



Aspirational Arts Partnerships Ltd

Sarah Bedell has worked in the arts since 1989, offering independent creative consultancy since 1999, in collaboration with different partners and groups, building the right team or approach to deliver on time and within budget.

This summary CV highlights education and Board experience.

Education, qualifications, membership

MSc (Merit) in Creative Industries Management, University of Essex Business School, 2011)
Postgraduate Diploma (Distinction) in Creative Industries Management, University of Essex Business School, 2008

RSA nominated as Fellow in 1997 with current membership

RSA Diploma (distinction), Millfield College, Liverpool, 1988

BA (Joint) Hons, English Literature and Latin, University of Liverpool, 1986

Training

Digital Mums Strategic Social Media Marketing, Live Learning (www.digitalmums.org) 2016

National Arts Fundraising School (<http://www.nationalartsfundraisingschool.com/>), 2011

Boards and advisory roles

Too Fat to Run Advisory Panel: social enterprise to encourage fitness and well-being, founded by Julie Creffield (<http://toofattorun.co.uk>). Advising on engagement, marketing and business growth on limited resources. Having known Julie for many years, since working on Being Here in Southend, there is a free dialogue and discussion about the opportunities (and challenges) of balancing the commercial need for revenue with the undoubted wider, beneficial and social impacts of this highly effective approach not just to getting fit, but wellbeing overall.

Trustee and Board Member, Digital Exploration Centre, 2010 to 2012 Fledgling organisation incubated by Renaissance and funded by EEDA to establish hub bringing together creative thinkers, academics, communities and businesses to explore how digital technology and media are shaping our future. As well as creating local networks and presenting exhibitions in collaboration with Metal (Southend), DEC forged strong links with Ars Electronica in Linz, Austria.

Member of Board of Directors, 2007-2010: Renaissance Southend. Urban regeneration vehicle with board representation from South Essex College, University of Essex, Southend Borough Council, EEDA, PCT and private sector, which generated £45m regeneration projects for Southend in 5 years, including the new University student accommodation, the co-located Forum (new library) in the town centre, and the development of the

SEC/University of Essex campuses. Providing Board support and expertise in the cultural sector to a team of seven and annual turnover of £1M+

Sure Start (Milton): Member of Board of Management and Parent Volunteer, 2002-6.

One of the first 'wave' of Sure Starts, we had an active volunteer group of 76 parents (including fathers), many of whom volunteered after accessing the services, and representing a very wide demographic (including mental health service users, a 24 hour breastfeeding support network at the local hospital). During its most active phase, Southend reached a peak of 67% of all new mothers breastfeeding for at least 3 months, a very high figure.

Arts Marketing Association Founding Member, subsequently Member of Board of Trustees, 1995- 2000. The AMA came into being when the various Arts Publicists groups decided to vote to wind down and emerge as a new entity. As a very active member in its early days (when we had to do all the admin), I became very involved in the fledgling annual conferences – programming, developing, organising and speaking (about audience development and evaluation), which continued when I was elected to the Board. The AMA conference has now been *the* event for the arts industry for several years now, and a sold-out event. I also supported the mentoring scheme, which is now a key part of AMA benefits for membership, and still take part as a Mentor.

JazzDev Member of Board of Trustees, 1995-98. Chaired by John Dankworth, my role was to support and advise on audience development, engagement and supporting the jazz sector to adopt approaches to growing their audiences, working with Julia Payne (The Hub), speaking at Modal and other events, as a JazzDev Board member.

Founding Member and Member of Board of Trustees, 1992-98: Signed Performances in Theatre. At ENO I was responsible for managing and developing accessible performances, building on some of the first British Sign Language Interpreted Performances (BSLIPs) of opera. Founded in 1994, SPIT was originally established to support the provision of sign interpreted theatre performances. It is now known as Signed Culture and receives funding from ACE. Again, at the start, Jillian Barker and a small team of volunteer board members worked hard, with limited resources, to support theatres and theatre interpreters and provide useful information to BSL users, including a anti-clash diary, calendar of signed performances across England and a database of accredited theatre sign language interpreters.