



## **The Achatés Philanthropy Prize announces its sixth edition**

**The Individual Philanthropy Award and Corporate Award  
return with a total Prize fund of £10,000**

**19 new judges announced:**

**Kate Varah, Executive Director of the National Theatre,  
& Nick Reed, CEO of B:Music, to chair the judging panels**

**Awards ceremony to be hosted by Birmingham Symphony Hall  
and live-streamed on Wednesday 9 November**

**Wednesday 29 June 2022:** The Achatés Philanthropy Prize, the only annual prize that celebrates first-time supporters of culture in the UK, returns for its sixth edition in 2022 with a host of new judges:

**Sufina Ahmad**, Director of John Ellerman Foundation

**Suzanne Alleyne**, Cultural Thinker working at the intersection of academic research, business and culture

**Dee Conaghan**, Artistic Director of Stage Beyond Theatre Company

**Niks Delanancy**, Founder of the digital platform, Black Artist Database (B.A.D)

**Liam Evans-Ford**, Executive Director at Theatr Clwyd

**Abid Hussain**, Director of Diversity for Arts Council England

**Leanne Jones**, Co-Chief Executive Officer & Executive Director of 20 Stories High

**Dr. Sakthi Karunanithi**, Director of Public Health for Lancashire County Council

**Sarah Marshall**, Founder, CEO and Artistic Director of The People's Orchestra

**Jane Orton**, retired psychotherapist and Frontline19 counsellor

**Nick Reed**, CEO of B:Music – Chair of the Individual Philanthropy Award

**Steven Roth**, Executive Director of Scottish Ballet

**Jenny Sealey**, Artistic Director of Graeae

**Jameel Shariff**, Member of We Don't Settle collective, and Future Presenter Award winner

**Abdul Shayek**, Artistic Director and Joint CEO of Tara Theatre

**Chris Sonnex**, Artistic Director and Joint CEO of Cardboard Citizens

**Sydney Thornbury**, CEO of The Art House in Wakefield

**Kate Varah**, Executive Director of the National Theatre – Chair of the Corporate Award

**Henna Zamurd-Butt**, Artistic Director of PRAXIS

The Achatés Philanthropy Prize celebrates the idea that culture belongs to and is the responsibility of us all, by sharing the inspiring stories of first-time supporters. Launched in 2016 and an initiative of the Cultural Philanthropy Foundation, formerly the Achatés Philanthropy Foundation, the Prize asks cultural organisations across all artforms to nominate an individual, trust or company who has supported them for the first time, at all levels of support, within the last 12 months.

The Prize offers a platform to celebrate and share these inspiring stories from an emerging generation of first-time philanthropists across the UK to build greater awareness of the idea that anyone can be a cultural philanthropist and the impact we can all make as a result.

New judges for 2022 will join representatives from the Prize sponsors, Achates, together with Trustees of the Cultural Philanthropy Foundation to award a total fund of £10,000, split between the Individual Philanthropy Award and the Corporate Award. In addition, eight bursaries will be awarded, donated by Achates, offering arts organisations a bespoke day-long masterclass to support the development of their fundraising or strategy.

Both Awards will be presented at a special ceremony at Birmingham Symphony Hall on Wednesday 9th November which will also be live-streamed and captioned by Stagertext. The evening will feature a world premiere performance, by Birmingham-based, We Don't Settle (formerly Beatfreaks), commissioned by the Foundation, and the Awards will be presented by philanthropist and long-standing Birmingham Symphony Hall donor, Peter How.

Ahead of the Awards ceremony, this October will see the launch of the *Culture is Creating* campaign, a platform for all culture organisations to promote the importance and impact of mass giving through a sector-wide campaign that celebrates the range of ways in which culture creates impact. Organisations from across the UK will be invited to participate in a public-facing campaign about the eight types of value culture is creating every day, in order to inspire the philanthropists of tomorrow by evidencing the impact of small gifts.

**Cultural Philanthropy Foundation Chair, Caroline McCormick**, said: *"We are delighted to be able to announce today the return of the Achates Philanthropy Prize and our forthcoming campaign; cultural organisations have not only experienced more than two years of unrelenting pressure through the pandemic, they are now facing continued uncertainty as Covid recovery funds have closed. It is more critical than ever that we come together to showcase and celebrate the difference that donors of all scales can make through the Prize and raise awareness of the breadth of impact we bring as a sector, through our forthcoming campaign, 'Culture is Creating'".*

**The Individual Philanthropy Award** was created to celebrate a new generation of cultural philanthropists in the UK, and to inspire the next. Organisations across all art forms are invited to nominate an outstanding individual or trust who has given philanthropically towards their organisation for the first time within the last 12 months, at all levels of giving. The award is a sculpture by renowned British artist, Peter Brooke-Ball MRBS. The winning philanthropist will become custodian of the sculpture for one year, and their cultural organisation will receive a £5,000 donation from Achates.

**The 2022 Individual Philanthropy Award is chaired by Nick Reed**, CEO of B:Music, **and the judging panel is: Suzanne Alleyne**, Cultural Thinker working at the intersection of academic research, business and culture; **Alex Cheales**, solicitor, former immigration judge and Trustee of the Cultural Philanthropy Foundation; **Josh Cockcroft**, producer and change maker for the creative and non-profit sector, and Trustee of the Cultural Philanthropy Foundation; **Dee Conaghan**, Artistic Director of Stage Beyond Theatre Company; **Niks Delanancy**, Founder of the digital platform, Black Artist Database (B.A.D); **Abid Hussain**, Director of Diversity for Arts Council England; **Dr. Sakthi Karunanithi**, Director of Public Health for Lancashire County Council; **Sarah Marshall**, Founder, CEO and Artistic Director of The People's Orchestra; **Steven Roth**, Executive Director of Scottish Ballet; **Jameel Shariff**, Member of We Don't Settle collective, and winner of the Future Presenter Award at the Edinburgh TV Festival New Voice Awards; **Abdul Shayek**, Artistic Director and Joint CEO of Tara Theatre; and **Bill Swainson**, publisher, literary consultant and Trustee of the Cultural Philanthropy Foundation.

**The Corporate Award** was created at the suggestion of 2016 winner, Nigel Farnall, in response to the rapid decline in corporate support for culture in the UK. Cultural charities across all art forms are invited to nominate an outstanding company of any size, which has supported their organisation for the first time

within the last 12 months, at all levels of giving. The award is a sculpture by renowned British artist, Peter Brooke-Ball MRBS. The winning company will become custodian of the sculpture for one year, and their cultural organisation will receive a £5,000 donation from Achates.

**The 2022 Corporate Award is chaired by Kate Varah**, Executive Director of the National Theatre, **and the judging panel is: Sufina Ahmad**, Director of John Ellerman Foundation; **Liam Evans-Ford**, Executive Director at Theatr Clwyd; **Leanne Jones**, Co-Chief Executive Officer & Executive Director of 20 Stories High; **Caroline McCormick**, Director of Achates and Chair of the Cultural Philanthropy Foundation; **Jane Orton**, retired psychotherapist and Frontline19 counsellor; **Paul Owens**, co-founder of BOP and Trustee of the Cultural Philanthropy Foundation; **Sarah Purisa Maguire**, freelance producer and Trustee of the Cultural Philanthropy Foundation; **Jenny Sealey**, Artistic Director of Graeae; **Chris Sonnex**, Artistic Director and Joint CEO of Cardboard Citizens; **Matthew Swann**, Director of Recruitment and Organisational Change for Achates; **Sydney Thornbury**, CEO of The Art House in Wakefield; and **Henna Zamurd-Butt**, Artistic Director of PRAXIS.

The 2022 Call for Entries opens on Wednesday 29 June at 10am and will close on Monday 12 September at 5pm. For more information and to find out how to apply, visit: [www.culturalphilanthropyfoundation.co.uk/achates-philanthropy-prize](http://www.culturalphilanthropyfoundation.co.uk/achates-philanthropy-prize) or follow us on Twitter and Facebook: @achatesprize

**The 2022 Achates Philanthropy Prize is sponsored by Achates  
in partnership with B:Music and We Don't Settle**

The logo for Achates, featuring the word "ACHATES" in a green, sans-serif font. A small red dot is positioned above the letter "A".

## **NOTES TO EDITORS'**

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**The Cultural Philanthropy Foundation** (formerly Achates Philanthropy Foundation) was established in 2016 and is best known for the annual Achates Philanthropy Prize, now in its sixth edition. In 2022, the Foundation was renamed to reflect its broadening range of initiatives as an incubator for innovation in the cultural sector, encouraging new philanthropy and improving organisational resilience. The Foundation campaigns for a shift in how the cultural sector communicates its value, through the creation of discursive platforms, such as the artist-led symposium, *All That's Been Revealed*, in 2021, and the year prior, the virtually week-long conference, *Art, Audiences and Money*. A brand-new campaign, *Culture is Creating* will launch in autumn 2022. The Cultural Philanthropy Foundation is a UK registered charity, number 1173008.

**The Achates Philanthropy Prize** is the only annual national prize to celebrate giving to culture. Launched in 2016, the Prize seeks to encourage cultural organisations to strategically engage with first-time donors of all levels and to celebrate and share stories behind the development of a new generation of philanthropists. The 2022 Prize has been made possible thanks to the generosity of our sponsors, Achates, and Awards Ceremony partners, B:Music along with individual supporters and creative partners, We Don't Settle (formerly Beatfreaks).

## **2022 Achates Philanthropy Prize sponsors:**

**Achates** is a cultural sector consultancy which supports cultural sector organisations in achieving resilience with integrity. Our audience informed approach has meant we have developed into one of the

UK's leading cultural sector strategy, fundraising and recruitment consultancy companies. We operate a unique ethical model, which enables us to work with cultural organisations of all sizes. Achates brings together a team of highly experienced fundraisers and senior arts managers to offer a tailored approach to connecting with audiences— helping organisations to achieve a long-term, resilient position and to maximise the impact of their work. Our ethos is based on quality of service and that's how we came by our name. In Virgil's Aeneid, Achates was the close friend and loyal advisor of Trojan leader, Aeneas. We thought this described the exact relationship we offer our clients.

### **2022 Achates Philanthropy Prize partners:**

**B:Music** is a Birmingham-based music charity with a mission to inspire a love of live music, through performance, participation and learning. B:Music believes that music is essential to everyone and has the power to transform and change lives, to entertain and uplift, to create shared experiences and to educate. B:Music venues Town Hall and Symphony Hall are the centre of Birmingham's cultural heart – presenting the world's most exciting and diverse artists, orchestras and bands, including Kraftwerk, The British Paraorchestra of Great Britain, Satinder Sartaaj, Chineke!, Gary Barlow, Joan Armatrading and the world-renowned City of Birmingham Symphony Orchestra. Each year, a programme of nearly 800 concerts and events brings the best jazz, folk, world, roots, classical, rock and pop performers to audiences of over 550,000. Find out more about upcoming events at [bmusic.co.uk](http://bmusic.co.uk)

**We Don't Settle** is a not-for-profit organisation committed to nurturing a community of empowered young people who are minoritised by societies, systems and structures. We cultivate creativity, embrace cultures, and we live and breathe heritage. Our work revolves around giving young people the platforms to tell their stories through events and creative commissions, providing spaces for skills development through workshops and masterclasses, and supporting their social action projects by funding their ideas.

### **2022 Achates Philanthropy Prize presenter:**

**Peter How** is a cultural philanthropist and retired Chairman of a public company specialising in engineering systems for commercial, industrial and public buildings - including fire protection & security installations at Birmingham Symphony Hall. He shares his late wife's enthusiasm for helping to create musical opportunities for young people, particularly those from less affluent homes. Peter is a member of CBSO's Campaign Board, which raises funds for the orchestra's 'Sound of the Future' campaign, and in recognition of the couple's long-standing support of Birmingham Symphony Hall's education programmes, one of the venue's beautiful new function rooms is named in memory of Jane How.

### **2022 Achates Philanthropy Prize judges:**

**Sufina Ahmad has been Director of John Ellerman Foundation since January 2020**, and recently completed an Executive MBA course, with a specialism in strategic leadership, at Warwick Business School. Sufina previously worked in grantmaking, strategy, performance and policy roles at the City of London Corporation, the National Lottery Community Fund and City Bridge Trust. Sufina has also worked in health and social care with adults with learning disabilities and older people. Sufina holds trusteeships with Just for Kids Law, We Belong, The Charterhouse and the Association of Charitable Foundations. Sufina was awarded an MBE for charitable services in 2020.

**Suzanne Alleyne is a Cultural Thinker working at the intersection of academic research, business and culture.** She explores, interrogates and studies the big questions currently facing contemporary society, creating new and mutually beneficial partnerships between arts organisations, brands, corporate businesses and individuals. This work tests and develops new models and ways of working to create cultural change.

**Alex Cheales grew up in the south of England and after completing a BA at Warwick University, qualified as a solicitor.** She then worked in London with a legal aid firm specialising in criminal defence work. After this, she worked in a law centre in London. She was involved with a broad range of community campaigns and test cases, working on relevant issues with housing associations, anti-racist groups and women's organisations. Alex then worked for over 20 years as an Immigration Judge in an Appellate jurisdiction. She heard and made decisions on varied appeals mainly concerning human rights

from individuals from all over the world who had been refused asylum, immigration status and family reunion rights. She now works as a volunteer with Citizens Advice and lives in Sussex.

**Josh Cockcroft is a producer and change maker for the creative and non-profit sector.** After working for organisations such as the BBC and Entertainment One, he co-founded Well Tempered Productions, a production company focused on writers from marginalised backgrounds. His first feature as producer, NO FATHERS IN KASHMIR, was completed in 2019. He is now Director of Climate Spring, a non-profit development fund for scripted film and TV projects about climate change, and Head of Development for production company Le Bateau Lavoir. Alongside producing, he has advised start-ups on the strategic use of insight, and authored a number of research projects on the creative industries. Most recently he has been working for the Esmee Fairbairn Foundation, building collaborations between organisations and the opportunities around data in the charitable sector. Josh is a Trustee of the Arvon Foundation and the Cultural Philanthropy Foundation.

**Dee Conaghan is Artistic Director at Stage Beyond,** the award-winning resident theatre company for adults with learning disabilities at the Millennium Forum in Derry. Dee has been at the helm for over 20 years and as well as numerous critically acclaimed stage productions, she was also executive producer of their film 'Mind the Time' which premiered at the Foyle Film Festival in 2021.

**Niks Delanancy is a powerhouse DJ and selector, an innovative social entrepreneur, revered community leader and the founder of groundbreaking digital platform Black Artist Database (B.A.D).** In the summer of 2020, NIKS founded Black Bandcamp, a new crowd-sourced database providing an easy, centralised way to search, filter and directly support the output of Black music artists globally, later relaunched as Black Artist Database. B.A.D. has been featured in articles written by Resident Advisor, Mixmag, Dazed and a double-page spread interview in DJ Mag.

**Liam Evans-Ford is Executive Director at Theatr Clwyd,** taking up the post in 2016. Theatr Clwyd is the biggest producing theatre in Wales and the third biggest client of The Arts Council of Wales. They have 140 core employees and engage another 400+ fixed term and freelance workers each year. During his time the organisation has increased its annual turnover from £5m to £7m, won UK Theatre, Olivier, and Stage awards for their work, and progressed an ambitious and essential £40m+ Capital redevelopment of the 70's building. The theatre has also been recognised for leading the way on social impact and has major partnerships and social prescription models in place with BCUHB, Social Services, Grŵp Cynefin housing association, Glyndwr University and Royal Welsh College. Before joining Clwyd Liam was Associate Producer and Capital Development Associate at York Theatre Royal, General Manager at Sheffield Crucible, Community Producer on the York Mystery Plays 2012 production, and set up two companies – The Factory Theatre in London and Sprite Productions in Yorkshire – both of which are still operating. Liam is Chair of Creu Cymru, the development agency for theatres and arts centres in Wales, sits on the UK Theatre Workforce and Marcoms working groups, and the Wales Arts, Health and Wellbeing steering committee.

**Abid Hussain is Director, Diversity for Arts Council England,** with responsibility for delivering the Arts Council's work on equality, diversity and inclusion. He currently leads on the delivery of the organisation's Inclusivity & Relevance Investment Principle and Equality Objectives. He is an alumnus of the U.S International Visitor Leadership Programme (IVLP) and the Salzburg Global Seminar and is currently completing an MBA at Aston University. Abid has extensive experience of working with cultural agencies, government and academia internationally and has contributed to several international conferences and academic texts and journals in his field of expertise.

**Leanne Jones is Co-Chief Executive Officer & Executive Director of 20 Stories High,** leading the organisation alongside Co-CEO/Artistic Director Keith Saha. Prior to this, Leanne joined 20 Stories High as Participation Manager in 2011, and became its Executive Director in 2016, overseeing operational growth and development of the organisation. Notable achievements with 20 Stories High include: creation of the Young Actors Company and the producing of their first national tour, Tales of the MP3; establishing the company's professional development programme, LAUNCH; development of national participation alongside touring shows such as Melody Loses her Mojo and Whole; co-leadership of State of Mind four-year development; examining mental health & wellbeing in all we (20SH) do. TV and digital producing credits include: BBC Arts Commission Buttercup (with Tigerlily & Odile Mukete), Wellcome Collection commission of short films, Touchy. Theatre producing credits include: Big Up! (with Theatre Rites), BLACK, I told my Mum I was going on an R.E. Trip... (with Contact), along with many Youth

Theatre shows (Bulldozer Urban Cabaret, Universe & Me...). Before joining 20 Stories High, Leanne worked in various arts and project management roles, supporting young people and communities for organisations including Knowsley Council, YMCA Ellesmere Port, Barnardos and Blackburn House and Liverpool Youth Offending Team, focusing on widening participation in the arts and theatre, and providing quality arts opportunities for often underrepresented and unheard young people. Leanne is co-founder of Community Theatre Company Tell Tale.

**Dr. Sakthi Karunanithi is an experienced director of public health in Lancashire** with a demonstrable history of working in the NHS and local government in bringing about progressive change. He is a seasoned public speaker and skilled in engaging diverse communities, devising evidence-based policies to improve public health and wellbeing, and in achieving best value for public resources. He has a quest for managing unsolvable problems, group dynamics, applying information technology in health care, and promoting yoga for peace. You can follow him on Twitter [@dr\\_sakthi](#)

**Sarah Marshall is the founder and CEO of The People's Orchestra**, a community led music charity based in Sandwell, one of the most deprived areas in the UK. With a national and international reach, the charity aims to use music participation and performance to create and deliver projects that inspire and support positive change for vulnerable and marginalised people in need. Since 2013, Sarah has created and delivered community led projects which use arts and music as a catalyst for community change and to support individuals in crisis. Her growing network of orchestras and choirs support artists, participants, students and volunteers with scholarships and commissions, leadership development and bespoke training, into work, work placement and education, as well as delivering pastoral support including mental health, and welfare support. Through her work with The People's Orchestra, she has had the privilege of working with some of the UK's leading artists working in film and broadcasting today, including BAFTA and Emmy Award-winning film composer John Altman, BBC presenter Katie Derham and patron, Dame Julie Walters.

**Caroline McCormick is Director of Achatés**. In 2005, having led the successful £70 million capital campaign to create the Darwin Centre at the Natural History Museum, Caroline became the first Director of PEN International, heading up 145 Centres in 105 countries and was the Representative for Literature at UNESCO. Taking up the role four days a week also allowed her to start working with her first consultancy client, Nobel Peace Prize Laureate Professor Wangari Maathai. In 2014, Caroline established Achatés, which has rapidly grown to be a respected and trusted strategy, fundraising and recruitment consultancy through the quality of its work and ability to help organisations of all sizes to connect with audiences and develop resilience. In 2016, the first Achatés Prize for Cultural Philanthropy was awarded and the Cultural Philanthropy Foundation, formerly known as the Achatés Philanthropy Foundation, was launched to support innovation and the development of models enabling organisational resilience. Caroline is a Trustee of the National Centre for Writing and an advisor to We Don't Settle.

**Jane Orton is a psychotherapist**. She had a private practice for over 30 years and is now retired. Jane supervised trainee practitioners and taught on counselling and psychotherapy courses for many years, and was involved with the Child Psychotherapy MA at the Institute of Arts in Teaching and Education since its inception. She also worked on the editorial group which launched the BCPC Journal and led the panel which devised the reaccreditation process for the BCPC. Jane was involved with Carbon Conversations, an organisation which helps people engage with the emotional and psychological impact of Climate Change and recently worked with Frontline19, a free counselling service for frontline workers during the Covid-19 crisis.

**Paul Owens is an internationally recognised cultural strategist and policy adviser**. He is Co-Founder of BOP, and alongside his fellow directors he has pioneered now well-established methods to measure the impact of cultural policy. He leads BOP's international work across Asia, MENA and Latin America. Recent clients include the European Commission; the UK Department for Digital, Culture, Media and Sports; InterAmerican Development Bank; and the Chengdu Municipal Government. Paul founded the World Cities Culture Forum in 2012 to share best practice on promoting culture within urban policy in cities all over the world. Working with the Mayor of London's team he has grown and managed a network of more than 40 major cities and an important independent soft power city network worldwide.

**Sarah Purisa Maguire is a coach whose focus is on the cultural and creative industries**. She is founder of KITÁ, a company dedicated to uplifting and empowering the creative workforce through wellbeing, professional and personal development coaching. For almost 15 years, she has worked

across the creative industries, producing and touring inter/nationally with large institutions and independent companies and creatives: from London to Seoul, Paris to New York and Harare to Mexico City. She holds an MA in Cultural Policy, Relations and Diplomacy specialising in the role of individual social and cultural identities within international cultural leadership programmes. Sarah is a Trustee of the Cultural Philanthropy Foundation. She is also a member of MOK collective which explores decolonial futures and knowledge sharing, as well as ARTHOUSE which focuses on opening up artist residency models.

**Nick Reed is the CEO of B:Music, the Birmingham-based music charity that manages the Town Hall and Symphony Hall** – the city’s two iconic concert halls. After going to his first gigs in Birmingham, Nick went on to study Politics in Sheffield where he first found a taste for producing live events. Since then he has worked in theatre and music venues around the UK and Ireland, spending 10 years as CEO of Bridgewater Hall in Manchester before returning to Birmingham to lead the B:Music team in 2016. Nick believes that live music is a fundamental force for good that brings people together and enhances lives, a simple message that resonates in B:Music’s own fundraising work. Nick is delighted and honoured to join the panel for the 2022 Achatas Philanthropy Prize.

**Steven Roth was appointed Executive Director of Scottish Ballet in March 2016** and formally joined the Scottish Ballet Board in December 2016. He trained as a conductor at the prestigious Victorian College of the Arts (VCA) in Melbourne. After graduating, Steven established the Chamber Orchestra of Geelong and for ten years presented annual concert seasons, as well as conducting throughout Australia and internationally. His career eventually shifted from the stage towards concert management and presenting, leading to an executive role in 2000 with AMcK Presentations (international artists’ presenter and promoter throughout Australasia). Having built a reputation as a successful marketer and fundraiser, he was invited to return to the VCA in 2002 to establish a sponsorship program to support the institution’s creative and academic aspirations. In 2004 he was promoted to Manager, Development & Public Affairs with responsibility for fundraising, marketing & communications, events, patron & alumni programs. A highly successful corporate re-brand and innovative marketing campaign, Your VCA, initiated by D&PA led to a substantial increase in public support and philanthropic revenue for the institution. Steven was appointed Chief Executive of West Australian Ballet (the state dance company for Western Australia) in 2007, spearheading the company through the most significant development in its 60+ year history. With a game-changing business case that garnered government, corporate and private support, WAB tripled its annual revenue, increased the dancer troupe from 19–38 and introduced an impressive commissioning program. A campaign to fundraise and build a State Ballet Centre (\$12.5M project) was completed in 2012, and together with a new brand identity, WAB strengthened its position as Australasia’s most dynamic and innovative ballet company. In January 2020 Steven was elected as a Fellow of the RSA (Royal Society for the encouragement of Arts, Manufactures and Commerce).

**Jenny Sealey has been Graeae’s Artistic Director since 1997.** She has pioneered a new theatrical language and coined the ‘aesthetics access’ as an artistic expression, experimenting with bilingual BSL and English, pre-recorded BSL, creative captioning, in ear/ live audio description methods. Credits for Graeae include: Blood Wedding (co-produced with Dundee Rep, Derby Theatre), The Threepenny Opera (co-directed with Peter Rowe, co-produced with New Wolsey Theatre, Ipswich, Nottingham and Leeds Playhouses, Birmingham Rep); Reasons To Be Cheerful (2010 co-produced with The New Wolsey, and Theatre Royal Stratford East); and The House of Bernarda Alba with Manchester Royal Exchange. Her recent production, Paradis Files, was a new opera composed by Errolyn Wallen with all the aesthetics into this genre for the first time. Radio credits include: Little Dorrit, Midwich Cuckoos, Bartholomew Abominations, writing and directing Three Sisters Rewired for BBC Radio 4. Outdoor productions include: Against the Tide; The Iron Man; The Garden, The Limbless Knight – A Tale of Rights Reignited – and contemporary opera for 14-18 Now WW1 Centenary, This Is Not For You, with disabled veterans. In May 2021 she directed a Tokyo production of The Tempest with artists from Japan (live), Bangladesh (on film) and UK (on film) online to a live Japanese audience. Jenny co-directed the London 2012 Paralympic Opening Ceremony alongside Bradley Hemmings (GDIF). She is recipient of the Liberty Human Rights Arts Award. Jenny is also the founder member of ‘Where’s My Vagina?’ women’s collective ([www.wmv.org.uk](http://www.wmv.org.uk)) and their Declarations of the Vagina opened at WOW Festival in 2020.

**Jameel Shariff is a member of the collective, We Don’t Settle, and a proud Brummie who recently won the Future Presenter Award at the Edinburgh TV Festival New Voice Awards.** He has a huge love for music and entertainment and has interviewed celebrities including Bugzy Malone, Wstrn, DJ



Cuppy, Amaria BB and Snoochie Shy. He also works in TV and Audio production at the BBC and has a number of independent projects to be released soon. You can find him on socials @jam\_shariff

**Abdul Shayek is Artistic Director and Joint CEO of Tara Theatre**, the oldest global majority-led theatre company in the UK. He was the founding Artistic Director and CEO of FIO, the first global majority-led theatre company in Wales. He has also been an associate at National Theatre Wales. Abdul holds a BA in International Theatre Studies from University of East London. He trained at the National Theatre Directors' Course, Contact Theatres Live and Direct, Old Vic New Voices and ATC Directors Programme. He has previously worked as associate or assistant director at Theatre Royal Stratford East and English National Opera. He is a member of British Council's Arts and Creative Economy Advisory Group, a trustee of The Space, Told By An Idiot and dance company Impelo. Abdul was a Clore Cultural Leadership Fellow (2013-14), during which he spent time at Film4 and M&C Saatchi. He was also named in The Stage 25 (25 theatre makers who will go on to great things over the next quarter-century). As a director and theatre maker his work is rooted in creating innovative productions, projects and experiences, alongside identifying and developing artists and new audiences. He has worked across Theatre, Opera, TV and Film. He has staged contemporary classics and adaptations of novels. In his first 18 months at Tara Theatre, he has created an audio walking project in response to the pandemic which will be touring UK festivals, commissioned 12 new monologues with national and international writers and made a site-specific gig theatre piece. He has also led or supported the development and delivery of a range of local, national and international artist and sector development initiatives. This spring he is working on 'Migrations' a new opera with Welsh National Opera. In the autumn he will be directing Silence at The Donmar/Tara Theatre and in winter making a virtual reality experience called 'Amma'.

**Chris Sonnex is Artistic Director and Joint CEO of Cardboard Citizens.** Throughout his career in theatre, Chris has consistently championed and mentored underrepresented artists and creatives. As Artistic Director of the Bunker Theatre from 2018 to 2020, his unwavering commitment to inclusivity brought bold new voices to the stage – 90% of directors and 86% of writers programmed under his tenure identified as women – as well as first-time theatregoers to the venue, through new partnerships like The Black Ticket Project. As well as garnering critical acclaim, the theatre received significant recognition from the industry, including Best Fringe Theatre Award from The Stage, and Best Artistic Director Award from The Offies, both in 2020. Chris began his career in theatre at the Royal Court in 2012, working first as an intern on its Theatre Local Peckham project, before joining the backstage crew team. In 2015, he was appointed Community Producer and later Artistic Associate of the Theatre's Beyond The Court programme, a three-year residency project delivered in Tottenham and Pimlico that sought to break down barriers around engagement with theatre and to mentor the next generation of artists, creatives and sector leaders. During this time, Chris travelled regularly to Calais as an Associate Artist with Good Chance, where he helped set up the only theatre in "The Jungle" camp at the height of Europe's refugee crisis in 2015. As a Director his work has been presented by the Almeida Theatre, the Bunker Theatre, Caravan Theatre, Donmar Warehouse, Guildhall, HighTide Festival, LAMDA, Northern Stage, the Royal Court, and Synergy Theatre Project. He is currently an Associate Artist for HighTide.

**Bill Swainson is a publisher and literary consultant** with over forty years' experience in independent and mainstream publishing, editing a range of writers including Mourid Barghouti, Javier Cercas, Paul Durcan, Carlos Fonseca, Al Gore, A.C. Grayling, Dermot Healy, Rachel Holmes, Elizabeth Kolbert, Brenda Lozano, Amin Maalouf, Laurie Penny, Agnès Poirier, Jacqueline Rose, Judith Schalansky, W.G. Sebald, Will Self, Juan Gabriel Vásquez and Delphine de Vigan. He was Senior Commissioning Editor at Bloomsbury (2000–15) and previously worked at the Harvill Press, Fourth Estate, Allison & Busby and John Calder Ltd. He is currently Consultant Editor at MacLehose Press, and Editor-at-Large for Non-Fiction at Oneworld. In 2015 he received an OBE for services to literary translation. Bill has been a board member of The Poetry Society, the Poetry Book Society and the Poetry Translation Centre, a literary advisor for the British Centre for Literary Translation and the Santa Maddalena Foundation in Italy, and today is a Trustee of the Cultural Philanthropy Foundation and Litfest, the Lancaster Literature Festival.

**Matthew Swann is Director of Recruitment and Organisational Change for Achates**, leading its recruitment division, delivering executive search assignments focusing on organisational change and inclusion. Matthew was the Chief Executive of City of London Sinfonia (CLS) from 2012 to 2021, transforming the orchestra to be driven by its participation and community work, with a 'seriously informal', immersive performance format with diverse artistic leaders. CLS became a recognised leader



in music and healthcare, co-authored the UK 'Orchestras in Healthcare' report, and in 2020 won the prestigious Royal Philharmonic Society Award for Impact for its work with young people and mental health. Matthew also led a project to create a more inclusive board of directors for the Association of British Orchestras. Previously, Matthew held producing roles at the Camden Roundhouse, was a Senior Associate for Liz Amos Associates, the leading arts executive search agency, and worked in corporate development for the Barbican Centre. As well as his Achatas role, he is developing a start-up research and development collective empowering artists from under-represented backgrounds in the music sector. He is a Trustee of Orchestras Live.

**Sydney Thornbury is a highly entrepreneurial, creative and strategic arts and social enterprise executive** who is deeply committed to the power of arts and culture to enable personal and social transformation. Originally from Los Angeles, Sydney ran organisations in London for 25 years before becoming CEO of The Art House in Wakefield, Yorkshire in 2018. For the last twelve years, Sydney has focused on turn-around and the reinvigoration of underperforming arts organisations, particularly those in crisis. From stabilising and downsizing one of the UK's first online arts education programmes in the wake of the 2008 recession, to saving the 134-year Blackheath Conservatoire from foreclosure within six weeks, to repositioning and tripling turnover at The Art House within three years, Sydney has extensive experience in creating mixed economy business models that put values, vision and community at the centre of organisational renewal, the result being enhanced artistic quality, audience reach and increased income generation. Sydney is particularly adept at synthesizing a range of established ideas to create innovative solutions that promote circular economies and community cohesion. Over the last three years, The Art House has created the UK's first Studio of Sanctuary for Refugees and Asylum seekers, 'Makey Wakey' which utilises vacant shops in Wakefield's city centre to hothouse creative social entrepreneurs, and partnered with the NHS and three local mental health charities to house 'Safe Space', an out-of-hours emergency mental health drop-in centre. In addition, during this time The Art House's artistic output and quality has drastically increased, the organisation has gone from turning over £360K in 2018 to £960K and footfall and engagement has skyrocketed. In 2022, The Art House was awarded the prestigious Calouste Gulbenkian Civic Arts Award. Sydney has been described by colleagues and in sector press as a visionary and inspirational leader with exceptional strategic skills and a people-centred and collaborative approach to leadership. This despite the fact that she insists on bringing her dog into work every day.

**Kate Varah is Executive Director of the National Theatre**, taking up post in spring 2022. She is an experienced arts leader who has worked at The Old Vic for 12 years, as Chief Operating Officer and then as Executive Director working alongside Artistic Director Matthew Warchus to transform the artistic and social impact of the theatre. With a focus on broadening audiences, Kate was responsible for evolving The Old Vic's accessible ticket partnership that galvanised and renewed the theatre's audience, alongside delivering a £20m multi-year, multi-phase programme of capital works to transform the theatre making it accessible for all patrons for the first time in 200 years. Most recently, during the pandemic Kate led the organization through financially challenging times, supporting the artistic vision for The Old Vic's innovative IN CAMERA series, attracting a global audience alongside employing 300+ freelancers, and providing the theatre and its wider community with a much-needed income stream while theatres remained closed to audiences. Kate began her career as an employment lawyer at Linklaters before moving to inclusive theatre company Chickenshed. She holds a number of Board positions including the Society of London Theatre (SOLT) and Sheffield Theatres Crucible Trust.

**Henna Zamurd-Butt is Artistic Director of PRAXIS**, a London-based multi-arts festival that engages audiences in social and political issues through accessible and experimental programming that centres the work of marginalised creatives. In their academic work Henna uses decolonial feminist frameworks to examine relations of coloniality and resistance which shape the internet. Henna also works with tech, media and environmental organisations to share knowledge on decolonial and queer politics to enable solidarities with justice movements.

