



Artistic and Quality Assessment 2019-20 Assessor Biographies

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Aaron Bowman

Aaron is Cultural Officer for Hartlepool Borough Council. As part of this, he is the programmer, producer and coordinator of Hartlepool Waterfront Festival, an emerging festival for the North East which aims to reinvent the perception of what a 'Maritime' arts festival can be. Alongside this, he is also the producer of all out the Borough's cultural events. As part of this role, he sits on the steering board for Stockton International Riverside Festival as their Creative Case Champion. He is also a member of the Board of Trustees for ARC in Stockton, where he worked before his current role. Before this, he worked for Durham Business Improvement District on their events programme as well as for Durham County Council on theirs, which included BRASS Festival, Bishop Auckland Food Festival and Durham Streets Festival. He is also a freelance producer and events professional.

Akulah Agbami

Akulah Agbami is director of BLACK* artists on the Move, promoting and creating development opportunities for BLACK* artists in the UK and globally and artistic director with Sheba Soul Ensemble, a theatre company specialising in the retelling of ancient Afrikan legends.

A former editor of Spare Rib magazine, children's novelist, poet and playwright, one of her main interests is offering using intensive art programmes to offer life-changing opportunities to highly vulnerable young people. She is exploring how more arts interventions can form part of the lives of all children affected by the care system in the UK. She is also keen to participate in the creation of more enriching theatre performances for children and young people. She has a great passion for improvised theatre and its ability to be inclusive and reach entirely new audiences, who are often excluded from mainstream theatre.

Alexis Johnson

Alexis is a creative producer and practising artist working in combined arts. She is Associate Lecturer at and Edge Hill University. She was Learning Director at Walk the Plank and earlier Institute of Contemporary Arts and was associate at London South Bank University and Birkbeck University of London. Her participatory arts company AKArts (2003-2014) serviced UK London's communities, with highlights including leading Westminster City Council's Cultural Olympiad programme in 2012, work in Tate Britain's central hall, V&A, British Film Institute and London outdoor spaces and festivals. A study of her socially engaged practice has been published (2011) *Playing for Life*, Palgrave MacMillan. Her work with British Council has taken her to work with companies in Rio Cultural Olympiad in Brazil, West Africa and the Middle East, and she has led and taken part in European Cultural programmes that support European Capitals of Culture. Alexis is part of a global network of 'disobedient women', and her name means 'helper' which is exactly what she does through her socially engaged practice.

Alison Denholm

Alison Denholm has worked in Community and Participatory Arts for the last twenty years and is the Creative Development Manager at City Arts, Nottingham's only dedicated participatory arts organisation.

She has been at City Arts for 14 years, and in that time has developed specialisms in Carnival, Puppetry and outdoor festivals. She explores how these art forms can be used in collaboration with communities to create exciting and vibrant opportunities that empower individuals and animate spaces. She regularly produces large scale participatory events, including as co-director of the 2018 Nottingham Puppet Festival, as the producer for the Ceremonies Programmes for the World Cerebral Palsy Games in 2015. As the producer of the Flying Free carnival troupe, the regions only integrated troupe with disabled and non-disabled participants, older adults, children, young people and adults all part of the build-up and final event.

Anne Holloway

Anne Holloway is Founder of Big White Shed (a small press who support creatives through mentorship, advice and skill sharing). She edits and publishes poetry collections for emerging writers, as well as being commissioned to edit anthologies of work for organisations (including Nottingham UNESCO City of Literature's Young Poet Laureate finalists). She curates and promotes events for Big White Shed in a variety of community settings, has published her first novel, and a first collection of poetry, *There Are No Photographs*. Former Co-Director and Professional Development Manager for Mouthy Poets (a Nottingham based collective of young writer/performers), she facilitates writing and performance workshops in schools and community settings as well as writing and performing her own work. She has a strong interest in participatory theatre, and a commitment to diversity led work. In 2015 she delivered workshops at the Staatstheatre Braunschweig as part of an EU project, including generating content with their community theatre group for an immersive theatre project. She hosts and curates an alternative cabaret show as comedy character *That Welsh Woman*.

Aysha Afridi

Aysha is the Head of Heritage and Learning at the National Memorial Arboretum, leading the development and delivery of the Arboretum's learning and engagement programmes. Following the successful delivery of a three year Heritage Lottery Funded Activity Plan, Aysha has led the Arboretum Heritage and Learning team and helped build the public programme at the Arboretum, engaging over 16,000 school children and increasing family audiences. Aysha is a graduate of the University of Sussex (BA Hons History of Art 2003) and the University of Leicester (MA Museum Studies 2006) and has worked across the West Midlands for the past 15 years in various arts and heritage based roles, including roles at Wolverhampton Art Gallery and The Herbert in Coventry. Aysha has a passion for engaging audiences in arts,

culture and heritage, and worked previously at the Arts Council as Relationship Manager Learning. Aysha is a keen advocate of learning and skills development and has significant experience in delivering high-quality learning programmes that are accessible to all.

Bharti Parmar

Bharti Parmar is a visual artist and academic with a professional practice of over 25 years. Her work is informed by an interest in taxonomy, geometry and pattern, with her recent practice focusing on veneers and subversion of marquetry techniques. She featured on ITV's logo rebranding project #ITVCreates in 2019. Parmar studied Fine Art Printmaking at the Royal College of Art has a PhD in material culture studies. She has participated in several international residency programmes, e.g. Light Work, Syracuse USA, the Irish Museum of Modern Art, Dublin, and has to work in numerous institutional collections. She has been a trustee for MAC (Midlands Arts Centre), Meadow Arts and currently sits on the advisory panel of Coventry Biennial of Contemporary Art 2019.

Caroline Jeyaratnam-Joyner

Caroline has a Masters in Arts in Therapy and Education (University Of Exeter), plus extensive training and professional development in theatre practice. She has trained at Birmingham School of Speech and Drama, The School of Physical Theatre and Rose Bruford. Caroline works as an annual consultant reviewer for Stagecoach Performing Arts, and as an Arts Awards moderator/consultant for Trinity Guildhall. Caroline applies her theatre practice within a range of settings, working with various marginalised groups including young people who are disaffected from school, visually impaired, disadvantaged women, BAME and refugee groups. She has delivered work for companies such as Greenwich and Lewisham Young People's Theatre and Second Wave Youth Arts. More recent companies include The Park Theatre and Phoenix Community Housing.

Caroline is an associate artist at Spare Tyre Theatre Company and worked on three of their Once Upon A Time tours as a storyteller/trainer. These tours focused on taking multi-sensory and interactive workshops to people living with dementia and their carers. Caroline worked with the creative team to facilitate participants to tap into their imagination and to enhance their quality of life where possible. She also trained care workers in practice. Caroline has devised and delivered masterclasses for participatory artists at Spare Tyre and often facilitates 'Thinking Space' for any artists wanting to try out their creative ideas in a creative and supportive environment. Caroline is passionate about theatre and the arts for well-being and integrates her training as a yoga teacher into her delivery, to enhance the healing elements of the work.

Caroline Potter

Caroline Potter is an award-winning writer and academic who specialises in French music, based in London. Currently a Visiting Fellow of the Institute of Modern Languages Research (School of Advanced Study, University of London), she has held full-time academic positions in the Music departments of Roehampton and Kingston Universities and has given guest lectures and pre-concert talks worldwide. Caroline has published books on Erik Satie, the Boulanger sisters, and Henri Dutilleux: her most recent book, *Erik Satie, a Parisian composer and his world* (Boydell Press, 2016), was named Sunday Times Classical Music Book of the Year. She is a frequent broadcaster for organisations including the BBC and was Series Advisor to the Philharmonia Orchestra's 'City of Light: Paris 1900-1950' season. She also reviews contemporary music concerts for the US website I Care If You Listen and is a member of the Arts and Humanities Research Council peer review college.

Caroline Ward

Caroline Ward is an artist, designer and Creative Director of Squirrel Nation Studio. She works across film, installation, curation, sound and performance. Her practice playfully considers critical explorations into the public imagination as a contested site informed by architecture, technology, and posthumanism.

She was Senior Designer at BBC in Research & Development for Future Experiences, and Senior Digital Associate at The Space Arts with a focus on interactive cinema, digital direction, immersive and participatory experiences for the arts. She was an artist in residence at INIVA/Stuart Hall Library in 2018, and for 2019, she is a Jerwood Fellow at Manchester International Festival.

Caroline trained in Fine Art and Masters in Research across art, design and architecture at RCA. Her work has been shown at Welcome Collection, RCA, Abandon Normal Devices, Shuffle Festival and Brighton Digital Festival.

Catherine Hall

Catherine Hall has over 30 years' experience in the museums' sector in a variety of roles. She worked firstly as a social history curator for Kirklees Museums and then as an education officer at the Harris Museum and Art Gallery in Preston. She later returned to Yorkshire as the principal officer for Kirklees Museums, with management responsibility for several sites. For several years she stepped out of the world of museums and worked in the Chief Executive's Department of Leeds City Council on a range of corporate projects. Her most recent substantive museum post was as Head of Sites and Audiences for Leeds Museums and Galleries; a large local authority service which operates nine sites attracting over 1 million visitors annually, she took early retirement from that role in March 2016. Catherine has for many years been an associate tutor for the distance learning programme of the School of

Museum Studies at the University of Leicester, since retiring she has also returned to being a museum volunteer which is where her career began.

Catherine Rogers

Catherine Rogers currently manages the Creative Leicestershire programme providing advice and support to artists and creative enterprises in Leicestershire and Rutland. She previously worked for National Portfolio Organisation (NPO) Writing East Midlands and Derby City and Amber Valley Borough Councils as a Literature Development and Youth Arts Officer. As a Director of Haarlem Artspace in Wirksworth, Derbyshire Catherine is managing an international partnership with Instituto Procomum in Santos, Brazil as part of the British Council's Developing Inclusive and Creative Economies (DICE) programme. She is also Chair of Trustees for Junction Arts in Derbyshire, an Associate of Advantage Creative and a Fellow of the Royal Society for Arts, Manufacturing and Commerce.

Ceri Brierley

Ceri is an Independent Arts Manager and Producer with specialisms in audience development and dance. Her current portfolio includes Anjali Dance Company, ATMA Dance, Theatre Company Blah Blah Blah, Made by Katie Green and Stuff & Nonsense Theatre Company. She is a board member for NEW Dance, the dance development organisation for North East Wales.

Before becoming a freelancer in 2014 Ceri worked full-time in senior programming and marketing roles at Northern School of Contemporary Dance/The Riley Theatre, Phoenix Dance Theatre, South East Dance and Wayne McGregor's Random Dance.

Ceri is based in Leeds and holds a first-class honours degree in Dance and Culture from the University of Surrey. She works with a variety of artists and aesthetics, with the commonality being her passion for increasing and diversifying arts audiences by improving access to high quality experiences.

Chas de Swiet

Chas is a creative producer and artist. He has worked in a variety of roles including Project Manager, General Manager, Head of Operations, Executive Director, Producer and Trustee; there has often been a specialism around disability arts and diversity.

He has worked for a number of organisations including London Disability Arts Forum, Mental Health Media, The Jasmin Vardimon Dance Company, Audio Addiction Guy Bar-Amotz, Creative Routes, LOCOG (London 2012), Arts Council England, DaDaFest, Core Arts and Vital Xposure. Chas worked for Greenwich+Docklands Festivals as a Producer on outdoor arts festivals, including

four Liberty festivals. Chas is currently working as a Producer for digital artist Caglar Kimyoncu and digital arts agency filmpro.

Chas has a parallel career as an artist mainly working with sound and music. His musical progression has been from a classical violinist through to producing music for film, dance, theatre and events.

Chelsey Everatt

Chelsey Everatt is the Cultural Development Officer at Nottingham City Council and is passionate about working with people and inspiring places, activating spaces through arts and culture. She thrives on building partnerships and creating sustainable projects that increase engagement and participation. With a degree in Architecture, Chelsey's varied background has included: working on the first Lincoln Frequency Festival of Digital Culture; the Paul Hamlyn funded Young People's Programme with Lincolnshire One Venues; leading community engagement for the Heritage Lottery funded Boultham Park Restoration Project and Arts Development at North Lincolnshire Council. She is passionate about developing audiences, working with young people, and improving the quality of engagement for people with disabilities, all across a range of art forms including theatre and dance. Chelsey is also studying a Masters in Arts and Cultural Enterprise at Central Saint Martins to explore new business models, policy, markets and innovation. She's a dedicated amateur dancer and board game enthusiast.

Chetna Pandya

Chetna is a learning practitioner with specialisms in devising responsive theatre and cross-arts collaboration. In 2016 Chetna was appointed as a Board Member for the internationally renowned award-winning theatre company Complicite. Chetna is the Co-Founder & Creative Director of Outspoken Arts C.I.C. Outspoken Arts use the arts to explore the human experience, respond to social issues and create change. They make theatre, offers skills training and creative workshops. Passionate about accessibility to the arts, Chetna is committed to addressing the lack of socio-economic diversity in the industry by educating, sharing & transferring her skills to help train the future generations of changemakers in the creative arts.

Chloe Garner

Chloe Garner is Artistic Director of Ledbury Poetry Festival in Herefordshire. Since 2007 she has programmed this ten-day Festival which features over 80 events including readings, performances, talks, discussions, workshops, walks, films, exhibitions, street events, open mics, slams and combines poetry with other art forms including most recently music, dance, theatre and sound art. The Festival presents world-class poets alongside emerging voices and has a strong reputation for international programming and poetry in translation.

In 2014 the Paul Hamlyn Foundation funded a series of commissions pairing poets with artists from other disciplines and looking at enhancing the listening experience for audiences. The Festival also runs a year-round schools and community programme. Chloe Garner judged the Costa Prize for Poetry is a Fellow of the Clore Short Course Programme and was invited to participate in the 2015 International Literature Showcase in Norwich. Prior to Ledbury Poetry Festival Chloe Garner worked at Charleston, a Bloomsbury House and Garden in Sussex, where she started an award-winning schools programme and helped to launch the first Small Wonder, The Short Story Festival. She also worked at The Wordsworth Trust in the Lake District. Her particular areas of interest and expertise include literature, poetry, literature in translation, cross-arts programming, commissioning and participatory programming including workshops and events for schools and families. Chloe Garner is currently working in collaboration with 10 European Festivals to promote emerging poets and has been invited to Festivals and events in Rotterdam, Berlin, Melbourne, Galway, Slovenia, Warsaw and Krakow.

Claire Gulliver

Claire Gulliver is an independent arts consultant, project manager and evaluator with 17 years' experience in a range of organisational and policy environments. She has particular expertise in collaboration between contemporary visual artists and museums and evidence-based assessment of cultural and creative programmes. In 2008 Claire initiated New Expressions, a regional scheme to stimulate creative partnership between contemporary artists and museums. Continuing her longstanding association with the programme, which became a national pathfinder project, Claire was consultant-evaluator to New Expressions until 2016.

In a creative production capacity, Claire recently worked with Flow Contemporary Arts to co-produce a 'curated collection' of new artist commissions for Burton Art Gallery, Devon. Claire has worked with programming organisations since 2010, articulating complementary programmes as freelance partnership officer for Reach South West MPM consortium. In 2016-17 Claire led on Creative Case for Diversity at The Royal Albert Memorial Museum & Art Gallery, helping to secure National Portfolio Organisation Status. She continues to have a strong interest and inclusion and diversity. Her collections review work with the Royal Albert Memorial Museum & Art Gallery secured a national award for innovative practice.

Claire Horton

Claire works within the circus, carnival and outdoor arts sectors in Producer, Project Manager and General Manager roles. She has ten years' experience in managing participatory programmes and projects leading to large-scale outdoor performances.

For eight years Claire held the position of Company & Project Manager at the carnival and outdoor arts NPO Mandinga Arts, where she oversaw the delivery of Mandinga's annual programme of participatory projects and took responsibility for the running of the organisation. During this time, she managed a two-year Creative Europe project and worked in partnership with arts organisations across the UK and overseas to deliver high-quality outdoor performances and activities.

Claire currently works part-time as General Manager for aerial circus company and NPO, Upswing, while undertaking freelance Producer roles in projects that focus on community engagement at their core. Prior to Upswing, Claire held the position of Relationship Manager for Combined Arts at Arts Council England (London) and currently sits on the board for Trinidadian carnival arts NPO, Sunshine International Arts.

Claire Pring

Upon graduating from Middlesex University, Claire taught in London for a number of years before joining Cheshire Dance firstly as an amateur, then progressing to the role of director. After eight years she returned to education as an Advanced Skills Teacher and also completed her MA in Dance Studies.

Currently, Claire combines a number of roles including Lead Practitioner for Dance for Derbyshire CC, a member of The Royal Opera House's 'Create & Dance' team alongside being a general freelancer-about-town. Recently she has published 'First Steps in Teaching Dance'; a guide for non-specialist primary teachers regularly contributes to 'TES Resources' and writes podcasts for the BBC's education service.

Claire Smith

Claire Smith is a freelance creative project manager and producer. She currently manages the Rural Touring Dance Initiative which is a national strategic touring project with the aim to increase the quality and quantity of contemporary dance being promoted by community venues. Previously Claire was Co-Director of Cheshire's Rural Touring scheme, curating a high-quality cross art form performance programme. In this role, she has been an instigator of numerous art form and audience development projects which have included mentoring emerging companies, strategic early years projects, contemporary theatre and spoken word. Claire's background is in small scale theatre touring – making and producing - working for companies such as Action Transport Theatre and independently. She has been a board member of the National Rural Touring Forum and Theatre in The Quarter (a musical theatre company). Originally training as a teacher and being Youth Theatre leader and lecturer, Claire champions participation.

Clare McManus

Clare is a community engagement consultant, performer and theatre-maker. She studied mime and movement in London, Paris and Prague and then worked in small scale touring theatre with, amongst others, Cornwall's Fooks Barn and NE Scotland's Guizer, which she co-founded. When motherhood put an end to touring she became a drama worker in settings from women's refuges to a high-security hospital. Subsequently, she worked in youth arts, as a local authority arts officer and freelance project manager, before becoming the director of a cultural regeneration agency. She led on projects as diverse as Sheffield's Housing Market Renewal Culture Programme, an arts consortium which won over £600K of contracts for small arts organisations, and the community section of an academic research project on images of women and ageing: Representing Ageing: Look at Me! This was ranked as Outstanding for engagement by the ESRC. She has been a mentor and monitor on community engagement for HLF. Recently Clare started to re-visit her performing roots, gaining an MA in Theatre and Performance at the University of Sheffield. She has developed one-to-one performances and is currently researching the ageing body and performance. She has always been passionate about good governance in the arts and is a board member of several arts and environmental organisations.

Clare Walters

Clare Walters is an author and journalist who began her career as an infant teacher before moving into magazine publishing. In the 1980s she edited fiction on Woman magazine, and in the 1990s she joined Practical Parenting magazine as books and education editor. In 1999 she was on the judging panel of BookTrust's first Baby Book Awards. Together with Jane Kemp, she has written more than 30 books, including 24 picture books for pre-school children and seven play/activity guides. Clare has also co-written scripts for the BBC preschool TV series Balamory and Me Too!, as well as contributing to the original parenting section of the BBC website. She has a Master's degree in Children's Literature from the University of Roehampton, where her dissertation subject was 'Wordless Picturebooks'. She reviews books, exhibitions and events for Eye magazine, and regularly participates in children's literature events, including the annual IBBY conference, the Children's Books History Society study days, and the CILIP Carnegie Medal shadowing group Roehampton Readers. She also works freelance as a magazine sub-editor and writer for TI Media publications.

Comerasamy Manick Govinda

Manick Govinda is a freelance arts writer, commentator, mentor, artists' producer and project manager. Prior to stepping into the world of freelance, he was Programme Director for SPACE (2018), Head of Artists Advisory Services and Artists Producer for Artsadmin (1998 – 2017) and Projects Officer for Arts & Book Publishing at the Paul Hamlyn Foundation (1993-1996). He was formerly a

trustee/non-executive director for a-n The Artists Information Company and The Showroom, London.

His specialism is curation, commissioning art for public and commercial spaces, live art programming, film/video production management, project evaluation and artistic assessment, conflict resolution, social media PR, free expression and censorship, Brexit and free movement, cultural diversity. Govinda worked as a producer for 2007 Turner Prize shortlisted Zarina Bhimji, Zineb Sedira Larry Achiampong & David Blandy, to name a few. He is an artists' mentor for Bloomberg New Contemporaries and UAL. Govinda writes about artistic freedom and expression, Brexit and is the arts campaigner for the Manifesto Club.

Craig Warrington Morrow

Craig Morrow is a director, creative producer and arts manager with particular expertise in new writing, contemporary performance and artist support. He is Artistic Director of Lincoln Performing Arts Centre, a small/middle-scale presenting venue operated by the University of Lincoln. Prior to this, he was Artistic Associate at The Brewhouse Theatre & Arts Centre, Somerset for four years with a focus on programming and art form development. Craig is an alumnus of National Theatre's Step Change, undertaking placements with Paines Plough exploring the role of sustainable new writing in the regions and at Bristol Old Vic, coordinating its Ferment programme in 2010. He also holds a PhD in early modern performance.

Daisy Hale

Daisy Hale is an independent producer working with a variety of artists. They graduated with an MA in creative producing from Mountview Academy and are one of the Old Vic 12 Producers 2018/19. The artists they work with are largely socially engaged artists working in experimental, cross-form theatre. They are currently producer for Pecs Drag Kings, Ray Filar, Katie Greenall, Engineer Theatre Collective and Not Your Circus Dog, in association with Access All Areas.

Previously, they were the associate producer of the Gerry's Studio for Theatre Royal Stratford East, developing a host of emerging artists and full studio programme, they were then asked to join the main house of TRSE as assistant producer managing special projects, visiting company projects and deputising on the core programme. Before that they were the assistant producer of Millfield Theatre for London Borough of Enfield, managing a rolling programme of visiting companies.

David Morecroft

Dave Morecroft is the true example of a European musician with a portfolio career, primarily as a live-event producer, pianist and composer. Dave formed jazz/punk quintet WorldService Project in 2009; the now award-winning ensemble has released four albums, undertaken huge tours all over the world with critical acclaim

in international print, television, radio and digital media. Dave also works as a freelance musician, doing sessions for BBC Radio 2/4 and composing commercial music for multi-national campaigns such as Volvo, Olay, Dove and Nutella.

In 2016, Dave birthed the psych-rock ensemble Ms Mercy, with an international line-up of in-demand players. The band quickly established itself with a residency at the legendary Snape Maltings in Suffolk and has performed across the UK. Dave has also recently performed in Moers, Germany with the artist in residence John-Dennis Renken, and in Rome, where he recently formed the new cross-arts collaboration Fall-Out with Marco di Gasbarro and Simone Memé. Recent work as a workshop leader has seen Dave collaborate with the Music Academy in Gothenburg, Trinity LABAN Conservatoire and The University of York.

Dimity Nicholls

Dimity trained as a painter and installation artist. Her career since has been centred on collaborative and participative arts and learning, specialising in visual arts. Most recently as Education Director at Cubitt, she has managed a learning team working in Islington delivering artist-led programmes with young people and older people in community centres, care, health and educational settings and with many partners including the local authority and other arts and cultural organisations. She has led a diverse programme, co-produced by artists with socially engaged practices. Previously she has been a local authority arts officer, managing artists' studios and programmes in community settings and with local services including parks, libraries and schools. She is particularly interested in the challenge of embedding learning and participation in public programmes in authentic and meaningful ways.

Emma Bettridge

Emma Bettridge is a Producer, Director and Festival curator. She is the consultant producer for Annie Siddons, Vic Llewellyn, Bea Roberts, Massive Owl and Rachael Clerke. She is also chair of Wiveliscombe Town Hall Trust and an Artist Advisor for Jerwood Arts. Prior to this she ran Bristol Old Vic Ferment for six years, Pulse festival at the New Wolsey Theatre for three years and was part of the curatorial group for Caravan2014 (Farnham Maltings/Brighton Festival). She was an associate reader for the Soho Theatre, a consultant for East to Edinburgh (ACE East initiative) and a peer reviewer for the Wellcome Trust from 2010-2013. In 2010 she managed Gecko's international tour of The Overcoat (China & UK), produced the national tour of My Name is Sue (Northern Stage, Queer Up North, Soho theatre) and worked on the NSDF festival in Scarborough. Between 2004 and 2009 she ran the Pleasance London and Edinburgh Programmes.

Her passion lies in developing and commissioning new work. With a focus on creating and enabling artists to make the best work they can. Examples of this type of process are demonstrated in Stillhouse's Ours Was the Fen Country, The Bullet

and the Bass Trombone (Sleepdogs), My Name is Sue (Dafydd James & Co) and The Castle Builder (Vic Llewellyn & Kid Carpet).

Enrico Bertelli

It all started in Venice in 2003, after my first university exam. I got a good mark and found the Erasmus scholarship application; I moved to Wales; Repatriated for a BA in Music, Cinema and Theatre, and another BA in Percussion at the Conservatoire. Both with top marks, I was on fire! To cool off, I decided to embrace the cold Welsh weather yet again, for an MA in Performance Studies. Soon after, York was home to my PhD in performance and electronics, before packing my life in a car towards London.

I was in Belfast, ordering pizza Big Ears - a conference I was curating- when an e-mail popped in, with a grant that sparked the idea of Conductive Music. From two staff and five schools, we now work with 70+ schools and 4,000 students in England alone. I am so happy to have presented our project to 30+ universities and schools in Hong Kong, Thailand, Japan, New Zealand, Russia and throughout Europe.

Maker Movement, Open Source, Legacy, Music Technology and STEAM. These are the keywords we live by. We take apart, destroy, hack and rebuild, any piece of art or technology, that we can touch! We are working hard to inspire the new generation, boosting resilience and bringing Art and Tech together.

Gavin Wayte

Gavin Wayte is a composer, conductor and artistic director. His compositions are performed widely in the UK and abroad including at the Royal Opera House Linbury Theatre, Teatro la Fenice, Venice and the HIP Festival, North Carolina. He has extensive experience in cross-disciplinary arts as co-artistic director of music theatre organisation Out of the Blue Productions from 2010-13 and of the digital visuals, and electronic music duo Sounds Visible.

From 2011-14 he curated the BBC Philharmonic's Ink Still Wet pre-concert series, programming and commissioning new works from dance to performance art to electroacoustic music. As a conductor, he specialises in contemporary music having directed Psappha and the Manchester Camerata among other groups. He also has a background in jazz and classical performance as a pianist. He received his PhD in Musical Composition from the University of Manchester in 2007. He is Fellow in Creative and Professional Practice at the Royal Northern College of Music and has extensive experience in developing musical creativity through his work at HE level and outreach projects.

Gemma Redgrave

Gemma is contemporary dance and education specialist with over a decade of experience assessing and writing curricula for dance. A former dancer, she has worked as a dance facilitator, project leader and mentor in both the public and third sector. Gemma was an Assistant Headteacher and Subject Lead for Dance in Lincolnshire before moving to London and has worked with dance agencies to programme dance and engage community artists in site specific, integrated and educational work. She holds an MA in Education from Bishop Grosseteste University and a BA Hons in Dance from De Montfort.

Gemma is currently a Tour Guide for the British Museum and works as a Talent Partnerships Manager at a leading branding and design agency in central London engaging young people in the creative sector.

Graham Johnson

I have been involved in art and design education since the early 1970s with a strong interest in, and emphasis on, photography in all its forms. Influences reflect the integration of lens formed and photographic images within mainstream art practices of the period including conceptual art, land art and artists books together with the adaptation of purist photographic forms, trends and directions. In education, I have lectured and taught on many types of courses with differing age groups across the state, voluntary and independent sectors. I believe in the visual arts because it has, and offers, the potential to open people's eyes and inform people's minds. It shifts opinions and inspires change.

In the early 80's I worked in Covent Garden just at the time when the area was undergoing radical change and growth, from natural produce to cultural space. This was with The Central London Youth Project (C.L.Y.P). Here I developed a purpose-built visual resource facility supported and sponsored in part by G.L.A., I.C.I and B.P. It provided the young of a rapidly changing local community a means to extend their skills and enrich their personal interests. It also offered the opportunity for schools from Camden and Westminster to make use of a unique and specialist resource facility.

Since the late 70's, I have also contributed to the work of examining agencies. These include The Associated Examining Board (Senior Examiner/Reviewer in Photography and member of the Standing Advisory Committee); Edexcel (Art and Design moderator); City and Guilds (External Verifier for Photography); NCFE (External Assessor in Photography); Assessment Qualification Alliance (Art and Design visiting Moderator, current and continuing.) Other and most recent employment was with Fine Arts College in Belsize Park as Head of Photography where I developed a three times award winning visual resource facility.

My own practice works with lens formed images, sometimes sourced and taken from the public domain, and/or influenced by life's unique or recurring experiences.

Graham Wright

Graham Wright is an educator and assessor who works with a range of awarding organisations in the UK. Through his teaching and work with arts organisations, many of which have been multi-cultural environments, he has experienced the range of benefits to young people from becoming involved in creative subjects, particularly in terms of personal and social development. He believes that studying the arts encourages young people to take a broader outlook on life and is particularly interested in the scope for students to develop an understanding of the feelings and opinions of others through participation in arts education. He is also a member of the Chevening Reading Committee assessing overseas applications for British university grant awards through the Foreign and Commonwealth Office.

Harpreet Kaur

Harpreet works within a cultural and international development context to facilitate social and global change. She has a portfolio career as a researcher, consultant, facilitator, and arts manager that focusses on embedding cultural practice into key areas including diversity, gender equality and climate change locally and globally. Harpreet has worked with arts organizations, NGOs, diplomats, charities, artists and policymakers from different cultures from all corners of the globe. In the last five years, her focus has been on researching artists exploring climate change through a diversity lens. Her research and work has taken her around the globe.

In 2017 Harpreet was selected as a BBC Expert Woman and has appeared on numerous media channels including BBC World News to share her expertise in Culture and Development. Harpreet has lived and worked in Europe, Asia and Australia as an arts manager on projects, events and festivals since her career began in 2001. She has expertise in performing and visual arts management, marketing and audience development. She has a particular interest in art activism, world music, contemporary dance, street and urban art, photography and above all culturally diverse arts.

Helen Brown

Helen Brown is a freelance curator and museum consultant with curatorial expertise in fine and decorative art. She has strong interests in craft and contemporary art and in exploring the contemporary relevance of historic collections including working with contemporary artists and crafts makers to explore these. She has worked internationally: on an exhibition of contemporary Chinese ceramics and glass and as an advisor to a museum in India.

Until 2013 she was a senior manager at Cheltenham Art Gallery & Museum where she developed expertise in programming, audience development and museum interpretation. Her curatorial background is in fine and decorative art, ceramics and craft (including Chinese decorative art) but she has also worked with wide range of other collections including ethnography, natural history, geology, social history, archaeology and costume. She has specialist interests in studio pottery, recent exhibitions including Michael Cardew, the Winchcombe years, Ahead of the Curve, New China from China, and Radical Clay. Helen has been a board member of the South West Federation of Museums and Art Galleries and is currently a museum mentor and member of the Arts Council Accreditation Panel. She is a Trustee of the Gordon Russell Design Museum, Broadway. She recently became a Fellow of the Museums Association.

Işıl Önal

With over twenty years of experience in the creative and cultural industries, Işıl is a creative consultant, curator and a senior lecturer in higher education. Initially trained as a graphic designer, Işıl held full-time academic positions at UK institutions including University of Lincoln and University of Greenwich following three-year employment with the BBC as a designer. Işıl completed a PhD in 2011 in the interdisciplinary field of cultural studies, curating and creative technologies. Prior to this, she received a Master's in Smart Design from the University of Huddersfield. Her doctoral research investigated the role of 'touch' in interpreting museum and gallery objects through artistic collaboration studying material and digital data. Her research contributed to museums literature, and generated public outputs including tactile exhibitions, with special focus on haptic technologies and visual impairment. During her academic career, she held numerous external roles including being on the editorial board of The Design Journal and external examining for undergraduate art & design programmes in the UK.

Jamie Wyld

Jamie Wyld is Director of videoclub (videoclub.org.uk), an artists' moving image platform that delivers work across the UK and internationally, including exhibitions, screenings, commissions and residencies. videoclub was established by Wyld with artist Ben Rivers in 2005, since then it has grown into a global organisation, with activity in China, Taiwan, S Korea, Argentina, USA, and across the UK at venues such as Whitechapel Gallery, CCA Glasgow, Minsheng Museum (Beijing) and Echo Park Film Center (LA).

In 2013, he established This is Wyld, a creative agency working with the cultural sector and artists to help with production, fundraising and curating. Prior to this, he worked at digital culture agency Lighthouse (Brighton), as Programme Curator, delivering projects with artists such as Kutlug Ataman and Laure Prouvost. Before

this, he worked as Digital Arts Programmer at Showroom Cinema (Sheffield), and as Visual Arts Officer for Arts Council England in London and SE England.

Jane Arthur

Jane Arthur is a freelance consultant for the museums and heritage sector. She has over 35 years' experience with a background in standards, collections development and audience engagement. She started her career as Curator & Librarian of the Wisbech & Fenland Museum, moving to Stoke on Trent as the Keeper of Decorative Art at the Potteries Museum & Art Gallery, then as Assistant Director (Collections) at the West Midlands Regional Museums Council. From 1997 to 2007 she was Head of Collections and Deputy Director for Birmingham Museums & Art Gallery. As a freelance consultant, she has worked with Arts Council, Heritage Lottery Fund, Museums Association, and independent heritage and cultural organisations. As a trustee, she chaired Birmingham Conservation Trust during the restoration of Newman Brothers Coffin Fitting Factory and is currently a trustee for the UK Antarctic Heritage Trust. She is also developing her creative practice through Tai Chi, textile art and writing.

Janys Chambers

Janys is currently New Writing Associate at the Octagon Theatre and was previously dramaturg for National Theatre Wales. As a performer, Janys has worked at York Royal, Manchester Library, Manchester Contact, Birmingham Rep, Northampton Royal, KneeHigh, West Yorkshire Playhouse and Dukes' Lancaster. As a writer, she's worked with regional, community and young people's theatres, most recently adapting *The Railway Children*, *The Secret Garden* and *Jane Eyre* for the Octagon. Television writing includes *Holby*, *Children's Ward*, *Engie Bengy*, *Emmerdale* (over 100 episodes) and BBCTV's *Belonging* (Welsh BAFTA for Best Series). She's also been BAFTA-nominated as Best New Writer for Television; Soap Awards-nominated for Best Episode in a Soap; and Writers' Guild-nominated for Best Radio Play for Children. She's directed for the New Vic, Octagon Theatre, Theatr Clwyd, Oldham Coliseum, Theatre Centre, New Perspectives, and Action Transport; and made specially commissioned work for Rural Touring, NHS Wales, schools and youth theatres.

Jenine McGaughran

Jenine McGaughran is a freelance curator and project manager working in the visual arts and heritage sector. She has over 10-years' experience working in curatorial departments in contemporary art galleries and museums including Compton Verney, Ikon Gallery and Grand Union. In her freelance roles she has experience in contemporary visual arts programming and fundraising; has devised and delivered community engagement and heritage projects. Jenine has written for a range of print and online art publications and has undertaken various residencies including the International Curatorial Residency at Firestation Studios, Dublin. She is a

graduate of the MFA Curatorial programme at Goldsmiths College, University of London.

Jeremy Akerman

Jeremy Akerman is an artist, curator and writer. A graduate of Goldsmiths' college and The Jan Van Eyck Academy he has exhibited painting and photography in the UK and South Korea. His main points of interest include contemporary British painting, contemporary Korean art and writing by artists. As one half of the duo Akerman Daly, he has co-published fiction, poetry and critical essays by over one hundred artists. AD's online artist residency programme has originated audio and video artworks, including songs, poems and animations, all of which can be found at akermandaly.com. AD teach writing classes and mentor individual artists engaged in writing as part of their practice. His curatorial work is currently as guest curator and collections' advisor to the HSBC painting collection.

Jes Fernie

Jes Fernie is an independent curator and writer with twenty-five years' experience of working with galleries, architectural practices and public realm organisations on commissioning programmes, exhibitions, and residency projects. She has worked with a broad range of organisations including Tate, Peer, Serpentine Gallery, Focal Point Gallery, Firstsite, Olympic Delivery Authority, RIBA, ACE London, St Paul's Cathedral, Lund Cathedral and the RCA.

Jessica Harris

Jessica is a consultant in the arts and cultural sector, specialising in strategy, partnership working, programme management, community engagement, stakeholder development, evaluation and financial management. She has worked at a national and local level and is experienced in both public and voluntary sectors. From 2013 to 2017, Jessica led the Cultural Commissioning Programme, helping arts and cultural organisations build relationships with public service leaders and commissioners, and enabling commissioners to understand the potential for the cultural sector to contribute to outcomes.

Prior to this, she worked for Arts Council England and the Museums, Libraries & Archives Council, where she commissioned and managed programmes to develop leadership and innovation. She spent a number of years at Sandwell Metropolitan Borough Council, initially as Arts Development Officer, then as Principal Arts Officer, and subsequently as Strategy & Development Manager for Cultural Services & Lifelong Learning. She has also worked in the independent arts sector, managing a range of art-forms and buildings. She has an MA in European Cultural Policy & Administration and a post-graduate certificate in Shared Services Management.

Jo Thomas

Jo Thomas is an award-winning composer. She works with Electronic sound and site-specific work. Recent projects include a concerto for Drum machine with Non-Classical and a UK tour of a new work called Natures Numbers based on the work of Delia Derbyshire and Daphne Oram. She was a reciprocate of the Prix Ars Electronica Golden Nica in 2012 with the electronic music work Crystal Sounds of the Synchrotron. Her work has been commissioned in the USA Europe and the UK. She has her own label Soft Apple; she is published on Naxos, NMC recordings, Entracte, Holiday Records and Fractal Meat on Spongy Bone. She works in London as a self-employed musician, composing and producing, and working as a researcher.

She sits on the board of Sound and Music as Vice Chair as a composer. She is a director on the board of BASCA. She has been involved in the London borough of Culture Bid for Islington as a composer. Jo is a keen advocate of collaboration and interdisciplinary work; she has worked with contemporary dance, sculpture, fashion and film. Recently her music has been included in a documentary film Tiny Tsunamis which has achieved international screening and awards. She has worked on a very large-scale music community-based projects.

Jo has been employed as a composer in site-specific sound projects such as Ports of Call which integrate walking, personal histories and discovery. She has delivered major award-winning public commissions in large open spaces such as Trafalgar Square and has performed her work on international stages. Jo's work is now in two documentaries about Sound Art, articles and interviews are published about her work in books and music magazines. She has a degree and Masters in composition from Bangor University, North Wales and a PhD in Electroacoustic Music from City University London. Jo identifies as being disabled and is a keen advocate of inclusion in her work and in all areas of the arts.

Jo Wheeler

Jo has worked in the participatory arts sector for over 20 years managing and delivering activity, training, mentoring and resources. She has particular expertise in working with young people, vulnerable groups and in gallery education and worked with key national agencies, universities, funders and policymakers in these areas. Jo's interested in using the arts to build confidence and agency, supporting people's genuine involvement in shaping projects and programmes through peer-led partnerships. This has included work with addiction recovery agencies, Children and Adolescent Mental Health Services and older people's care settings. From 2004-7 Jo worked for Engage, the National Association of Gallery Education, supporting venues across England to develop youth-friendly policy, practice and spaces. Learning was shared through Envision - A Handbook: Supporting Young People's Participation in Galleries and the Arts, 2008 which she produced and co-wrote. Over

the past decade, Jo has established a practice around creative place-making; she has been the lead artist on The National Forest's youth engagement programme for the past 3-years.

Joan Crump

Joan Crump is originally from New Jersey. She graduated in Arts Management from De Montfort University, and later lectured on the course. She directed Loughborough Folk Festival, is the former Artistic and Marketing Director of Sidmouth FolkWeek and is currently the Director of Hartlepool Folk Festival, which she founded in 2015. She has programmed folk music at Key Theatre Peterborough, Loughborough Town Hall and Middlesbrough Town Hall. She served on the Board of the English Folk Dance and Song Society, and for the past ten years has been on the panel of the BBC Radio 2 Folk Awards.

From 2015 – 2019 she was a visiting lecturer in Arts Management at the Northern School of Art and is currently Family and Volunteer Lead at Equal Arts, a creative ageing charity based in Newcastle upon Tyne.

Jude Merrill

Jude recently retired from 30 years as Artistic Producer of Travelling Light Theatre Company, which creates work for young people and families. In that time, she developed the company from a small team touring local schools to a company whose award-winning work tours nationally and internationally. She produced 43 innovative shows, including TMA/Barclay award-nominated INTO THE WEST, OFFIE-winning and Olivier-nominated CINDERELLA: A FAIRYTALE and OFFIE-winner BOING! That have performed in the West End, on Broadway, throughout Europe as well as Jamaica, Korea and China. Jude has served on various boards including Hope Centre, World Stage, Theatre Bristol and TYA UK. She continues to work as a consultant for companies creating work for young audiences and to advise on programming family theatre. In 2013 she received an MBE for services to theatre for children and young people.

Julia Calver

Dr Julia Calver is a senior lecturer of creative event design and creative entrepreneurship within an event context at UK Centre for Events Management at Leeds Beckett University. In this role, she is also an external examiner at the University of Lincoln and Arts University, Bournemouth. Her research is focused on organisational behaviour of creative industries and most recently innovation and leadership in circus. Prior to this, she managed the Creative Industries Sector Group for the West Yorkshire Lifelong Learning Network following ten years at Arts Council England developing strategic partnerships between the cultural, creative and education sectors. Her earlier career involved establishing an annual arts education programme at Bradford Festival, working with Shobana Jeyasingh Dance

Company and business development at Audiences Yorkshire. She is an active volunteer in her local community, including organising festivals and currently, chair of 'Saltaire Inspired', an arts organisation developing contemporary visual art exhibitions and community engagement in the world heritage site of Saltaire, Bradford.

Julia Roberts

Julia's career has included working as an actor, singer, theatre director, film producer and arts manager in a wide spectrum of organisations, including Glyndebourne Opera and Chichester Festival Theatre. As Live Arts Producer for Carousel, Julia developed an area of specialism in working with learning disabled people, and she currently manages the award-winning band, Delta 7. She trained Performing Arts teachers for the Specialist Schools and Academies Trust and currently works as an associate artist for the International Schools Theatre Association, directing International theatre festivals. Julia was a Creative Agent in Sussex and Surrey within the Creative partnerships programme and is now a co-Director of Culture Shift, based in Sussex. Julia performs with vocal group Rebelles and regularly devises and directs performances, including shows for t3 consecutive years at the Brighton Fringe Festival performed by all-male group, Resound.

Julian Hanby

Julian Hanby is a producer, director and workshop leader who runs a variety of community theatre projects in and around his home city of Nottingham. Julian was a founder member of Hanby and Barrett (now Excavate), developing ambitious models for delivering community arts activity across the region. Julian is also a theatre designer, technician and stage manager and has worked on numerous opera, theatre and multimedia performances, providing technical support for projects in Britain, France and USA. He recently spent a year as Programme Manager with UK Young Artists, developing and producing the UKYA National Festival 2017 in Derby. He is also an associate artist and board member of Urban Angel. With a background in Contemporary Arts, he also produces his own installation works from time to time.

Kate Anderson

Kate Anderson is a creative producer and strategic arts leader. Festival Director of Bloomsbury Festival and Co-Director of the theatre company, Ingenious Purpose, Kate also undertakes occasional strategic development projects. Kate was Executive Director/joint CEO of Southampton's Nuffield Theatre for twelve years where she produced/co-produced over a hundred plays, and programmed work in the theatre, studio and on tour. At Southampton, Kate worked with Anglo-French outdoor arts partnership 'ZEPA' to produce a four-year programme of work and exchange, and with Southampton cross-arts partnership, Art at the Heart, to create arts projects that animated the city centre. In 2008, Kate led the company's successful tender to

run the performing arts in Southampton's new arts complex which is due to open in 2017. Earlier roles included working with Scarlet Theatre, Richmond Theatre and ENO. Kate is on the Board for Think Tank Theatre (Streatham Space Project), Jackson's Lane and National Centre for Circus Arts.

Kate Portal

Kate Portal is a singer, musician and storyteller, and runs workshops in all these skills, appearing at venues such as libraries, community centres, festivals and other local events.

In Kate's performances, she blends music and story in a journey of the imagination for a wide range of audiences. Kate plays fiddle and concertina. She also has a repertoire of contemporary and traditional songs and tunes, which she performs regularly. She also tells traditional tales, drawing on up-to-date influences.

Kate runs a weekly music class for students with learning disabilities at Morley College London SE1.

Since 2008, she has made an annual appearance telling spooky tales with atmospheric songs and music for Halloween at the London Canal Museum, Kings Cross. Kate has performed twice with the Inner Vision Orchestra founded by Baluji Shri Rastav, Once in June 2017 at Rich Mix, London and also at the Leeds International Festival May 2018.

Katy Thornton

Katy Thornton is a freelance consultant in the heritage and culture sectors. She has 27 years' experience of managing heritage, library and art collections. She has been a relationship manager for libraries with Arts Council England. She is a former Chair of the Archives and Records Association, UK and Ireland. She started her career as an archivist at Cumbria Archives, leading on the set-up of the Whitehaven Record Office. In her next role at Cheshire and Chester Archives, she led on the implementation of a collections management system and began her so far 100% successful record of winning Heritage Lottery Grant funding. She was Head of Archives for West Yorkshire Archives and then Head of Special Collections at Leeds University where the collections included manuscript collections, rare books and twentieth-century British art. She was project director for the successful HLF bid to create the Treasures of the Brotherton Gallery. In her freelance work, she supports clients with fundraising, archive collection development, cataloguing and audience development. She also transcribes and translates medieval and early modern documents in Latin.

Kim Waldock

Educator Kim Waldock taught classroom music for 20 years, serving on many external exam boards, speaking at conferences and delivering professional training

for teachers across Australia. She wrote the music section of the Australian National Curriculum in the Arts and has published resources for teaching and a range of Arts Organisations. In 2009 she joined the Sydney Symphony Orchestra, directing their Learning and Engagement arm, expanding the schools' and community work; and creating online resources and touring education programmes. In 2015 The Royal Opera House, Covent Garden employed her to spearhead the development and delivery of their new national programmes across the UK. She now uses her unique expertise in education, curriculum development and the Performing Arts as a consultant, teaching and developing strategic programmes in the U.K., Europe and Australia. Kim is an elected member of the music education council U.K. and a Trustee of the Academy of Ancient Music.

Kimberly Wide

Kim Wide is a curator and arts professional interested in communications, engagement, access to the arts and impacts of social practice. She has worked both nationally and internationally to engage communities and the public in contemporary arts and culture and has worked with many galleries, museums, local government, health and other public service providers, schools and further and higher education organisations to programme off-site and community embedded work which feeds into larger strategies for local areas. Kim came from a museum and heritage background, working as a museum professional in Canada for the City of Toronto and as Assistant Curator at the Government of Ontario Art Collection. In 2003, Kim came to the UK and has worked here for as Audience Development Officer at ArtSway and Acting Director of Kaleido Arts. Since 2009, Kim has been Executive Director of Take A Part CIC, where she has established an innovative co-commissioning curatorial process developed and managed by communities themselves and engages hard to reach areas of Plymouth in multiple, high-quality art experiences.

Lara Williams

Lara Williams is a writer based in Manchester. Her debut short story collection *Treats* was published by Freight Books in 2016 and in the US by Flatiron in 2017 under the title *A Selfie As Big As The Ritz*. The collection was shortlisted for the Republic of Consciousness Prize and longlisted for the Edge Hill Prize. Her novel *Supper Club* is forthcoming in Spring 2019 from Hamish Hamilton (UK) and Putnam & Sons (US).

She has published short fiction in *Lenny Letter*, *Electric Literature*, *McSweeney's Internet Tendency*, *Litro*, *Little Fiction* and *Metazen*. She was nominated for a Pushcart Prize and had a story published in *Best British Short Stories 2017*.

She has had essays, feature and culture pieces published by *The Guardian*, *The Independent*, *New Scientist*, *New European*, *Times Literary Supplement*, *Dazed &*

Confused, Vice, Oh Comely, and others. She is a graduate of the Manchester Writing School.

Liz O'Neill

Liz O'Neill is Chief Executive and Artistic Director of Z-arts, Manchester's venue for children and families. She is also chair of the Big Imaginations network of children's theatre programmers in the North West and Vice Chair of TYA: England (Theatre for Young Audiences.) She is currently a recipient of the Paul Hamlyn Foundation Breakthrough Award, who are supporting her to pursue her vision for family theatre, working with artists and other co-producers to develop, commission and produce new work that reflects the diverse nature of family experience today. Previously Liz was responsible for establishing PANDA (Performing Arts Network and Development Agency), a regional organisation with a national profile, and offering business support to emerging performing arts practitioners. She held this post for seven years. At the same time, Liz has worked as a Creative Producer, both independently with her own company and for Contact theatre, running their At Home residency programme and in 2008 working on secondment to Contact as Acting Executive Producer. Her earlier years in venue management were at Manchester's green room, Liverpool's Unity Theatre and York Arts Centre.

Lucinda Meredith

Lucinda Meredith has been involved in developing informal learning, and participation programmes with groups of participants traditionally referred to as "hard to reach". She has worked developing new strands of the program with some of the UK's leaders in the Arts and Homelessness sector with Cardboard Citizens, Streetwise Opera and Crisis Skylight and Shelter. Developing arts participation, progression opportunities, mentoring alongside creating new performances with homeless young people and adults and artists. This work has often been in partnership with some of the sector leaders including The Place, Royal Shakespeare Company and The Royal Collection Buckingham Palace as well as Manchester Museums, Tyne and Wear Archive Museums and others.

She managed the Cirque Du Monde social circus program for three years bringing it to London working with young homeless people to develop wellbeing and inclusion through circus skills. Prior to this, she had been Arts Programmer in the Arches Glasgow where she was able to develop combined arts programmes with emerging artists and circus summer schools with care leavers and theatre design summer schools with new graduates.

Currently working at Theatre Royal Bury St Edmunds delivering community engagement and participation work and With One Voice as Trustee to newly formed International Arts and Homelessness movement. Lucinda trained at Central School of Speech and Drama – Advanced Theatre Practice and at Birmingham Polytechnic

Theatre Design and is passionate about co-producing and co-creating with communities.

Lucy Laing

Lucy Laing is an independent Arts and Museum Learning Specialist, working with museums and galleries to further their engagement with children and young audiences through formal and informal learning opportunities. Lucy spent six years at The Fitzwilliam Museum Cambridge as a Gallery Educator and lead on the University of Cambridge Museum's Arts Award and Widening Participation programmes. Lucy now works as a consultant specialising in schools and teacher programming, digital learning and activity planning. Clients include institutions such as The National Gallery, Pitzhanger Manor and Gallery and The Box.

Lynn Radcliffe

Lynn Radcliffe trained in ballet, tap and modern dance from a very early age. She received high quality dance training to vocational level at the Elizabeth Hill School of Dance and achieved RAD Ballet (Advanced 1), ISTD Modern and Tap (both Advanced). She gained the RAD Teaching Certificate and became an Associate of Imperial Society of Teachers of Dancing and taught students from age 3 to 19 for over 30 years, entering children for exams and preparing them for competitions and shows. This involved studying and teaching many different dance styles, including jazz, street, contemporary, commercial and dances from around the world. Many past pupils have gone on to have highly successful dance careers with companies such as Royal Ballet, Ballet Rambert, Ballet Boyz, Matthew Bourne and in various West End shows.

Lynn has many years' experience of delivering dance workshops to young people in a variety of styles, both as part of the school curriculum and also various extra-curricular projects. As a freelancer, she specialised in delivering workshops on dance from around the world and working with disadvantaged children on projects which culminated in a variety of performances, from their version of Swan Lake to a dance about peacocks dancing in the rain in the Indian monsoon.

During her years working with Creative Partnerships as a creative agent, she worked alongside a variety of creative practitioners and cultural organisations, evaluating the impact of the artistic experience on the participants, assessing the facilitation skills of the practitioner and providing constructive feedback. This understanding of the broad cultural landscape and how cultural organisations operate within this is a great asset in her current role as Cultural Commissioning Manager for a Local Authority.

Maeve O'Neill

Maeve is an independent arts producer, specialising in project management and mentoring. Maeve works with artists, theatre companies and venues to produce productions, R&Ds and tours. She manages and delivers arts participation projects and has worked with organisations including Apples and Snakes, Ovalhouse and NIE Theatre. She has produced national tours for the poets, Simon Mole, Ecclesia Theatre and Novus Theatre. She produced the debut production of Blind Summit's award-winning show, The Table and produced two national tours of The Diary of a Hounslow Girl by Ambreen Razia. She trained at The Gaiety School of Acting, Dublin and completed a BA in Modern Drama Studies at Brunel University. Maeve is an advisory board member for the Arts and Humanities Department at Brunel University

Marion Friend

Marion Friend MBE is a consultant, coach and facilitator specialising in the arts and education. She read music at Girton College Cambridge, and in the early part of her career combined professional freelance orchestral playing with peripatetic and academic class teaching. She moved into arts management firstly at St James's Church Piccadilly and then undertook a series of senior roles as concerts manager at the Philharmonia Orchestra and then at BBC Television as Administrator for BBC Young Musician of the Year, a new post at the time. Thereafter she was General Administrator at Wigmore Hall for four years before moving to Trinity Laban Conservatoire of Music and Dance for twelve years until July 2014 as the Director of Junior Trinity. Marion is a member of Arts Council England Music Education Hubs Quality Group, a Freeman of the Worshipful Company of Musicians and has for several years chaired the Young Artists panel for the Royal Philharmonic Society Awards.

Martin Colthorpe

Martin Colthorpe is a freelance literature and cultural programmer, and currently Programmer Director of the International Literature Festival Dublin. As Senior Literature Programmer at Southbank Centre he was responsible for the year-round curation and delivery of literature, spoken word and debate, working with a range of high profile partners including The Economist, The Book People and Mastercard. He launched the London Literature Festival in 2007 and programmed bespoke festivals including Poetry International and Imagine Children's Festival. In 2012 he set up his own company, Modern Culture, an agency for programming and commissioning events in literature, film and visual culture with high profile clients including Kings Place, Turner Contemporary and London Festival of Architecture.

Martyn Shaw

Martyn Shaw is a flautist and historical-performance specialist. He is Joint Head of Woodwind at Chetham's School of Music and a Senior Lecturer at Leeds College of

Music. Martyn trained at the Guildhall School of Music and Drama and the Royal Academy of Music. He completed his PhD at the University of Birmingham in 2014, and more recently a Masters' in Educational Leadership in 2017. Martyn's doctoral research represents the first detailed study of the form and function of tone-colour, vibrato and the glide within early nineteenth-century performance practice. Martyn has performed with many of the country's leading period-instrument ensembles. His latest recording 'The Nicholsonian Effect' (Omnibus Classics), features works for 'Nicholson's "Improved" Flute' (c.1839) and Pianoforte. Martyn has presented academic papers, research seminars and lecture recitals for the Performance Studies Network, Royal Musical Association, Society for Musicology in Ireland, and at the International Conference on Nineteenth-Century Music.

Mary Heyler

Born in Los Angeles, Mary Heyler began her career as an opera singer appearing in theatres and concert halls throughout the United States and Mexico. Her success in the finals of the Munich International Music Competition launched her career in Europe with an appearance with the Bavarian Radio Orchestra. This led to performances of roles such as Dorabella in Mozart's *Così fan tutte* and Siebel in Gounod's *Faust* in Germany. She appeared in Ligeti's *Le Grand Macabre* and Stravinsky's *The Rakes Progress* at the Chatelet Theatre, Paris and made many recordings of contemporary choral music with the London Sinfonietta Singers. Mary's lifelong passion for the power of music to change lives eventually led her to concentrate on senior leadership roles in music education, the most recent being Head of Sheffield Music Hub. Mary currently belongs to a number of strategic boards including Sheffield Theatres Trust, Leeds Music Education Partnership and Create Sheffield, a local cultural education partnership.

Miriam Gillinson

Miriam Gillinson is an Oxford-based theatre critic, copywriter and script-reader. She reviews for *The Guardian*, and also selects the weekly theatre picks for *The Guardian's Guide*. Miriam is a senior script reader at Sonia Friedman Productions and has also read for the Bruntwood Prize, the Susan Smith Blackburn Award, Verity Bargate Award, United Agents and The Royal Court Theatre. She works as a copywriter for BBC Worldwide, has written for the British Library and wrote the introduction to the Methuen Classic version of Lucy Prebble's play 'The Effect'.

Neil Pearson

Neil is a freelance producer, project manager and artist-development specialist working in music; with a particular interest in singer/songwriter, folk and the wider roots genres. With over 18 years' experience working in both the commercial and charity elements of the sector, he has worked with artists from across the UK and abroad on a range of commissions and touring collaborations with both UK and international partners.

Recent projects include 'Lost Words - Spell Songs' with 8 UK artists and authors Robert Macfarlane and Jackie Morris, 'Sweet Liberties' a commission with Parliament to celebrate the Parliamentary Anniversaries, 'Folk Nations Kolkata' with British Council, 'The Elizabethan Session' with Folk by the Oak, and 'Sound Journeys' with British Underground & British Council Canada to celebrate the Canada 150 anniversary.

As a programmer he was responsible for the music programme at Cecil Sharp House in London for 6 years and has taken on one-off shows that range from a pre-Raphaelite event at William Morris' Red House (with the National Trust), to a night of protest songs for Museums at Night in Westminster Hall (with Parliament).

Paddy McNulty

Paddy McNulty originally trained as an archaeologist working for leading archaeology units, including Wessex Archaeology and MoLA. With over 15 years' experience in archaeology, museums, and cultural heritage he is a Director of Paddy McNulty Associates, a leading cultural heritage and museums consultancy. At MoLA Paddy became involved in community archaeology projects and went on to develop and delivery activities across South East England. Whilst continuing to be involved in museum activities he worked at MLA London and went freelance in 2010. Paddy has been commissioned to deliver a variety of projects – from developing activities to wide-scale organisational and strategic development projects, through to original research in cross-sector partnership working. His clients have included a diverse range of Independent, Local Authority, and University museums, such as the Museum of London, London Transport Museum, and UCL Public and Cultural Engagement (PACE) – as well as arts and literacy development agencies, including Artsworld and The Reading Agency. He is a Trustee of the London Museums Group and an advocate for innovation and creativity in museums.

Pamela Crowe

Pamela Crowe is a conceptual and text-based artist. She is an Artist Educator at The Tetley, a centre for contemporary art in Leeds and an Art Tutor in FE, delivering art workshops for families and young people and adults with learning disabilities. She has worked in museums and heritage in research and public engagement and has extensive experience across the dance and theatre sectors in financial and general management roles across Arts Council NPOs in Yorkshire and London including the Young Vic, Leeds Playhouse, Vincent Dance Theatre and Unlimited Theatre. She co-runs Creative Mothers Project, an art collective enabling women to sustain their creative practice through motherhood and works as an Advisor and Grants Assessor with Mind and Agenda on a national women's peer support programme. She writes poetry and prose and is currently working on a collection of love poems.

Paul Harper

Paul is an academic and writer on art and craft and a freelance consultant. He currently lectures on history and theory at Middlesex University, School of Art and Design, and London Metropolitan University, The Sir John Cass School of Art, Architecture and Design, teaching across the full range of art, craft, design and architectural disciplines.

Paul has worked in a variety of roles in the arts, including as Visual Arts Officer for Gloucester City Council, and he was a founding director of Alias Arts CIC, which provided advice and support to artist-led organisations. He left this role in 2013 and continues to advise arts organisations on a freelance basis (with a focus on artist-led initiatives). He is a Trustee of The Craft Study Centre, based at The University of Creative Arts, Farnham. Paul has experience and expertise across the visual arts and has a particular research interest in craft.

Philip J Wise

Philip Wise read archaeology and anthropology at Downing College, Cambridge and subsequently studied curatorship at the Department of Museum Studies, University of Leicester and heritage management at the Institute of Archaeology, University College London. He has worked in a variety of local authority museums since 1983, initially as an archaeological curator and more recently as a manager. He is currently employed by Colchester and Ipswich Museums (CIMS) and in 2012-14 led on the heritage aspects of the HLF project to redevelop Colchester Castle and increase access to the town's wider heritage. Philip has a wide-ranging brief for CIMS covering professional standards and has project-managed several major exhibitions including, most recently, 'Kiss and Tell: Rodin and Suffolk Sculpture'. Philip is an Associate Member of The Museums Association and from 2013 to 2018 was a member of the Accreditation Committee of Arts Council England.

In 2014 Philip became an Arts Council artistic and quality assessor for museums. He is currently the Chairman of Trustees of Museums Essex and is the Museum Mentor for Orford Museum Trust and Little Hall, Lavenham, both in Suffolk, as well as advising the Lepra Museum, Colchester. Philip has been active in the Society of Museum Archaeology for over twenty years, is a past Chairman and is currently the Newsletter Editor.

Pippa Warin

Pippa is a consultant and coach with a specialist background in the work of arts organisations and programmes based in or working with rural communities, coastal and market towns, community and neighbourhood regeneration including arts centres, theatres, libraries and creative enterprises. She worked for Arts Council until Aug 19 as Senior Manager leading on strategic partnerships in the SW

especially local government, universities and creative economy. She authored the Arts Council's rural evidence review and policy position statement.

She was CEO: Culture South West, Head of Culture: Government office SW and Regional Head: Community Fund. Trained in drama, she started her career in youth theatre and neighbourhood arts in Birmingham. She set up one of the first family education projects in women's refuges as well as Artshare SW (disability arts) and Devon Arts in Schools. Currently, she is on the UK panel of the Queens Award for Voluntary Service, chair of Wardrobe Theatre: Bristol and of a partnership bidding to the UNESCO Creative Cities Network and is on the boards of Literature Works and a CIC co-locating library services with a creative hub. She coaches emerging leaders on The Engage leadership development programme. She has a strong interest in literature, libraries and theatre.

Rakhee Jasani

Rakhee Jasani has worked in participatory arts for 25 years as a deviser, facilitator, educator, producer, evaluator and manager. She co-founded and ran Eastside Educational Trust, a London based youth arts charity empowering young people to discover the arts and pursue careers within the creative industries. As a director of Eastside, Rakhee was responsible for every aspect of the organisation from the creative aspects of project origination and delivery, to fundraising, budgeting, planning, marketing, training and staff management. Under Rakhee's leadership, Eastside set two official Guinness World Records, won The European Award for Languages (twice) and The Queen's Award for Voluntary Service. Rakhee forged a number of exciting national and international partnerships including with Historic Royal Palaces, BFI and School der Poezie and brought Adobe Youth Voices and Disney Musicals in Schools to the UK. Rakhee developed a number of award-winning programmes for young people in Literature, Theatre, Dance, Film and Digital Arts.

Ranjit Khutan

Ranjit Khutan is a playwright, screenwriter and author, and has had work performed on stage and screen since 1998. Through his full-time role as Head of Public Health at the University of Wolverhampton, he has been able to align his interests in the arts with his Public Health background. This led to him to focus his PhD research on the use and effectiveness of the arts in public health practice, examining how applied theatre practitioners can evaluate and articulate the health outcomes of their work in prisons (University of Manchester). He continues to examine how the impact of the arts can be evidenced, measured and articulated across disciplines, and has developed a model for evaluating arts and health initiatives that he shares through academic papers and at conferences. As a writer he is interested in examining issues that marginalised/socially excluded communities face (e.g. LGBT and BAME), and how the arts can encourage social change. He has worked as a

theatre reviewer and as an arts consultant/evaluator; assisting arts organisations in their development, engagement and evaluation plans.

Ria Meera Munshi

Ria Meera Munshi is a Bollywood Guinness World Record Holder and celebrity choreographer. She is the Director of multi-award winning and international company, Ri Ri's Dance Academy. Ria began her Classical Indian training in the South Asian dance form, Bharatanatyam, at the age of five, while additionally becoming familiar with a broad range of Indian Folk Dances, to include: Rajasthani, Marathi, Kathak, Bhangra and Gujarati Folk Dances. Ria has been involved in a number of creative collaborative dance projects including a video mapping piece with renowned digital experts Illuminos, a Bollywood pop music video promoting recycling with GMWDA as well as choreographing for audiences in their thousands for large outdoor events, such as Manchester Day and Cast The Light. Channel 4's Come Dine With Me, BBC3's Bollywood Carmen and ITVBe's The Real Housewives of Cheshire are just a snippet of the television appearances Ria has made as a dance artist.

Richard Shields

Richard Shields is a practising Artist, Curator and Writer based in the North West. His work offers a contextualised view of contemporary culture and values through the combination of traditional skills, relational aesthetics and re-appropriation. Having co-founded the artist-led initiative 'Contents May Vary' in 2004, Shields went on to curate a series of site-responsive exhibitions throughout the UK, exploring and broadening the scope for an alternative to the gallery system. The method of responding to alternative sites was applied to his studio practice, using personal experiences from student debt, unemployment, gallery jobs and cataract procedures as inspiration. In 2012 Shields concluded a project in which he sold his own credit card debt as an artwork.

His explorations into the related histories of Art and Banking have led to an ongoing practice-based research project. This activity included a site-specific commission for the Mdina Cathedral Biennale and a practice-based workshop at Cittadella Arte in Biella, Italy. After completing a residency in Bill Drummond's Curfew Tower, curated by Penthouse NQ Shields is currently exploring his Northern Irish identity through a mythical paramilitary art organisation, drawing parallels to the structure of the contemporary art world. When writing about art Shields continues to imbue a degree of personal experiencing when visiting an exhibition. Shields ran his own studio in Manchester for ten years and works as a freelance technician, working for major institutions, and smaller artists led spaces.

Rita McLean

Rita McLean is an independent museums and heritage consultant. She has over 35 years' experience of working across the UK museums and heritage sector in a range of curatorial, museum development, senior management and advisory roles. She was Director of Birmingham Museums and Art Gallery (BMAG) from 2004 until 2012, and prior to this, a member of BMAG's senior management team with responsibility for the operation and development of the service's historic house/community museums. Her experience spans leading the delivery of major capital development projects, collections development and interpretation programmes, exhibition programming, audience development and diversity initiatives.

Since 2013, Rita's freelance work has included numerous consultancy and expert advice assignments for the National Lottery Heritage Fund to support delivery of a range of grant-funded projects. She was a member of ACE's Museum Accreditation Panel from 2012–2018 and a Governor of Compton Verney House Trust 2012-2018. Rita is a National Trust Midlands Advisory Board and an Honorary Research Associate of the University of Birmingham.

Ros Terry

Ros is a creative producer with particular expertise in new writing, contemporary work and participation. Currently, she is a senior producer at the National Theatre looking after 'Public Acts' a new nationwide initiative to create extraordinary acts of theatre and community. Her role is to shape the long-term strategic and creative vision for the programme, building sustained partnerships with communities and theatres across the UK and creating ambitious new works of participatory theatre.

Previously she was the producer at the Royal Court Theatre delivering their in-house productions, co-productions, national, international and schools tours and a number of one-off projects. From 2015 to 2017 Ros ran, and doubled the reach of, the NT's flagship youth theatre programme 'Connections' - working in collaboration with 45 UK theatres. Prior to this, she was the producer for Clean Break Theatre Company where her role was to further the company's artistic vision and outputs in theatre venues, festivals, prisons and non-cultural settings.

Ros is a Trustee of Deafinitely Theatre and an alumnus of the Clore Leadership Programme and the National Theatre's Step Change scheme.

Rosaria M. Gracia

Rosaria Gracia, PhD, is an International Dancemaker and ethnochoreologist, researcher and educationalist. Her area of International Dance specialism is Carnival art forms - especially Brazilian, Cuban and Spanish - in which she has been working as practitioner and choreographer since 2000. Her current research

interests are in cultural syncretism through dance and movement and dance and health. She is the co-founder of Finding your Compass (arts and health organisation), director of the Three Score Dance Participation Programme, dance director of OldsKool (circus for 50+), lead choreographer for Maracatu Cruzeiro do Sul, resident choreographer for Same Sky and regularly teaches at schools, festivals and events in Europe and the UK. She also choreographs for theatre, mass movement projects and site-specific performances. In dance and health, her specialism is in the use of movement and one's narrative as tools for recovery and its application in a variety of conditions, such as mental health issues, dementia and Parkinson's. She is also a GYROTONIC (R) and GYROKINESIS (R) instructor.

Rosaria has been an Associate Lecturer for the Open University since 2008, also performing as a Visiting Research Fellow, Monitor, Mentor, Trainer and Consultant (Specialist Qualitative Researcher). She is a Guinness World Record holder for the choreographer of the World's Largest Samba Band (Inspire Works. Royal Albert Hall, 2014 and 2016) and was nominated 'Coach of the Year' at the Brighton and Hove Sports and Physical Activities Awards 2015.

Ross Head

Ross Head has over 15 years of experience working in the museums and galleries sector, coordinating exhibitions at institutions including the V&A; Whitechapel Gallery; Dulwich Picture Gallery and National Portrait Gallery. He is currently responsible for implementing temporary exhibitions and internationally touring exhibitions at Barbican Art Gallery and has worked recently on Basquiat: Boom for Real, 2017-2018; Ragnar Kjartansson (2016); The Vulgar: Fashion Redefined (2016) and Lee Krasner: Living Colour (2019). He is also the curator of cultural events programmed as part of the annual summer Pride in London Festival. He has worked on projects in collaboration with Artangel and Channel 4 and has published reviews on exhibitions programmed at galleries including Hayward Gallery and Tate Modern. In addition, he has previously worked at Frieze Masters and in the visual arts teams at Arts Council England Head Office and London office.

Sally Clements

Sally Clements works with charities and learning providers across the South West as a critical friend helping professionals make sense of and develop their learning programmes and build more sustainable futures, providing extra capacity and hands on support as required. Sally brings experience of leading programmes within adult and community education, youth justice, SEND, school and FE settings and of developing family focused work in community settings. Sally has specific experience of working with people who may feel excluded or struggle to engage.

She works nationally with Trinity College London to develop Arts Award and previously with an Arts Council England in Artsmark development and validation

roles. She regularly works with Music Education Hubs across the southwest and for the two southern Bridge organisations as a trainer and facilitator. She reviews teaching and learning for Stagecoach Performing Arts, is a Director of Create Studios CIC and Vice-Chair of the BBC Children in Need South and West Committee. In the past, she held regional and national roles at Arts Council England, Youth Music, Catch22, South West Music School and Bristol City Council. She is particularly skilled in assessing participatory activities or programmes that have a community focus, across a range of art forms and she brings a breadth of perspective, empathy and understanding to every assessment.

Sam Eden-Green

Sam is a musician, creative producer and arts manager with experience in community, disability and young people's arts. Sam has over 20 years of experience performing as a drummer and percussionist, with expertise varying from the DIY music community (punk, indie, experimental), to Balkan, Brazilian, and African music. He has helped create many of independent releases and music events. Sam has directed and performed with more groups than he can remember from New York to Newhaven, recorded at BBC's Maida Vale Studios, and performed at the Serbian trumpet festival in Guca. Sam has experience of working with several community arts organisations, such as Same Sky in Brighton, to coordinate and participate in large-scale arts events such as Notting Hill Carnival and Brighton Festival

Sam has an MA in Arts Management and significant experience in the coordination and strategic development of small to medium-sized arts organisations. As an arts manager Sam has worked with learning disabled artists in managing music events, producing radio, writing instrumental and digital music, and in touring – while working with Carousel, a leading learning disability arts organisation. Sam currently works for AudioActive, a Brighton-based young people's music charity which promotes innovative use of music technology and links with the music industry, to enable young musicians to develop their skills and life opportunities.

Sarah Louise Tutt

Sarah Tutt is an interdisciplinary artist working in performance, writing and object making, and a cultural producer specialising in strategic arts marketing, communications and audience development. She has 30 years' experience working across disciplines including combined arts, dance, performance and theatre, screen and digital arts, visual arts and festivals. Sarah was co-artistic director of the performance company Dogs In Honey and has worked from within artist-led projects, touring theatre and site-specific commissions for public realm locations. In 2002 she moved to mainland Europe for a decade. As a cultural producer, Sarah has worked for a range of organisations including Broadway Media Centre, Creative Quarter and Dance4 in Nottingham. She has supported two capital projects and has been a director for Ticketing Network East Midlands. Her freelance work includes

mentoring and teaching. She is currently studying for a Masters in Fine Art and is a studio member at Primary.

Sarah Shead

Sarah Shead is the Director and Creative Producer for Spin Arts working with artists/companies such as; Carlos Pons Guerra, DeNada Dance Theatre, Earthfall, Sonia Sabri Company, Seeta Patel and Mavin Khoo, to name a few. Recent positions include; Artistic and Business Development Manager at 2Faced Dance Company and Fundraiser for Sonia Sabri Company.

Sarah has played an influential role in setting up and delivering artist development schemes such as 'Catapult' and 'Northern Connections' with the Northern School of Contemporary and CARP with The Civic, Barnsley. Sarah is currently a Trustee for Eclipse Theatre and is a trained relational dynamics coach.

Earlier roles included; What Next Project Coordinator (Creative Partnerships), Continuing Professional Development Coordinator (Dance4), Artistic Programmes Manager (Yorkshire Dance), Programmes Director (CidaCo), Associate Producer on a scheme with Dance City and The Empty Space, and an Associate Coach (PANDA). Sarah has danced since the age of 8, trained at Bretton Hall (UK) and York University (Toronto).

Shirley Lundstram

Since 2017, Shirley has been Partnership Director of Leeds Dance Partnership, an organisation which aims to develop Leeds as an international centre of excellence for dance and provide leadership in the north of England for the development of the art form locally, nationally and internationally. As Partnership Director Shirley provides strategic leadership and oversees the delivery of programmes of work, coordinates partner organisations and works to secure investment towards the delivery of the partnership's objectives. She has 20 years' management experience in Local Government, most recently at Salford City Council developing new and existing cultural partnerships in the city and attracting inward investment.

Shirley originally trained in dance and theatre at Bretton Hall College and the Laban Centre. She went on to perform, choreograph and work in movement direction for The Liverpool Everyman, The Belgrade Theatre, Gaby Agis and Dancers, Paula Hampson, Fishpool, Vidal Sassoon, with Igloo on the BAFTA nominated Windows '98 and more.

She has worked as a volunteer Mentor for Arts Council England & Local Government partnership with Business in the Arts North West and long-term unemployed artists through Job Centre Plus. She has also worked as a volunteer Mentor for the Koestler

Trust; the leading prison arts charity in the UK. She has been a Trustee of Oldham Coliseum since 2017 and is a Fellow of the Royal Society of Arts.

Simon Poulter

Simon Poulter has worked within the art and technology sector for twenty years. He has established a national profile both as an artist and curator, working with all of the UK's leading art and technology organisations. He is co-Director of Collusion, based in Cambridge, an art and technology organisation developing a three-year programme of projects in the wider Cambridge area. Simon was formerly Associate Curator with Metal, devising projects and programmes across Metal's three locations. In 2015 he developed and managed NetPark, a Digital R&D Fund for the Arts project in Chalkwell Park on behalf of Metal. Working with Sophie Mellor as Close and Remote, he has completed a number of large scale commissions across the UK, working with Creative Barking and Dagenham, Sefton Borough Council/The Atkinson, FACT, Home Slough and the University of Bristol. He divides his time between London and the South West of England

Sita Brand

Sita believes in the transformatory power of story to change lives. After graduating with a degree in Drama, she went on to tour internationally as a performer and storyteller. Her later career saw her work as a director and producer in the UK, India and South East Asia. She has spent a career dedicated to diversity in the arts. She is also a writer and recently published her first digital interactive fiction.

In 2010 Sita founded Settle Stories in the rural Yorkshire Dales market town of Settle. The charity programmes year-round events both live and online as well as the flagship Settle Stories Festival challenging perceptions of rural arts. The charity touches the lives of over 6,000 young people in school every year through their learning programme and enables the vulnerable and disenfranchised to have a voice through outreach programmes.

Stephanie Jalland

Stephanie Jalland has been Artistic Director of Hoodwink, a company in residence at Salisbury Arts Centre, since co-founding the company in 1997. During that time Stephanie has created original theatre and performance events for indoors, outdoors and site-specific locations and toured extensively nationally and internationally. Hoodwink's work encompasses major commissions by venues, international festivals, libraries, National Trust, museums, local authorities and projects in hospital, care home and community settings. Stephanie is committed to creating high quality experiences whose form is determined by the subject matter, context and setting rather than a pre-determined form. This means the work is accessible to audiences across the age range who may not normally partake in arts activities as well as already engaged audiences.

Sud Basu

Sud is a Creative Producer and has worked in the cultural sector for over 15 years - supporting artists, commissioning and presenting work across art form and creating nationally significant cultural programmes. His career has spanned local Government, funding bodies, commercial agencies, presenting theatres as well as artist-led companies – with senior roles at organisations such as the Greater London Authority, Arts Council England, London Legacy Development Corporation and The Place. Most recently Sud was a Producer for 14-18 NOW – where he developed an award-winning, five years, arts programme marking the centenary of the First World War. Sud is a trustee of Bedford Creative Arts and Wildworks. He is also an Artistic Advisor for Jerwood Arts.

Susan Bisatt

Susan Bisatt has combined a performing career as an operatic soprano with music and drama educational work. She is a founder member of the Improvising Opera Company “Impropera” and a board member of Opera Circus. Her singing career encompassed early opera, contemporary and experimental repertoire as well as traditional repertoire, working with national opera companies such as ENO and Opera North. She was a lead tutor for Youth Music on their Singbook/Sing Up programmes. She has worked as a subject advisor for Local Government and currently is the lead specialist Music tutor in the Faculty of Education at Manchester Metropolitan University. Susan has led international workshops working with Opera Circus widely Eastern Europe and Italy and with Impropera at the Sibelius Academy in Finland. She is a founder member of the “The Complete Freedom of Truth”, an international youth-led project with the ambition to develop global youth citizenship through culture and the arts.

Suzannah Bedford

Suzannah Bedford is a freelance Producer of art projects with communities and a creative mentor. A strategic arts leader and fundraiser, she most recently developed Place, a two-year project with a focus on community-led commissioning and local talent development, within her current role as Creative Director of The Renewal Trust, a regeneration charity in Nottingham. Highlights include Nott Ballet, a project in its 4th year with Birmingham Royal Ballet, Dance4 and Theatre Royal Nottingham, and Rankin on St Ann’s Allotments (featured in the BBC2’s Museums at Night programme). She began as Administrator with Out of Joint Theatre Company, became General Manager with Talawa Theatre Company, and then saw Greenwich and Lewisham Young People’s Theatre through a period of change management. She has been a Relationship Manager with Arts Council Midlands within both dance and engagement and participation. Suzannah sits on the Board of Trustees at Déda in Derby.

Tamara Louise Kohler

Tamara Kohler is a flutist, specialising in new music performance. She is a founding member and Co-Artistic Director of Melbourne-based contemporary ensemble Rubiks Collective and frequently performs internationally with leading new music ensembles and orchestras. Her festival credits include the Melbourne International Arts Festival (AUS), Metropolis New Music Festival (AUS), Bang on a Can Summer Festival (USA), Darmstadt International Festival for New Music (DE), Australia Fest (IND), Extended Play (AUS) and the 2015 Australian Flute Festival, performing as a soloist in the Australian premiere of Salvatore Sciarrino's 'Il Cerchio Dei Suoni'. In addition to performing, Tamara's practice includes improvising, directing, curating, podcasting and teaching. Tamara is passionate about mentoring young artists in venturing towards less-conventional arts careers and has been invited as a guest speaker at the University of Melbourne, Australian National Academy of Music and the Melbourne Recital Centre. She enjoys working in cross-arts platforms and is the annual music tutor at the International Summer School for ballet. Tamara is also the host and producer of music podcast MythirdEar. Tamara divides her time between London UK and Melbourne AUS.

Theresa Bergne

Theresa is an independent curator and producer specialising in commissioning artists to work in the public realm and part-time Art, Design and Culture Specialist for High Speed Two. Her passion is to work with artists to develop new work outside of the formal gallery setting; to broaden audiences for the visual arts, and to broker the often-complex relationships with partners to make this possible. For the past 20 years, she has worked under the auspices of her own organisation, Field Art Projects. This has included managing an exhibition and commissioning programme in the built environment for the Canary Wharf Group in Docklands, curating and producing exemplary programmes in hospitals, student settings, and for regeneration programmes in London, Bristol and Weston-super-Mare. She also initiates her own projects including acclaimed work by Janet Cardiff 40 Part Motet and is currently developing an ambitious programme of commissions for the transformation of Bristol's premier music venue, the Colston Hall. Since 2011 she has also been delivering participation projects in the southwest working with local neighbourhood partnerships and housing associations, primarily engaging people from more disadvantaged socio-economic groups.

Tim Wheeler

Tim is a freelance theatre maker, arts consultant and teacher. He is co-founder and was for 26 years, Artistic Director of award-winning theatre company Mind the Gap. He has expertise in theatre, combined arts, touring theatre, site-specific work, rural touring, arts and health and festivals – in particular supporting the development of work by learning disabled artists and arts and mental health. He led the capital development of Mind the Gap Studios; a £2.2m artist's making space based in an

old silk mill in Bradford West Yorkshire. He is currently working at the University of Worcester on a new Integrated Masters in Touring Theatre. He teaches occasionally at the University of Leeds on the undergraduate programme and the MA in Theatre and Global Development. He sits on the Creative Case North steering group and is on the Board of Leeds Studio. Tim works across the UK and internationally

Victoria Joynes

Victoria Joynes has worked in heritage and museums for 12 years which has included the Shakespeare Birthplace Trust, Wordsworth Trust, Wilton House and Ragley Hall. She is currently working in the Special Collections Reading Rooms at the Bodleian Library in Oxford. While working at the Shakespeare Birthplace Trust she completed a Masters qualification in Heritage Management part-time by distance learning with the University of Birmingham. The focus of her dissertation was the creation of a narrative in Social History exhibitions. She specialises in Modern History with her undergraduate degree in Modern History and Politics from Cardiff University. In her six years in the Reading Room at the Shakespeare Birthplace Trust her role comprised family history, local history, early printed books library, theatre archive collection and museum objects. She delivered talks and tours and assisted visitors with their research.

Vince Attwood

Vince is a co-director at Soft Touch Arts a participatory arts company based in the east midlands after an early career as an artist/ designer /performer in visual theatre in the North West, Holland and Belgium. Vince returned to England in the 80's and co-founded Soft Touch as a co-operative. With Soft Touch he has been instrumental in developing the practice of participatory work particularly with disadvantaged young people both as a practitioner and strategically through national and regional working groups and networks. Vince has also developed work within youth justice and health settings often working beyond the arts to improve services for young people, for example sitting on the board of Healthwatch Leicestershire and the Leicester Children's Trust board. Vince has also spent the past 30years being a pyrotechnician and a street musician just for the fun of it.

Yet Chor Sunshine Wong

Sunshine Wong is an art worker with twenty years' experience in many facets of the arts and education sectors. She was the principal art teacher for a children's art studio in her native city Hong Kong before relocating to Berlin in 2006. There, Sunshine received her MA in Art in Context at the University of the Arts Berlin while facilitating workshops with youth and undergraduate students. She also co-ran the artist initiative 91mQ, where she curated experimental group shows, live artwork, and discursive events. Sunshine moved to the UK in late 2011 and has since managed a number of participatory and research projects in Sheffield. Her recently completed

doctoral research looks at the emergent “relational material” of socially negotiated practices by drawing upon feminist, queer, and affect studies.

Zach Dawson

Zach Dawson is a composer, curator, and performer currently based in Birmingham, UK. He is Project Manager, Co-founder, and Curator of Post-Paradise Series, a composer-led experimental music organisation promoting and supporting emerging and established artists. He completed his Masters in Composition at Birmingham Conservatoire in 2015 and has since gone on to develop grassroots projects with close collaborators. Recently, he established an electronic duo project with Richard Stenton (composer) performing open duration, semi-autonomous music for synthesiser and MIDI keyboard, designed specifically for both composers to perform. Recent performances include; Royal Birmingham Conservatoire Frontiers Festival, Ideas of Noise Festival, and Supersonic Festival.

He has worked with established organisations throughout the UK and Europe, receiving a commission from Ensemble Klang and Gaudeamus Muziekweek for Infinity Series/ Forever Expansions, performed during the 2017 Gaudeamus Festival. In 2017 he released Forever Grey (an infinite score with no front or back cover) collaboratively produced with stenton.press (publishing house), initiated a large-scale project called Infinity Series// (a continual body of work dealing with time and space) and produced end, a 40-minute gif album released only on YouTube. In 2016 he was awarded a commission prize at the 22nd Young Composers Meeting for Universal Language, written for Orkest de Ereprijs. His music has been broadcast on Radio Punctum (Prague) and performed at The Orgelpark (Amsterdam). He has also collaborated with visual artists, recently producing music for a durational performance at Centrala Art Gallery, Birmingham.

As well as having years of experience as a composer, Zach also has a curatorial practice. Since 2016 he has managed, co-produced, and co-curated three-concert series for Post-Paradise Series, successfully gaining funding for the organisation from Arts Council England, RVW Trust Fund, and Hinrichsen Foundation. He also previously worked at Eastside Projects (internationally renowned artist-run space in Birmingham) as an assistant, co-curating a multimedia installation with them and Sonia Boyce.

Zoë Crockford

Zoë Crockford is a teacher and artist based in Wiltshire. With substantial experience in a broad range of education settings, she is Subject Leader for Art at a secondary school in Hampshire. Within education Zoë also works as an assessment associate for Pearson, moderating GCSE Art and Design and is a trustee with Chapel Arts Studios in Andover. A ceramics specialist with strength in visual arts, Zoë works freelance running workshops for adults and children as well as selling her work

locally. She has worked in publishing as a proofreader and editor and has experience in art retail and public sector services. Zoë is studying for an MA in Art Education at Oxford Brookes, and her personal practice is focussed on a sense of place and the curation of a lived history. She writes for AD magazine, the journal of NSEAD and is currently working on an elusive novel.