

Adair, Christy

Christy Adair is Professor of Dance Studies at York St John University. She has been involved in dance since the 1980s and her writing has received international acclaim, particularly *Women and Dance: sylphs and sirens* (Macmillan 1992) and *Dancing the Black Question: the Phoenix Dance Company Phenomenon* (Dance Books 2007), which offers a significant critique of issues related to contemporary performance. She continues to focus on gender and ethnicity in relation to dance studies and performance and has recently been conducting research into contemporary dance in East Africa. She has also been part of a British Council funded team from York St John University delivering a programme for a Postgraduate Certificate in Academic Practice in Kenya. Christy is currently working on an Arts and Humanities Research Council project, *British Dance and the African Diaspora 1946–2005*, and is editor of *Dancelines: Research in Dance Education*.

Ahad, Nick

Nick Ahad is the Arts Correspondent and Chief Theatre Critic of the *Yorkshire Post*. He has held this position since 2004 and has worked as a theatre critic for various newspapers for over 12 years. He is also the North of England theatre critic for *Plays International* magazine and his writing has appeared in *The Guardian*. Nick is also a writer and director, his play *Nor Any Drop*, co-produced by Red Ladder Theatre Company and Peshkar, toured Yorkshire and Lancashire schools in autumn 2011. In 2009 he was commissioned by the Bradford City of Film to write and direct his debut short film, which was screened at festivals, including the Bradford International Film Festival. In 2009 Nick was selected as one of four new writers to take part in the BBC Northern Voices training scheme. As a director he has trained with Tamasha and is a member of the Tamasha Artist Development programme.

Aitch, Iain

Iain Aitch is an author and journalist who has written two books for major publishers as well as countless articles for UK newspapers and magazines across the globe. He has written features on the arts for titles such as *The Guardian*, *The Times*, *The Daily Telegraph*, *New Statesman* and *Art World*, interviewing some of the nation's best-known visual artists. He also previews artistic events each week for *The Guardian's Guide* supplement. Iain has an interest in architecture and the built environment and is the London Editor of the US architecture title *Dwell*. He

has also written on the topic for *The Guardian*, *Dazed and Confused*, *Landscape* and *Nest* magazine.

Allen, Paul

Paul Allen was the first non-London-based Critic of the Year in the British Press awards and has written on theatre for *Morning Telegraph* (Sheffield), *The Guardian*, *Plays and Players*, *The Stage*, *Country Life* and the *New Statesman*. He presented the BBC Radio 4 arts magazine *Kaleidoscope* until 1998 and subsequently *Night Waves* on BBC Radio 3 until 2006, when he became the first Fellow in Creativity and Performance at the CAPITAL Centre of the University of Warwick. Paul has chaired the Arts Council of England Drama Panel and Theatre Writing Committee. He has had some two dozen radio and stage plays produced professionally, including an adaptation of 'Brassed Off' seen at the National Theatre and from Norway to New Zealand. He currently chairs Music in the Round and is deputy chairman of the Stephen Joseph Theatre in Scarborough.

Amedume, Vicki

Vicki Amedume trained in physical performance and circus skills at Circus Space in the UK, CNAC in France and Sarasota in the US. She has extensive professional experience as an aerialist, including work with Skinning the Cat, Exponential and Scarabeus and Universoul Circus. In recent years, she has worked as a performer and director with her company, Upswing, and as an aerial consultant, choreographer, trainer and director on a number of projects including The Opening Events for the Liverpool Capital of Culture (directed by Nigel Jamieson and Mark Murphy), *Peter Pan* (directed by John Tiffany), *Wicked Lady* (directed by Theresa Heskins), *Peter Pan* (directed by Theresa Heskins), *Timon of Athens* (directed by Lucy Bailey) and *King Cotton* (directed by Jude Kelly).

Baddoo, Deborah

Deborah Baddoo is the Artistic Director of State of Emergency Arts Production and Management company and a Fellow of the Royal Society of Arts. State of Emergency works to develop black dance in the UK and raise its profile in the national dance ecology. State of Emergency created the Mission Programme, a pioneering national umbrella of activities including national festivals, conferences, tours, professional development residencies and showcases that promote, develop and support work by black British choreographers and artists. State of

Emergency has played a key role nationally in developing the careers of many well-known black choreographers and offers a consultancy for organisations wishing to develop a more diverse dance practice. State of Emergency was most recently shortlisted for the Artists Taking the Lead initiative for *Desert Crossings*, a UNESCO-endorsed international project with Johannesburg-based choreographer, Gregory Maqoma.

Bailes, Sara Jane

Sara Jane Bailes is a writer, theatre-maker and Senior Lecturer in Theatre and Performance at the University of Sussex. She spent seven years living in New York and worked on various US experimental theatre and performance scenes. Her research and teaching focus on Live Art and new theatre practices since the 1960s and the ongoing conversation between practice and theory. She is particularly interested in contemporary theatre ensembles in the US and the UK and the development of collaborative strategies in performance composition. She mentors young practitioners and collaborates with artists across a range of media. She publishes and lectures internationally in a variety of live and web-based contexts and her book, *Performance Theatre and the Poetics of Failure*, was published in 2010 by Routledge.

Bartlett, Vanessa

Vanessa Bartlett is an art writer and events producer in visual art, performance and new media. Her writing has featured in publications such as *The Guardian* and she has delivered talks and lectures at Tate Liverpool, Belgrade Museum of Applied Arts and The Slovenian Society for Aesthetics in Ljubljana. She is currently MRes candidate at The London Consortium. Vanessa recently programmed live art, music and dance at the Bluecoat. She has worked as a researcher and producer for New Media festivals *FutureEverything* and *Abandon Normal Devices*. In 2008 she was Research and Production Assistant for Hannah Hurtzig's Mobile Academy, Berlin. Vanessa has curated a number of independent exhibitions, including *Slowness* at Red Wire Gallery, highlighted by *Times* critic Rachel Campbell-Johnston as one of her top five exhibitions in November 2008. She was also part of the Berlin Biennale Curatorial Development Trip organised by Clarissa Corfe, Programme Manager at Castlefield Gallery.

Bear, Griselda

Griselda Bear is an independent curator and arts consultant guiding arts organisations with development strategy and funding. Her curatorial work over 10 years at Canada House Gallery in London involved all aspects of exhibition organisation from writing and editing catalogues to mounting and then touring exhibitions in the UK and Europe. Most recently she curated *Conflicts in Time*, a collaborative exhibition between artists and anthropologists. Griselda has been a university external examiner, has sat on the board of cultural organisations and is currently a trustee of the Hastings Arts Forum and Farley Yard Trust. She has held senior management posts at Yorkshire Sculpture Park, Royal Academy of Arts, and Sadler's Wells. Clients have included Artangel, Crafts Council, Craft Potters Association, Cove Park in Scotland, Frederick Parker Foundation, Hand Engravers Association, Public Art Development Trust, London Film School, The Lecture List, Metropolitan Works and the Tern Project in Morecambe Bay.

Beddoe, Jo

Jo Beddoe spent five years as Arts Projects Manager and tutor in arts management at University of Hull, Scarborough, programming an annual season of professional contemporary performance. After 12 years teaching drama and English, she became Co-ordinator of the Factory Community Arts Centre, North Paddington, and was a founder member of Black Theatre Co-operative. As General Manager of Liverpool Playhouse in the 1980s she joined artistic directors Alan Bleasdale, Chris Bond, Bill Morrison and Willy Russell, before moving to the Royal Court Theatre, London. In the 1990s Jo was the producer for 7:84 Theatre Scotland and the founding director of the Centre for Contemporary Arts, Glasgow. She was Managing Director of New York Theatre Workshop, before returning to Liverpool in 2000 as Chief Executive to set up the Liverpool Playhouse and Everyman Theatres. Jo has recently retired as Chair of Crescent ArtSpace in Scarborough and is now a qualified therapist.

Beecham, Richard

Richard Beecham is a freelance theatre director and the Artistic Director of Threshold Theatre, which he founded in 2008. Threshold Theatre's mission is to discover overlooked, neglected and marginalised voices from the past and present, in Britain and abroad. For over a decade, Richard has worked in theatres throughout the UK directing a broad range of work across the classical and contemporary canons, as well as conceiving and curating major cultural events

including the National Commemorative Event for Holocaust Memorial Day. Richard works as a Selector for the National Student Drama Festival and in 2009 graduated from a two-year Fellowship on the Clore Leadership Programme.

Beedell, Jonathan

Jonathan Beedell is the artistic director and co-founder of Desperate Men. Jon is an actor, director, musician and dramaturge who has worked extensively throughout the UK and Europe. Desperate Men began life in 1980 as a two-man physical theatre outfit. It has grown into a multi-faceted company with a national reputation for producing and presenting outdoor performances and interventions on various scales and in all manner of situations. Jon and Desperate Men were co-founders of NASA (National Association of Street Artists) and instrumental in the development of various Bristol-based outdoor arts initiatives. Jon is interested in the growth of the outdoor sector, its relationship to indoor companies and text-based work and its capacity to take theatre to new audiences and unusual places. His writings include pieces in In Situ's publication *European Artists on the Road* (2005) and in *ZAP – 25 Years of Innovation* (2007).

Bennett, Lucy

Lucy Bennett is a Dancer, Choreographer, and the Assistant Artistic Director of StopGAP Dance Company. StopGAP is a leading edge dance company whose inventive movement style is the result of a process in which performers with and without disabilities are seamlessly integrated. Immersed in StopGAP's work for nine years Lucy has learnt to blend and expand the dynamic interaction of distinctly different dancers. As a Dancer, Lucy has worked with the likes of Thomas Noone, Nathalie Pernette, Hofesh Shecter and Rob Tannion. As a Choreographer, Lucy has created *Tracking*, commissioned by Without Walls consortium in 2008, *Spun Productions*, commissioned for the Cultural Olympiad by Legacy Trust UK in 2011/12, and *Sharra-bang* for Epic Arts in Cambodia in 2011/2012. The accumulated theoretical and practical knowledge acquired by Lucy over these years as a Choreographer resulted in Lucy being asked to write the first Integrated Choreography module for a Higher Education institution in the U.K

Bentley, Andrew

Andrew Bentley established and is the current Director of Chester Performs, a performing arts producer specialising in creating innovative arts projects in non-traditional spaces in the city. Andrew originally trained as a musician and has extensive experience as an eclectic concert producer and promoter. He was the Director of Liverpool's Philharmonic Hall (for the Royal Liverpool Philharmonic Society), where he was responsible for re-building the venue and transforming its programme. He also ran the organisation's education and community programmes and established the Liverpool's Summer Pops festival. He was responsible in 1999 for buying the Liverpool Playhouse out of administration and facilitating its subsequent merger with the Liverpool Everyman Theatre. Andrew has enjoyed a parallel career in the private sector, founding a number of successful businesses, including Liverpool's renowned Hope Street Hotel and The London Carriage Works restaurant.

Bernstein, Daniel

Daniel Bernstein is a creative producer working in arts, education and event management. His primary artistic experience is with carnival and outdoor festivals. He spent 10 years performing in and developing Carnival Collective into one of the country's leading carnival bands. He has established a number of successful Brazilian-inspired carnival events (Brighton Samba Encounter and Luton International Encounter), helped set up Carnival Network South East (the country's first regional network) and chairs Brighton Carnival. As well as arts organisations, Daniel has worked in many different types of organisations, including commercial (International Franchising for The Body Shop) and public sector (Arts Council England). He has also worked with Emergency Exit Arts, Kinetika, Gunwharf Quays and Creative Partnerships.

Birksted-Breen, Noah

Noah Birksted-Breen has been a freelance director of new British playwriting since 2001, most recently staging *In Blood: The Bacchae* at the Arcola Theatre. The recipient of a Channel 4 Theatre Directors' Award, Noah was on attachment to Hampstead Theatre between 2006 and 2008, has been assistant director at the Royal Court and Hampstead, and a reader at several theatres including the Bush, Royal Court and Hampstead. In 2011, Noah co-authored his first play, *On The Record*, with Christine Bacon, produced by iceandfire theatre company at the Arcola. Noah is Artistic Director of Sputnik Theatre Company, which he co-

founded in 2005. Sputnik has premiered eight new Russian plays in their first English-language translations, three as full productions and five as staged readings, with one transfer and one international tour. In 2010, Sputnik launched the Russian Theatre Festival at Soho Theatre. Noah is also a professional translator and has translated over 15 new plays from Russian to English.

Bolt, Maggie

Maggie Bolt has over 25 years' experience in the visual arts. In 2010 she set up Maggie Bolt Associates, a consultancy that creates public art strategies. Previous roles include project management and exhibition organisation, being the founding Director of Public Art South West, and devising a public art strategy and artists development for the Scottish Arts Council. Maggie has lectured extensively, contributed to many publications, and worked with organisations throughout the UK and internationally – including The Crown Prince Court, Abu Dhabi and the Dutch government. She has been a board member of various organisations including AXIS and the Gloucester Heritage Urban Regeneration Company, and Vice-Chair of ixia, the public art think-tank. Maggie is on the board of the Architecture Centre Devon and Cornwall, a member of the Urban Design Group, and a Fellow of the RSA. She sits on various Design Review Panels, including the South West Design Review Panel.

Bolton, Peter

After receiving a degree in music at Cardiff University and undertaking postgraduate study at Royal Northern College of Music, Peter Bolton started a career in arts management in 1985. His work involved short-term contracts with various festivals in this country and abroad before a stint as Tour Manager for the Academy of Ancient Music. He has been Music Officer for Southern Arts Board, Concert Hall Manager for the Turner Sims Concert Hall in Southampton and Chief Executive and Artistic Director of Norfolk & Norwich Festival. From 2004 to 2008, Peter ran his own business, Ovation, which was responsible for programming the International Orchestral Series at Nottingham's Royal Concert Hall, acting as Artistic Director of Petworth Festival and providing consultancy services to arts organisations throughout England. In September 2008, he took up the post of Chief Executive of Kent Music, an independent music education organisation. Peter is on the Board of the Sounds New Contemporary Music Festival in Canterbury.

Bradley, Jack

Jack Bradley began work as a playwright in 1975 (*Stepping Stones*, Royal Court, Young Writers' Festival) and continued to do so throughout the 1980s and early 1990s, with 20 productions to his name. Over time, he became more involved in play development and literary management and worked at the Soho Theatre (1989-94) before joining the Royal National Theatre, where he was Literary Manager for 12 years, advising on the repertoire for Richard Eyre, Trevor Nunn and Nicholas Hytner, spearheading their new play policy. He has run workshops from Belfast to Buenos Aires, Oslo to Soweto and lectured on creative courses throughout Britain. He is now a freelance dramaturge and has resumed work as a playwright and translator. Jack is Literary Associate to Sonia Friedman Productions, Associate of the Tricycle Theatre, and adviser to the Scottish Arts Council. Earlier this year, he was Visiting Lecturer at Newcastle University and is currently writing a book on playwriting.

Breakwell, Andrew

Andrew Breakwell is Director of Roundabout & Education at Nottingham Playhouse. He was previously Associate Director (Education) at the Wolsey Theatre, Ipswich and directed at South Hill Park Arts Centre, Bracknell and York Theatre Royal. Andrew manages the Education Department at Nottingham Playhouse, which last year provided over 400 workshops and 166 Roundabout performances in schools to over 8,000 children and young people. He is joint supervisor of a Nottingham University doctorate programme researching the performance needs of audiences with profound and multiple learning difficulties and leads a module with theatre design students at Nottingham Trent University. Andrew recently spearheaded a European Theatre Convention project called 'Young Europe', which encouraged member theatres to work with young people and created four plays in eight languages specifically for performance in classrooms. Andrew is on the board of Red Earth Theatre, which specialises in creating productions that are accessible to all audiences.

Briers, David

David Briers has contributed critical articles and reviews to over 30 national and international arts periodicals, and has published more than 60 catalogue essays about installation art, public art, sculpture, painting, printmaking, illustration, studio ceramics and photography. He has also published practical guides for professional artists on subjects ranging from artists' statements to studio insurance, and has

worked as a public art consultant and arts Lottery assessor. David was exhibitions organiser at Chapter Arts Centre in Cardiff from 1976 to 1984 and at Ferens Art Gallery, Hull from 1991 to 1994. His specialist fields of interest include the histories of hybrid practices such as mail art, artists' books, visual and sound poetry, live art and sound art. In 2002, David curated the exhibition *Groove*, a historical and contemporary survey of visual artists working with gramophone records. He is currently undertaking a research project into British experimental and live art in the 1960s and 70s.

Brigham, Sarah

Sarah Brigham is a theatre director with a specific interest in contemporary theatre, new writing and work for young audiences. She is currently director of The Point, Eastleigh, a contemporary performance venue in the South East. She is also co-artistic director of Hiccup Theatre, a company creating innovative work for young audiences – making theatre that combines physical storytelling, puppetry and live music. Previously, Sarah was Associate Director for Dundee Rep and Red Ladder Theatre company and has worked as a director and performer for a variety of other companies across the UK and Europe. In 2009 she was given the Writers' Guild of Great Britain Award for the Encouragement of New Writing.

Brookes, Pawlet

Pawlet Brookes was recently Chief Executive of Rich Mix, a multi-artform cultural flagship in East London. She was a finalist for the 2009 Award for Leadership in Regeneration. Pawlet has also been Artistic Director of the Peepul Centre, Leicester and Director of Cambridge Cultural Planning. She is currently the Artistic Director of Serendipity Artists Movement and the creative producer of a new music and dance production, *Ballare: To Dance*. Pawlet has an MA in European Cultural Planning from De Montfort University and her current PhD research is in contemporary British dance and cultural policy from 1981 to 2001.

Brown, Camilla

Camilla Brown gained an MA in History of Art from the Courtauld Institute of Art, London. In 2008 she graduated from City University with a Postgraduate Diploma in Cultural Leadership. Since 2000, she has been Senior Curator at The Photographers' Gallery and was previously Exhibitions Curator at Tate Liverpool. She is also a freelance writer, curator and lecturer. Camilla regularly contributes essays to books on photography, writes for specialist magazines and sits on

photography awards and juries. Recent published texts include *Cast on Dryden* Goodwin's work published in a monograph by Steidl 2009 and *Sally Mann: the Family and the Land* for the Sally Mann exhibition catalogue published by The Photographers' Gallery 2010.

Bruce, Hannah

Hannah Bruce is an independent producer for a range of dance, circus, physical theatre and non-text-based performance. She holds an MA (Distinction) from Laban Centre London. Her particular interests are in collaborative cross-artform work and site-specific work. Her portfolio encompasses a range of experience and roles, including tour producing, professional development, creative producing, research into artistic practice, and project management. Hannah lectured in Event Management at Leeds Metropolitan University (2009/10), was Associate Producer at Crying Out Loud (2004–07), and worked at Dance Touring Partnership (2003–06). She has travelled extensively, and in 2007 spent a year in South Africa researching festivals, artists, companies and education/community arts projects. Other clients include Mark Murphy, Circolombia, Greenwich Dance, Yorkshire Festivals Network, Circelation, The Southbank Centre, Shobana Jeyasingh Dance Company, ResCen (Middlesex University), Rosemary Lee and Akademi.

Bryan, David

David Bryan is Managing Director of Xtend (UK) Ltd, a consultancy company, and has over 20 years' training management consultancy experience across the voluntary, arts and public sectors. His arts-related experience includes being a founder of Sabarr Books and Black Ink publishers. David staged the first black book fair in the UK and was an early pioneer of black comedy, as a promoter of the Black Comedy Club. He is Chief Executive of Brixton Village, a black arts centre, and has produced arts events at a number of London venues. At the Southbank Centre, he staged three productions of Nubian Steps, black contemporary dance, and has been an adviser on Arts Council capital projects. David has lectured on Management Studies at Goldsmiths College, a post-graduate social work course at Southbank University, Arts Management at Birkbeck College and Caribbean History through Caribbean literature at City Lit Institute.

Bulmer, Alex

Alex Bulmer is an actor, teacher and writer. In her native Canada she worked in theatre companies, theatre schools and youth development organisations. Alex gradually lost her eyesight, leading her to develop artistic projects for disabled Canadians and also writing for film and stage. In 2004 Alex moved to the UK and has worked with several theatre companies, including Clean Break and Half Moon. She won an AMI award with Jack Thorne for their adaptation of *The Hunchback of Notre Dame* for Radio 4, and collaborated with Jack and Tony Roche to write the Channel 4 series *Cast Offs*. In 2007 Alex became Literary Manager for Graeae Theatre Company, working as dramaturge on *Bell*, an interactive play for young people, and writer on *Against The Tide*, a collaboration with Strange Fruit. As a freelance, she is developing a Cross Lab sound and story project, and working as choir-leader/performer on a new play.

Burrough, Kate

Kate Burrough graduated as a violinist from the Royal Northern College of Music and did her MA (Arts Criticism) at City University, London. She started her career at the British Council Music Department before moving into venue and programme management at Bush Hall and the Southbank Centre. After relocating to Yorkshire in 2003, Kate worked as a freelance consultant with various clients including Harrogate International Festival, Leeds International Concert Season, JazzYorkshire and Yorkshire Dales Workshops. She was Programme Manager for fuseleeds06 and fuseleeds09, contemporary music festivals defined by new commissions and artistic collaborations. Kate now lives in Devon.

Byrnes, Frances

Frances Byrnes has been a radio producer since 1988, when she joined the BBC as a production trainee. Since 1994 she has concentrated on making arts and human interest features, winning several Sony Awards (Best Magazine Programme, Best Arts and Best Feature categories) and also a BAFTA nomination (Best New Director) for her TV film, *The Pavlov Ballet*. In 2006 Frances went freelance in order to move back to the north. Since then, she has been a dramatist, with regular plays and drama adaptations broadcast on BBC Radio 4. She teaches writing at universities, has an MPhil in Creative Writing (Trinity College, Dublin) and an MA in Dance Studies (Laban Centre). Frances particularly loves making features about dancemakers and about how dance transforms lives.

She presents these on BBC Radio 3, as well as continuing to produce documentaries on dance for Radio 4.

Calvert, Dave

Dave Calvert is a Senior Lecturer in Drama at the University of Huddersfield, where he leads the work in applied and community theatre, teaches a range of theoretical and practical modules and directs student productions. His research specialism is theatre and learning disability, investigating the history, ethos and practices of this field, and he has recently written on the work of integrated punk band Heavy Load. Prior to becoming an academic, Dave was a practitioner. As Director of Theatre Education for Mind the Gap (1998–2003), he led the development and delivery of the innovative training programmes Making Waves and Making Theatre. Since 2002, he has been a performer with the street and seaside act The Pierrotters, the last remaining professional pierrot troupe in Britain, and was the Chair of Chol Theatre from 2008 to 2010.

Campbell, Lorne

Lorne Campbell is Co-Artistic Director of Greyscale, a freelance Director and Leader of the BA/Directing course at Drama Centre. Formerly a Creative Fellow of the RSC/Warwick University and Associate Director of the Traverse Theatre, Lorne has worked extensively in New-Writing, developing writers and directing productions including award winners such as *Distracted* by Morna Pearson and *Carthage Must Be Destroyed* by Alan Wilkins. Recently, for Greyscale Lorne has directed *The Theatre Brothel*, *Tonight Sandy Grierson Will Lecture Dance and Box* and *Rhetoric* and is currently preparing new co-productions with Northern Stage, Hull Truck and The Bush.

Chambers, Janys

Janys Chambers has 30 years' experience as an arts practitioner, working in almost equal measure as writer, actor and director. She has written over 50 plays for theatre, television, radio and animation film, publishing four and receiving nominations for Best Radio Play for Children and Best Episode in a Soap as well as a BAFTA nomination for Best New Writer for Television. Janys has directed plays for community theatres (for example, New Perspectives), young people's companies (for example, Theatre Centre), colleges (including Rose Bruford) and regional theatres including Oldham Coliseum and the New Vic, where she was Associate Artist. She has acted in young people's, community touring and

women's theatre, rep, television and radio. Favourite roles include Ella in *East Is East* and Elizabeth in *The Bomb*, both national touring productions. Janys is currently adapting *My Family and Other Animals* for York Theatre Royal (her Classic Serial version was re-broadcast recently on BBC Radio 4).

Civil, Mark

Mark Civil is a freelance director and Head of Performing Arts at Barking and Dagenham College. He trained in theatre at Dartington College of Arts and was awarded an MA in Independent Film and Video Practices at London College of Printing. As part of his professional training, Mark worked as an Assistant Director for the following companies and directors: the Ireland-based Charabanc, Jim and Peter Sheridan (*My Left Foot*), Simon Thorne (*Man Act*), Nancy Reilly (The Wooster Group), Joe Richards, Katie Duck and Kay Adshead. Mark continues to employ an experimental and multidisciplinary approach to performance. Recent productions include puppetry and new media production *Golem* (DooCot Performance Company), musical theatre and *Jungle Book* (Kazzum Children's Theatre Company). Mark has been a contributor to the Nottingham Expo and National Review of Live Art and involved in numerous site-specific installation projects, including exhibiting work in Berlin with Luna Nera, a live arts collective.

Clay, Malcolm

Malcolm Clay saw his first circus in 1949, which led to a life-long interest both in circus as a performing art and in its history. He has an extensive collection of circus programmes, posters, books and other later material recording the history of circus in the UK. After qualifying as a solicitor, Malcolm specialised in acting for the circus community, advising both management and artists. For over 30 years he has been Secretary of the Association of Circus Proprietors, the circus industry trade body, which has taken the lead on a variety of issues affecting all circus practitioners. Malcolm is interested in the emergence of contemporary circus seeing it as a way, through re-interpretation, of preserving traditional circus skills.

Cleugh, Grae

Grae Cleugh's first short play, *Eight, Nine, Ten, Out* was shortlisted for the Soho Theatre's Westminster Prize. His first full-length play, *F***ing Games*, was produced at the Royal Court in 2001 and directed by Dominic Cooke. In 2002, Grae won the Laurence Olivier Award for the UK's Most Promising Playwright. His time since then has been split between acting and writing. Grae graduated from

Royal Scottish Academy of Music and Drama in 2003. As an actor, he has worked mainly with the Leeds-based new writing company, Silver Tongue Theatre. Grae recently completed an Arts and Humanities Research Council-sponsored MA in Theatre and Playwriting at Royal Holloway, University of London. He has received a Peggy Ramsay Award and is now working on a new play.

Cole, Ina

Ina Cole is a writer and the UK contributor for two US-based publications – *Sculpture* magazine and *Art Times*. She has interviewed some of the UK's best-known artists including Anthony Gormley, Rachel Whiteread, Sir Anthony Caro, Brian Catling, Anish Kapoor, Cornelia Parker, David Nash, Fiona Banner and Susan Hiller, as well as artists involved in creating public art commissions for the UK, such as Thomas Schütte. Ina writes essays, artists' texts and exhibition reviews and has a particular interest in developments in Western art from 1914 onwards. She has 15 years' previous experience of working in art galleries and was appointed for the launch of Tate St Ives in 1993 and Compton Verney in 2004, where she became responsible for creating awareness and an understanding of the work of both galleries at regional, national and international levels.

Collins, Stewart

Stewart Collins is the Artistic Director of both Henley and Petworth Festivals (UK) and The Holders Season Barbados. A former writer and performer, he is also Chair of the British Arts Festivals Association, one of a number of voluntary roles and positions he enjoys within the arts sector. Stewart is currently consulting for the British Council on the performance programme for the British Pavilion at the 2010 International Expo in Shanghai. Over the course of his career, he has commissioned over 100 pieces of new work, across the genres, including music, music theatre, circus, outdoor theatre, dance, multi-media, art and sculpture and community projects. Under Stewart's guidance, the Henley Festival has developed a large-scale year-round programme of outreach work that has taken professional artists and companies into schools and special schools. The programme also includes a year-round music therapy programme in association with the national charity Headway.

Condor, Hughbon

Hughbon Condor has designed and made carnival costumes since 1971. He developed his interest in this artform and learned some of the basic skills of costume design by observing others designing costumes. He excelled in this artform by introducing his engineering skills, bringing movement and drama into the portrayal of costumes. In a 30-year period, Hughbon was responsible for making over 50 per cent of all winning costumes in Leeds. He taught others by leading carnival workshop for groups in Leeds, Huddersfield, Sheffield, Nottingham, Leicester, Manchester, Luton, Preston and Hawes. In 2005, Hughbon was one of three artists from the UK who gained an arts fellowship in Trinidad, which afforded him the opportunity to learn and develop new skills in carnival arts. Hughbon also visited and took part in carnivals in France, Trinidad, St Thomas, Barbados and St Kitts/Nevis and in the Singapore Chingay Parade and Hong Kong Chinese New Year Parade.

Cowling, Sally

Sally Cowling is a freelance consultant specialising in international and sustainable performing arts projects and in creative development. Until 2010, she was Director of Drama and Dance at the British Council, establishing arts and environment initiatives and managing over 300 annual theatre and dance events around the world, including the programming of the Council's biennial Edinburgh Showcase of emerging artists. She has worked extensively in Central and Eastern Europe, China and North America. Sally has worked as a dramaturge, a theatre critic, a theatre and dance producer – internationally as well as in Britain – and at a funding body (Arts Council England in London and the West Midlands). She sits on a number of advisory and award panels and is a member of the Board of Trustees of English Touring Theatre and The Edinburgh Festival Fringe. Sally was made an MBE in 2005.

Crawforth, Eleanor

Eleanor Crawforth read English Literature at Cambridge and has an MA in Post-1900 Literatures, Theories & Cultures (distinction) from the University of Manchester. She completed internships at various publishers, literary festivals, theatres and galleries before joining the Manchester-based poetry publisher Carcanet Press in 2005. In her roles as Sales & Marketing Manager and Editorial Assistant at Carcanet, Eleanor is responsible for organising a range of international literature tours, readings and events. She is News & Notes Editor and

Assistant Reviews Editor for the literary magazine *PN Review* and also writes for the magazine. Eleanor co-edited *New Poetries IV: An Anthology* (2007) and is currently editing *Letters to an Editor*, a volume of literary correspondence from the Carcanet archive due to be published in spring 2012.

Crompton-Reid, Lucy

Lucy Crompton-Reid joined Apples and Snakes as Director in February 2010. She studied English Literature and since graduating in 1997 has worked in a range of roles including Director of Creative Partnerships London West, where she worked with a wide range of performance poets to address literacy needs and engage young people with writing. From 2002 to 2005, Lucy was the National Co-ordinator of Refugee Week, leading the delivery of the festival including the launch event at the South Bank, attended by over 10,000 people and featuring refugee writers and poets as well as other artists. Lucy has served on several boards and is a governor of her local school, where she chairs the Pupil Learning and Welfare Committee.

Cronin, Joyce

Joyce Cronin is a gallery manager, writer, project manager and fundraiser. Currently freelance, she worked as Gallery Manager (Exhibitions) at Matt's Gallery, London from 2004 to 2009 and for over 10 years has worked for non-profit visual arts organisations, including The Drawing Room, Studio Voltaire and the Foundation for Women's Art. Joyce is a visiting tutor at the University of the Arts, London, providing professional development portfolio reviews to students on BA Photography at Camberwell College of Arts and Pg Cert Professional Studies: Photography at Central Saint Martins. Joyce holds a BA in History of Art from Camberwell College and MA in Enterprise Management for the Creative Arts from the London College of Communications. She is a regular contributor to the Artslant website and a founder member of Catalog, a recently established collective of artists, writers and project managers who aim to combine their skills through residencies, exhibitions, visual intervention and critical dialogue.

Crowley, Lauren

Lauren Crowley is Artistic Director of Green Shoes Arts. She co-founded the organisation which is based in East London in 2009 after completing an MA in Applied Theatre at Goldsmiths College, University of London. Green Shoes Arts

creates theatre both with and for children, young people and families in community and education settings to enable individuals to realise their personal and creative potential. Both in her role with Green Shoes Arts and her work as a freelance drama practitioner, Lauren specialises in devised issue-based theatre. She also focuses on the development of inclusive creative programmes that provide access to disabled individuals specifically those with Learning Difficulties and Disabilities and Autistic Spectrum Disorder.

Cumper, Patricia

Patricia Cumper is Artistic Director of Talawa Theatre Company, the UK's largest Black-led theatre company. She has led the company for five of its 25 years. Under Patricia's leadership, the company has focused on presenting work that reflects on the Black British experience, nurturing emerging and mid-career practitioners and cultivating Black audiences and audiences for Black work. The company is moving towards experimenting with form and content and working across artforms, and is working with a range of partners to take the company's work into the regions. Patricia has written for the theatre for more than 25 years in the UK and the Caribbean and her work has toured the USA and Canada. She also writes for radio. Her most recent adaptation, *The Color Purple*, won a Sony award. Patricia is a graduate of Cambridge University.

Dalton, Andrew

Andy Dalton is an artist and curator. Since 2006 he has been Gallery Manager at Ryedale Folk Museum, the only public visual arts space in that district of North Yorkshire, delivering high-quality contemporary art in a rural context. Over the last 15 years, Andy has held curatorial roles in national and regional arts organisations including Tate St Ives and Bradford Museums and Galleries. Trained as a fine art printmaker at Central St Martins and as an art historian at Falmouth College of Art and Design, Andy employs his knowledge of practice and theory to mentor, facilitate and develop contemporary visual arts projects with artists, makers and partner organisations from his base in rural North Yorkshire.

Davidson, Jonathan

Jonathan Davidson has worked for over 25 years in literature development. He is Director of Midland Creative Projects Limited, joint founder and Associate Director

of the Birmingham Book Festival and Chief Executive (part-time) of Writing West Midlands, the region's Literature Development and Delivery Agency. In 2011 he will jointly programme the Ledbury Poetry Festival. Jonathan is also a writer. His radio plays are regularly broadcast on BBC Radios 3 and 4, his stage adaptation of Mary Webb's novel *Precious Bane* toured with Interplay Theatre during 2009 and his second collection of poetry will be published in 2011. He is a Fellow of the Royal Society of Arts, serves on the National Poetry Day Steering Group, sits on the Board of the National Association of Writers in Education and jointly convenes the national Writers' in Schools Project Managers Network. Jonathan is on the Artistic Policy Committee of the Belgrade Theatre and the Board of Directors of Artspace (both in Coventry).

Dawson, Jane

Jane Dawson has more than 30 years' experience working in the cultural sector and is currently a freelance management and cultural consultant. She has worked as administrative director in a range of small-scale touring and building-based repertory companies (including Actors Touring Company and Chester Gateway Theatre) and in cultural agencies, notably North West Arts Board and Culture Northwest (the regional cultural consortium). Jane has also worked in local government, being Cheshire County Council's Arts and Culture Officer for six years. She is now working with Theatre in the Quarter (a small-scale music theatre company based in Chester) and Chester Mystery Plays, providing business/project management services. She is also a Non-Executive Adviser with NHS Western Cheshire, having a specialist brief in public health.

Dean, Anthony

Anthony Dean is Professor of Performing Arts and Dean of Faculty of Arts at University of Winchester. Previously, he was Head of Department at Central School of Speech and Drama, where he played a key role in establishing the UK's first higher education programme in puppetry and circus (in collaboration with Circus Space). At Winchester he recently established the UK's first honours degree programme in Street Arts. Anthony is Chair of the Puppet Centre, a member of the Nuffield Theatre, Southampton board and the UK Centre for Carnival Arts, Luton. He is Chair of the Winchester Cultural Consortium and of the South East Cultural Industries Employer Network, and Co-artistic Director Chair of the Steering Committee of the NEU/NOW International Festival for European arts

graduates. In addition Anthony is series editor of the User's Guide Series of publications. Anthony is also responsible for publication of University of Winchester's *Total Theatre Magazine*.

Delgado, Maria M

Maria M Delgado is Professor of Theatre and Screen Arts at Queen Mary, University of London and co-editor of *Contemporary Theatre Review*. She has published widely in the area of European theatre, including *Federico García Lorca* (Routledge 2008), *'Other' Spanish Theatres* (MUP 2003), *Contemporary European Theatre Directors* (Routledge 2010), and six co-edited volumes. A co-edited volume, *A History of the Theatre in Spain*, will be published in 2012. For 14 years Maria was a programme adviser on Spanish and Spanish-American cinema to the London Film Festival. She has curated work for Ciné Lumière and BFI Southbank. She writes on film and theatre for a range of publications including *Sight and Sound* and *Plays International*, and is a regular contributor to BBC radio. Maria has served on a range of juries and panels, including the Rolex 2001–02 Mentor and Protégé Nominating Panel, and is currently Chair of the ATC Board.

Dorney, Kate

Kate Dorney is Senior Curator of Modern and Contemporary Performance at the Victoria and Albert Museum and curated the re-display of the theatre and performance collections there. She is responsible for the overall development, research, interpretation and care of the post-1945 performance collections and for overseeing the documentation of contemporary performance, including the National Video Archive of Performance, which makes high-quality live recordings of contemporary performance. Kate is editor of the journal *Studies in Theatre & Performance* and the author of *The Changing Language of Modern English Drama 1945–2005*. She is also the director of a five-year Arts and Humanities Research Council project researching the relationship between subsidy, policy and practice in British theatre.

Drace-Francis, Teresa

Teresa Drace-Francis has over 10 years' experience in the visual arts sector. She has worked in museums, galleries and auction houses, running international residencies and exchanges at Visiting Arts, and at Arts Council England, London as Visual Arts Officer for four and a half years. During this time, Teresa initiated a London-wide audience benchmarking programme for galleries, led on issues

facing the studios sector, initiated partnerships with Argent, facilitated projects with London Thames Gateway Development Authority, helped develop the Bank of America art prize, and was lead officer for over 16 regularly funded organisations in the visual arts portfolio. She currently manages Cubitt Gallery in London, part of an artist-led organisation incorporating a curatorial bursary, 32 artists' studios and an education programme. A specialist in fine art, photography, artists' film and moving image, and public art, Teresa studied Art History at Cambridge University.

Drury, Tamsin

Tamsin Drury is Director of hÅb, a production and development organisation specialising in contemporary performance, live art and sited performance. Based in Manchester, hÅb works in partnership with a number of organisations in the north west to support emerging and mid-career artists and to present a number of public mini-festivals. The major body of work is in partnership with greenroom and includes emergency (a 40+ event two-day festival), Method Lab (a series of small commissions), Turn (a dance platform), Hazard (a festival of sited performance and intervention) and poolside emergency (with the Bluecoat). hÅb also manages LANWest, a regional promoters/producers network. Tamsin curated *Liverpool Live 06*, a programme of sited live art for the Bluecoat as part of Liverpool Biennial, and *Up the Wall 2009–10*, a sited live art festival for Chester Performs. From 1998 to 2003, Tamsin was Artistic Director of Digital Summer, Manchester's first festival specialising in digital performance and sited installation.

Dudman, Ruth

Ruth Dudman is an independent producer working with a range of artists and organisations to make cross-disciplinary performance. She specialises in supporting artists to create new work for both adult and young audiences, and is experienced in delivering creative projects in public and education settings. Ruth's current projects include working as Director of Undercurrent, a playful cross-artform programme across the south coast. She is also working with Coney, an agency of adventure and play where she is producing the *Adventures in Learning* strand in schools across the UK. Ruth's previous roles include Producer and Schools Consultant at Battersea Arts Centre and Creative Producer at The Basement in Brighton.

Dyer, Kevin

Kevin Dyer is the Associate Writer for Action Transport Theatre. He writes plays, hosts writing sessions, works as a dramaturge and runs collective-writing processes. He is an Associate Artist at The Dukes in Lancaster, where he writes and directs. Kevin has been commissioned to write over 50 plays for theatre companies and has worked as a professional theatre director for over 20 years, working on main stages, in studios and young people's theatre, and in participation and live literature. Kevin leads writing sessions for many organisations, and is chair of judges for the Anne Pierson Award, a published poet, an ex-journalist and an actor. He received a Writers' Guild Encouragement Award in 2009. Kevin's plays *The Bomb* (based on meetings with Jo Berry, whose father was killed in the Brighton bombing, and Pat Magee, who planted the bomb) and *The Monster Under the Bed* are published by Aurora books.

Edwardes, Jane

Jane Edwardes reviews theatre for *The Sunday Times* and *Time Out*. From 1986 until 2008 she was the Theatre Editor of *Time Out* – writing reviews, features and a weekly column covering all aspects of London theatre, from big musicals to fringe theatre. Jane has written about theatre practitioners in many countries including Russia, Japan, Australia, Argentina, Venezuela and Trinidad. She was invited by the New Zealand Arts Council in 2005 to give a talk to New Zealand arts journalists on criticism. She edited the Faber Books of Monologues for Men and Women in 2005. Jane lectures on theatre to students from Carleton College in America. She has sat on the panels of the Evening Standard Drama, the Verity Bargate, Sony Radio Drama, Susan Smith Blackburn and Time Out awards. She was Chair of the Drama Section of the Critics' Circle 1995–1999 and President of the Critics' Circle 2001–2003.

Edwardes, Pamela

Pamela Edwardes was formerly commissioning editor for Methuen Drama, publishing established authors such as Peter Brook, Caryl Churchill and Michael Frayn and bringing in new voices including Sarah Kane, Lorna Marshall, Anthony Minghella, Yoshi Oida and Joe Penhall. Pamela edited her own series, *Frontline Intelligence*, and was a judge for the BBC Radio Drama Awards. She subsequently developed the Ashgate Art and Architectural History list. With the University of Northumbria, Pamela launched the journal *Visual Culture in Britain*, with the Henry Moore Foundation she established the series *Subject/Object: New Studies in Sculpture*, and with Professor Caroline van Eck two series,

Reinterpreting Classicism and Discourses of the Visual, which led to a research project and conference Art, Agency and Living Presence at the University of Leiden. In 2009, Pamela took the MA in Scriptwriting at UEA. She has written a play *Matisse: Artist* and is currently working on a contemporary film and a play about the Victorian social reformer Josephine Butler.

Ellis, Patricia

Patricia Ellis is an artist, writer, and curator. She has written catalogue texts for museums, publishing houses and commercial galleries including: The Royal Academy, The Hermitage, Vanabbe Museum, Artimo Foundation, Kunsthalle St. Gallen, Thyssen Bornemisza Collection, and MUSAC. She has worked with The Saatchi Collection since 1998, providing written documentation of the collection. Ellis has held editorial posts with Giancarlo Politi Editore (publisher of *Flash Art International*, *Flash Art Italia*, and *Invervista*) and MAKE, the magazine for women in the arts. She has contributed to periodicals such as *Flash Art*, *Spike Quarterly*, *Beaux Arts*, and *Art & Music*. Since 2005 she has been an Associate Lecturer in Contextual Studies at the University of the Arts London.

Ellis, Sarah

Sarah Ellis is Head of Creative Programmes at the Albany Theatre and a creative producer specialising in literature, spoken word and digital collaboration. From 2004, she worked for performance poetry organisation Apples & Snakes, managing its national creative programme and digital strategy. Sarah has worked with Battersea Arts Centre, Birmingham REP, Contact, Freeword, Improbable, Southbank Centre, Soho Theatre and Shunt. Her producing credits include *Adelaide Road*, a digital participatory poetry residency for Royal Shakespeare Company, *London Poetry Game* for Hide & Seek, *My Place Or Yours*, an online residency commissioning poets from across the country for Apples & Snakes, *Whenever I Get Blown Up I Think of You* by Molly Naylor, *Whistle* by Martin Figura and *If I Cover My Nose You Can't See Me* by Polarbear. Sarah has a Masters degree in Contemporary Music Studies from Goldsmiths. She is on the board of the National Association for Literature Development.

Evans, Ben

Ben Evans is a theatre director, producer and dramaturg. He is Artistic Director of Full Frontal Theatre, a company presenting new plays and devised theatre, and Creative Director of becreative, a producing company working in London, the UK

and beyond. For more than five years, Ben was Director of Theatre at London's Oval House Theatre, curating and artistically supporting an eclectic theatre programme of new work, including work exploring London's varied and diverse communities – in particular, Black, Asian, gay and lesbian communities. As director, Ben's work includes devised work such as *QABUKA: Adventures in Exile*, a production devised over two years from interviews with over 100 Zimbabweans in exile. He has also directed new plays such as *Yours Abundantly, From Zimbabwe* by Gillian Plowman (co-directed with Annie Castledine) and John R Gordon's *A Night to Remember*, as well as established plays such as Michael Hastings' *Full Frontal*.

Figueiredo, Deirdre

Deirdre Figueiredo MBE is Director of Craftspace, an independent contemporary crafts development organisation. She has over 20 years' experience as a curator and manager across visual arts, craft and museums, with particular expertise in diversity, social engagement and audience development. Deirdre was Exhibitions Assistant at Nottingham Castle Museum, then Cultural Development Officer for Leicestershire Museums, curating a contemporary South Asian collection and developing programmes to promote diverse cultures. Deirdre has contributed widely to advisory panels, boards and steering groups including HUB Centre for Crafts, Design and Making, the Arts Council's Decibel Board and Creative and Cultural Skills Council craft blueprint. She has been Lead Advisor for Diversity for the Arts Council and Regional Council member for Arts Council England, West Midlands. Deirdre co-steers the Crafts Leadership Network and is a Board Member of Audiences Central, Punch, Create in Ireland, Crafts Study Centre and Turning Point West Midlands Action Group.

Fitzgerald, Kitty

Kitty Fitzgerald is the author of four novels, most recently *Pigtopia* (Faber & Faber; second place in Barnes & Noble Discover Award USA in 2006). Four of her plays have been broadcast on BBC Radio 4 and eight theatre plays have been produced. In 2005 she was awarded a Hawthornden Fellowship. In 2007 she was Creative Writing Fellow at Leeds University and from 2009 to 2011 she was a visiting lecturer on the Creative Writing BA and MA at Northumbria University. Kitty has undertaken many writing residencies, including with the Sikh Family History Project in Manchester and BBC Radio Newcastle. Between 2004 and 2008 she worked extensively as a creative consultant, putting artists into educational

contexts and setting up collaborative cross-arts projects with several education authorities. Kitty has edited two collections of short stories for IRON Press and will edit another in 2012.

Fogg, Chris

Chris Fogg is the recently appointed Creative Producer for South East Dance. He has over ten years' experience of arts project development and management, including the East Midlands Edible Schoolyard & Timelines projects. Between 2003 and 2009 Chris was Director of Dance for Take Art in Somerset, where he supported the development of six new dance companies. He developed several dance projects, including Alive & Kicking, creating new partnerships between the arts and non-arts sectors, enabling communities and organisations to use the arts in creative and dynamic ways. Chris has worked for many years as a writer and theatre director, most recently with Farnham Maltings in Surrey and New Perspectives in Mansfield. He collaborates with dance artists and choreographers and is a board member for State of Emergency, whose mission is to champion black British dance. Chris is a member of Westmead Creatives and the Independent Dance Managers Network.

Foley, Glyn

Glyn Foley is Chief Executive of Buxton Festival, which specialises in productions of unusual operatic repertoire, but also includes a wide range of concerts in its summer programme. The festival typically includes a number of home-grown productions with artists of international stature, a number of smaller, invited touring productions, and a strong classical music and literature programme. Glyn is also a musician, playing bassoon in numerous orchestras. His previous experience includes working as the Music Officer for Yorkshire & Humberside Arts, in orchestral management and on education projects.

Foxhall, Caroline

Specialising in business and strategic planning, Caroline Foxhall has more than 30 years' experience working in the arts, most recently as Director of External Relations and Development in the Arts Council's Birmingham office. During her early career, Caroline worked at Whitechapel and Canada House galleries, and as Deputy Director at Ikon Gallery in Birmingham. From 1987 to 1992 she headed up the Visual Arts, Crafts and Media Department at West Midlands Arts, where she was actively involved in developing policy and strategy for visual arts, public art

and architecture. Caroline has represented West Midlands Arts and the Arts Council on the boards of numerous arts organisations and has recently become a Trustee of Coventry Artspace, which is dedicated to strengthening and supporting visual arts practice in Coventry.

Garvey, Michael

Michael Garvey has over 15 years' experience in the music industry, with expertise in both commercial and subsidised sectors. To date, his career has included roles in the recording industry, UK radio broadcasting for Classic FM, and the public funding system in Arts Council England's music team. He is currently Chief Executive of the Academy of Ancient Music. During his time leading the Academy, Michael has overseen the orchestra, touring them to China, Australia and across Europe. He has led the organisation in securing Arts Council national portfolio organisation status for the first time in its history as well as Associate Ensemble status at Europe's largest multi-arts venue, the Barbican Centre.

Gleeson, David

David Gleeson is a freelance media consultant and art writer based between central London, Yorkshire and Lincolnshire. He was a member of staff for over eight years at Whitechapel Gallery. David has worked as an exhibition curator, recently presenting two shows of new Iranian art in London, and as a freelance journalist whose art criticism has been published in the UK, Europe, USA, Canada and Russia. Consultancy work has included exhibition, music and theatre venues as well as commissions from individual artists and projects. A member of the Advisory Board of the international touring exhibition, *The Missing Peace*, David is also an adviser for the Modesto Art Museum, California.

Golding, Mike

Mike Golding was Programme Leader for the BA (Hons) Contemporary Photographic Practice course at Northumbria University in Newcastle upon Tyne until he retired in 2010. Mike trained to be an art teacher in the 1970s, completing an MA in Fine Art at Newcastle upon Tyne Polytechnic in 1989. In 1994 he began his career in higher education after over 20 years of working with photography in a variety of fields. He uses still photography and digital video to make work about the past, memory and photography and the role they play in social, political and psychological formation. Mike's work has been exhibited nationally and internationally and he has completed residencies in both Australia and Finland as

part of academic exchange programmes. In September 2008 he completed a PhD at Sunderland University, and continues to develop writing as a part of his practice.

Grace, Emma

Emma Grace is the founder of Too Too Physical Film. Her studying in dance and physical theatre included training experience with Pina Bausch. Christopher Bannerman curated her early choreography for Sadler's Wells' Lilian Baylis Studio. Emma has performed for Shared Experience Theatre, Duckie Dancehall (Olivier Award winners), Soho Theatre Group and internationally. She has directed works at The Serpentine Gallery, BAC, Dance on Screen, New York Lincoln Library and The Menier Chocolate Factory. In developing her own technique, she has taught for the International Workshop Festival. Winner of the 212 Innovation Award she apprenticed director Iain Softley on the epic feature film *Inkheart*. Her company runs master classes for performers in unusual physical skills and represents actors with physical focus. Emma has been optioned to direct a new feature documentary that follows her company's doctrine to always explore and reinvigorate what you thought you knew about the human body in motion.

Grady, Chris

Chris Grady is currently Head of External Relations at Theatre Royal Bury St Edmunds. He was previously CEO of Buxton Opera House, project manager for the new Theatre by The Lake in Keswick, Head of Marketing Plymouth Theatre Royal, Publicity Manager for the Edinburgh International Festival, General Manager of Pleasance Theatres and for five years Head of International Licensing for Cameron Mackintosh Ltd. For 30 years, Chris has worked on the development of emerging musical theatre in the UK, creating the first festivals of musicals, running the Vivian Ellis Prize, launching the world Quest for New Musicals, founding Musical Theatre Matters and the MTM:UK Musical Theatre Awards, and working as an assessor for the New York Festival of New Musicals and the London Royal National Theatre. Based in Suffolk, Chris offers free monthly surgeries for new producers and creatives, and also supports the development of Kath Burlinson's Authentic Artist programme.

Graham, Scott

Scott is co-founder and Artistic Director of Frantic Assembly, a touring theatre company that places equal emphasis on text, movement and design. In 2008 he

co-adapted and directed *Othello* for Frantic Assembly, winning the 2009 TMA Award for Best Director. Director credits for the company include *Stockholm, pool (no water)*, *Dirty Wonderland* and *Rabbit*. Performer/director credits include *Hymns*, *Tiny Dynamite*, *On Blindness* and *Look Back In Anger*. Scott's other directing credits include *Home* (National Theatre of Scotland) Ker-ching (Sixth Sense) and *It's A Long Road* (Polka Theatre). He has provided choreography and movement direction for *Frankenstein* (Royal and Derngate), *The May Queen* (Liverpool Everyman), *Villette* (Stephen Joseph Theatre), *Vs* (Karim Tonsi Dance Company, Cairo); *Improper* (Bare Bones Dance Company) and *Cinderella* (Unicorn Theatre). With Steven Hoggett and Bryony Lavery, Scott created *It Snows*, a National Theatre Connections play and with Steven Hoggett wrote *The Frantic Assembly Book of Devising Theatre*.

Gray, Louise

Louise Gray is a freelance writer, editor and arts consultant, with a specialist interest in music, live and visual art. She writes regularly for *The Wire* and the *Museums Journal* and is the regular music correspondent for *New Internationalist*. Her work has appeared in *The Guardian*, *The Independent* and *The Times* as well as in numerous art publications, including *Art Review* and the *Art Newspaper*. Louise is the author of *The No-Nonsense Guide to World Music* (New Internationalist Publications 2009) and co-editor of *Sound and the City* (British Council 2007), a book exploring the changing sound world of China. She is a co-curator of the visual arts component of the Latitude Festival 2010.

Gréci, Lélia

Lélia has almost 15 years' experience in arts management. After completing her post-master's degree in Arts Management in Europe, Lélia worked in France and Spain before moving to Manchester in 2000, where she worked with the Manchester Festival, Manchester International Arts, M6 Theatre Company and Cultureshock. For seven years, Lélia was Crawley's Arts & Events Officer, where she devised and coordinated the artistic programme of The Hawth, focusing on audience development, contemporary work and emerging artists. She successfully developed the Going Global programme of culturally diverse and international work and the Family Fun programme. Lélia was recently appointed Artistic Director of the Fuse Medway Festival, a free outdoor festival taking the colourful and the

unusual onto Medway streets and into unexpected spaces. Lélia is part of the Small Wonders consortium and the Here, There and Everywhere network.

Gulbenkian, Vergine

Vergine Gulbenkian is a performance storyteller. She began working on her craft in 1991 after studying drama. Armenian folk songs are an integral part of her performances. In 1994 she made a documentary video with Richard Eayrs about the ashugh (epic singer) tradition in Armenia, and in 1996 wrote an MPhil thesis about storytelling among Armenians in differing contexts. Vergine performs in venues that include the Southbank Centre, Battersea Arts Centre, the British Museum, the Barbican Pit and Soho Theatre. She recently received a commission from Festival at the Edge and is regularly invited to perform in international storytelling festivals. Vergine was Storyteller in Residence for the 'Storytelling across cultures' project in Oxfordshire, which brought traditional tales to schools and community centres. She works with the Story Museum and with Education Staff at the University Museums in Oxford – performing stories around exhibitions, often combining science and story.