

MANIFESTOS - PROPOSED TRUSTEES

Alex Baker

I joined Sedos in 2011 to play the Devil in *The Last Days of Judas Iscariot*. Since then I have appeared in two Edinburgh plays (*As You Like It* and *The Government Inspector*), *Macbeth*, a rehearsed reading of *Clybourne Park*, and most recently as Man In Chair in my first Sedos musical, *The Drowsy Chaperone*. I directed *One Man, Two Guv'nors* as part of the company's 2016 season.

I have other direct charitable experience with Crisis, for whom I am part of the shift management team at one of its temporary Christmas shelters, and I ran Radio Chelsea and Westminster, a hospital radio station, for several years. I work as a Director for a boutique consultancy.

I'm standing to be a Trustee of Sedos to give something back to an organisation that has given me so much. My aim is to bring sharper strategic focus to the work undertaken by the Management Committee, and to ensure the society's continued creative and financial health.

Tom Brennan

I have been a member of Sedos since 2005, appearing in a dozen plays and musicals and working back stage on many more. I was a committee member in 2005 and was part of the Centenary Committee where we collectively worked to re-launch the Society into the bustling format most of us are familiar with today. During that year, I renovated our website from a single page holder to a format not dissimilar to what you see today (though it has since been significantly improved by hard-working committee members). I also developed and set up our online ticket sales and merchant banking facilities, bringing that part of our budgeting and revenue firmly into the 21st Century.

In my day job I am a barrister, focusing on consumer protection, data protection with elements of trusts (particularly in land). I also worked in Parliament as a policy advisor on privacy and data protection (amongst other areas), and helped develop policies that have since been enacted as legislation. I intend to put these skills to use as a trustee, with a focus on regulatory compliance for the new structure of the Society, along with other areas such as data protection. I also intend to contribute to the forward-planning mind-set of our new Board of Trustees by bringing my personal style of novel thinking, as I did with the updated website, online ticket sales, and the expansion of regulatory powers for various financial, competition, and consumer protection regulators. In the past I have found novel solutions to address the root causes of otherwise complex problems, and intend to put that approach to work on behalf of the society.

Dawn Harrison-Wallace

I have been a member of Sedos for 30 years and during that time have both performed (1991-1998), produced and directed: including *Sweeney Todd* (2007), *Kiss of The Spider Woman* (2010), *A Little Night Music* (2011), *Baby* (2013), *Man of La Mancha* (2015) with Co-Director Roger Harwood and Assistant Directed *Godspell* (2013).

I was a member of the Centenary Committee and was very involved in the 2005 re-launch of the Society and worked with fellow committee members to establish our 2005 vision and strategy which kick started all the hard work that got us to where we are today. I subsequently served on the Committee in 2006 and 2007. After taking a break to focus on my day job, I rejoined the Committee 6 years ago and have been the Chair of the Society for the past two years.

10 or so years on from Sedos's relaunch, I am delighted that we have set up our new structure which I believe will allow us to properly examine the big picture and assess where we are as a Society and review where we want to be not just next year, but in the next 10 years and possibly beyond. And most importantly define how we will achieve this. I believe that by providing continuity between the Committee and the Trustees will enable me to drive the Trustees to the bigger long-term vision to ensure that we are still here in another 30 years' time!

Sedos has been a great part of my life and I am passionate about enabling others to benefit from and enjoy what Sedos has to offer. I believe my experience as a Change Management Consultant, more recently working for The Cranfield Trust – an organisation that aims to build effectiveness in the charity sector, and my experience gained over what to many members is a "lifetime" in Sedos equips me with the ability to share, guide and listen.

Simon Hill

I've been with Sedos since 2007, initially acting in two productions for Shakespeare in the City, a concept I'm very keen on, and since then in *Romeo & Juliet*, *Gormenghast* and *The Devils*. I've been acting, directing, stage managing and crewing in a number of theatre groups over 40-odd years, including being a founding member of Chicken Shed, but to me Sedos stands out for its commitment to excellence, and the breadth and depth of work that it successfully undertakes.

I've sat on a number of theatre company committees in the past, taking in Chair and Treasurer roles at various times, including a rescue of a company when the previous Treasurer absconded with the funds! I've also been Chair and Treasurer of a large social club with its own premises and bar.

I believe I have good skills and experience to bring to the table: I've spent a lifetime in the City, even going to the City of London School; my career has been in institutional investment, including roles in marketing and business strategy, and I'm currently advising company pension schemes on their investments. I'm also familiar with the requirements of charity trusteeship, having served about eight years as member and chair of the Trustees of a national training charity.

If I am elected as a Trustee, my goal would be to help Sedos secure its long term future, both in financial and marketing terms. I want to see Sedos strengthen its long term marketing strategy and its strategic footprint with the City, and the wide range of people who live and work in and near it, to provide the platform for us to continue to present wide-ranging top quality work, as well as developing our role in the community.

Angus Jacobs

I have been closely involved with Sedos for 19 years now, though I did take some time out for a professional performing career. In my time with Sedos I have been involved in 17 shows starting back in 1998 (as a performer), with a cabaret to raise funds for the society to continue operating, and most recently as Robert Martin in *The Drowsy Chaperone*. As a part of a production team, I have been involved with: *City of Angels* (Choreographer), *Red Hot & Black* (Creative Director & Choreographer), *Too Darn Hot* (Creative Director & Choreographer), *Mary Stuart* (Costume Co-Ordinator), *Hot Mikado* (Director & Co-Choreographer), *The Libertine* (Costume Designer), *Victor/Victoria* (Director & Co-Choreographer) and later this year I will be directing *Priscilla Queen of the Desert*. I have spent two separate stints on the Sedos committee and observed how the society has developed over the past years. Anyone who knows me well knows that I am passionate about the future and direction of the Society, and I am quite opinionated and always aim to strive for the

best for all. I like to think that I get things done, and see them through to completion. By day I am a Leadership & Executive Development specialist, most of my career within the Financial Services Sector and I will look to bring the skills and behaviours from that 'world' to the role of trustee, which I will be honoured to hold.

Rebecca Kendall

I have been a member of Sedos since 2002 and have produced, directed and occasionally trod the boards in over 40 shows. I have also been responsible for developing and producing some of our more unusual projects including creating the Shakespeare in the City productions, the 5 Night Stand, regular Directors' Workshops, Competition Theatre and 6plays7days. I was on the committee for 8 years and also part of the 2005 centenary committee, relaunching the society into the vibrant professional large scale organisation it is today.

My day job is as an arts fundraiser and I have worked for four prestigious arts organisations in the subsidised sector over the past fifteen years. This has given me a thorough knowledge of how professional theatre is run, how charities are governed, and importantly, how to raise money for the arts.

Over the past four years my work commitments and two small additions to my family have meant by day to day involvement in Sedos, on the committee and as part of productions has lessened to enthusiastic audience member. I am therefore delighted to be able to bring my passion and experience back to the Society as one of the founding Trustees under our new governance structure.

Helen Lowe

I became a member of Sedos for the exciting production of *West Side Story* in 1996, joining the Committee soon afterwards, and working with a dedicated small group of people to keep the society going during the financially challenging few years that followed. Fundraising cabarets and small scale shows at the Spitz paved the way for some larger shows in various venues before the longer term relationship with the Bridewell allowed Sedos to grow into the fantastically creative and well run organisation it is today.

My favourite roles have been Sue in *A Slice of Saturday Night* (1999) and Alaura in *City of Angels* (2006), though the *EuroSedos* mania has probably been the most fun! Having moved jobs away from the City and had a family, I now perform more regularly in South West London, recently as Hedy in *How to Succeed in Business*, and am Membership and Social Secretary for BROS Theatre Company.

I left my job running the sales and trading team in Commodities at Citi in 2013, embarking on a Masters in Charity Management at St Mary's University and have spent the last couple of years working as a consultant in the third sector. Whilst my dissertation focussed on Charities and Investments, and my career background was Sales and Marketing, I now advise charities on a broad range of issues, including governance, accounting, change management and best practice.

Sedos has become a successful and creative production house and, by joining the Board of Trustees, I am determined to ensure that it continues to develop and flourish to provide opportunities for talented performers and production teams going forward. I am so proud to be a long-standing member of Sedos and would like to give back some time and expertise to ensure its longevity and build further on its recent success.

Charlotte Price

I have been a Sedos member since 1999 – so almost 20 years. In that time I have performed in numerous productions, including *Dames at Sea*, *Les Liaisons Dangereuses*, *House & Garden*, *Parade*, and most recently *London Road*. I have also made and managed costumes for shows, have helped out with props, and last year co-directed the UK's first ever amateur fully immersive show, *Such Stuff As Dreams Are Made On*. I was on the committee for about 3 years (I think!) over our centenary year (2005) – and during that time the society grew from about 30 regular members with very little money in the bank and 2-3 shows a year, to its current size and 8-10 productions a year. We also became a charity during the same period.

In my real life I work in journalism, but am also currently producing the research and development of a professional immersive dance show this summer, for which we have been granted money by the Arts Council. I have put myself forward to be a Trustee because I would love to continue to be a part of Sedos' development, while ensuring its main purpose is not forgotten – to produce great amateur theatre.

Chris de Pury

I joined Sedos in 1996. Onstage performances include *West Side Story* (Chino), *On the Town* (unhappy bloke in sailor suit), *Hot Mikado* (KoKo), *Little Shop of Horrors* (Seymour), *Les Liaisons Dangereuses* (Valmont) *Company* (Harry), *Parade* (Governor Slaton), *Hapgood* (Kerner) *The Last Days of Judas Iscariot* (Ciaphas) and *House and Garden* (Gavin Ryng-Mayne). Director: *War Plays* (2002), *Witness for the Prosecution* (2003) *Bash* (2006), *Antigone* (2009) and *Push Up* (2012). I was on the committee for many years including a number as Chair. During my time on the Committee and as Chair, I used my contacts to find rehearsal space for the Society (Queensbridge House, then Ocean House and latterly and Brewer's Hall Gardens), as well as putting in place the arrangement with the St Brides' Foundation which has led to Sedos securing the Bridewell as our long-term performing home. I have also been tireless in using these contacts to fund-raise for the Society to ensure that we now have an endowment to secure our long-term financial future. I would be delighted to rejoin the management of Sedos under the new structure in order to build on the foundations that have been laid and really secure Sedos' long-term future.

As well as my involvement with Sedos, I founded HS /Hazardous productions in 1998 including financing and mounting several productions in London and two tours to Edinburgh festival, I was an active member of Tower Theatre (appearing in many plays and musicals with them). Occasional adviser to other theatre companies including Tower, Wiltons, Unicorn, Almeida, Old Vic and Nick Hytner's new venture, the Bridge Theatre. I am a governor of the St Brides' Foundation. As a partner at a city law firm my job background hopefully presumes that I have a degree of financial and commercial sense. Last but not least I know a few people in the City useful to the continued success of the society.

Robert J Stanex

I have been on the Sedos committee for 4 years and am keen to continue focus on Sedos' long-term future by standing as a Trustee.

I have performed in a number of Sedos shows as well as working backstage as Director, Designer and Stage Manager.

My day-job is National Development Officer for The Scout Association specialising in Safeguarding policy and my experience of policy will be something I can specifically bring to the role of a Trustee.

As a Trustee, I want to focus on member experience, society image and meeting our charitable aims.

Craig Topp

I have been involved in Sedos since 2006, and have played some role in c.25 Sedos productions. I have predominantly worked on Sound Design/Operation but also produced *The Last Five Years* in 2011 and *Guys & Dolls* in 2012.

I was Sedos Treasurer for five years from 2009, and sat on the committee until 2015. I was responsible for setting & policing production budgets, producing accounts for each production and for the Society as a whole and managing the Society's finances. Additionally, I produced new budgeting and box office reporting templates, instigated regular, structured ticket sales updates for each production and implemented a new, faster, payment processing system.

Outside of Sedos I work in leveraged finance for a large commercial bank, which hopefully indicates that I'm reasonably sensible, and have a good understanding of commercial and financial risks. I have thoroughly enjoyed my involvement with Sedos thus far and am keen to resume playing an active part in the running of the Society.

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