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 Cosi 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 Brunwood 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 Artswork 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 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.