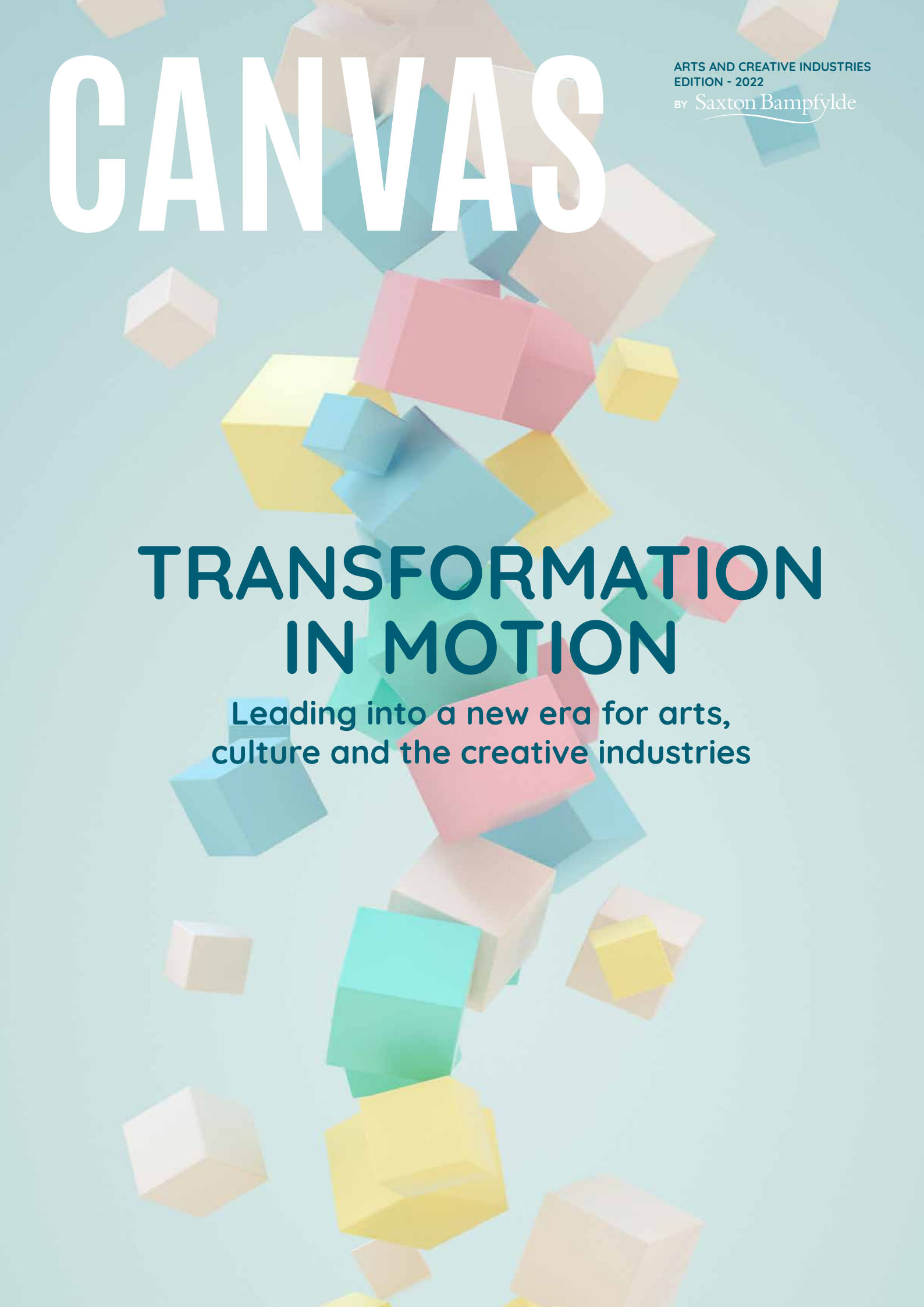


CANVAS



ARTS AND CREATIVE INDUSTRIES
EDITION - 2022

BY Saxton Bampfylde

TRANSFORMATION IN MOTION

Leading into a new era for arts,
culture and the creative industries



CANVAS

ARTS AND CREATIVE INDUSTRIES EDITION BY SAXTON BAMPFYLDE

Welcome to the 2022 Arts, Culture and Creative Industries edition of CANVAS, the insights update from Saxton Bampfylde and our global partners. Our aim is to share interesting thoughts and perspectives on topics and issues that are relevant and current in your sector. We very much welcome any thoughts or comments you would like to share.





ARTS & CREATIVE INDUSTRIES PRACTICE

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EDITION OVERVIEW

Thank you for reading this edition of CANVAS. This is our first edition since 2020 and it feels like we emerge from two years of considerable challenge and change to a very different landscape in arts and culture to where we were before the pandemic. Whilst we face a period of great uncertainty ahead we also pick up a positive desire for challenging old norms and working practices to thinking of ways in which embracing change can benefit our leading organisations. This next period will be helped by technology and will for many bring a new focus on how arts and culture organisations relate to, support, embrace and engage with their communities.

Successful change and transformation is reliant on great leadership imbued with creativity and passion, and these are characteristics that align beautifully with the arts and culture sector. It is with great pleasure as we return to our CANVAS series we have had the chance to talk with three amazing leaders who really epitomise new thinking and transformation.

Up first is Sara Wajid and Zak Mensah, from Birmingham Museums Trust. This is a pair making their mark in leadership, as co-CEOs overseeing a hugely significant Museums Trust with nine venues and a large capital restoration and transformation project underway, demonstrating a very positive, honest and successful approach to leadership collaboration. The insights shared from Sara and Zak showcase very clear benefits of a shared leadership role, both for the leaders and for the organisation as they bring different skills, viewpoints and experience to the table. With a very strong emphasis on community

“Successful change and transformation is reliant on great leadership”

engagement, together Sara and Zak are transforming the leadership model and the ways in which Birmingham Museums Trust involves and interacts with its audiences.

We were also really excited to have the chance to catch up with Gemma Rolls-Bentley, Chief Curator of Avant Arte whose curatorial and commercial experience combines perfectly in her new role within an organisation committed to making art radically more accessible. Gemma talks about what drew her to Avant Arte, her ambitions and vision in this inaugural role and why the emphasis on community, for artists and art enthusiasts, and its interaction through technology is transforming an approach to commercial art.

We also welcome Todd Heppenstall, Partner and Associate Consultant at Saxton Bampfylde, who joined the business in 2019 and hear more from him in our View from the River feature. Todd comes from an arts background having trained and worked as an actor, and shares his personal and professional insights, as well as some of his top tips and day dreams of holidays.

We do hope you enjoy this edition and welcome any feedback you may have.

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TWO'S GOOD COMPANY

Interview with Sara Wajid and Zak Mensah,
Co-CEOs of Birmingham Museums Trust



While there are examples of co-Directors in Arts and Culture the job share model at CEO level is practically unheard of. However, there are two people who are making it a model to watch and learn from. They are Sara Wajid and Zak Mensah – joint CEOs of Birmingham Museums Trust. Appointed in November 2020 we were delighted that they found time to talk to us about their partnership, navigating leadership together through a pandemic and a major capital renovation project.

Sara and Zak met originally through Twitter and as members of the Museum Detox – a network for people of colour who work in museums, galleries, libraries, archives, and the heritage sector. The pair come from different backgrounds and personal and professional experiences but came together to apply for this role. Through collaboration, creativity and endless curiosity, they are making big waves and bringing a fresh perspective to senior leadership.

Sara was previously Head of Engagement for the Museum of London's capital project, and prior to that she was Head of Interpretation at Birmingham Museums Trust. Zak was Head of Transformation within Culture & Creative Industries at Bristol City Council.

The concept of the co-CEO as a job share is a fairly unusual one in the Arts and Culture world. How have you made it a success?

Sara: I have worked in a job share previously, albeit in a much smaller organisation, so I had confidence in the model. From the start we had a shared understanding of the benefits of a job share and how it could work for us and for Birmingham Museums Trust. That hasn't changed much over the last 18 months, right from our very first conversation about it. Essentially, we were both equally keen to learn from each other and share the responsibility and the adventure of being new CEOs. We both appreciate the diversity of thought and the breadth of life experience that we individually bring to make a duo. Many of the usual things about good working relationships apply – mutual respect, good communication and listening.

Ultimately, we get on well on a personal level. Zak is a hugely likable and positive person and I'm proud to be co-CEO alongside him. It's a privilege to work with him and it's fun, which has been so important in this strange and unusual time.

There's another aspect to our collaboration too – the fact that we are both people of colour in leadership which is extremely rare in Arts and Culture. Our friend and colleague, Gaylene Gould, who runs the Brilliant Routes programme for leaders of colour (along with Clore Leadership) talks about the experience of being 'the only one': the only visible minority in the room or at the top table and the emotional toll this can take. As we are both people of colour we relieve each other of that particular burden of representation and we have that level of solidarity, even though we have quite different backgrounds and life circumstances.

Zak: The pandemic encouraged me, as well as many others, to reflect on my own working practices and what I wanted to do. I am very interested personally and professionally in the future of work and this time has shown me that the 'typical model' isn't necessarily always the right one. For me personally, it certainly has

been true. When we applied for the job share, Sara and I came together with the intention of making that change, showing others that it is possible to do this. We have kicked off our leadership with that transformation idea, we wanted to say: 'be the change that you seek to make.' As far as we are aware we are the only Co-CEOs in the Museums world, certainly in the UK.

I hadn't been in a job share previously but when Sara and I saw this role advertised it felt like there were more skills and experience needed than one person could offer. We have complementary skill sets and as a pair we believe that we offer far greater ROI, in many ways, than one single individual could for this role, and it also adds resilience to the business model. It makes life easier when looking at specific projects as we can literally have the CEO in two places at the same time.

together. It really has opened my eyes to a new working model and I am very happy to be in this position with Sara.

What individual elements do you bring to the partnership?

Sara: We come from quite different professional backgrounds. We're a decade apart in age and grew up in quite different places and circumstances so we have different social attitudes and takes on the world and together it works to bring a diverse view from the CEO.

I have worked in a wide variety of creative industries and several different museums, which brings a different network of contacts and experience of developing capital projects. For example, I previously worked on developing the forthcoming new Museum of London. I've been grappling with questions of equity, culture

“Sara and I have taken the time to really understand each other and I am very proud to lead together.”

A lot of leadership roles present challenges around what needs to be given up. For example, I have a young family. It would be extremely difficult to be a full time CEO as well as being a father and husband. We have used this job share to share both this burden and the opportunity. The CEO job can also be a really lonely one. You don't always have time to think about all the options and there can be a lot of pressure on the ego. When they are two people it brings a greater level of objectivity. Decisions might not always be made as quickly with two but I believe that they are always the better decisions. We are a real team, and I liken it to the Le Mans 24 hour race. We are a team driving one car and swapping as needed. A lot of hard graft and skill is required, but you get to share that experience and the rough and smooth terrain

and power for around 30 years now, both as a journalist and cultural producer, so I bring that to our shared creative vision.

Zak brings a strong mastery of organisational transformation (he was head of transformation in culture and creative industries at Bristol City Council) and having been in the senior team at Bristol culture he's got experience of running and managing a complex heritage organisation and working closely with the council. He also has a passion and knowledge of the potential of digital technology.

Zak: My background is in computing and I always think from a user needs perspective, trying to find constraints and how to overcome them. I am also used to and enjoy working at pace. I have experience working on complex commercial projects, which

require absorbing a lot of information and making decision quickly. I have gained this largely working in technology, but also having worked at Bristol City Council and the University of Leicester.

Technology really is my passion and previously this wouldn't have been as embedded in all of our thinking, but the pandemic has forced us to think much more about it. We have had to be more flexible and find new ways to engage with our people and our places. We have had to consider the real gains made through this new flexibility, such as productivity, wellbeing and a mix of skills, and we must learn from those and build them into future ways of working, aided by technology. It is enabling us to plant seeds for the future.

Sara has lots of experience working on capital projects, and she has a clear view on how to deliver these massive scale initiatives, with the right engagement strategy. This is helped beautifully with Sara's amazing story-telling ability. This comes from her journalistic background and it really makes an impact by building excitement for the projects in a wide variety of audiences. With our broad mix of skills and experience we can identify clear leaders on each area and that really highlights another benefit of a job share like ours.

**Over a year into the job, what have you enjoyed most about this time?
What has challenged you most?**

Sara: I have really enjoyed learning so much all the time. From learning about Birmingham through the biographies of Brummies like Pete Paphides and David Harewood and the work of local artists and creatives, to learning how to work remotely well or understand the challenges facing this region. Overall, I've loved reconnecting with Birmingham itself – the place delights me and makes me hopeful for the future of the country.

The main challenge has been forming working relationships without much face-to-face contact, which has made the collaborative development of a radical and creative vision more constrained.

Zak: Negotiating the world during a pandemic is extremely fraught and a difficult thing to do. However, it has allowed us to really focus on what we do it for and why – and I have enjoyed that. It makes you question your worth as an organisation and made us think so much more about our mission and what we can contribute. For us the idea of social trust is massive and one of my personal straplines is: 'be more useful to more people'. Civic spaces are getting fewer and fewer and to have spaces that people trust are so important. We are responsible for telling stories of the past present and future and that is so exciting and a real privilege.

We have also focused heavily on the mental health of our staff and this continues to be so important. As part of that Sara and I have taken the time to really understand each other and I am very proud to lead together at this point in the Museums' history.



“We kicked off our leadership with that transformation idea, we wanted to say: be the change that you seek to make.”

The most challenging elements have been lack of face-to-face with our staff and visitors, and that does continue but with the partial reopening it will be fantastic to have that opportunity. There is also an element of learning on the job and through a pandemic. Tomorrow will come regardless and you have to do it all over again. You need to make decisions, take chances and experiment.

What have you each learned in the last 12 months about leadership, particularly during a pandemic?

Sara: That it's better together!

Zak: The only way to learn to be a CEO is to be a CEO. You make some mistakes and people are watching you do those, but if you treat it like a series of experiments and take feedback you learn quite quickly – and that challenge is also an opportunity. Ground yourself in your work and with the people you are working with and talk and learn from people who understand the challenges.

We need to accept and recognise that we are all human. I have two young kids, and they have jumped on the camera from time to time, or they pull away me from a call to deal with them. This has really resonated with people, staff and our wider networks, who have sent me messages showing that they really feel they can 'bring themselves to work' (metaphorically) and now more than ever we need to encourage this. At the start of the pandemic that wasn't there but we really need to prioritise people better and find ways to help.

Does being part time in your role allow you to explore other professional or personal interests – can you share any examples?

Sara: I'd be lying if I said I've had the mental energy for many personal interests beyond work but proper rest has been absolutely crucial in the last year and working part-time has enabled that. Just decompressing and taking the time to absorb and acknowledge, and start to process the change to our world has been vital.

I've also been able to keep up and pursue my commitment to equalities and anti-racism agendas because I have some space to read and connect with fellow cultural activists. I have been able to continue my role as Trustee of Pitt Rivers Museum and with the Space Invaders collective for gender equity in museums. Those are very important to me and help keep my energy up. They also feed the day job fairly directly.

Zak: Going part time has allowed me to scratch some of my own itches in my professional curiosity. I am using my long term interest in technology to help others. Lots of people paid it forward through my career and now I want to give back. I support organisations in ways such as conceiving their digital strategies or with transformation projects. I am a Trustee for the Association for Cultural Enterprises, and more recently a Trustee of Culture 24, an organisation that helps people better harness technology. I am also interested in lifelong learning – and I have signed up to an introduction to statistics. It will have a work application, but I am also interested on a personal basis as the world revolves around statistics.

“Technology is a window into mass participation for us”



I have been reading a lot – I read 20 books last year. Reading is so important to feed your curiosity and I do really make time for it. Finally, my wife is also in a job share and sometimes we get to go for a walk or bike ride during the week – without the kids – and that is heaven.

The Birmingham Museum and Art Gallery has been closed for a year but partially re-opened in April 2022. What was your ambition for the reopening?

Zak: This is the first opportunity to support the recovery from the pandemic and highlight the real value in civic spaces, stoking curiosity and promoting wellbeing. It gives people a first glance at some of the change, but it does remain largely still a building site as this point.

We have been working with a group of young people from an agency in Birmingham called Beat Freaks to deliver a redisplay of the Round Room which hasn't been changed in approximately 40 years. It is a great chance for us to show new works and an opportunity to work with young people in our local community to give a taste and sign of what is to come. When we do fully reopen in 2024 our approach to inclusion and participation is paramount. It won't be us saying what we think is best, we will work with different groups, and particularly young people to curate these spaces. It is not something the Birmingham Museums Trust has done at this scale before and we're really excited to take it to the next level. Birmingham has an exciting year ahead with the Commonwealth Games in 2022, and associated cultural festival.

What part can the Birmingham Museums play in supporting the city and its people?

Zak: We're much loved as a space in the city. We have been open for several weeks since February and will be open through until the end of Summer. It will offer a different cultural experience whilst people are out enjoying the Games and Birmingham city.

Our visitors are typically local or regionally based and we are confident that they will return and support this valued civic space and get a glimpse of Birmingham's past, present and future.

You've shared a vision for the museums to be 'more useful to more people'; what have you learned about the potential role for museums in your conversations with different communities and individuals around the city over this past year?

Zak: Museums by their very nature are social places. The past 24 months have highlighted the importance of social fabric and museums cut across so many interests and areas and will remain a special place for lots of different life experiences.

They help to explain why we are where we are today as a society and where we have the potential to go in the future. This can be done both in person and online and I view it as a portal to another place. Engagement across so many groups and individuals in our community is essential and we are continuously thinking about how we can enhance this.

We have all become much more accustomed to technology in our lives, even more so since the pandemic began. How is this being reflected in your approach to the Museums?

Zak: I believe we need and want to have digital everywhere. Technology is a window into mass participation for us. Nothing else has the scale, scope or speed that technology offers. When I talk to the team about it, I encourage them to think of us a bit like a modern-day media company. Ultimately, we broadcast information and we have to engage people with interesting content which can be more personalised than ever before. In young people the use of screen time is going up but the consumption of live programming is going down and we need to be aware and adapt our approach to these trends.

For example, previously individuals wouldn't get easy access to a curator before but as time goes on we will be able to offer sessions with curators who will be able to answer questions and respond to people directly and dynamically.

With people working and living more remotely we have more potential audiences and technology gives us opportunities there. However, there is a divide and digital poverty is real. One of our challenges is how can we invest in our assets and spaces with technology and make sure that we don't leave people behind. We also need to ensure digital literacy skills amongst staff.

In our museums we take people back through the history of technology, computing, manufacturing and engineering and it is amazing to be able to share this. I guess the major challenge is balancing the new and shiny with the long-established. People have still got to be able to tell stories and the story telling is what makes us human – technology just changes how we can tell them and brings new ways to bring objects and pictures to life.

What part can museums, art and culture play in evolving how we live, think and interact with one another?

Zak: Museums are perfectly placed to be environments that are open for debate – reflecting on how people used to be in the past and how they choose to be in the future. As we are collecting in perpetuity, you get a completely different understanding of the city through the generations. Civic spaces really remain to be of the people, for the people. It is a safe space to have differing views, conversations and discursive theorising, and that feels really important for everyone.

www.birminghammuseums.org.uk



Gemma Rolis-Bentley, Image courtesy of Avant Arte, © Gabrielle Cooper

a culture of community

Interview with **Gemma Rolls-Bentley**,
Chief Curator of Avant Arte

Avant Arte is an organisation taking a different approach to art. It is engaging, motivating and inspiring new communities of art lovers – 2.5 million in fact, of whom 90 per cent are under 35. One of the people responsible for propelling forward Avant Arte's mission to make discovering and owning art more accessible is Chief Curator Gemma Rolls-Bentley – a perfect blend of curatorial and commercial experience with a passion and commitment to creating a better world for artists and social activism.

Gemma's appointment in 2021 to this newly created role reflects the vision and values of the business and its desire to motivate and inspire new audiences. We were delighted to speak with her as she makes her mark in Avant Arte.

You have been with Avant Arte for over a year now. What drew you to the organisation?

My career in art has spanned two decades, from working directly with artists, my independent curatorial practice to working at the intersection of art and technology. In recent years we've seen the art world recognise a new generation of collectors who are acting and thinking differently to previous generations and the team at Avant Arte understand what motivates and appeals to this generation.

I have watched Avant Arte grow and develop over the last few years as they've built a huge online community – including many young people who had no particular experience of art before. I also saw how they prioritised artists every step of the way, from enabling them to experiment and explore different forms of edition making, to introducing their work to new audiences.

Your role as Chief Curator was newly created when you joined - what are your hopes and vision as you evolve it?

My role is guided by Avant Arte's mission to make art radically more accessible. We are doing this really successfully through our social media channels and how we chose to present and talk about an artist's work with our community.

I am also really excited to help grow an artistic programme that's diverse and brings many different artists and their practices to our community. Diversity has always been at the heart of my curatorial practice and will be at Avant Arte as well and by that I mean diversity in the broadest possible sense – identity, nationality, gender, but also the types of work and mediums we present.

As Chief Curator, I spend a lot of my time thinking about how we can further support



Photo: Jessie Makinson, Stay here while I get a curse, image courtesy of Avant Arte, © Lucy Emms

artists' creativity and I'm really looking forward to expanding how we can support artists in new and exciting ways as a company. Whether that's through public art programming and bringing art to new spaces or partnering artists to collaborate with leading arts institutions across the world.

Avant Arte has emphasised its aspiration and purpose to attract and engage new audiences with art. How does it do this?

We provide a community for young people who haven't grown up with art and feel there are barriers in the traditional art world. Art is now part of their homes, their everyday routine, and their lives. That's transformative. We've done this from the very beginning. Our founders Christian Luiten, Curtis Penning and Mazdak Sanii all came from outside the visual arts, and represent part of this new generation of art lovers. People who discover art through music or youth culture, for example rather than through more traditional routes like museums. We started life in the early days as an Instagram page to share art online, which back in 2015 was still a pretty novel way to engage with art. Since then our community has grown significantly and we engage with them in different ways. We have our Discord channel where art lovers and collectors can compare

Photo: Stickymonger, Sweet Junkfood, image courtesy of Avant Arte, © James Chorinos



Photo © Tobias Karlsson - Esiri Erheriene-Essi, And All of My Friends Were There, image courtesy of Avant Arte



Photo: Super Future Kid, I beg your Garden, image courtesy of Avant Arte, © Ben Westoby

“We provide a community for young people who haven’t grown up with art and feel there are barriers in the traditional art world.”

notes, share their thoughts on artists and what they’re excited about and we recently launched our new proprietary space, the Collective. It’s currently in its beta-phase, and is a space for collectors to discover exclusive content, access upcoming releases and experience live events like our recent 8 hour live stream from Christian Rex van Minnen’s studio in Santa Cruz as he created one of his monotypes.

As the company grows can it maintain that level of authenticity at its core?

The business was founded by people who wanted to do things differently and who want to build a business that puts artists first and helps bring their work to a new generation of art lovers. We’re a values-led organisation and everyone is committed to scaling thoughtfully. We have a rigorous recruitment and onboarding process, both so we find people that will flourish and thrive at Avant Arte but also to give candidates a real insight into the company and our values when they’re applying.

How is your previous experience inspiring your approach with Avant Arte and this new role?

My career has been varied and I’ve worked in different roles and organisations blending the curatorial and commercial, the traditional and contemporary. Before Avant Arte, I was at Artsy for five and a half years and joined just as they were starting out in London. At that time they were very much the leader in art and technology. Many of the roles I’ve had, including my current one, didn’t exist when I started out. But I’ve always been driven by the belief that artists should be able to earn a living by making art full time and the desire to champion underrepresented voices in the arts. I saw at university how art history and the market have excluded people from traditional narratives and wanted to change that. Avant Arte is driven by similar beliefs and that’s what drives us to open up the work of brilliant artists to a new generation. We want to create more opportunities for artists to earn a living by making art full-time. The

art market is crucial to making this happen. Growing the business means multiplying opportunities for more artists globally.

What is your criteria and approach for identifying new artists?

We consider artists in many different ways. For example, we look at emerging artists and consider the buzz around them with some new and incredible pieces of work. We think about artists from around the world who have not had a chance to build their profile and consider what and how we can help them do that. We also look at those artists who are very well-established, who might appear in museums and we think about how we can partner with them to introduce their work and contribution to art history to a new generation of art lovers. We cast a very wide net and look in lots of places for artists. We do our research, invest a lot of time going to shows, following artists and their career growth. We have a big network of collaborators and curators to ensure diversity in our artist programme.

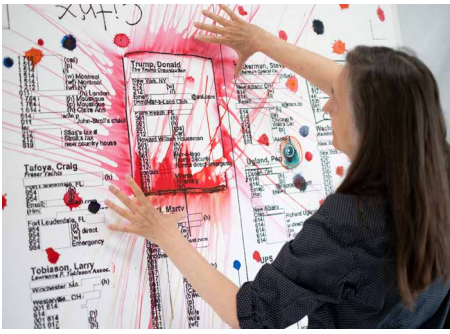


Photo: Jenny Holzer, URGE AND URGE AND URGE, image courtesy of Avant Arte

“The business was founded by people who wanted to do things differently and who want to build a business that puts artists first and helps bring their work to a new generation of art lovers.”

We really listen to our community too, which is vital and central to our business. Social media provides an immediacy to that kind of dialogue. We also use Discord and WhatsApp groups to hear what artists they are interested in. With 90 per cent of our 2.5 million strong-community aged under 35 we are engaging with a new generation, passionate about art and artists and supporting their careers and evolution.

Recently we've taken this engagement to a new level when we invited members of our community to share their thoughts with us in a small, tight knit workshop. We invited collectors to come and put forward ideas with artists and our curatorial teams and we talked in an open forum about which artists' practices they're most excited by. I have never seen this happen before and it felt really energising to hear from them.

How do you and the Avant Arte team identify and establish new partnerships and relationships in the wider cultural ecosystem?

Avant Arte has a history of partnerships. We worked with Jenny Holzer on a partnership to raise awareness and funds for the the New York City AIDS Memorial in 2020, creating this amazing edition Urge, Urge, Urge and bringing the important work that the AIDS Memorial do to a new generation who didn't live through the AIDs crisis. After the success of that campaign, Jenny approached



Photo © James Chororas: Avant Arte, Arghavan Khosravi

us to support the Hurt Earth campaign which coincided with the COP26 Climate Summit in Glasgow last year.

We also partner with curators such as Larry Ossei-Mensah and Aindrea Emelife on projects. We've collaborated with Larry on three curated launches under the banner, 'Inner Visions' which most recently showcased three brilliant artists Gisela McDaniel, Patrick Quarm and Khari Turner. As the Chief Curator it's important to me to bring new voices, artists and ways of thinking to our community and collaborating with curators like Larry and Aindrea is a core part of us building a diverse and rich artist programme for our collectors.

I'm also thinking about how we can partner with arts institutions and not-for-profit spaces. There is an important role for us to play in sharing stories about the importance of the spaces, and how they champion artists' work. We've got some really exciting institutional partnerships coming up this year that I'm thrilled to be supporting.

In your view, how is the commercial art world evolving?

It's a really exciting time, so much is unknown. I am almost happy to not know as it means there'll be some nice surprises in the future. I could never have imagined the job I am doing now when I first studied Art History – these types of roles, or companies just didn't exist. I love that about the creative sector.

We have seen so much change already with the rise of technology. It's opened up the arts with so many more cross-cultural reference points and that's fantastic. A lot of people who follow and buy art from Avant Arte, might have not been interested in art before. But some are already collecting and come to us from that, whether it's sneakers, watches or luxury fashion, they understand and like our approach.

What role does technology play in commercial art?

Technology has so many applications across the art world. The pandemic showed us just

how important it can be: enabling art lovers to tour their favourite museum at home when they were closed, bringing us virtual fairs and online viewing rooms when we weren't able to travel, not to mention new, grassroots initiatives to support artists and arts spaces.

When I first joined Artsy it was incredibly difficult to convince artists to move online. There's been a big shift with companies like Avant Arte at the forefront. The sector has seen the need for and use of technology. It has shown us what is possible; improving access, enabling discovery and creating new ways of engaging with art.

Can you share any news on what is in the pipeline for the artist programme this year?

We have such an exciting and diverse programme this year from new artists' releases to public art programming. We're collaborating with Kwesi Botchway on his first ever print edition. It's going to be a beautiful series of 3 silk-screen prints, each print is made up of over 40 layers.

We're working with Peter Halley on a new print edition that combines two of his original works. The process has been amazing to see, Peter was able to work with our team to use some really innovative print-making techniques that he's never used before in his work. It's so exciting to see how we can push the boundaries of edition-making and bring new techniques to artists.

We're also creating the most amazing sculpture edition with Marguerite Humeau. It's an entirely new work in ceramic. It's been a really involved process of discovery and iteration. An apothecarist has been working with us as part of the project! I was just in Venice and saw her spectacular new work "Migrations" in Cecilia Alemani's 'The Milk of Dreams' exhibition. The edition we're working on is really special and I can't wait to be able to share it along with many many more!

www.avantarte.com

HOSPITAL ROOMS FUNDRAISER

HOSPITAL
ROOMS



On Monday 7th March, Saxton Bampfylde was delighted to have the opportunity to support a fundraising event with mental health charity, Hospital Rooms, as part of International Women's Day 2022.

Hospital Rooms commissions extraordinary artworks for NHS mental health inpatient units across the UK. It shares the vision that art has the power to provide joy and dignity and to stimulate and heal, and for all people in mental health wards to have the freedom to experience extraordinary artworks.

In England, around one in five women has a common mental health problem such as anxiety, depression or self-harm. Social and economic factors can put women at greater risk of poor mental health than men. Over the past year Hospital Rooms has been working at Bethlem Mother and Baby Unit in Croydon, a specialist service for women who develop a mental illness or have a relapse of serious mental illness during pregnancy, and women who have developed postnatal depression, post partum psychosis or have had a relapse of serious mental illness following the birth of their baby. It is one of only a handful of units in England where women can stay with their baby while receiving treatment.

Hospital Rooms are proud to work with a majority of women artists and are incredibly grateful to Sonia Boyce, Cornelia Parker, Michelle Williams Gamaker and Eileen Cooper for supporting them, and in turn people accessing mental health services, through four specially commissioned posters that were unveiled at the event.

All four posters went up for sale on the Hospital Rooms website with all funds raised to go towards their work to continue bringing extraordinary art and creative activity to people in mental health services.

www.hospital-rooms.com/limited-editions-and-posters



- 1 Cornelia Parker, Black Ice, 2021
- 2 Michelle Williams Gamaker, Wreath, 2022
- 3 Sonia Boyce, Courtyard Gate, 2019
- 4 Eileen Cooper RA, Mother's Day, 2021

ARTS LEADERSHIP APPOINTMENTS

A selection of recent
appointments advised
by Saxton Bampfylde
and our global partners





Clare Lilley
Director, Yorkshire Sculpture Park



Andy Haldane
Chief Executive, Royal Society of the Arts



Amina Shah
Chief Executive and National Librarian, National Library of Scotland



Laura Stevenson
Executive Director, Old Vic



Hannah Fox
Director, The Bowes Museum



Ije Nwokorie
Chair, Chineke! Foundation



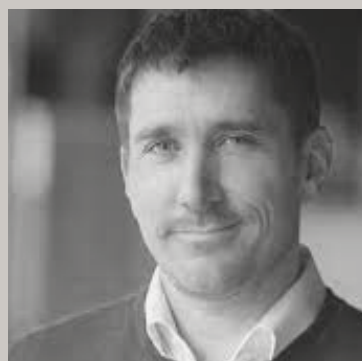
Javier Torres Lopez
Artistic Director, Ballet, Finnish National Opera and Ballet



John Ayrton
Chair, Pallant House Gallery



Jenny Waldman
Director, ArtFund



Jon Gilchrist
Artistic Director, Birmingham Hippodrome



Kate Bellamy
Director, Clore Duffield Foundation



Kate Varah
Executive Director, National Theatre



Kristy Matheson
Creative Director, Edinburgh
International Film Festival



Leila Hasham
Chief Producer, Institute
of Contemporary Art



Leonie Bell
Director, V&A Dundee



Low Kee Hong
Creative Director, Manchester
International Festival



Mariam Zulfikar
Director, Artangel



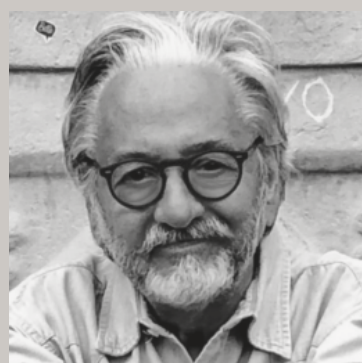
Mark Damazer
Chair, Booker Prize Foundation



Mark Stringer
Vice Principal (Music), Yehudi
Menuhin School, China



Reyahn King
Director of Heritage Properties,
National Trust Scotland



Rob Dickins
Chair, Pitzhanger Manor & Gallery



Saad Eddine Said
Director, New Art Exchange



Sheena Wrigley
Venue Director, Manchester
International Festival



Sara Wajid
Co-CEO, Birmingham
Museums Trust



Sophie Turner Laing
Chair, National Film &
Television School



Suba Das
Creative Director,
Liverpool Everyman



Tari Lang
Chair, Royal Lyceum
Theatre Edinburgh



Ulrike Al Khamis
Director & CEO, Aga Khan
Museum, Toronto



Victoria Pomery OBE
Chief Executive, The
Box, Plymouth



Will Gompertz
Director of Arts &
Learning, Barbican



Zak Mensah
CO-CEO, Birmingham
Museums Trust



Tim Arthur
Chief Executive, Royal
Academy of Dance

To stay up to date with all of our latest appointments or current leadership opportunities please visit our website www.saxbam.com or follow us on Twitter [@SaxBamArts](https://twitter.com/SaxBamArts)



VIEW FROM THE RIVER: TEAM INSIGHT

Meet **Todd Heppenstall**, Partner and Associate Consultant in the Arts and Culture Practice

Take a closer glimpse into the Saxton Bampfylde team with our regular View from the River team insight feature. The company's London office is based next to the iconic Thames.

Todd is a Partner and Associate Consultant in our Arts and Culture practice. He joined the Saxton Bampfylde team in 2019 from an arts and acting background. We are delighted to share a bit more personal and professional insight, passions and hot (quite literally) tips!

Past, Present and Future – can you give us a brief history of you and how you came to be at Saxton Bampfylde?

I'm originally from Sheffield and read English and Drama at Manchester before training as an actor at the Bristol Old Vic Theatre School. I then worked as an actor for about six years, as well as doing every other odd job under the sun as you would expect, including working for a fine art handlers doing gallery hangs and rehangs across London, which was amazing. But I had friends at Saxton Bampfylde who introduced me in as a temp; at that point, I had no idea what Executive Search was but I completely fell for it.

How do you see the Arts and Culture world evolving in a post-pandemic world?

I think the pandemic has had a fascinating effect across the arts, culture and creative industries, and this has been both good and bad. It has raised awareness around the dependence that the whole sector has on freelancers and the self-employed and has forced us to look seriously at how we care for, treat and employ these people and what

“I hope the sector continues with the resilience, bravery and dedication that has carried it through this incredibly testing time.”

structures are and should be in place around how we work with them. I think it has also taken the digital and online revolution and forced it under the noses of arts institutions and leaders, and a fantastic side-effect of this has been the opportunity to widen access to the arts across society. So, I hope to see a sector that values its freelancers much more, and in a perfect world, this would be reflected in the way we employ them, and one that capitalizes on the digital opportunities to broaden their horizons and audiences. And on top of this, I hope the sector continues with the resilience, bravery and dedication that has carried it through this incredibly testing time!

What would you do on a rainy afternoon in a city or place of your choice?

A lazy lunch in an off-the-beaten-track family restaurant somewhere in Umbria, Italy (Perugia maybe?) with my fiancé and two daughters. Perfect.

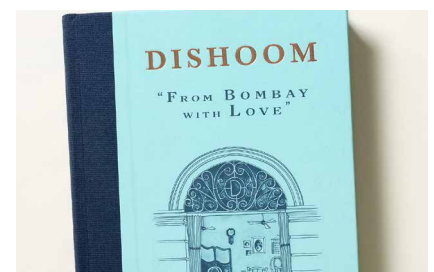


What is your true passion?

Performance and truth – those shows or films you see that speak to being human so brilliantly.

Can you share a hot tip?

The Dishoom cookbook. Spend a little cash further furnishing your spice rack and then work your way through page by page. You won't be disappointed.



With the choice – pop on a podcast or bury your nose in a book? And please share any good recommendations!

At the moment, with kids aged 1 and 4, books are slightly harder to commit to! So for now, I will say a podcast – I love Tim Key's poetry, and Alan Partridge's 'From The Oasthouse' is a great recent one too.

✉ todd.heppenstall@saxbam.com

Saxton Bampfylde

OUR MISSION

We exist to change the world by changing leaders in interesting and important organisations. At the same time we aim to create an environment wherein all members of our community can grow to their fullest extent emotionally, intellectually and spiritually.

Saxton Bampfylde is an employee-owned business

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