

- Meeting of:** Arts SU Board of Trustees
- Location:** Board Room, High Holborn & zoom (<https://us02web.zoom.us/j/82957165605>)
- Date and Time:** 4pm, Wednesday 16th February 2022
- Members:** Georgia Spencer (Chair), Andy Minnis (Lay Trustee) Syhadah Shahril, Armani Sutherland, Rachel Williams.
- In attendance:** Yemi Gbajobi, Chief Executive; Natasha Etti, Finance Manager, Christina Kennedy, Deputy Chief Executive; Nick Smith, Company Secretary.

	Initial Items	Lead	Paper
1.	To note Apologies and declare conflicts of interest and approve membership of a Trustee	GS	-
2.	To note the minutes of the last Trustee Board	GS	220201
3.	To note the progress of actions arising from the last Trustee Board Meeting	GS	-
4.	To note any actions taken by the Chair on behalf of the Trustee Board since the last meeting	GS	-
	Other Items		
5.	To approve the Audited Accounts	YG	220202
6.	To note the Audit report and sign the management letter	YG	220202
7.	Trustee discussion with Auditors	GS	-
8.	To note the Chief Executive Report	YG	220203
9.	To note the Management Accounts	NE	220204
10.	To approve the reforecast budget	YG	220205
11.	To approve the appointment of Trustees	YG	220206
	Closed Items		
12.	Trustee Only Decision	GS	-

Next meeting: Tuesday 5th April 2022

- Minutes of:** Arts SU Board of Trustees
- Location:** Via Zoom
- Date and Time:** 9.30am, Thursday 16th September 2021 via Zoom.
- Members:** Georgia Spencer (Chair), Martin Bailey, Andy Minnis, Syahadah Shahril, Armani Sutherland, Rachel Williams.
- In attendance:** Yemi Gbajobi, Chief Executive; Christina Kennedy, Deputy Chief Executive; Nick Smith, Company Secretary.

Initial Items	
1.	<p>The Chair welcomed the members. There were no apologies.</p> <p>It was noted that Sabbatical officers had an interest under the CEO report for the Union closure. It was decided this was a minor conflict and the lay members agreed that officers should stay</p>
2.	<p>The board approved the minutes of the last Trustee Board without amendment.</p>
3.	<p>The board noted the progress of actions arising from the last Trustee Board Meeting.</p> <p>a) Under section the additional board had not taken place as additional meetings with the Trade Union.</p> <p>b) The CEO appraisal had been positive, and the outcomes would be circulated to Trustees. Further review would take place mid-year with a 360 process.</p> <p>Action: GS</p>
4.	<p>There were no actions taken by the Chair on behalf of the Trustee Board since the last meeting.</p>
5.	<p>The board approved a budget. The following was noted</p> <p>a) The Budget projected a deficit of £154,261. The 2020/21 reserves position was likely to be positive and even with the overspend the reserves policy would still be above target. A revised reserves policy would come back to the board during the year.</p> <p>b) The Block Grant confirmation from the University had not been received until the start of July which meant budget setting difficult. In addition, the final agreement from the University was not as positive as expected. The Block Grant had not been increased in line with inflation for three years in a row which was a substantial real terms cut.</p> <p>c) The University would be approached for additional income once student numbers had been confirmed. This was based on initiatives that the University had previously been supportive of and had said they would fund.</p> <p>d) Projecting the income from commercial services had been difficult as the University's plan on reopening had not been clear until recently. Some of the budgets had been based on years when commercial services had been closed. At Arts SU the margins for commercial services were low but they were considered an important part of the student experience.</p> <p>e) The Dark Room bar was unable to open because of an obstruction from the University Estates team which the Union had not been informed of. This meant that there was no income from this space until December and compensation for this was being sought.</p> <p>f) Despite these difficulties, the budget assumed £30K for a 2% pay increase for staff to recognise cost of living increases.</p> <p>g) As the London College of Communications (LCC) was being relocated there may be a need to hold some money for capital expenditure in the future. The SU also made lower pension contributions than similar Unions but it was agreed that this was reviewed in 2022 as a result of the current budget position.</p> <p>h) A 1% contingency had been built into the budget but it was unlikely to cover major risks and the reserves may need to be used.</p> <p>i) Given the tight finances and higher than usual risks the budget would be monitored on a weekly basis. There would be additional training on stock levels and monitoring commercial costs through the till systems for staff.</p>

	<p>j) Some staff recruitment may be paused for some or all of the year to allow savings. Variable costs had been highlighted to staff to try and ensure control.</p> <p>k) The SU was pursuing "Rockbox" for bad debts. The union had entered into a contract with Red Bus for marketing after a tender process.</p> <p>l) The permanent salary costs against the previous were inflated due to staff being on furlough or vacancies.</p> <p>m) Laptops were supplied from the University and the costs under maintenance were for replacement rather than repair which was covered by IT. Most of the current laptops were under a year old.</p>
6.	<p>The board noted the Chief Executive Report. The following was noted:</p> <p>a) Holiday days would not be accrued this financial year due to the deficit.</p> <p>b) It was felt that the chance for staff to have a longer Christmas break for staff would be beneficial for staff mental health and wellbeing. The Board approved the Union closure dates.</p>
7.	<p>The board approved changes to the Staff Handbook</p> <p>a) The Union did provide equipment for Home Working and this section of the handbook would be amended (section 5.4)</p> <p>Action: YG</p>

Next meetings: 25th November 2021 (followed by a winter social)
17th January 2022 Audit only Board

Chief Executive Report

Author name & role	Yemi Gbajobi , Chief Executive
Paper for	Trustee Board
Date Written	9 th Feb 2022
Date of Meeting	16 th Feb 2022
Relevant Aims	To update Arts SU Trustee Board on: <ul style="list-style-type: none"> • staffing related matters since April 2021 • progress on key objectives • Organisational matters relevant to Trustees (risk/ opportunities)
Relevant Risks	Poor leadership, staff turnover, poor governance, underutilisation of resources, staff dissatisfaction, potential for employment tribunal/legal action, member disengagement
Equality and Diversity	The contents and consequences of this paper and decision directly impacts on the equality and diversity of the Union's staff team
Considered by	N/A
Summary	
Action for meeting	To note

Chief Executive Report

1. Introduction

The following report sets out the updates since the last Trustee Board meeting. This report is primarily focused on matters relating to staffing and finance but also include organisational objectives, risks and other important information to note.

2. People

Since the last meeting, the Union has received the resignation of the Advice Manager, Helen Clarke. The organisation has welcomed two new starters, Rachel Wornell and Charlie Souter-Phillips who take the role of Education Quality Coordinator.

In addition, the Union will welcome a number of new starters over the next few weeks, including Chloe Wilkinson-Silk alongside another person who will take the roles of Student Adviser. We are also currently interviewing for a new Graphic Designer and Advice Service Manager. We will commence recruitment for all other vacancies over the next 8 weeks.

3. Finance Updates

3.1. Management Accounts

A paper updating the Board on the Union's current financial position YTD December 2021 are included on the agenda for this meeting.

This paper shows that the organisation is on course to reduce down the projected £167,000 deficit presented to the Board in June 2021. The first draft of the reforecast sees the deficit reduce by 90%.

3.2. 21/22 Reforecast

The Senior Leadership Team is currently working on the reforecast, based on the half year management accounts (YTD Jan 2022). The process is not yet complete as revision need to be made regarding additional staff saving alongside addition income from the University as detailed section in 3.3. It is anticipated that while the Union has managed to reduce its expenditure, continued delays to the reopening of the Darkroom Bar alongside a reduction in footfall and income in the Blueprint, will have a significant negative impact on the reforecast projections. This will be mitigated to an extent with a reduction of stock purchases, student staff and compensation from UAL for closure, however, the situation is still being closely monitored to the Board and the SLT are likely to bring an option papers for strategic development of the commercial team to the April Board Meeting.

3.3. Additional University Grants

On 3rd February, the Union received notice from the University that it would receive additional grant from the Union a significant amount being an ongoing commitments. The breakdown of the funding is as follows:

- £29,000 one off compensation for the closure of the Darkroom Bar during the first term due to UAL scaffolding. This will be used to offset some losses of income from 21/22.
- £48,000 one off compensation for the reduction in footfall of the Blueprint Café during the first term due to UAL not reopening the High Holborn office for staff
- £66,000 for 2 new sabbatical officers (pro-rata for start date in June 2022)
- £185,000 (pro-rata in 21/22 year) for four education quality coordinators focused in each of the colleges and 12 student interns. This will positively impact the budget as the Union has already recruited two of the four and had budgeted for another two to be recruited in Jan 2022.

These will now be factored into the reforecast budget for 2021/22.

4. Strategic Plan

The creation of the new strategic plan is underway. The Union concluded the first stage of its student research project in December with over 1600 students (the largest survey sample since 2011) responding to the Union's survey which asked about their hopes and aspirations, view of identity and communication and views on the University and SU. Currently, the Union is conducting focus groups with students to get more qualitative data to underpin the quantitative survey questions.

The SLT alongside other key members of staff are synthesizing the data and the plan is for a Trustee Development Session to take place in April which will look at the data and proposal from the Senior Leadership so that the Trustees can determine the direction of the strategy until 2026.

Management Accounts

Author name & role	Yemi Gbajobi, Chief Executive
Paper for	Trustee Board
Date Written	27 th Jan 2022
Date of Meeting	16th Jan 2022
Relevant Aims	To Update the Board on the Union's Financial Position as at the 31 st Dec 2021
Relevant Risks	Poor leadership, poor financial governance and compliance, underutilisation of resources
Equality and Diversity	N/A
Considered by	N/A
Summary	Current Financial position Details of major variances to budget Reasons of adverse/positive impact to budgeted surpluses and deficits
Action for meeting	To note

Financial Position

The Union financial position is ahead of its projected target, with an actual YTD surplus of £58,187 against a projected surplus of £23,826 meaning the **total income** has been higher than **total expenditure** up until September 2021. This is the result of significant expenditure savings on areas of staffing due to vacancies and activity costs.

	Actual (Surplus)/Deficit	Budget (Surplus)/Deficit	Variance
Sept 21 (YTD)	(£58,187)	£23,826	(£82,012)

Profit

Total income for the period is on 99% on budget, however, this is due to overperformance in some areas compensating for a significant reduction in trading sales. An increase in **Media Sales** income and **Other University Grants**, in addition to a reduction in the **Cost of Sales** has helped to covering the losses from the outlets, reflecting the success of the Big Welcome.

	Year to date Actual	Year to date Budget	Variance	Variance
Block Grant	(378,000)	(378,000)	-	0%
Other University Grants	(26,250)	(20,000)	(6,250)	31%
Other Grants	(7,650)	-	(7,650)	0%
Trading Sales	(10,064)	(38,000)	27,936	-74%
Media Sales	(5,570)	(1,250)	(4,320)	346%
Ticket Sales	(13,829)	0	(13,829)	0%
NUS Extra	(189)	-	(189)	0%
	(441,551)	(437,250)	4,031	1%
Cost of Sales	3,369	15,050	(11,681)	-78%
	3,369	15,050	(11,681)	-78%
Gross Profit	(438,182)	(422,200)	(15,982)	4%

Expenditure

Total Expenditure for the period August 2021 – September 2021 is **6% underbudget**. This is primarily due to savings for staffing related costs. **Additional Staff Costs** set aside for maternity costs have been offset by savings with HMRC on National Insurance paid on maternity.

Activity costs are 61% behind budget. Some more exploration is needed as to why this behind budget.

Affiliations and Subscriptions is currently overbudget as the NUS affiliation has been taken as a lump sum rather than by a monthly direct debit (approx. £23k)

Consultancy and Professional fees are over budget but will be offset from the saving made from the vacant Director of Finance role.

Conclusion

Although our current surplus is a welcome one, a cautionary approach must still be taken as reported in the last meeting. The reduced passing trading at the outlets due to reduced footfall, and the continued closure of the Dark room bar means that the potential of continued reduced trading sales is highly likely. The Darkroom is still unable to open and this week, was found to have significant defective equipment which will need to be evaluated and potentially replaced before opening.

The Union has asked the Union for an increase to its grant this year and are awaiting a decision next week which would significantly relieve some financial pressure on the organisation and this will be reported in the meeting.

The union will also continue to closely monitor all of his expenditure, to ensure the financial viability of the union during the financial year.

Trustee Board Recruitment

Author name & role	Yemi Gbajobi, Chief Executive
Paper for	Trustee Board
Date Written	9 th Feb 2022
Date of Meeting	16 th Feb 2022
Relevant Aims	To ensure that there are a range of sufficient skills and experience on its Trustee Board to lead the organisation
Relevant Risks	<ul style="list-style-type: none"> • Lack of strategic direction • Poor decision making • Reputation Risks • Legal Risks • Conflict of Interest
Equality and Diversity	The Trustee have previously considered how they will ensure that the process attract a diverse array of condaidates.
Considered by	Trustee Board interview Panel
Summary	<p>It is recommended that the Trustee Board appointment the following individual to the role Lay Trustee, pursuant to Article 22 of the Union's Articles of Association for a term of four years:</p> <ul style="list-style-type: none"> • Emma Mottram • Dawn Buchanan • Daryl E. Sterwoll Wells
Action for meeting	To approve

Appointment of External Trustees

Background

With two of Lay Trustees finishing or finished their term of office by April 2022, and the democracy review which increased the number of Lay Trustees, the Chief Executive on behalf of the Board commenced the recruitment process for three new Lay Trustees. As reported at previous board meeting, the organisation engaged Peridot Partners to assist in the recruitment process.

Trustee Board asked that the recruitment of Trustees, focused on the following skills

- Finance
- Experience operating in arts, media and/or entertainment sectors
- HR
- EDI

The application process was opened at the end of November and closed in mid-January. Interviews took place at the beginning of February. The Union received 11 applications, with 8 candidates invited to interview over 2 days. The shortlisted candidates were 90% female and over 50% black.

Recommendation

It is recommended that the Trustee Board appointment the following individual to the role Lay Trustee, pursuant to Article 22 of the Union's Articles of Association for a term of four years:

- Emma Mottram
- Dawn Buchanan
- Daryl E. Sterwooll Wells

The CV's of each prospective Trustee are included in the Appendix.

Curriculum Vitae

SKILLS SUMMARY

- International arts learning specialist with extensive experience designing programmes for schools, museums, libraries, hospitals, and community groups
- Innovative developer of interdisciplinary curricula linking humanities and sciences with visual arts
- Public art advocate working within a restorative justice framework for equitable arts participation
- Founder of charitable organisation curating exhibitions, events, and publishing projects
- Innovative and ambitious arts producer with established track record raising engagement, expanding stakeholder diversity and attainment

WORK HISTORY

BioMedia Meltdown Programme Manager *January 2019-December 2021*
The Linnean Society of London

- Manager of flagship art + natural science programme for historic heritage organisation.
- Design new interdisciplinary curricula annually combining natural history with visual arts • Deliver projects to 1500+ participants annually via CPD, online and classroom workshops
- Work with funders to ensure sustainability of learning programme.

Visiting Artist *2017-2019*

- *Brent Archives*. Advisor for youth-curated arts exhibition *All Roads Lead to Brent*
- *The Mosaic Rooms*. Designed schools workshops for Behjat Sadr exhibition.
- *South London Gallery*. Designed schools workshops for Luis Zerbini exhibition.
- *First Site Gallery*. Worked with students at Northeast Essex Cooperative Academy to create work for *The Britishness Project* exhibition
- *The Barbican Young Artists Programme*. Mentor for Young Artists programme, 2017

Director *2014-Present*
 Art Responders

- Founder and director of NFP community arts organisation established in San Francisco Bay Area
- Curated the ground-breaking exhibitions *VIRAL: 25 Years from Rodney King* (2016, Los Angeles and Oakland) and *Colorism: The Spectrum of Internalised Bias* (San Francisco, 2019) as well as public events series *AntiViral: Countdown to Restorative Justice* (3 locations in the SF Bay Area)
- Planned public programmes including youth fellowships, internships and performances
- Received grant and foundation funding to for all projects

Art Education Programme Associate *2011*
San Francisco Arts Commission

- Project management and development, grant writing, and collaborations with local organisations, including Arts Providers Alliance of San Francisco and Teaching Artists Oakland.

Creative Agent
A New Direction

2009-2010

- Project Manager for art education Area Delivery Organization in partnership with 4 London state schools in two boroughs.
- Designed custom-made projects in areas of architecture, sustainability, and outdoor education.

EDUCATION

- MA International Education and Development, University of Sussex, Brighton, ^{SEP}with Distinction.
- MA Slade School of Fine Art, University College London, with Merit.
- BFA Painting, Rhode Island School of Design. Attended on full scholarship.

AWARDS, VISITING LECTURESHIPS, PRESENTATIONS + PROFESSIONAL DEVELOPMENT

- 2021** Presenter, GEM (Group for Education in Museums) Conference (online, September)
- 2018** Guest Speaker, Endangered Bodies Conference, University of Lisbon. Guest artist for speakers' panel.
- 2018** Mentor, Barbican Young Artists. Invited to support emerging practitioners from visual arts group.
- 2017-9** Engage London Council Representative. One of four London council members for UK's biggest professional association for museum and gallery learning professionals. Assist in planning professional development and networking events for as part of the UK's lead advocacy and training network for gallery education.
- 2017** Alternative Exposure 2017 Grantee. San Francisco arts organization Southern Exposure
- 2016** Lecturer, University of San Francisco, Artists' Responses to Police Brutality course.
Visiting Lecturer, California College of the Arts, undergraduate Community Arts program.
Designed protest art workshops for non-profit organizations including URGE (Unite for Reproductive & Gender Equity) and Southern Exposure, San Francisco
Akonadi Foundation Beloved Community Fund. Awarded \$4,500 in partnership with Oakland's Betti Ono Gallery for programming in association with exhibition *VIRAL:RK25*.

PUBLICATIONS & PRESS

- 2022** *GEM Case Studies vol. 28: Young People*. Contributed article on BioMedia Book Arts Project (January)
- 2021** *Royal Parks Blog*. Candidate 01 on Invertebrate Discovery (June)
- 2021** *Curatorial Research Blog*. Candidate 01 on Art Education and the Environment (April)
- 2021** *Pulse, A Blooming Obsession: Cereus in Ritual, Tradition and Memory* (February)
- 2021** *Forbes*. Amsen, Eva: London School Children Celebrate Unsung Scientists and Biology Through Art (June)
- 2019** *Pulse, Cross Training at the Linn: Engaging with Teachers and Cross-Curricular Learning*
- 2019** *Root Division*, publisher. Catalog for *Colorism: The Spectrum of Internalised Bias*. Co-edited and wrote introductory essay for exhibition catalog featuring all 22 exhibited artists in San Francisco NFP gallery show **2017** **Art Became the Oxygen: An Artistic Response Guide**. *VIRAL:RK25* listed as highlight in annual social practice arts guide for U.S. arts programming.
- 2017** *Building a Stronger, More Representative Women's March*. Featured in video segment for Bay Area NPR affiliate, KQED Arts. Posted January 25, 2017.
- 2016** Sargent, Antwaun. *Artists Interrogate 25 Years of Police Brutality*. VICE News Creators' Project (October)
Frock, Christian. *VIRAL: 25 Years from Rodney King*. San Francisco Arts Monthly, San Francisco (October) Burke, Sarah. *Virality and Police Violence*. East Bay Express, Oakland. Print, September 21.
Traynor, Cian. *Five Things We Learned from Artists Fighting Police Brutality*. Huck Radical Culture.
Sisley, Dominique. *The Artists Protesting 25 Years of Police Brutality*. Dazed Digital.
Bruney, Gabrielle. *L.A. Exhibit Traces 25 Years of Artistic Responses to Police Brutality*. Vice Creator's Blog, April.

Letter of Support

I am pleased to attach my CV in support of my candidacy for the role of trustee with the Arts Students Union. As a mid-career arts graduate with a decades-long career in the arts, my wide-ranging professional experience would be beneficial, as combined with my personal perspective as a black woman underrepresented in higher arts education and the creative industries.

From the time I undertook a BFA in Painting at Rhode Island School of Design, I have been acutely aware of the challenges facing arts students from marginalised backgrounds. I was further awakened to the difficulties of being a person of colour on limited income during my MA at Slade School of Fine Art, UCL, juggling the pressure of funding my studies as a foreign student and adapting to a new cultural and academic climate while completing my course. Nevertheless, I remember my life during both BFA and MA degrees as a joyful and creatively rich time enhanced by like-minded peers, and these years laid the foundations for a varied and fulfilling career.

Beyond the roles featured on my CV, I have served stints as a scenic artist for film and television, a children's book illustrator, a photographer's assistant and an inner city muralist. My broad-spectrum professional life has taught me how important it is to provide arts graduates the creative, social, and emotional tools to define their own path in a rapidly changing world. Creative participation is an essential ingredient in creating a more equitable society, and the common thread across all my professional pursuits has been the desire to give voice to the unheard through cultural participation and production. This entails an equitable education in the arts, including the experiences and representation ASU works hard to ensure.

I am disturbed by the current trend towards ranking degrees by their earning power, devaluing arts degrees and all that they contribute to innovation and public life, both in and beyond the creative industries. ASU provides critical advocacy on behalf of young artists at a time when precious few public leaders are willing to give full-throated support and necessary funding to the study of arts. It is heartening to know that an organisation like ASU is there to ensure the next generation of artists and multidisciplinary innovators will have their interests protected whilst completing their studies and planning for an uncertain future.

The ASU brief states an interest in finding trustees with experience in Equality, Diversity and Inclusion, and I have much to offer in this area. I completed an MA (with Distinction) in International Development and Education at University of Sussex, with research in defense of arts education in Southeast Asia and Southern Africa. I've learned the same issues of engagement and accessibility I researched around education provision in low income developing countries are increasingly applicable to our entire society. This is particularly true in the culturally diverse US and UK, as we struggle to define identities and mutual purpose in today's fractious world.

I can add to the growing dialogue around socially engaged art, which has become more prevalent in recent years. In 2014 I started my own charitable organisation, [Art Responders](#), which curates art exhibitions and events with a social and restorative justice focus. As director of Art Responders, I have curated 2 acclaimed exhibitions, including [Cops, Colour and Casualties](#) and [Colorism: The Spectrum of Internalised Bias](#). I have also produced a public art event series, [Antiviral: Countdown to Restorative Justice](#) including a film festival, public restorative justice circles, memorial protests, and poetry readings. I have been a visiting artist with programmes at FirstSite Colchester, the Barbican, and South London Gallery.

For the past three years, I managed the BioMedia Meltdown Programme for The Linnean Society of London, the combined art/ science learning programme of the historic natural history organisation. Through this work I gained experience designing interdisciplinary learning projects and formed partnerships with schools, libraries, hospitals, and local authorities across London. Other leadership roles include several years as a council member with Engage London and participation in 2018 cohort of their Extend leadership programme, which allowed me to form relationships within emerging leaders in the cultural sector across the UK.

My addition to the ASU board would provide an array of diverse knowledge from within the arts, education, and cultural heritage sectors to the team of external lay trustees and the larger board. I care passionately about the fate of arts students and arts education. I am eager to contribute in any way towards a more robust and sustainable future for arts students. I hope to have the chance to further explain my interest in the role if invited to interview.

An experienced Finance and IT professional with proven skills in business improvement. Particularly strong in building on what works well and addressing key issues, quickly bringing about sound and rapid transformation to improve company financial performance.

Education

Chartered Institute of Management Accountants

BSc (Hons) Biology – South Bank University

Key skills

- Business transformation; reviewing new and existing processes, resources and systems
- Project management
- Financial knowledge and expertise including charity and commercial accounting regulations, statutory and legal requirements, PAYE, VAT and accounting preparation
- Ability to communicate with a wide variety of stakeholders from Trustees to volunteers, donors to suppliers
- Team management – leading, motivating, developing and inspiring teams both in commercial and non-profit environments
- HR knowledge and expertise
- Operational efficiencies – achieved by challenging the status quo and using technology to make things simpler
- Budgeting and forecasting - leading monthly, quarterly and annual review and forecasting processes building collaborative budgets that work for the business and ensuring forecasts are accurate
- Commercial negotiations across private and public sector, UK and internationally

Systems Experience

Excel – Expert user (to macro level, VBA and SQL), Sharepoint

SUN and Vision, Sage, Cognos (TM1) and Clarity, Hyperion Essbase, JD Edwards, Oracle, Quickbooks, Agresso, PS Financials, Microsoft GP Dynamic and SAP

easyJet plc. Aug 2020 – Present

Process Improvement Manager

Responsible for the identification and implementation of revenue process improvements. Assessment of revenue information flows through the IT system, process documentation, balance of preventative and detective controls.

Diocese of Westminster Mar 2020 – Aug 2020

Deputy Finance Director

Leading the operational delivery of a transformation project. Significantly upgrading systems, processes and modernizing the way the Finance Department works and operates. Improving systems efficiencies, automation, reporting and processes.

London Borough of Barking and Dagenham Oct 2020 – Present

Part-Time Director of Resources/School Business Manager

The schools leading support staff professional, responsible for the review of all financial systems and controls, identifying efficiency and regulatory changes, together with producing documentation of the proposed systems and controls including alignment of budget to the curriculum and the School Improvement Plan. The role also includes implementation of changes and embedding the processes and procedures.

The areas covered are:

- Leadership and Strategy - influencing strategic decision making within the Senior Leadership team and Governing Body.
- Leadership of the finance, HR, Admin, IT, Catering, etc
- All financial governance activities, and regular reporting to Governing body and Finance Committees
- Financial strategy and forecasting and planning, working alongside ESFA and DFE to ensure funding is accurate, in line with the census, and identifying and claiming top-up funding, as well as ensuring the CFR reporting framework is adhered to.
- Redesign of management accounts and developed improved financial business performance metrics and creation of an updated financial procedures & policies manual
- Restructured transformation activities - moving to an online digital platform for blended learning
- Bid writing and Fund management especially Covid 19 funds

- Payroll/Purchase ledger/Sales ledger/Fixed Asset register/cash payments/Balance sheet controls (overseeing a finance team)
- Management of Year end and audit
- Working closely with the Headteacher, Governing body, Subcommittees and Local Authority personnel and responsible for production and presentation of financial information and analysis

Whiteley Trust Oct 19 – Oct 2020

Interim role –Finance Director

Responsible for the review of all financial systems and controls, identifying efficiency and regulatory changes, together with producing documentation of the proposed systems and controls including alignment of responsibilities to personnel. The role also includes implementation of changes and embedding the processes and procedures.

The areas covered are:

- Leadership of the finance function and reporting of group statutory accounts
- All M&A, change, restructuring and financial governance activities
- Financial strategy and forecasting and planning
- Redesign of management accounts and developing improved financial business performance metrics
- Introduction of overhead allocation methodology
- Risk and cash management, dealing with external banks, stakeholder and investor relations
- Project accounting – recording, monitoring and reporting on multimillion pound developments
- Payroll/Purchase ledger/Sales ledger/Fixed Asset register/cash payments/Balance sheet controls (overseeing a finance team)
- Motivating, training and developing finance team
- Year end and audit
- Managing a loan covenant and liaising with the Bank
- Working closely with the CEO, Board, Trustees and Chairman and responsible for production and presentation of financial information and analysis

Creation of a financial procedures & policies manual for the Trust (including link to QCS regulations)

Review of finance team responsibilities

Cath Kidston Ltd Feb 19 – Oct 2019

Interim role – Data and Systems Reporting Manager

Reporting

- Lead the production and delivery of key reporting across daily and monthly actuals and budgets and forecasts committing to timely issue and data integrity. Developed reporting frameworks and standardised terminology across reporting.
- Supported the data interfaces and control interface as well as working with IT to provide a sound framework for development of such engines.
- Validated and articulated data sources and formulas across reporting & business functions
- Created the integration/interfacing of the above systems (M3, Sun/Cognos TM1) and data flows with other functions as required to ensure consistency across reporting.
- Continually improved the approach to reporting delivering updated Daily Sales reporting, monthly reporting and incorporating key KPIs in Cognos.
- Automated standardised reporting focusing on optimisation of resource.
- Production of published metrics: ATV, UPT, conversions, margins, pricing etc.
- Update of range plan and correction of issues with stock reporting impacting on the margin.

Data Integrity

- Governance; established clear functions and duties for maintaining data integrity.
- Developed and maintained documentation of systems and data processes so it is clear to all users and driving best practice for delivering changes across finance and the wider business.
- Produced policies driving data integrity and disparity reports across systems and processes prioritising escalating and resolving issues on a timely basis

Peabody Trust Oct 18 – Feb 19

Interim role – Head of Finance Migration and Re-integration - Development

- Developing and refining the corporate integration and transformation plan for the new organization and for shaping and defining a critical path which is understood, prioritized and embedded.
- Lead delivery of change across the Development department.
- Develop the business change plan, monitor progress and identify/address risks and issues.
- Establish best practice approaches for managing change across projects and schemes, developing and disseminating standardized change methodologies, ensuring consistency.
- Oversee change impact assessments and change readiness assessments.
- Support the development of innovative approaches and ideas to deliver change management solutions.
- Oversee delivery of change management interventions across projects - including: leadership alignment activity, communications and engagement planning/design/delivery, cultural and behavioural change initiatives, and training design and delivery
- Monitor impact of change interventions, and measure success through the use of analytics and robust benefits management
- Stakeholder management and business partnering - build strong relationships with programme stakeholders and senior stakeholders within the business
- Create thriving business change communities and manage networks across the business (including local change networks, ambassadors for change), ensuring longer term development of change capability in the business

Lloyds Bank Foundation May 18 – Oct 2018

Charitable arm of Lloyds Bank providing cost funding (grants), developmental support and influencing policy.

Interim role – Head of Finance

- Developing and maintaining accurate and efficient accounting systems and processes to ensure that the financial position of the organization can be ascertained in a timely manner to meet legal and tax requirements.
- Timely preparation of monthly management accounts for senior management
- Managing a team of three
- Management of the annual budget and forecasts, and provision of advice to the senior management in constructing the budget and forecast for grant expenditure.
- Management of the payroll, ensuring accurate and timely payment and accounting of salaries.
- Management of the grant and expenses payments for authorization, to ensure accurate payment in an efficient and timely manner
- Production of financial and non-financial data models

Salvation Army Jan 16 – April 2018

An international charitable organization and church providing social care

Interim role – Head of Financial Planning and Business Partnering

- Having initially been recruited for 6 months to oversee the budgets over a period of restructuring, I was subsequently extended for over two years and made responsible for the whole budgeting and reporting process, from input of data through to reporting to the Board, and was responsible for the recruitment of a team of four analysts (qualified and part qualified). I was responsible for all the hiring and firing and developed and managed the team providing financial support to budget holders and managers of operational areas.
- Supporting and advising on operational decision making, driving business performance using strategic insights and financial capability. Effectively communicated the strategy to senior management. Provided a framework for evaluating project proposals.
- Developing trusted relationships with business partners and external partners.
- Managing the preparation of the annual budget and directly supporting the business partner areas.
- Monitoring performance and highlighting concerns and developing long term financial models to enable strategic decisions.
- Management of the preparation of costing/pricing of proposals for the new business/contracts, liaising with relevant stakeholders.
- Preparing reports for senior management and improving financial planning and performance.
- Effective leadership of finance teams, educating, training and coaching individuals.

CottonConnect Jan 15 – Dec 15

A social enterprise with a social purpose, delivering business benefits to retailers and brands by creating more sustainable cotton supply chains.

Global Financial Controller

Action for Children Sept 10 – Jan 15

The leading UK provider of family and community centres, children's services in rural areas, services for disabled children and their families, and services for young people leaving care.

Current turnover £200m.

Head of Strategic Analysis and Reporting

Cognos Reporting Lead

HSBC March 2011 - contract

One of the world's largest banking and financial services organisations.

HTS Global Banking and Markets Finance Analyst

Misys Plc. Jun 08 – Sept 2010

Applications software and services provider to the banking industry.

Senior Finance Analyst Jun 08 – Sept 2010

Cognos Implementation Finance Lead

British Airways PLC Jun 06 – May 08

Flag carrier airline with turnover in excess of £8bn and operations to over 150 destinations.

Hotel Finance Manager Jun 06 - May 08

Merton Borough Council Jun 04 – Jun 06 - Contract

London Borough Council

Procurement project manager/ Systems Accountant

Southwark Council Jan 04 – May 04 - Contract

London Borough Council

Budget project manager

Royal Academy of Art Jun 03 – Dec 03 - Contract

Institute to promote appreciation of the visual arts

Deputy Finance Director

British Airways PLC Jan 99 – Jun 03

Performance and Strategy Analyst Jul 01 - Jun 03

BA World Cargo Finance Analyst Jan 99 - Jun 01

City & Guilds Aug 98 – Dec 98

Providers of vocational education in the UK.

Management Accountant

Habitat UK Aug 96 – Aug 98

Assistant Management Accountant

Government Actuary's Department Sept 95 – Aug 96

Assistant Accountant

Interests Triathlons, reading and cooking

Supporting Statement

I am a 'board ready' finance professional with over ten years' experience of consulting with and presenting to Boards. I have learned so much as an executive, and I have a lot to give back and I plan to be very active as a Board member. My many years of finance and governance experience, coupled with my IT knowledge and expertise, mean that I can truly add value.

My previous experience spans across various different sectors, industries and organisation sizes – from multinational companies with over 50,000 employees to startups with under 50 employees! This gives me the flexibility of approach to be able to match any issue with an appropriate, practical solution.

I have learned a great deal, especially over the last few years working at FD/CFO level. I think my work will benefit from time on the other side of the table; and, for personal development, this opportunity can make me better in my day job, helping me help my CFO and my own board.

Until now, I have been completely consumed with various projects and contracts that have completely filled my time. I now have the bandwidth to take on a new challenge, and the energy and resources to commit completely.

Having worked as Director of Resources for a consortium of schools, I have complete understanding of the challenges in the sector, not least of which is presented by the impact of Covid 19 and the need for additional funding.

What attracts me to the role?

I recall the challenges I faced as a student: coming from a working-class background and being BAME meant (at that time) that I was one of a minority...and, back then, the resources available to facilitate a smooth transition to university life were practically non-existent. Nonetheless, I loved student life, and still remember those days fondly as a large part of my formative years. Back then the Union served many purposes: a source of support, the creation of diverse clubs and communities, leading social activities, monitoring students' welfare, and supporting their education. I would appreciate the opportunity to draw from my own experience and assist with this. Nowadays, diversity and inclusion are key factors to be considered, and I am a member of the Diversity and Inclusion team at easyJet – specifically focussing on (i) creating equity for neurodiverse individuals (ii) monitoring wellbeing of finance staff and (iii) managing workloads of staff.

How do I fit the brief?

I have over 25 years of experience in financial management at a Senior level. Additionally, I have 6 years of charity experience.

I have worked internationally in several roles: British Airways plc, CottonConnect, Salvation Army, Misys to name a few. I have gained experience in managing overseas teams remotely and face to face, and understand the cultural and practical differences in their working styles.

Being able to clearly explain complex issues, and simplify according to the audience has been a critical success factor in many of my roles; e.g. while at the London Borough, I have needed to completely take apart and breakdown the funding calculations from the Department of Education – this was critical given the fact that the funding was based on various drivers that changed completely once the Covid 19 pandemic became prevalent.

I have implemented IT strategies (at LBBD), and implemented new ERP systems (TM1 and M3), and new reporting software (Agresso), as well as managing the upgrade of Web services (at CottonConnect).

Data compliance has been a central part of each of my previous roles; not only ensuring that financial regulations are adhered to and that data is accurate and robust, but also putting measures policies and procedures in place to quickly filter out any errors or inconsistencies. I rewrote the Policies and Procedures manual while at Whiteley Trust and at the London Borough.

What in my background and expertise makes me think I'm particularly relevant to this role

As well as overseeing the day to day running of the finance function, I am also responsible for ensuring the finance strategy is aligned with the overall objectives of the organisation, and often, I am defining and initiating the strategy. I am a board level finance director with experience in all aspects of finance, audit, accounting, strategy, fundraising and company legal. I have successfully managed cash, financial reporting and strategy during critical stages of turnaround. I am experienced in managing group finance and strategic policy.

Why I would like to work for the organisation.

As a consequence of the pandemic, I have had to focus on (i) EBITDA, income, and the management of costs, and (ii) cash management – applying for grants, managing cashflow, liaising repayment terms and ensuring there is no breach of the loan covenants (iii) reviewing contracts, grants etc.

I bring over twenty years of experience of successfully managing IT, Property and HR departments.

Previous roles have required me to exhibit the following skills:

- **Ownership and management of various projects, from inception all the way through to 'Business as usual', and the recording, reporting and monitoring of operational and financial milestones.**
- **Production of a policies and procedures manual - I am six sigma certified, and proficient in managing resources and workflows**
- **Production of management accounts, highlighting risks and opportunities, as well as leading on budgets, forecasting, and supporting production of 3- or 5-year plans**
- **Working closely with the CEO, CFO, Senior leadership, Investors and Board members – distributing and presenting financials, budgets and other financial documents and analysis.**
- **Coaching, developing and mentoring a team of accountants with varying levels of skill, experience and ambition.**
- **Financial modelling and production and/or review of business cases to ensure alignment with the overall strategy.**
- **Liaison with external suppliers, as well as contract negotiation and management of joint ventures.**
- **I've represented Finance in both Board and Senior Leadership meetings, and lead Finance teams through periods of restructure and change.**

- **maintaining full financial records, preparing annual accounts and acting as advisor to both the CEO and Board, through management of the Finance Committee and regular management reporting.**

Marketing & audience development specialist in the arts, cultural and entertainment sectors, with a passion for growing new and diverse audiences. Experienced in brand management and delivering customer-focused marketing strategies.

Work Experience

Freelance Marketing Consultant

Bush Theatre November 2021 – present

Shakespeare's Globe August to October 2021

- Developing improved strategic planning that is informed by audience data and insight. Encouraging a more integrated approach to campaigns, including analysing current and previous booking patterns, identifying key target audiences, developing positioning statements, and identifying audience development opportunities.
- Building relationships across the organisation to identify all upcoming customer-facing activity, required marketing and design resource, and enabling a more customer-focused approach to planning.
- Working closely with the Fundraising teams to implement donor acquisition schemes.
- Managing multi-channel marketing campaigns for a range of events and products, ensuring a fully integrated approach across owned, earned and paid media channels and content.

Head of Marketing

English National Opera & London Coliseum

January 2019 to July 2021

- Leading the brand and audience strategy for ENO designed to increase awareness, drive revenue and develop new audiences from both arts and non-arts engaged segments.
- Generating £7million in box office revenue and engaging over 150,000 attendees per year. Setting annual KPIs to track results and using data insights to achieve targets.
- Strategic delivery of audience retention initiatives through multi-channel campaigns, regularly reviewing targeting and messaging to improve ROI.
- Supporting ENO's fundraising team in increasing revenue earned through memberships, donations and partnerships.
- Acting as a brand guardian to ensure all communications are on brand and using appropriate tone of voice. Managing the development of all creative assets and messaging in-line with ENO and London Coliseum guidelines.
- Setting and managing the department budget, identifying ROI and audience growth areas and delivering quarterly forecasting.
- Managing the relationship with ENO's media agency to plan and implement fully integrated multi-platform campaigns across outdoor, press, digital display, broadcast, paid social, PPC and SEO.
- Overseeing the relationship with our web development agency, and leading on the development, testing and implementation of new digital opportunities.
- Managing the marketing team and in-house graphic designer, setting goals and monitoring progress, ensuring that all projects are delivered to the highest standards.

Senior Marketing Manager/Marketing Manager

English National Opera & London Coliseum

July 2016 to January 2019

- Line managing the Marketing & CRM Manager and Marketing Executive.
- Planning, implementing and evaluating multi-channel marketing campaigns to build the ENO brand.
- Managing the creation, sign-off and delivery of customer focussed advertising assets and artwork.
- Overseeing ENO's CRM programme, using customer behaviour and trends to grow repeat and loyal audiences of ENO, as well as achieve sales targets.
- Managing the marketing strategies for ENO's key audience development programmes across ticket buyers, memberships, and learning and participation.
- Reporting of KPIs for all campaign activity and ensuring that learnings were fed into future campaign plans.

- Providing marketing support for the London Coliseum's visiting companies and residencies

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Senior Marketing Officer/Marketing Officer

English National Opera & London Coliseum January

2013 to July 2016

- Planning and delivering marketing campaigns for mid-scale budgets.
- Scheduling and implementing all email and direct mail communications.
- Managing social media channels and creating content to increase audience engagement with the ENO brand.
- Overseeing the administration and delivery of student ticket scheme, and first time booker scheme.

New Media Officer

Southbank Centre

March 2011 to December 2012

- Devising and implementing digital marketing campaigns for free and paid events.
- Managing organic social media activity and content across various channels.
- Producing digital assets such as microsites, emails and banner ads.

Marketing Officer

Battersea Arts Centre

July 2008 to March 2011

- Creating and managing online and offline marketing campaigns for a wide variety of productions and events as well as our commercial events, Cafe Bar and young peoples' projects.
- Developing a digital strategy across all channels including the website, email marketing and organic social media.

Education

Mini MBA in Brand Management, grade A

Marketing Week Mini MBA with Mark Ritson

September 2019 to December 2019

Mini MBA in Marketing, grade B

Marketing Week Mini MBA with Mark Ritson

April 2017 to July 2017

BA (Hons) Music Studies, II:i

Leeds College of Music

September 2004 to June 2007

Skills

- Marketing and brand strategy
- Audience development
- Data analysis and insight

03/01/2022

Dear Bill,

Trustee Arts Students' Union application

As a life-long supporter and advocate of the arts, I feel a strong alignment with Arts Students' Union vision to be a creative union for creative students. Having studied music from a young age, I went on to gain a degree in classical music and have continued my love of the arts throughout my career. With a passion for attracting new audiences to creative and cultural experiences and widening access to the arts, I have worked in marketing and audience development roles for a variety of charitable arts organisations over the last 14 years.

I have a first-hand appreciation of how vital the leadership and governance of a board is to a charitable organisation, and have been looking for the right opportunity which will enable me to utilise my skills and experiences by becoming a trustee. As Arts SU embarks on an exciting new chapter, I would relish the opportunity to join the board and help shape its strategic direction and development.

As an experienced arts marketing professional, I have gained significant experience in brand leadership and driving a diverse income stream through ticket sales, fundraising and commercial operations. As Head of Marketing at English National Opera, I was responsible for creating marketing strategies that drove awareness and consideration of the brand and increased revenue. In 2019 for example, I led the strategy that increased attendance from ethnically diverse groups from 4% to 10%.

My leadership of ENO's audience development schemes continually achieved the objective of growing new audiences, by changing the perception of opera. By taking an audience-centric approach that tackled misconceptions head-on, I developed an initiative for first-time opera goers which surpassed attendance targets by 10%, with audience survey data showing that 90% of respondents now think differently about opera and the ENO brand.

These results were achieved by working with a systematic and strategic approach, ensuring that customer insight informed all activity and future planning, analysing the data to provide actionable insight to develop effective audience and brand strategies. I believe this experience equips me with the skills required to help change the perceptions of the Union's purpose among new and existing students, as we work to increase awareness and understanding of what we offer, as well as broaden the diversity of our active members and officers.

I possess excellent communication and interpersonal skills and am adept at building and sustaining effective and valuable relationships with stakeholders and colleagues in order to foster collaboration across the organisation. These skills have been imperative in my recent freelance roles at Shakespeare's Globe and the Bush Theatre, where I have had to quickly understand the challenges and opportunities for each organisation in order to develop an audience focused approach across departments and implement improved strategic planning. With the ability to interrogate and articulate strategic objectives with key partners, I have a

proven track record of sound judgement and effective decision making. These skills have been fundamental in recent years when working models and output have been constantly adapting. As all organisations have explored new ways of making work and engaging with people throughout the pandemic, I have needed to translate ideas into effective action

speedily, collaborating with colleagues across all levels and departments. One such example is ENO's *Drive & Live* – a week of COVID secure drive-in opera performances. With the added challenge of working from home and being unable to visit the site, it required strong leadership, independent judgement and strategic vision to champion new working practises across teams.

I possess an open and empathetic mindset and believe that these qualities enable me to be a more inclusive and effective leader, inspiring new and smarter ways of working and encouraging an openness to embrace change for the better. I am committed to driving an inclusive and anti-racist culture and actively work to increase diversity across the workforce and amongst audiences. Like many of us, I have recently taken opportunities both personally and professionally to better educate myself on the issue of racism, listening to the experiences of others, and learning how I can be actively anti-racist. Following the #BAMEOver campaign, at ENO we changed the language we use to be more reflective of our commitment to inclusivity.

As someone who studied for an arts degree with a wish to pursue a career within the sector, I fully understand the importance of Arts Students' Union mission and the work you do to help each student to reach their full potential as they develop their creative practice. Sharing your values – especially those of collaboration and equity – I believe I possess the skills to be a valued trustee of Arts SU, bringing passion and enthusiasm, as well as experience of growing and deepening member engagement. I would be absolutely thrilled to join the board during this exciting phase of development.