

# This Way Up 2019 Speaker Biographies



Name	Organisation	Biography
Aaron Guthrie	QFT / New Notions	Aaron Guthrie is the Young Audiences Coordinator at Queen's Film Theatre, Belfast. He founded New Notions, a pop-up cinema and original documentary film producer.
Alexzandra Jackson	BFI NETWORK	Alexzandra is the BFI NETWORK Talent Executive for Film Hub Midlands. She joined the hub team after previously being a FAN member at Phoenix Cinema and Art Centre where she produced their learning and talent development programme, working across production and exhibition between 2009 and 2018. Additionally, she has worked in festival curation and delivery, UK distribution of Indian family film titles and is an advocate for accessible cinema.
Amy O'Hara	BFI NETWORK	Amy is one of the BFI NETWORK Talent Executives for Film Hub North, based at the Showroom Cinema in Sheffield. Amy has worked in film marketing, distribution and production for over 6 years. She started in film as Production Assistant on Pulp: A Film About Life, Death & Supermarkets, leading into her role at Film4 as assistant to the Distribution & Marketing team. At Film4 Amy worked across numerous award-winning and prestigious titles including 20,000 Days On Earth, The Double, Hyena, '71, The Lobster and 12 Years A Slave. Amy moved to STX at its commencement to help establish the UK and international office for the studio when it first opened in 2017. She assisted in establishing the direct distribution of the company in the UK & Ireland and has subsequently worked across all the studio's UK campaigns including Wind River and American Animals, taking a lead on social and digital strategy and activations.

Amy Smart	Flatpack / Film Hub Midlands	After studying film at university (with aspirations to be the next Sofia Coppola) I accidentally ended up managing a small college for two years, developing the arts provision in and around the Black Country, before making the transition to film when I joined MAC Birmingham as Cinema Producer. As part of the arts team I managed MAC's independent cinema programme until spring 2016 after which I joined Flatpack Projects to head up Flatpack's year round activity under the banner of Film Hub Midlands, helping to build a more thriving film community in the region.
Anthony Andrews	We Are Parable	Anthony Andrews is the co-founder and Creative Director of We Are Parable. With a huge passion for film, he believes that cinema is best enjoyed as a shared experience. Over the last 7 years, he has curated the Spike is 60 festival, which culminated in meeting one of his heroes, the man himself, Spike Lee. With almost two decades of marketing experience, Anthony also works for BFI as their outreach marketing specialist, helping to promote some of their popular seasons to Black audiences.
Ben Roberts	BFI	<p>Ben Roberts is the Deputy CEO of the BFI, working closely with the BFI CEO on the organisation's future strategic and cultural direction, and in particular developing the BFI's role across the broader screen sectors and emerging media, and advancing the industry's inclusion agenda. He oversees the UK's National Lottery film funds, which includes the BFI's wide-ranging support for talent development, feature film development and production, and audience development.</p> <p>Ben has over 20 years film industry experience across international sales and production, studio acquisitions, UK distribution and film finance gained from his time as CEO of Protagonist Pictures since 2007, and before that at Universal Pictures and the independent UK distributor Metrodome.</p>
Bridgette Wessels	University of Glasgow	Prof. Bridgette Wessels' research focuses on social change, media including digital media and cultural participation. She has extensive experience of conducting and managing nationally and internationally funded research on digital culture and is particularly interested in audiences and cultural engagement in regional contexts. Bridgette has published numerous articles and books and has served

		on various advisory boards for the UK government and EU including the EU ICT-China programme.
Carol Rennie	Keswick Alhambra	Carol and husband Alan became owner-operators of the century-old single-screen Keswick Alhambra Cinema in early 2018, after completely unrelated careers in the public services. It's been a steep but extremely fun and rewarding learning curve - especially being shortlisted for the Screen Awards' Cinema of the Year! <a href="http://www.keswickalhambra.co.uk">www.keswickalhambra.co.uk</a>
Catherine Bottrill	Julie's Bicycle	Catherine has been working 20 years in the energy and environmental sustainability space – particularly working to support businesses to develop their sustainability strategy and adopt good operational practices. Catherine has been involved with Julie's Bicycle, a UK based charity supporting climate and environmental action across the creative industries, since its inception in 2007. She led Julie's Bicycle strategic environmental research projects, including: First Step: Carbon Footprint of the UK Music Industry and most recently led the Fashion and Environment White Paper for British Fashion Council. From 2016 to Summer 2019 Catherine headed Julie's Bicycle Creative Green programme of consultancy and certification – developing and running the consultancy services to support creative organisations with sustainability strategy and practices – clients include: British Fashion Council, V&A Museum, Royal Albert Hall, National Theatre and Curzon Cinema. Each year they certified and ran an Awards for 60 organisations that undertook creative green certification for their venues, museums, offices, events and tours.

Catherine Downes	usheru	Catherine co-founded usheru with Ollie Fegan and Andres Macias at the end of 2014. Before this, she worked at Google for 7 years across different product groups (mainly in web and app publishing). Her roles focused on marketing and sales partnerships. Her final role at Google saw her lead the global Google Certified Publishing Partner program which she worked on since inception and grew for almost 2 years across Europe and Asia, launching the first US partners before leaving to start usheru. Catherine switched into the world of technology in 2008 after having previously studied human rights and criminal justice, spending several years working in research in these areas. At usheru, Catherine leads marketing and operations. usheru develops ticketing and analytics technology products to meet the needs of film distributors and cinemas. Catherine speaks French, Spanish and Italian, and in a former life was even a snowboard instructor in Canada and an avid cycling road racer.
Christina Newland	Freelance	Christina Newland is an award-winning journalist on film, pop culture, and boxing at Sight & Sound Magazine, Little White Lies, VICE, Hazlitt, The Ringer, and others. She tweets @christinalefou and you can find her work at <a href="http://www.thebetamaxrevolt.com">www.thebetamaxrevolt.com</a> . Her upcoming anthology, <i>She Found it at the Movies: Women Writers on Sex Desire and Cinema</i> , is due for publication by Red Press in March 2020.
Dan Ellis	Jam Jar Cinema	Dan proudly describes himself as a failed actor, as it was this that allowed him to find his passion. He retrained at business school in Newcastle, specialising in creative businesses. Whilst studying he took the lease on a derelict building with the dream of returning cinema to Whitley Bay and Jam Jar Cinema is now a cornerstone of the towns regeneration. Originating with one 50 seat screen; run by volunteers the venue have recently raised finance and installed a second screen with a third, new bar and lift being installed in time for Christmas. Now Jam Jar Cinema has a complement of 18 paid staff with eyes on expansion to other towns and cities. Dan is determined to bringing diverse programming and outstanding customer experience to audiences across the country

Droo Padhiar	Dogwoof	Droo Padhiar has worked in UK film distribution for ten years across studio and world cinema titles in both Marketing and Publicity. She currently heads up Marketing for leading Documentary specialist Dogwoof across production, world sales and UK distribution. She has previously held roles within Theatrical Marketing at STUDIOCANAL and Peccadillo Pictures where she worked on award-winning titles across multiple genres including 2014's Paddington and 2011's British breakout-hit, Weekend.
Eavan King	Nerve Centre	Eavan King has worked in film Education and exhibition for 8 years. She manages a range of film production and film education programmes for stakeholders including Northern Ireland Screen, Into Film, Film Hub NI and produces the BFI Film Academy programme - delivering specialist film production training to young filmmakers aged 16-19 years of age. Eavan manages the Foyle Film Festival Light in Motion awards in short film and animation which are Oscar and BAFTA accredited. She has worked as a Production Manager and Assistant Director on a range of short films for the Nerve Centre, Northern Ireland's leading Creative Arts Centre.
Eleanor Thornley	Film Hub Midlands	Eleanor is the Manager for Film Hub Midlands, based at Broadway Cinema in Nottingham. Starting as an usher in 2004, she has worked in film exhibition for over 15 years in a range of roles from Front of House, to Senior Management. She has total belief in the power and joy to be found in watching films on the big screen and never fails to feel a small moment of excitement every time the lights go down in the auditorium.
Elizabeth Costello	Leigh Film Society	Elizabeth is Founder and Development Director for Leigh Film Society. Starting from a small cafe in 2013 with the aim to bring non-mainstream films to Leigh. It is now a Charity Organisation using film screenings to fight against social isolation, create opportunities for young people and support community cohesion. Elizabeth has longed believed in the therapeutic benefit of film and the power it has to bring the community together. Elizabeth is a proud community cinema volunteer and was awarded a British Empire Medal in 2018 for her contribution to Culture in Leigh.

Flora Menzies	Into Film	Flora has been working in film for nine years, gaining early experience with festivals and cinemas including Bird's Eye View and the historic Phoenix Cinema in London, then working in marketing for Curzon Cinemas and Curzon Home Cinema. She then moved out of the private sector with a role at Film London, helping to develop Film Hub London, part of the BFI Film Audience Network, and promote the capital's position as a global film production hub. She is now Head of Audience Development at Into Film, a UK-wide film education organisation that puts film at the heart of children and young people's educational, cultural and personal development. Her role includes managing Into Film's engagement with strategic partner BFI FAN and the BFI cultural programmes; working with exhibition to grow young audiences for a wide variety of film across the UK; and strengthening links between the film industry and education sector.
Helen W. Kennedy	University of Nottingham	Helen W. Kennedy is Professor of Creative and Cultural Industries at the University of Nottingham. Her research interests are feminist games culture, innovations in experience design and the cultural evaluation of live experiences. She is lead researcher on REFIG - an international project that seeks to transform the games industry, games education and games culture funded by the Social Science & Humanities Research Council of Canada. She has published widely in game studies and the emergent field of live cinema where her work focuses on the intersections between performance, play and narrative in the design and experience of immersive cinema.
Holli Keeble	Tyneside Cinema	Holli has been Chief Executive at Tyneside Cinema since July 2017. Holli's first taste working in the cultural sector was in Sage Gateshead's Learning team in 2002, which was where she discovered the power that the arts can have on shaping the lives and aspirations of children and young people. Film being her first artform love, she jumped at a volunteering opportunity for the inaugural Northern Lights Film Festival based at Tyneside Cinema in 2003 which is where she went on to land her first job in film in - back in an education team. She quickly moved through various roles, from Education officer, then Manager to Head of Special Projects and Head of Programme to name a few. Some key achievements in previous roles included the development of the Learning and Participation team, which has grown from a small team of 2 to 9, and now delivers a nationally recognised and extensive

		<p>programme for children, young people and early career artists and filmmakers across the North; securing NPO status for the organisation for its work with artists; and bringing film programming entirely in-house, the development of a new film team and curatorial policy that focuses on the potential of film to engage audiences with important local and global societal issues, and questions the civic role that cinemas can play today.</p> <p>Holli lives in Newcastle with her husband and cat, and when not running a cinema or in the cinema, she can be found in the kitchen, theatre or the yoga studio and loves to travel whenever and wherever possible.</p>
Hugh Odling-Smee	Film Hub Northern Ireland	<p>Currently Manager of Film Hub NI, based at Queen's Film Theatre, Hugh has over 25 years' experience working in Belfast's arts and heritage sectors for organisations as diverse as the Linen Hall Library, Belfast Book Festival and Belfast International Arts Festival. Hugh's favourite John Candy movie is Brewster's Millions.</p>
Huttson Lo	Freelance	<p>With more than 20 years of creativity development for diverse audiences, Huttson can digitally connect innovative, creative businesses with customers &amp; advocates better than sector-specific marketing managers</p> <p>Multi-lingual &amp; expert in disciplines from art &amp; history to science &amp; digital futures, Huttson is a cross-world discloser, elegantly bridging spheres of experience &amp; influence. A respected partnership developer, his work includes public, private &amp; non-profit organisations, achieving significant growth in revenue, audiences &amp; engagement.</p>
Jack Powell	BFI	<p>Jack Powell is the Senior Policy Analyst at the BFI, where he leads on domestic policy issues including those related to Brexit. Jack previously worked in policy and communications roles at the Creative Industries Federation.</p>
Jamie Beddard	Diverse City	<p>Jamie Beddard is Joint Artistic Director of Diverse City, and Lead Artist in Extraordinary Bodies. He is also an Agent for Change at The New Wolsey Theatre, Ipswich. As a performer, he recently performed the title role in the Elephant Man as well as the Leader in The Messiah at Bristol Old Vic, played the role of Mathias in The National Theatre's production of The</p>

		<p>Threepenny Opera, and performed in 'Weighting', a large-scale outdoor circus show created by Extraordinary Bodies. He recently co-directed Extraordinary Bodies' outdoor, inclusive circus performance, 'Splash!'. He is a Clore Fellow, and has previously been a Diversity Officer (Arts Council), Associate Director (Graeae Theatre Company) and Editor of 'Disability Arts in London' magazine (DAIL). Additional directing credits include 'The Last Freakshow' (Fittings), 'Can I Be Frank With You' ('Datco') and 'The Trouble With Richard' (Graeae). Numerous acting credits include Quills, I.D, All the King's Men, Wonderful You (Film/TV) and Ubu, Alice in Wonderland, Flesh Fly (Graeae), 15 Seconds (Traverse) and Waiting for Godot (Tottering Bipeds).</p>
Jason Wood	HOME	<p>The Artistic Director of Film and Culture at HOME, Jason Wood is also a visiting professor at MMU and the University of Salford and the author of numerous books on cinema.</p>
Jeanie Finlay	Freelance	<p>Jeanie Finlay is one of Britain's most distinctive documentary makers. Her acclaimed films tell intimate stories to international audiences, whether inviting them behind the scenes of Teesside's last record shop (SOUND IT OUT), to share the extraordinary journey of a British transgender man, pregnant with his child (Seahorse) or onto the set of the world's biggest television show (Game Of Thrones: The Last Watch).</p> <p>Her films, although varied in subject matter, are all made with steel and heart, sharing an empathetic approach to bringing overlooked and untold stories to the screen.</p> <p>Jeanie had her first film commissioned when she was 6 months pregnant and being a parent has always informed her filmmaking. She is a vocal supporter of Raising Films, regularly writes about film for The Talkhouse and was a director of Nottingham's flagship cinema and media centre, Broadway for many years.</p>



Jess Loveland	BFI NETWORK	<p>Jess oversees the national strategy for the BFI NETWORK working closely with the UK-wide team of Talent Execs and colleagues in the BFI Film Fund. Jess has worked within NETWORK for five years, previously she was a regional Talent Exec with Film Hub North developing the work and careers of new and emerging filmmakers, and supporting them through the production of short films and the development of early stage feature projects.</p> <p>Jess has also worked as Production and Development Executive with Creative England and as Development Executive with Dublin-based Blinder films working across their slate of film and television projects.</p>
Julia Lamaison	BFI	<p>Julia joined the BFI in 2017 and is responsible for running the Research and Statistics Unit (RSU) as well as a variety of other BFI related research initiatives. This includes production of the BFI's Statistical Yearbook, 'the Bible of Film' as well as a variety of independent research projects. Current topics include 'Film in the wider world' an analysis of film and broader screen consumption across different platforms and devices, a mapping project for the UK Animation sector, an evidence review summarising the cultural value of film, TV and video games and a horizon scanning exercise looking at trends which will impact the future.</p>
Karen Alexander	Karen Alexander	<p>Karen Alexander is an independent film and moving image curator, writer and researcher. She has worked with and for the BFI and the Royal College of Art. Her research areas are black British representation, national identity and collective memory. Recent projects include Curating Conversations (2014 &amp; 2015), Black Atlantic Cinema Club (Autograph 2016) and Dream Time: We All Have Stories (Nuit Blanche, Toronto 2018) A Passion for Remembering: The Films of Maureen Blackwood Cinema Rediscovered Watershed (2019). She has contributed to a range of publications, most recently to the Yale publication.</p>
Karena Johnson	Hoxton Hall	<p>Karena Johnson is Artistic Director and CEO of Hoxton Hall since 2015, when she relaunched the listed Victorian Music Hall with a vision to create a home for contemporary variety performance.</p> <p>Karena has 20 year experience as an award-winning theatre director, producer and champion facilitator of emerging artists. She was Artistic Director of The Broadway in Barking, Director of Loud Talkin', Acting</p>

		<p>Artistic Director of Contact Theatre in Manchester, as well as Head of Theatre Programming at Oval House Theatre. She has also been an Associate at Theatre Royal Stratford East, Nottingham Playhouse and NOW festival.</p> <p>Some of Karena's directing credits include: The Royal Duchess Superstore by Jonny O'Neill The Broadway, Barking; Forty by Angie Le Mar Hackney Empire "Production so sassy...you enjoy the ride"- The Times; Sweet Yam Kisses by Courttia Newland and Pat Cumper Lyric Theatre, Hammersmith "Must See in London"- Washington Post; Safe by David Hermenstien West Yorkshire Playhouse "brave piece of writing accentuated by stark staging..." - Northern Echo; The Oddest Couple by Geoffrey Aymer Theatre Royal Stratford East "...slick energetic versatility." - Evening Standard.</p> <p>In 2018 she curated the all-female season Female Parts at Hoxton Hall working with over 100 female artists through music, comedy, theatre and cabaret. Her most recent production in 2019 was Chasing Rainbows by Oneness Sankara a spoken word aerial production.</p>
Lisa Brook	Live Cinema UK	<p>Lisa is the Founder and Director of Live Cinema UK, establishing the organisation in 2014 to support the national live cinema sector. Lisa fell in love with live cinema events whilst working in her previous roles at Sheffield Doc/Fest and Leeds International Film Festival, and not finding a national organisation to advise on producing work for big screens with extra live performance and interactivity, she set up Live Cinema UK to do just that. Based in West Yorkshire, Live Cinema UK's work has reached over 400,000 live audience members, collaborating with over 60 partners across 10 countries.</p> <p>Alongside touring their live shows of Hedwig and the Angry Inch and Cabaret for BFI Musicals, Lisa is currently co-producing Live Cinema UK's first MR/VR project - the 2019 IDFA DocLab Award-nominated A Machine for Viewing. She is also developing Live Cinema UK's first feature-length original commission, Vietnamese archive film and live score project Dust &amp; Metal with director Esther Johnson (Asunder, 2017), as well as developing new live shows for exhibition in 360 degree full-dome screens, supported by XR Stories in</p>

		partnership with the University of Leeds, University of Nottingham and King's College London.
Louise Wadley	Hebden Bridge Film Festival	Writer/Director Louise Wadley graduated from NFTS and was a quarter and semi-finalist in The Academy Nicholl's Scriptwriting competition and was also shortlisted for the Sundance Script Lab. Her debut feature All About E was released in 2016 and sold around the world appearing on Netflix in the US. Frustrated by the lack of roles for women she formed Girls' Own Pictures with her partner Jay Rutovitz to develop and produce original stories with distinctive and exciting female lead characters. She has served as a jurist for a number of film festivals and was a board member of MardiGras Film Festival and Women in Film and Television (Australia). She set up the first Hebden Bridge Film Festival in 2019.
Lucy Jones	Comscore	After completing a degree in Economics at Lancaster University, Lucy started her career in market research at BMRB and Millward Brown. She joined the Comscore Movies team in 2005 as Director of Client Services, managing the UK & Ireland. Since then, she has overseen the addition of Italy, Africa and the Middle East within the London office team. Lucy completed an MA in Film Studies in 2009, studying at the University of Westminster; her dissertation topic was the impact of digitisation of film distribution & projection on exhibitors in the UK & Ireland.
Marcel Karst	Dogwoof	After a spell in film production and exhibition, Marcel has worked in film distribution and sales for the last decade. During this time he developed an extensive understanding of UK and International film culture, distribution landscapes and relevant strategies for audience development and engagement. Marcel has overseen theatrical releases of films such as Three Identical Strangers, Apollo 11 as well as BAFTA and Oscar®-winning documentary Free Solo.
Matthew Hanchard	University of Glasgow	Dr. Matthew Hanchard sits at the intersection of digital sociology, human geography, and qualitative data science. Matthew is a Research Associate for the AHRC funded digital humanities project 'Beyond the Multiplex', which seeks to expand the diversity of regional film cultures. He also a Co-investigator for the University of Glasgow/Sydney collaboration 'SmartPublics', which generates policy recommendations for smart city governance.

Melanie Iredale	Sheffield Doc/Fest	<p>Melanie Iredale has been the Deputy Director of Sheffield Doc/Fest since 2014, having previously worked as Development Consultant since 2010.</p> <p>Sheffield Doc/Fest is a world leading documentary festival and marketplace, and a creative space for discovery, debate, collaboration and inspiration, which takes place in the UK each June.</p> <p>Melanie's background is as a film curator and festival producer, having worked for various events specialising in Scandinavian and experimental cinema, before moving in to documentaries. As a former commissioner of artist films and performances, Melanie's commissions have gone on to tour to festivals and galleries internationally.</p> <p>Sheffield Doc/Fest returns 4-9 June 2020.</p>
Mike Williams	Sight & Sound, BFI	<p>Mike Williams is Editor-in-Chief of Sight &amp; Sound. Having joined Sight &amp; Sound in August 2019, Mike brings extensive award-winning experience from the world of cross-platform publishing. As Editor-in-Chief of NME he was responsible for transitioning the leading music publication into a digital-first brand and its output across digital, print, events and commercial partnerships. Under Williams' leadership the title achieved record revenues, print circulation and digital growth as well as staging the brand's three most successful NME Awards; in recognition of his work, Williams was awarded the British Society of Magazine Editors' (BSME) Editor of the Year award. Most recently, Williams has been leading the London office of Time Out as UK Managing Editor, overseeing and directing cross-platform content. He also appears regularly on BBC, ITV and Sky as a commentator and has hosted radio shows and audience panels.</p>
Oli Page	Freelance	<p>Oli is a freelance producer, project manager and event manager who served as the programme lead for the Journeys Festival International Film Programme in 2018-2019. In 2019, Oli curated a session for ICO's Inclusion and Diversity Screening Days regarding the JFI film programme. Previously as a full-time producer at arts charity ArtReach, Oli worked across their national events portfolio on projects such as JFI, Night of Festivals, Lumen Crewe, Corby Mardi Gras, MKIAC Art in the Park and Masca Theatre's first UK tour.</p>

Peter Merrington	University of Glasgow	Dr. Peter Merrington is a Research Associate in the School of Social & Political Sciences at the University of Glasgow. His research focuses on questions of place, region and mobility in film and visual art. He works on the AHRC-funded project 'Beyond the Multiplex: Audiences for Specialised Film in English Regions'. Previously, he was Assistant Director of AV Festival in North East England and he received his PhD in Fine Art from Newcastle University (2016).
Rabab Ghazoul	Gentle/Radical	Rabab Ghazoul is a socially engaged artist/cultural practitioner based in Cardiff, curating and delivering cross-art form projects in settings that exist outside galleries, arthouse cinemas or mainstream cultural venues. She is also founder/director of arts organisation Gentle/Radical, and director of its 15 year sister project the Gentle/Radical Film Club. Established as a space for women from diverse backgrounds to access independent film/documentaries, the Film Club exists for communities to see themselves - their invisible histories and contemporary realities – on screen. Today the project runs screenings, film symposiums, and platforms for diverse communities, elders, and intergenerational audiences, centering connectivity, mutuality and justice.
Rebecca del Tufo	Saffron Screen	Rebecca is an escaped lawyer who, in 2006, headed the team which set up independent cinema Saffron Screen in Saffron Walden, Essex. Since then she has worn various hats in the organisation including Chair, Business Manager and, since 2012, Programming Manager (as well as ice cream vendor, ticket tearer and, of course, toilet cleaner!). We screen a wide range of films including mainstream, kids and art house films, as well as running festivals when we can (recently Polish and Rainbow Film Festivals). Saffron Screen is a single screen part-time cinema with a total audience each year of over 40,000 across nearly 500 screenings.
Rico Johnson-Sinclair	CineQ	<p>Rico Johnson-Sinclair is an advocate of inclusion and diversity in the creative arts industry.</p> <p>Director of CineQ -a queer film festival operating in Midlands focusing on films from, or about QTPOC (Queer Trans and Intersex People of Colour)</p> <p>Rico has created safe spaces for LGBTQ+ people in Birmingham with inclusive cinema programming and a</p>

		wealth of arts and third sector marketing and campaigning experience
Robin Baker	BFI	<p>Robin Baker, head curator, BFI National Archive</p> <p>Robin has worked in film exhibition, distribution, marketing and archiving for 30 years. He leads the British Film Institute's team of curators and on the curatorial and interpretation plan for the UK's national collection of film and TV. Robin led the BFI's project that saw the restoration and presentation in 50+ countries of Alfred Hitchcock's 9 surviving silent feature films. He was also curator of the BFI and British Council's Shakespeare on Film project that toured to 104 countries during 2016 and led the BFI's India on Film project. He oversaw the selection and curation of the Lottery-funded project Britain on Film that resulted in the digitisation and presentation of 10,000 British archive films (viewed 70 million times over the last 3 years). He is currently the programmer of the BFI season Musicals: The Greatest Show on Screen. Robin has written and directed two short films, Seafood (Film London) and Christmas Merry (BBC). His radio play Elephant and Castle, starring Rory Kinnear and Olivia Colman, was broadcast by BBC Radio 4. He has recently completed a short film about Busby Berkeley in 1933 for the BBC's Inside Cinema strand.</p>
Sarah Atkinson	King's College London	<p>Professor Sarah Atkinson is Head of Department of Culture, Media &amp; Creative Industries, King's College London and co-editor of Convergence: The International Journal of Research into New Media Technologies. Sarah has published widely on the impacts of digital technologies on cinema audiences and film production practices. Sarah has undertaken extensive work into the Live Cinema economy and is currently working on a number of funded immersive media projects (AHRC/EPSRC, SSHRC &amp; Innovate UK). She is currently co-investigator on the international project 'ReFig - Refiguring Innovation in Games' leading on mixed reality and virtual reality research initiatives.</p>
So Mayer	So Mayer	<p>So Mayer is a writer, curator, bookseller, and activist. They are the author of Political Animals: The New Feminist Cinema and The Cinema of Sally Potter: A Politics of Love, as well as several collections of poetry, and a regular contributor to Sight &amp; Sound, The F-Word, cléo and Literal. So is part of queer feminist film curation collective Club des Femmes, who toured Revolt, She Said across the UK in 2018 and to Brussels</p>

		in 2019, and is a co-founder of Raising Films, a campaign and community for parents and carers in the film industry. They programmed Cyberfeminisms in Film for New Suns 2019 at the Barbican, where they also work with Family Film Club, and they teach regularly on the NFTS MA in Film Curation.
Steve Mapp	Broadway	With 30 years' experience of working in Finance, Development and most recently as its Chief Executive, Steve has contributed to Broadway's evolution from a part-time one screen Film Theatre into one of the UK's leading independent four screen cinemas. Steve started his career organising community street festivals and nightclub events in London, then promoting touring theatre before transferring to Nottingham to set up and administer Meeting Ground Theatre Company with local writer Stephen Lowe and actress Tanya Myers for whom he remains a Director.
Tanya Karlebach	Cromarty Cinema	Tanya Karlebach has been a Trustee of the Cromarty and Resolis Film Society (CRFS) for the past nine years, supporting regular screenings and an annual Film Festival. The CRFS is entirely volunteer run so Trustees do everything from programming events through to lugging kit for screenings and manning the pop-up bar. Since 2017, Tanya has been focused on developing a purpose built 35 seat cinema in Cromarty, a rural town in the Highlands with a population of 750.
Toki Allison	Film Hub Wales	Toki works on the Inclusive Cinema project, led by Film Hub Wales, in collaboration with all the UK film hubs to support a more inclusive approach to building audiences. She launched inclusivecinema.org in 2018, a digital resource collating a wealth of resources, case studies and data around marginalised groups, which aims to help exhibitors in diversifying their audiences. She works on campaigns driving better access to cinema for audiences living with dementia, neurodiversity, as well as Disabled, BAMER, LGBTQ+, and poorer audiences, and fundraises and advocates for access for all. She freelances in cinema and arts programming and audience development, as well as consulting on equality, diversity and inclusion.
Tony Jones	Cambridge Film Festival	Tony Jones' first major role was as co-founder and cinema programmer of Birmingham's Arts Lab venue in 1968. He also programmed the venue's annual film festival from 1972. In 1979, he left Arts Lab to undertake a new role as Programming Manager for the Arts Cinema in Cambridge, with the venue going on to become the most successful venue outside of London

		<p>for foreign-language and independent titles. In 1989 Jones and Lyn Goleby co-founded City Screen which went on to acquire cinemas all over the UK and became the Picturehouse cinema chain. In 2005, he stepped down from running Picturehouse to focus on the Cambridge site and the Cambridge Film Festival, where he held the position of Director since 1981. Following more than 35 years at the helm, Tony is now stepping down from the festival following yet another successful edition from 17 – 24 October 2019.</p>
Umulkhayr Mohamed	Anim18	<p>Umulkhayr Mohamed is a 25 year old first-generation British Somali who is Creative and Cultural worker, working mainly within the film exhibition, and heritage sectors. Umulkhayr is also currently a part of BFI FAN's D&amp;I Advisory Group. Previous roles include project coordinating for Film Hub Wales's Anim18, a national season celebrating British Animation, being a programme assistant at Hanoi DOCLAB and being one of Independent Cinema Office's FEDS traineeship alumni.</p>
Wendy Cook	Hyde Park Picture House	<p>Wendy Cook has been of Head of Cinema at the Hyde Park Picture House for approximately eight months after inventing the title for herself to try capture (and better explain to others) the day to day realities of an ever changing role which for the previous thirteen years had been called General Manager. With key responsibilities around programme and strategic development, this includes leading on the cinema's £3.6 million refurbishment project which is due to break ground Spring 2020.</p>
Yasmin Begum	Yasmin Begum	<p>Yasmin Begum is a 25 year old queer Welsh-Pakistani creative practitioner from Cardiff, Wales. She has worked with Ffilm Cymru Wales, Inclusive Cinema and grassroots black and minority and women's led film clubs such as gentle/radical and the WOW Women's Film Club. She has written with BBC, Gal Dem magazine and presents videos with S4C. Yasmin is really passionate about equality, diversity and diverse programming for diverse audiences around gender, race, language and more. With a specialism in research and diverse communities, Yasmin tries to demystify intersectionality and film for better outcomes for audience members, funders and creative practitioners alike for more sustainability in the film sector.</p>



Zoe Puckering	Mental Health First Aid England	Prior to MHFA England, Zoe's background is in Employee Wellbeing and Employee Benefits consultancy. Wellbeing is also Zoe's personal passion and many people are unaware that she used to be a Premiership Rugby player so Physical wellbeing is a huge part of her life. It wasn't until Zoe's own struggles with depression that she became proactive towards her mental wellbeing as well.
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