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, successful 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 proof-reader 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.