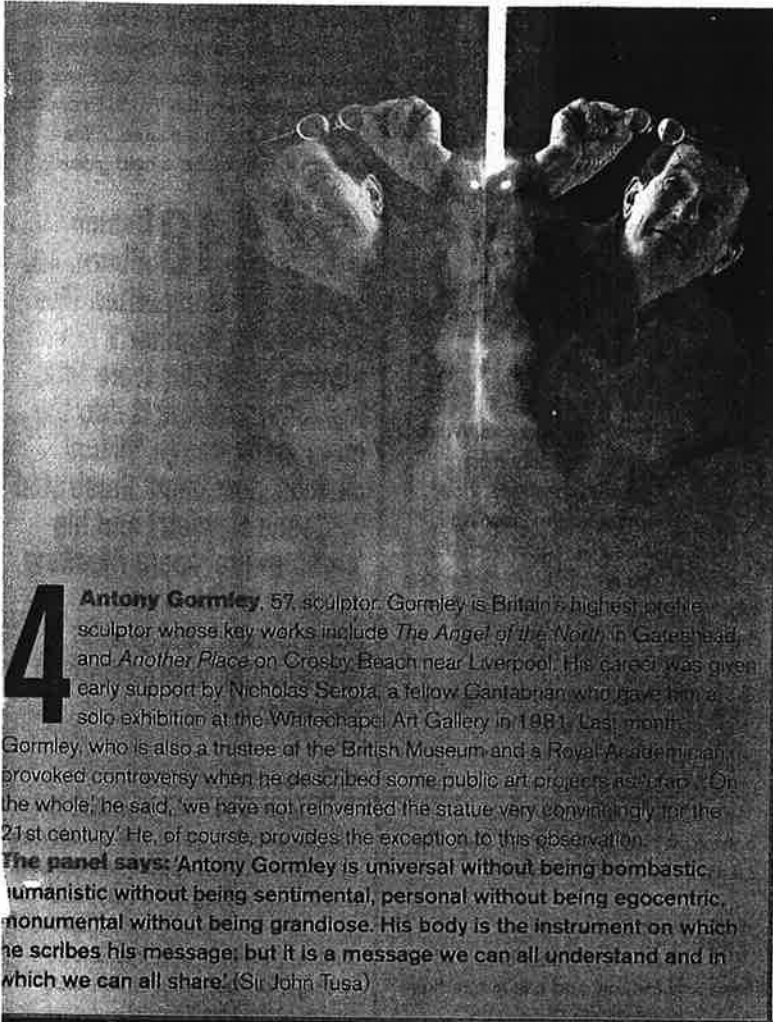
CHRIS HASTINGS  
Arts and Media Correspondent



**2** Sir Nicholas Serota, 61, director, Tate Gallery. The seemingly unstoppable expansion of the Tate empire continues largely thanks to the networking and fundraising skills of its director. Serota's greatest achievement is undoubtedly Tate Modern, which opened in 2000 and is now the world's most-visited museum of modern and contemporary art. The ambitious Serota is currently raising money for a Herzog and de Meuron-designed extension to the gallery (TM2) which he hopes will open before the London Olympics in 2012. His ability to raise huge sums of money from the private sector makes him a favourite with cash-conscious politicians of all parties. **The panel says: 'Serota has not only transformed the Tate as an organisation and been a key figure in the rise of the contemporary visual arts in the past 20 years, but has also been working more quietly behind the scenes to ensure continuing support for the whole arts sector from government.'** (Alistair Spalding)

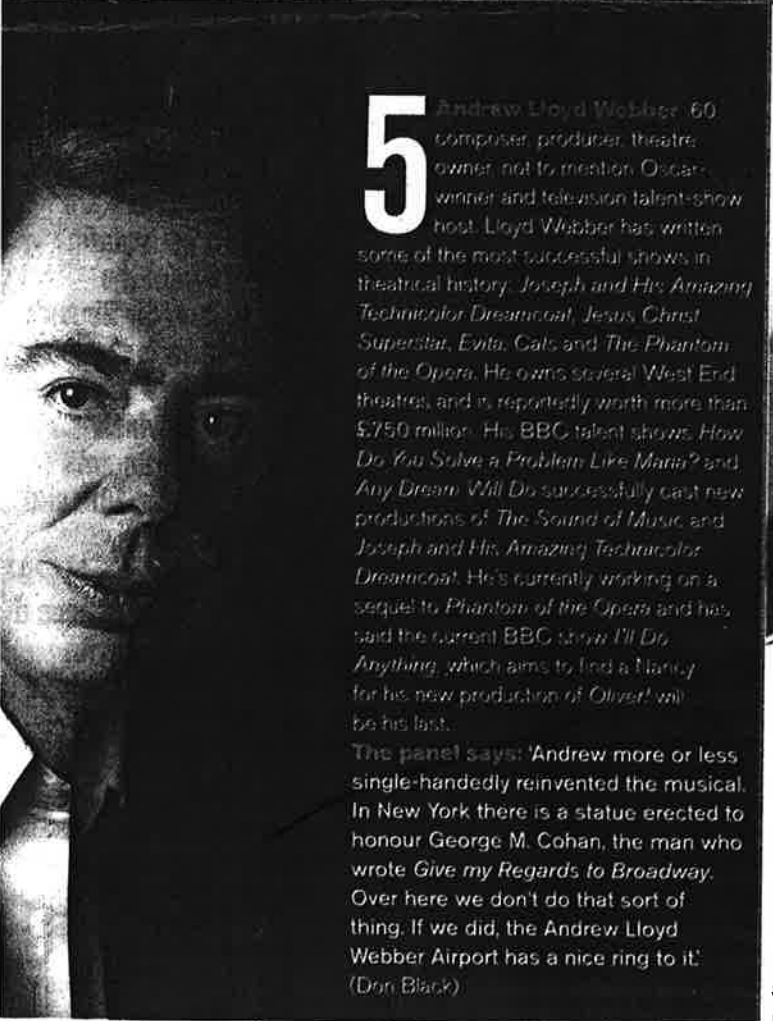


**3** Dame Vivien Duffield, 62, chairwoman, the Clore Duffield Foundation. The foundation is one of Britain's most generous contributors to the arts. It supports hundreds of individual arts and theatre groups with grants of between £3,000 and £1 million, and in 2005 it donated £5 million towards the redevelopment of the South Bank Centre. No cultural board is complete without the participation of Dame Vivien (she's chairman of the Royal Opera House Endowment Fund, director of the South Bank Centre board, on the board of the World Monuments Fund in Britain and a governor of the Royal Ballet and the Royal Ballet School). She describes herself as 'bossy, arrogant and practically unemployable'. **The panel says: 'What is truly remarkable is the range of her interests beyond the capital and beyond the flagship arts organisations. Everyone who cares about the future of the arts in Britain owes her an enormous debt of gratitude.'** (Alex Graham)



**4** **Antony Gormley**, 57, sculptor. Gormley is Britain's highest profile sculptor whose key works include *The Angel of the North* in Gateshead and *Another Place* on Crosby Beach near Liverpool. His career was given early support by Nicholas Serota, a fellow Cantabrian who gave him a solo exhibition at the Whitechapel Art Gallery in 1981. Last month Gormley, who is also a trustee of the British Museum and a Royal Academician, provoked controversy when he described some public art projects as 'art'. 'On the whole,' he said, 'we have not reinvented the statue very convincingly for the 21st century.' He, of course, provides the exception to this observation. **The panel says:** 'Antony Gormley is universal without being bombastic, humanistic without being sentimental, personal without being egocentric, monumental without being grandiose. His body is the instrument on which he scribes his message; but it is a message we can all understand and in which we can all share.' (Sir John Tusa)


**6** **Simon Cowell**, 48, music and television producer. *The X Factor*, produced and presented by Cowell, transformed the television and musical landscape in Britain. He went on to conquer the States, now reportedly earning £20 million for each season of *American Idol*. To the annoyance of many music fans, the last three Christmas Number 1 singles in Britain have all been courtesy of *X Factor* winners releasing material on Cowell's Syco label. Cowell is carefully masterminding the career of Leona Lewis, who won the British series in 2006. Last month, she became the first British female for 20 years to top the American Hot 100 *Billboard* singles chart with *Bleeding Love*, also Britain's biggest selling record of 2007. **The panel says:** 'The audience love to boo him, but secretly we're all in love with this sharp-tongued, brutally truthful, high-waisted fairy godmother and wish we had his confidence and ability to tap into the goldmines of international and generational entertainment' (Emilia Fox)



**5** **Andrew Lloyd Webber**, 60, composer, producer, theatre owner, not to mention Oscar winner and television talent-show host. Lloyd Webber has written some of the most successful shows in theatrical history: *Joseph and His Amazing Technicolor Dreamcoat*, *Jesus Christ Superstar*, *Evita*, *Cats* and *The Phantom of the Opera*. He owns several West End theatres, and is reportedly worth more than £750 million. His BBC talent shows *How Do You Solve a Problem Like Maria?* and *Any Dream Will Do* successfully cast new productions of *The Sound of Music* and *Joseph and His Amazing Technicolor Dreamcoat*. He's currently working on a sequel to *Phantom of the Opera* and has said the current BBC show *I'll Do Anything*, which aims to find a Nancy for his new production of *Oliver!* will be his last. **The panel says:** 'Andrew more or less single-handedly reinvented the musical. In New York there is a statue erected to honour George M. Cohan, the man who wrote *Give my Regards to Broadway*. Over here we don't do that sort of thing. If we did, the Andrew Lloyd Webber Airport has a nice ring to it.' (Don Black)




**7** **Sir Cameron Mackintosh**, 61, theatre owner and producer. Described by the *New York Times* as the most successful, influential and powerful producer of our time, he is collaborating with Andrew Lloyd Webber on his new production of *Oliver!* His hits include *Cats*, *The Phantom of the Opera*, *Les Miserables*, *My Fair Lady* and *Mary Poppins*. Mackintosh's Delfont Mackintosh group owns seven London theatres, including the Prince of Wales, the Novello, the Queen's, the Gielgud, Wyndham's and the Noël Coward. **The panel says:** 'The ultimate showman who took musical theatre to new heights with a string of worldwide hits. A true risk-taker, with a legendary attention to detail. His influence and continuing contribution to the arts, and particularly to musical theatre as an art form, is unquantifiable.' (Nica Burns)



**8** Michael Grandage, 45, artistic director, Donmar Warehouse. The former actor turned Oliver Award-winning director took over from Sam Mendes at the Donmar in 2002.

Grandage has continued to develop the tiny Donmar into one of the capital's most influential theatres. His recent production of *Othello* with Chiwetel Ejiofor and Ewan McGregor was a triumph, and he's turned out West End and Broadway hits such as *Guys and Dolls* and *Frost/Nixon*. At the same time he continues to pursue other projects in the West End, winning huge acclaim with his 2006 revival of *Evita*. He's due to direct Sir Derek Jacobi in *Twelfth Night* and Dame Judi Dench in *Madame de Sade*, both at Wyndham's Theatre.

**The panel says:** 'As an artistic director: a great leader, audacious and ambitious. Audiences flock to his shows, actors queue up to work with him: Judi Dench, Jude Law, Ewan McGregor, Ken Branagh... There is nothing that Michael Grandage cannot direct outstandingly.' (Nica Burns)




**11** Sir Tom Stoppard, 70, playwright and screenwriter. Prolific and consistently brilliant creator of high art (from *Rosencrantz and Guildenstern are Dead* to *Rock 'N' Roll*) and high art lite (*Shakespeare in Love*) over four decades. Has said: 'I'm an English middle-class bourgeois, who prefers to read a book to almost anything else. It would be an insane pretension for me to write "poems of a petrol bomber"'

**12** Richard Curtis, 51, writer/director/producer. Writer of films that have sold Britain (or something like it) to the world: *Four Weddings and a Funeral*, *Notting Hill*, *Bridget Jones's Diary*, *Love Actually*. Has said: 'You won't find many people who've had an easier ride in movies than I have.'

**13** Sir David Attenborough, 81, programme-maker. The authoritative voice of natural history programming in Britain was also the 1960s BBC2 controller who commissioned *Match of the Day*, *The Likely Lads* and *Civilisation*.

**14** J.K. Rowling, 42, author. *Harry Potter* brought her fame and fortune, and she in turn has given a break to the British film industry, by insisting the films of her books be shot in Britain with an all-British cast. Has said: 'I never wanted [fame] and I never expected it and certainly didn't work for it, and I see it as something that I have to get through, really.'




**15** Sam Mendes, 42, theatre and film director. The former head of the Donmar made his film directorial debut in 1999 with the multi-Oscar-winning *American Beauty*. He's now working on the television adaptation of all 37 of Shakespeare's plays.

**16** Neil MacGregor, 61, director of the British Museum and chairman of World Collections. Since 2002, when he moved to the British Museum from the National Gallery, MacGregor has done much to raise morale at the country's leading museum, as well as lifting its international profile.

**17** Julia Peyton-Jones, 56, director, Serpentine Gallery.

Since 1991 Peyton-Jones has made the Serpentine one of Britain's leading contemporary art spaces. Last year she led discussions at the World Economic Forum in Davos, a measure of the esteem in which she is held globally.



**18** Damon Albarn, 40, songwriter. Five

albums with Blur were fine, but Albarn makes it into the mix for Gorillaz (a 'virtual cartoon rock band' illustrated by Jamie Hewlett) and his 'cross-genre' opera *Monkey: Journey to the West*, acclaimed at last year's Manchester International Festival.


**19** Ian McEwan, 59, novelist. Adored by critics, film adaptations (including *The Comfort of Strangers*, *Enduring Love*, *Atonement* and the upcoming *Saturday*) have given him a wider audience than the reading public. A foray into libretto-writing (*For You*) will premiere next month at the Hay Festival.



**20** Sir Simon Rattle, 53, conductor. Although based

in Berlin, conductors are fortunately a peripatetic breed. Aside from the Philharmoniker, Sir Simon's other great love is the Orchestra of the Age of Enlightenment, which uses period instruments from the late 17th, 18th and early 19th centuries. Has said: 'I think people are ready for new experiences if you approach them with enthusiasm. They may hate it but they won't feel you've wasted their time or insulted their intelligence.'

**21** Michael Boyd, 42, the artistic director of the Royal Shakespeare Company. Credited with salvaging the company's artistic and commercial reputation. His 2006-7 Complete Works season was one of



**9** Tim Bevan, 51, and Eric Fellner, 48. Joint heads, Working Title Films. Britain's leading - indeed, only - movie moguls had their breakthrough hit with the 1994 comedy *Four Weddings and a Funeral*. They are now reportedly worth more than £20 million each, their films having grossed more than £1.5 billion at the international box office. They still haven't moved out to Hollywood: their 1999 deal with Universal Studios gave them the power to commission projects with a budget of up to £17 million without having to consult their paymasters. Commercial and critical successes have included *Hot Chick*, *Elizabeth*, *United 93*, *Atonement* and *Pride and Prejudice*. **The panel says:** 'Almost every British film that has reached a worldwide audience in the past 15 years has their fingerprints on it. They thoroughly deserve the gratitude of all of us who see film-making as an industry, and not just as personal therapy, as well as every accolade going.' (Julian Fellowes)

**10** Kevin Spacey, 48, artistic director, the Old Vic. The double Oscar-winning star made the decision to take the Old Vic job in 2003. Five turbulent years on, the consensus is that Spacey has settled into it. One of the

best actors of his generation, his star wattage remains a big draw and he's enjoying rave reviews in full houses in Mamet's *Speed-the-Plow*. Other highlights of his tenure include his own starring role in *Richard II* and *A Moon for the Begotten*, Robert Lindsay's turn in *The Pertinaxer* and Sir Ian McKellen's pantomime performance as Widow Twankey in *Aladdin*.

**The panel says:** 'Everyone said that at the first of trouble he'd be on the plane back to California. Yet five years later, he's put the Old Vic firmly back on the map and is still showing commitment to it.' (Jonathan Yeo)



the country's most successful artistic endeavours, attracting talent such as Dame Judi Dench, Sir Ian McKellen and Patrick Stewart. Has said: 'I'm all for bugging about with Shakespeare.'

**22 Jane Tranter, 45,** BBC controller of fiction. A personable and popular former BBC secretary who rose through the ranks, Tranter is responsible for commissioning drama and comedy on the BBC's four main television channels. Her commissions include *Bleak House*, *Doctor Who*, *Sense and Sensibility*, *Cranford* and *Life on Mars*. Has said: 'An executive producer has a finger in many pies: you have an overview, provide a safety net, quality control. You get all of the blame, none of the credit. I love it.'



**23 Alan Bennett, 73,** TV dramatist, playwright,

screenwriter, actor. At least 20 years as a national treasure (*Talking Heads* appeared on the BBC in 1988) haven't made Bennett lose his edge: *The History Boys*, his most recent play, was a commercial phenomenon from the National Theatre to the West End, from Broadway to the film world. Has said: 'My work doesn't seem to me to be cosy. But the thing that does it is the voice. People think: "Oh, that's nice".'

**24 Alistair Spalding, 50,** chief executive and artistic director of Sadler's Wells. Head of the theatre since 2004, he's brought every sort of dance theatre imaginable to north London (the Netherlands Dance Theatre, Random Dance, Michael Clark, Ballett Frankfurt, Pina Bausch), and with limited Arts Council support.

**25 Sandy Nairne, 54,** director, National Portrait Gallery, and vice-president of the Museums Association. Since he took up his post in 2002 the NPG has enjoyed enormous success, so much so that Nairne is seen as a potential successor to Serota at the Tate. Has said: 'There is a tradition that the best perk is walking around the exhibitions at night when there's no one there. But being at the National Portrait Gallery also means

I get to meet extraordinary people such as the Archbishop of Canterbury and Kate Moss.'

**26 Thomas Adès, 37,** composer and conductor. A fine pianist and excellent conductor, Adès caused a stir in 1995 with his first opera, *Powder her Face*. He shook off his reputation as an *enfant terrible* with 2004's version of *The Tempest*, and as artistic director of the Aldeburgh Festival. This year's event will be his last in charge.

**27 Raymond Gubbay, 62,** music promoter. For more than 40 years he has brought popular classics and opera to the masses: two million people have now attended his 'Classical Spectacular' evenings, with concerts often topped off with lasers, fireworks and light displays. Has said: 'I'm no messiah but, none the less, it's wonderful to see how many people we get through the doors – hundreds of thousands a year – and to get the feedback.'

**28 Peter Morgan, 45,** screenwriter and playwright. The Vienna-based Bafta and Golden globe-winning dramatist has made a speciality out of dramatising recent history. His biggest hits include *The Queen*, *Frost/Nixon* (currently being turned into a film) and *The Deal*. He is preparing a film about Blair and Bush.

**29 Daniel Craig, 40,** actor. Shot to fame in 1996 in the landmark BBC drama *Our Friends in the North* and initially concentrated on stage and art house film roles. Reluctant at first to take on the role of James Bond, he's now the face of an iconic global brand. Has said: 'I always wanted to be an actor. I had the arrogance to believe I couldn't be anything else.'



**30 Peter Bazalgette, 54,** planning his next move.

Accused by Stephen Fry of 'pumping s--- into our homes', Bazalgette was until recently chairman of Endemol, the television production company behind *Deal or No Deal* and the ever-controversial *Big Brother*. He is expected to look at the digital sector.

**31 Simon McBurney, 50,** director, actor, screenwriter. McBurney's diverse talents range from being artistic director of the innovative theatre company Complicite, to writing the film script for *Mr Bean's Holiday*. Soon to star with Keira Knightley in *The Duchess*.

**32 Grayson Perry, 48,** artist. The first ceramic artist – and cross-dresser – to win the Turner Prize. The subjects tackled by the decoration on his huge vases are often at odds with their attractive nature: child abuse and sadomasochism are among his controversial themes.



**33 Matthew Bourne, 48,** choreographer. Possibly the most

sought after choreographer in the world. The artistic director of the New Adventures Theatre Company has just revived his production of *The Nutcracker* and will co-direct the new production of *Oliver!* being cast by the BBC and Andrew Lloyd Webber.

**34 Roger Wright, 51,** controller, BBC Radio 3; director of the BBC Proms. Wright has controlled Radio 3 since 1998 and is the first in the post to hold a degree in music. A high point was his broadcasting of Wagner's entire 18-hour *Ring* cycle. He replaced Nicholas Kenyon as Proms director last year.



**35 Sir Ridley Scott, 70,** director. The British-born

director of *Blade Runner* and *Thelma and Louise* has worked with Russell Crowe on hits such as *Gladiator* and *American Gangster*, and is reportedly adapting *Robin Hood* – with Crowe tipped to play the Sheriff of Nottingham.

**36 Barbara Broccoli, 47,** Michael G. Wilson, 66, producers. They are the daughter and stepson of Cubby Broccoli, the creator of the Bond film franchise. The duo

head EON films, which produced last year's *Casino Royale*, the highest-grossing Bond film. *Quantum of Solace*, the secret agent's 22nd outing, is released in November.

**37 Graham Sheffield, 56,** artistic director of the Barbican. Sheffield joined the Barbican in 1995, helping transform it into the eclectic, innovative centre it is today. 'It's the Barbican adventure,' he once said. 'Finding yourself in one of the car parks and wondering how on earth you're going to make your way back.'

**38 Sir David Hare, 60,** playwright, screenwriter, director. The acclaimed playwright has tackled every political hot potato going: the ordination of gay priests, rail privatisation, injustices in our legal system and more recently, the Iraq war. His screenplays include *The Hours* and *Plenty*. Hare was knighted for his outstanding contribution to British theatre in 1998.

**39 Christopher Wheeldon, 35,** choreographer. One of the top classical choreographers of his generation, Wheeldon was made the first resident choreographer for the New York City Ballet at the age of 28. He controversially quit in 2006 to form his own contemporary dance company, Morphoses.

**40 Shane Meadows, 35,** film director. Renowned for using untrained actors and improvisation, Meadows won this year's Best British Film Bafta for his semi-autobiographical film about a group of skinheads in the 1970s, *This is England*. He first achieved recognition for his 1999 film, *A Room for Romeo Brass*.

**41 Sam West, 41,** actor and director. Son of Tim West and Prunella Scales, the Bafta nominated actor won his spurs as a director in 2005 when he became artistic director of Sheffield Theatres.



**42 Russell T. Davies, 44,** screenwriter. The man responsible

for bringing *Doctor Who* back to life in 2005 is now hailed as the saviour of Saturday night family entertainment. The *Doctor Who* spin-off show, *Torchwood*, is another of his creations.

**Christopher Hampton, 62,** author and screenwriter. Best known for his award-winning play *Les Liaisons Dangereuses*, which he later scripted into the Oscar-winning film – the silver-maned Hampton was Oscar nominated again last year for his adaptation of *Atonement*.



**44 Stephen Fry, 50,** actor, writer, director. Virtually unpigeon-holeable, Fry is the English comedian, writer, actor, novelist, columnist, film-maker and television personality who, with fellow Cambridge graduate Hugh Laurie, formed the celebrated comedy duo Fry and Laurie. His most recent incarnation has been as the host of television quiz *QI*.

**45 Sir Ian McKellen, 68,** actor. The sexagenarian has embraced popular culture of late, taking on the role of Gandalf in the *Lord of the Rings* film trilogy, parts in the *X-Men* trilogy, *The Da Vinci Code* and even *Coronation Street*. Knighted in 1991, he has played a number of memorable Shakespearean roles including *Romeo*, *Macbeth* and *Iago*.



**46 Sir Terry Wogan, 69,** television and radio presenter. His *Radio 2 Breakfast* show, *Wake up to Wogan*, attracts eight million listeners. The adored presenter also fronts the BBC's *Children in Need* campaign and the *Eurovision Song Contest*. Has said of *Eurovision*: 'They'll have to shoot me to stop it.'

**47 David Pugh, 48, and Dafydd Rogers, 38,** producers.

Business partners and producers Pugh and Rogers were behind the West End production of *Equus* in which Daniel Radcliffe left those innocent Harry Potter days behind him. Their current shows include Noël Coward's *Brief Encounter* and *The God of Carnage*, starring Ralph Fiennes.



**48 Andrew Davies, 71,** writer/screenwriter.

Success for Davies came with his 1986 television drama *A Very Peculiar Practice* (which drew heavily on his time as a lecturer at the University of Warwick). But it is his deft adaptations of the English classics – *Pride and Prejudice*, *Vanity Fair*, *Bleak House*, to name a few – that have made him the king of Sunday night television.

**49 Jude Kelly, 54,** artistic director, Southbank Centre. Appointed an OBE in 1997 and often described as 'the most powerful woman in the arts', Kelly resides over the Royal Festival Hall, the Queen Elizabeth Hall, the Purcell Room and the Hayward Gallery. 'I'd defend the Southbank until the day I die', she has said. 'I'm the Joan of Arc of the Southbank Centre.'

**50 Martin Campbell-White, 64,** joint chief executive, with Robert Rattray, of Askonas Holt, an artists' management company specialising in vocal, instrumental and conducting talent. Their starry client list includes Sir Simon Rattle, Daniel Barenboim and Sir John Eliot Gardiner.

**51 Nica Burns, 53,** theatre owner and producer. Former artistic director at the Donmar, now one of London's most successful producers. Her company, Nimax, owns five of London's West End theatres: the Apollo, Lyric, Duchess, Garrick and Vaudeville.

**52 Charles Saatchi, 64,** owner, the Saatchi Gallery. Former patron of no longer Young British Artists such as Damien Hirst and Tracey Emin, Saatchi continues to bulk-buy graduates' work, and is due to open a new gallery in Chelsea this year.

**53 Mark Thompson, 50,** director-general of the BBC. Thompson took on the top role at the BBC in 2004, weathering several storms since (editorial guideline breaches, job cuts). Calmer weather ahead: employee strike action has recently been averted.



**54 Damien Hirst, 42,** artist. It's increasingly hard

for Hirst to shock or surprise a public hardened by years of YBA exposure. A boy can try, though, as anyone who went through the rigmarole of visiting last year's diamond-encrusted skull can testify.

**55 Charles Saumarez-Smith, 53,** chief executive, the Royal Academy of Arts. Power struggles at the National Gallery ultimately resulted in Saumarez-Smith's move to the Royal Academy, which in turn precipitated the departure of Sir Norman Rosenthal. The next months should be interesting.

**56 Paul Greengrass, 52,** director. Greengrass's stock continues to rise: handing ITV's former director of current affairs programmes the last two films in the Bourne trilogy was a Hollywood vote of confidence. Word is that he's one of the few Brit film-makers who don't have to travel to LA to meet studio executives: they come to him (in Henley-on-Thames).



**57 Michael Grade, 65,** chief executive, ITV. The scion of

a showbiz dynasty defected from the Beeb to become chief executive of ITV last year; he remains upbeat about the channel's creative prospects despite a downturn in profits.

**58 Howard Panter, 58, and Rosemary Squire, 52,** theatre owners and producers. Co-founders of the largest theatre group in the West End, the Ambassador Theatre Group, the duo also own the Donmar Warehouse, the Playhouse and the Theatre Royal in Brighton.

**59 Sir Nicholas Kenyon, 57,** music administrator and writer. Formerly the driving force behind the BBC Proms, he became managing director of the Barbican in February last year.

**60 Robert Fox, 56,** producer. With decades of West End, Broadway and movie production credits, Robert can more than hold his own in the illustrious company of his brothers, Edward and James.

**60 Bill Kenwright, 62,** theatre producer. A staunch Evertonian and ex-*Coronation Street* star, Kenwright is a West End impresario with a flair for picking winners (*Blood Brothers*, the recent revival of *Cabaret*).



**62 Jenny Abramsky, 61,** director of BBC Audio and

Music. Probably the most powerful person in the British radio industry, Abramsky has to keep tuned in to every BBC radio station, the three BBC orchestras in England and the BBC Proms.

**63 Stephen Frears, 66,** film director. The Converse-wearing stalwart of British cinema is riding a new wave of popularity, especially after the global success of *The Queen*.

**64 Sir Harrison Birtwistle, 73,** composer. Primarily an opera composer, Birtwistle's takes on timeless mythological subjects have made him the high priest of contemporary British music. *Minotaur* opens at the ROH this week.

**65 Antonio Pappano, 58,** conductor and pianist. Pappano is serving as musical director at the Royal Opera House, where he is the youngest conductor to have taken command since 1955.

**66 Iwona Blazwick, 52,** director, Whitechapel Gallery. A sharp operator, Blazwick became director of the Whitechapel in east London in 2001 and is now overseeing the gallery's multimillion pound refurbishment.

**67 Rachel Whiteread, 44,** artist. The first woman to win the Turner Prize is a cast mistress. Her arrangement of 14,000 white polyethylene boxes in Tate Modern's Turbine Hall was as Arctic as it was artistic.

**68 Tony Hall, 57,** chief executive, the Royal Opera

House. The former head of BBC news has a populist touch, reaching out to new audiences by cutting ticket prices and screening live ballet and opera performances at open-air cinemas.



**69** Sir Trevor Nunn, 68, director. From *Cats* to *King Lear*, Nunn can do it all. He's working on the musical adaptation of *Gone with the Wind*.

**70** The Garfield Weston Foundation, charity. Formed by the late Canadian businessman William Garfield Weston, this grant-giving organisation gave away nearly £5.2 million to the arts (including the RSC) between 2006 and 2007 alone.

**71** The Sainsbury Family Charitable Trusts, charities. Among the Sainsbury family's many trusts is the Linbury, which has doled out more than £20.1 million to the arts in the past 10 years.

**72** Roly Keating, 46, television controller. Keating revamped BBC2 with a string of hit programmes, including *Dragons' Den*, *Coast* and *Tribe*. As a result it was the only terrestrial network to increase its primetime share in 2007.

**73** Mark Damazer, 52, radio controller. Damazer famously rid Radio 4 of its age-old theme tune and is credited with injecting a new lease of life into its programmes.

**74** Julian Bellamy, 37, head of programming for Channel 4. Bellamy is one of the few execs not to be tainted by the *Big Brother* race row. This year sees him basking in the success of cookery shows such as *Jamie at Home*.



**75** Stephen Poliakoff, 55, playwright. The phrase 'landmark television' could have been coined for Poliakoff. His two most recent films, *Joe's Palace* and *Capturing Mary*, were huge critical and ratings successes.

**76** Sonia Friedman, 42, theatre producer. One of London's most prolific producers, Friedman is the power behind hits such as *As You Like It*, *Boeing-Boeing* and Tom Stoppard's *Rock 'N' Roll*.

**77** Sir John Eliot Gardiner, 64, conductor (and organic farmer). The man who once gave the Prince of Wales two cows as a birthday present is best known for his interpretations of baroque music on period instruments.

**78** Alex Poots, 40, director of Manchester International Festival. Poots courted controversy for daring to rival the festival of his native Edinburgh.

**79** Michael Attenborough, 58, theatre director. The son of Lord Attenborough is artistic director at the Almeida and joint vice-chairman of Rada. His successful *Homecoming* has just come to an end.

**80** Peter Florence, 43, actor and director. Founded the Hay Festival in 1988, funding the first event with winnings from a poker game. It has since been attended by everyone from Bill Clinton to Ian McEwan.

**81** John Woodward, 47, CEO of the UK Film Council. He is in charge of funding everything from national and regional film bodies, to indigenous hits like *St Trinian's* and *Becoming Jane*.



**82** James Murdoch, 35, newspaper executive.

He may be the most powerful newspaper exec in Britain (and the son of a billionaire media tycoon) but his less-than-hands-on role should explain why Murdoch sits this far down the list.

**83** Ricky Gervais, 46, comedian. Catapulted to fame by *The Office*, Gervais is an acclaimed comic both here and across the pond, where he's working on his first feature film, *This Side of the Truth*.

**84** Banksy, 34, artist. Once a guerrilla artist of the streets, Banksy now routinely sells his work for six-figure sums. Despite this, he has managed to retain his anonymity.

**85** Sue Birtwistle, 62, BBC producer. She is behind two of the most successful TV period adaptations to date: *Pride and Prejudice* and *Cranford*. She is also responsible for the ingenious casting of Colin Firth as Darcy.

**86** Dominic Cooke, 42, theatre director. Since becoming The Royal Court's artistic director in 2006, Cooke has notched up incredible success. His top tip? 'Never put a sofa in the middle of the stage.'



**87** Keira Knightley, 23, actress. Love her or loathe her,

Knightley's Hollywood roles have cemented her leading-lady status and made her one of Britain's most coveted young actresses.

**88** Valery Gergiev, 54, conductor. The principal conductor of the London Symphony Orchestra is renowned for the insane amount of work he takes on. He is currently conducting the complete cycle of Mahler's symphonies.

**89** Kathryn McDowell, 48, MD of London Symphony Orchestra. Since taking up her role, McDowell has been responsible for finding the best musicians, conductors and platforms for this century-old body.



**90** Ronald Harwood, 73, screenwriter. Harwood's

poignant screenplay of *The Diving Bell and the Butterfly* was a hit at the awards season. His next project, *Australia*, sees him collaborating with Nicole Kidman and Baz Luhrmann.

**91** Michael Frayn, 74, playwright. Although best known as the writer of *Noises Off* and *Copenhagen*, Frayn is also lauded for his fiction, his humour and his Chekhov adaptations.

**92** Ian Bostridge, 43, singer. Described as very tall, very thin and very gifted, the untrained tenor – who gave his first solo recital in 1995 – saw his electric repertoire rewarded with a CBE in 2004.



**93** Sylvie Guillem, 43, dancer. Branded

'Mademoiselle Non' for her uncompromising nature, Guillem's talents have not gone unrecognised. After premiering in *Swan Lake* at 19, she was thrust into the spotlight, and has remained there ever since.

**94** Michael Kuhn, 58, film producer. Kuhn set up PolyGram Filmed Entertainment in 1991 and had the foresight to invest in British hits such as *Trainspotting*, *Four Weddings and a Funeral* and *Notting Hill*.

**95** Tim Marlow, 45, director of exhibitions at the White Cube Gallery. Marlow has presented several radio and television programmes on art: his forthcoming series for Sky Arts looks at Klimt, Rothko and Bacon.

**96** =Mark Wallinger, 48, artist. The first person to display on Trafalgar Square's fourth plinth has been nominated for the Turner Prize twice (he won once) and is shortlisted for this year's sculptural commission, *The Angel of the South*.

**96** =Mark Anthony Turnage, 47, composer in residence at the London Philharmonic Orchestra. Unusually titled works such as *Two Elegies Framing a Shout* showcase his distinctively urban style.

**98** Vicky Featherstone, 41, artistic director of the Paines Plough touring company. Since 1997, she has nurtured young writers such as Sarah Kane and Mark Ravenhill.

**99** Helena Bonham Carter, 41, actress. Her breakthrough role in the 1985 film *Room with a View* led to a phase of typecasting. After reinventing herself in *Fight Club*, she has become the staple muse of her boyfriend-director Tim Burton.

**100** Sir Roger Norrington, 74, conductor. The principal conductor with the Stuttgart Radio Symphony, Norrington's most distinguishing trait is his utter distaste for modern musicians' indulgence in the 'wobble', or vibrato. ☹

Anyone we missed?