



**Monday 14th- Tuesday 15th
September 2020**

Welcome



We warmly welcome you to
Live Cinema III: The ReOpening
a fully-online event

The original dates for *Live Cinema III: Festival for Research and Innovation* passed while we were all under lockdown, just as the plans for so many live events have evaporated in 2020.

As we celebrate the reopening of independent cinemas in September, it seems like a good moment to take stock. Research and development innovations in screen spectatorship haven't stopped during this period; they've shifted in focus and techniques. The creative sector is by nature imaginative and by necessity adaptable. But this is taken for granted, with freelancers and small organisations put under immense pressure by current circumstances. It is in response to these significant challenges that we have convened and curated *Live Cinema III: The ReOpening* so that we may collectively reflect on the impact of the pandemic on the live and immersive sectors as well as celebrating the extraordinary resilience and creativity that has sustained this sector during the lockdown.

We are delighted that you can join us and invite your active participation and engagement in our two-day programme of workshops, discussion panels and screenings.

We hope to return with a full programme of in-person talks, demonstrations, experiences and events in the late spring / early summer of 2021.

Helen Kennedy Sarah Atkinson Sarah Martindale Lisa Brook



Timetable Monday

Time	Title of Session	Participants/Speakers
10am - 12pm	Closed Workshop Associate Artists	Artists: Francesca Ruth Levi, Alex Wilson, Sean Clarke, Mandy Wigby, Martha Cecilia Convenor: Lisa Brook Facilitators: Helen Kennedy & Sarah Martindale
Lunch		
1 - 2pm	Making Films with Strangers with Instagram	Helen Scarlett O'neil
2 - 3pm	Horror-Fi Me	Laurence Cliff
3 - 3.45pm	Deeds Not Words: DNW Shorts + Q & A	Mandy Wigby & Di Mainstone, and Kerin
3.45 - 4.15pm	Meet the Artists	Artists: Francesca Ruth Levi, Alex Wilson, Sean Clarke, Mandy Wigby, Martha Cecilia Chair: Lisa Brook
4.30 - 6pm	Panel: Artists, Audiences & the Future	John Dorr, Rachel Pronger/Camilla Baier, DJ Yoda CHAIR: Joe Strickland and Nat Henderson (Chronic Insanity)



Timetable Tuesday

Time	Title of Session	Participants/Speakers
9.30am	Live Cinema: Walking the Tightrope Between Stage & Screen Screening	Professor Sarah Atkinson & Professor Helen Kennedy
10 - 11.30am	ReOpening: The Indies	Rachel Hayward (HOME), Caroline Hennigan (Broadway), Wendy Cook (Hyde Park Picture House), Claire Vaughan (Chapter) CHAIR: Hannah McHaffie
Break		
12 - 1.30pm	Panel: New Modes of Liveness	'As Live' - Professor Steve Benford; Can Interactive Film be Collectively Experienced Remotely? - Dr Sarah Martindale & Richard Ramchurn; Recreating the livecast experience without the live? The dual temporality of National Theatre At Home - Sarah Byrne CHAIR: Helen Kennedy
1.30 Lunch		
2 - 3pm	The Future of Interactive and Exhibition at Festivals	Sam Grove, Roma Patel, Rachel Ramchurn CHAIR: Maria Velez Serna
3.30 - 5pm	Panel: New Modes of Liveness II	Gary Williams, Anthony Andrews, Mia Bays, Tara Sachdeva CHAIR: Sarah Martindale
5 - 6pm	Turn Your Phones On: Geraldine Farrar's Journey from Opera Stage to Silver Screen to the Audience's Mobile Phones in Elizabeth Kelly's Opera <i>Losing Her Voice</i>	Professor Elizabeth Kelly, Professor Christopher Greenhalgh and Adrian Hazzard



Programme

Monday – Public Sessions

Making Films with Strangers with Instagram

Helen Scarlett O'Neill



Interaction designer Helen Scarlett O'Neill shares her recent research into the nature and possibilities of digital interaction using existing social media platforms as both baseline and testing ground. Through the cultural medium of movie-making, she aims to transform a platform commonly used for individual promotion, Instagram, into a play space for visual co-creation.

Horror-Fi Me **Laurence Cliffe**

Horror-Fi Me is an audio augmented reality experience that invites listeners to enter into and become the composers of their own interactive horror movie soundscape,

a real-time cinematic experience that entices exploration and promises both intrigue and suspense, where *reality is the screen*. *Horror-Fi Me* will be available to download as a prototype iOS application at www.horror-fi.me and will enable owners of an iPhone 2016 model (iPhone SE 1st generation / iPhone 7) or higher and a pair of stereo headphones to author and experience an interactive audio augmented reality soundscape within their own home or workplace.

D.N.W. Shorts + Q & A with Artist **Mandy Wigby and Di Mainstone and Kerin**

As part of the Vote 100 Centenary celebrations in 2018 musician and producer Mandy Wigby and interactive artist and filmmaker Di Mainstone founded D.N.W. (Deeds Not Words) as a way to explore narratives of the Suffragettes through experimental music, costume, props and short film. The pair plan to showcase their last film *Suffrajitsu* with a live digital music performance including a theatrical intervention, through collaboration with artist and dancer Kerin.

Meet the Artist Panel

Yolk **Francesca Ruth Levi**

Exploration of birth, motherhood, childhood memories through the eyes of three generations of women from the same family.

Memory Dance x Sheffield Live **Alex Wilson**

Memory Dance is taking material from its archive and developing a partnership with local community television station Sheffield Live to launch a specialist

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platform for screen heritage. The station serves the South Yorkshire community via various avenues including Freeview television. The collection features unofficial documentaries, travel tapes, transport films, and found footage oddities from the 1960s to 2020. Memory Dance will be given access to screen work at various slots across the schedule, including a programme dedicated to archive (Local History Society), and a post-midnight session to explore long-form content, electronic music, and performance-based broadcast.

Hyperlink

Sean Clarke

Hyperlink is a new R&D project which aims to examine society's relationship with the internet, via the creation of a new, interactive online performance. The performance will be shaped by an investigation into habits formed through our interaction with digital platforms. Test Card is continuously examining new ways to platform artists from diverse backgrounds, with this in mind the Hyperlink will be seeking to commission three black artists, forming a core group that will help shape the direction of the project.

Schrodinger's Gig

Martha Cecilia

"If there's no audience, did it really happen?" Part-inspired by the 'current situation' and tying in to Marf's own experience as a gigging musician and grass-roots promoter – Schrodinger's Gig will explore

the importance of independent venues as community spaces, breeding grounds for new talent & creative experimentation and their cultural & economic value – locally, nationally and internationally. The fully-developed piece will mash-up audio testimonies with cinematic soundscape and live performance – part documentary, part gig – pulling in guest performances to knit together visual scenes poignantly projected onto the exterior of Bradford's longstanding 1 in 12 Club.

Artists, Audiences & the Future

John Dorr, Rachel Pronger/Camilla Baier, DJ Yoda

Chair: Joe Strickland and Nat Henderson (Chronic Insanity)

In a socially distanced world, how do artists and audiences share the same space? A panel of musicians, artists and curators join us to discuss the future of event-led screenings and artist-led cinema experiences.

Chronic Insanity

Chair: Joe Strickland and Nat Henderson (Chronic Insanity)

Chronic Insanity is a theatre company led by Nat Henderson and Joe Strickland. They have been staging work in Nottingham for the past four years, often working together to deliver thought-provoking and visually stimulating live performances in traditional, found, and digital spaces. They have just finished their 12 shows in 12 months project successfully and are currently working on various other creative

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endeavours, including a reflection on their 12in12 project, a consultancy firm helping artists/venues use audience data in performances, and multiple live and digital arts events for 2021 and beyond.

John Dorr

English musician/ composer, over the last 8 years I have been involved in many cross- arts collaborations (Live film soundtracks/ Theatre/ Puppetry and Dance) toured Europe incessantly, self-released and funded albums for both my band STEMS and my solo project DORR. Currently residing in France.

Tuesday

Walking the Tightrope Between Stage and Screen

Sarah Atkinson & Helen Kennedy



This film examines the growing prominence of live cinema phenomena in the global film experience economy. The film features interviews with pioneers at the vanguard of live cinema, including Oscar-nominated actor Woody Harrelson, and contributions from the National Theatre Live, Royal Opera House Live, The Light Surgeons, Live Cinema UK and Blast Theory. The screening will be followed by a short talk by the filmmakers.

Rachel Pronger and Camilla Baier

Invisible Women is a film collective founded in 2017. Our aim is to highlight the work of female filmmakers in the archive, and we do this through screenings, exhibitions and editorial. Since our foundation we have presented film programmes and research at festivals, cinemas and pop up spaces across the UK, as well as at the Eye Institute in Amsterdam. Since June 2020 we have also been developing editorial, with a monthly newsletter and expanded website.

DJ Yoda

ReOpening: The Indies

Rachel Hayward (HOME), Caroline Hennigan (Broadway), Wendy Cook (Hyde Park Picture House), Claire Vaughan (Chapter)

With independent cinemas beginning to open their doors again, what does the future look like for the cinemas that sit outside of the multiplex? We sit down with four independent cinemas to talk about the lessons learnt from lockdown and the logistics of operating and surviving in a socially distanced world.

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Rachel Hayward

Rachel has over 15 years' experience in film exhibition, festival programming and film education. As a senior member of HOME's Artistic Strategy Group, she has responsibility for programming and producing seasons and festivals, developing partnerships, curating engagement activity and fundraising. Rachel has led the programming of ¡Viva! Spanish and Latin American Film Festival since 2009, and key projects from the last 12 months include Not Just Bollywood and the wide-reaching Celebrating Women in Global Cinema.

Rachel is the chair of Film Hub North's Cultural Leadership Group and in addition to her role at HOME, she is a Board member for the Alliance Française de Manchester.

Caroline Hennigan, Programme Director (Broadway Cinema)

As Broadway's Programme Director I'm responsible for programming the full public programme including on-date releases, repertory, seasons, festivals, live and special events. I also oversee Broadway's informal Film Education programme

including Film Courses, Day Schools and Workshops. I have an in-depth knowledge of all the key aspects of cinema management including programming, marketing, and operations. I've previously taught English and Film Studies at school, FE and University levels. I have an MA in Film and Television Studies.

Wendy Cook

Wendy has been bumbling around Hyde Park Picture House for over sixteen years in some form or another, trying to make audiences watch films, trying to keep the building standing. For the last six years she's led on our major capital refurbishment project including securing £2.4m in major investment from the National Lottery Heritage Fund. The work requires lots of hats, project manager, programmer, team leader, fundraiser... the variety keeps her on her toes and thankfully her loved ones are very forgiving of the fact she hasn't come home on time since the early 2000s.

Claire Vaughan

Claire Vaughan is the Programme Manager for Film & Cinema at Chapter Arts Centre in Cardiff.

New Forms of Live & Liveness Panel

'As Live'

Professor Steve Benford

As digital media have become cheaply available over the Internet, so 'live' has become the new currency of the creative industries. In a world where a music track

can be streamed for just fractions of a penny, it is the apparently 'authentic' experience of liveness that appears to retain its value. However, live is a slippery concept; one that is difficult to pin down and that has been widely debated in many fields.

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From performance studies Phelan (2003) defined liveness in terms of phenomena that technical production cannot record or reproduce and emphasised that the value of liveness lies in 'the potential for the event to be transformed by those participating in it'. From cultural and media studies, Van Es (2017), building on Auslander (2008), argued that liveness might be viewed as a characteristic of technologies, an experiential phenomenon or even a rhetorical one. Fisher-Lichte (2008) and Gardair (2011) consider liveness in terms of a collective experience that is shaped by the moment-to-moment dynamics of the interactions and between performers and audiences. Computer Scientists, on the other hand, often define liveness in terms of the technical concepts such as 'synchronous or 'real-time' that govern the transmission of media across networks with minimal delay. In response to the global COVID-19 pandemic, many musicians have been taking their music online, innovating new formats from online open mics and sing-arounds to full-scale festivals. I will draw on my own experience as a participant-observer in two online folk clubs and also an online festival to explore how everyday musicians have been negotiating the boundaries of liveness over the past six months. I will draw on my observations to shed new light on the ongoing debate about the importance and nature of liveness.

Can Interactive Film be Collectively Experienced Remotely?

**Dr Sarah Martindale
& Richard Ramchurn**

During each scene of *The MOMENT* (Richard Ramchurn, 2018) hard cuts between two parallel threads of audio-visual content are triggered by drops after peaks of attention are sensed by a commercial EEG headset. The pattern of attention during a scene determines which two of six available audio-visual threads will be cut between during the next scene. In 2020 a national tour of live score screenings were planned: two composers improvising the soundtrack together as the film edit unfolds in real time. We will discuss findings from previous research and reflect upon the impact of the pandemic on future work.

Recreating the livecast experience without the live? The dual temporality of National Theatre At Home

Sarah Byrne

Building on a larger thesis project on the structure and aesthetics of livecast theatre, this paper seeks to address the unique temporal duality of the context in which National Theatre at Home had to operate in lockdown. On the one hand the broadcasts drew from material from the previous ten years while at the same time the on-going distribution of those performances was prompted by the current pandemic and the various social

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and political events that happened within and around it. National Theatre at Home operates in a highly contextualised space and this paper will use a combination of

scholarship on liveness and live experience and close analysis to argue that these innovations put new challenges on the question on medium specificity.

The Future of Interactive and Exhibition at Festivals

Sam Groves, Roma Patel, Rachel Ramchurn & Panel

Chair: Maria Velez Serna

Sam Groves

Staying up late one night watching C4's Shooting Gallery series, Sam came across the short film Music for Six Drummers and One Apartment. Unknowingly he became an exhibitor, showing the film to everyone he knew. Fifteen years on and with a little more understanding of curation and exhibition, he's still showing films to people, as well as putting on all manner of mixed arts events as Flatpack's programmer. He also programmed the short films for the Nordisk Panorama in Malmo, Sweden.

Roma Patel

Roma is a scenographer and digital artist. She has designed interactive and site-specific performance, theatre and

digital installations in the UK and Europe since 2000. Her recent PhD research at the University of Nottingham focused on the points of intersection between scenography and interactive technologies in Theatre for Early Years. She is interested in how current electronic and wearable tech can be developed for performative installation.

Rachel Ramchurn

Rachel Ramchurn started integrating interactive technology into her artworks in 2015. Most recently 'A Museum of Journey's in a Chest of Drawers,' a participant-led storytelling project opened in Jan 2020. She has extensive experience producing projects, recently brain-controlled film 'The MOMENT' toured nationally and internationally, including Hong Kong British Council Blast Festival, Geneva International Film Festival, Reykjavik International Film Festival and Sheffield Doc/Fest.

New Modes of Liveness II Panel

Gary Williams, Anthony Andrews, Mia Bays, Tara Sachdeva

Gary Williams

Gary James Williams is the creator, event producer and host for Make A Scene, a multi-platform film and TV club that cel-

brates and promotes film and TV made for, featuring and beloved by the LGBTQ+ community. Make A Scene specialises in interactive, immersive screenings of camp and queer film and TV that often gets overlooked by other live cinema companies, putting LGBT audiences and their

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allies at the centre of the movies and telly they love. Gary is also Event Producer for Manchester Business Improvement District and produced large scale events for the city including Chinese New Year and their famous Halloween celebrations.

Anthony Andrews

Anthony Andrews is the co-founder and creative director of We Are Parable, an award winning film exhibition company, dedicated to providing diverse audiences with opportunities to experience films featuring people of colour in memorable and innovative ways.

Since co-founding the business in 2013, Anthony has worked with the likes of Spike Lee, Idris Elba, Amma Asante, Tinge Krishnan, Rapman and Ryan Coogler, whilst establishing professional collaborations with the British Film Institute, Film London, Sundance, Picturehouse Cinemas, Entertainment One, Disney, Marvel, Paramount, StudioCanal and Violet Pictures.

Tara Sachdeva

Tara is founder and director of Compass Presents. Compass Presents create expanded cinema experiences: cross-disciplinary happenings that meld film with performance, and live projection mapping with circus and dance. Recent work has focused on the integration of archive footage into these productions, and new experiments in performance-led interventions.

Compass also produces interactive instal-

lations and stages for festivals across the UK.

Tara's experience working closely with communities often underserved by the arts informs her approach to engaging new audiences, and producing work that better speaks to and reflects the diversity of people in the UK.

Mia Bays

Mia Bays is an Oscar winning twice BAF-TA nominated creative producer. Prior to producing, Mia worked in some of the top sales, marketing, distribution and exhibition companies in the UK, across both documentary and fiction.

In 2016 Mia took over Birds' Eye View pivoting it from being a film festival about to close into a year-round charity – running the Reclaim the Frame exhibition project (a mission to bring ever-greater audiences to films by women) and Future Leaders in Distribution, a leadership training programme for women with 7+ years of film distribution experience. Alongside this, Mia also produces Sundance London.

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Turn Your Phones On: Geraldine Farrar's Journey from Opera Stage to Silver Screen to the Audience's Mobile Phones in Elizabeth Kelly's Opera *Losing Her Voice*

Professor Elizabeth Kelly, Professor Christopher Greenhalgh and Adrian Hazzard

Elizabeth Kelly's 2019 opera *Losing Her Voice* brings to life the story of the 20th-century American opera prima donna Geraldine Farrar who became a Hollywood silent film star. The opera explores the impact of film and sound recording technologies on performers and audiences, the cult of celebrity and the power of media/social media.

Kelly collaborated with computer scientists from the University of Nottingham Mixed Reality Lab who designed a dynamic 'web app' which enabled audiences to engage and interact with the opera's unfolding narrative on their own mobile devices. In this session, the research team will give an overview of the collaborative design process before inviting participants to interact with a film of the opera finale using their own mobile devices.

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Sarah Atkinson

Sarah Atkinson is Professor of Screen Media at King's College London and co-editor of *Convergence: The Interna-*

tional Journal of Research into New Media Technologies. Sarah has published widely on the film, cinema and screen industries including extensive work into the Live Cinema economy. She has worked on numerous funded immersive media projects and virtual reality initiatives. Sarah also adopts practice-based methodologies through the creation of her own original works which include video essays, an interactive documentary, immersive experiences and short films (including *Live Cinema – walking the tightrope between stage and screen*- nominated for a 2020 Learning on Screen Award).



Camilla Baier

Co-Founder & Curator, Invisible Women



Duncan Beiny (DJ Yoda)

DJ Yoda is a multi-award-winning hip-hop DJ and producer, headlining festivals and clubs around the world. No typical club DJ, his interests lie in finding fresh and unique ways to bring turntables out of the club and getting involved in bespoke collaborations. Working with classical composers to neuroscientists; brass bands to film directors; Dr Dre to

Dame Evelyn Glennie; Banksy to Mark Ronson; BBC Radio 4 to the BFI, he rein-vigorates his craft with wry invention and humorous intent.



Steve Benford

Steve is a Professor in the Mixed Reality Laboratory at the University of Nottingham where he directs the Horizon

Centre or Doctoral Training and the Smart Products research beacon. He previously held an EPSRC Dream Fellowship, has been a Visiting Professor at the BBC and was elected to the CHI Academy in 2012.



Lisa Brook

Lisa is the Founder and Director of Live Cinema UK, establishing the organisation in 2014 to support the nation-

al 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.



Sarah Byrne

Sarah Byrne is a PhD student in the Film, Theatre, and Television department at the University of Reading. Her inter-

disciplinary research is concerned with the hybrid form of livecasting. The primary areas of interest are remediation and

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the processes of medium hybridity and aesthetic hybridity that livecasting utilises. Sarah has previously presented at the Screen Studies Conference in Glasgow.



Martha Cecilia

Vocalist and frontwoman of electronic duo, La La & the Boo Ya since the noughties - Marf has more recently

started working with video. Initially drawn to skilling-up as a filmmaker with the sole intent of creating her own music videos and with a background in running quirky grass-roots music events, 'live cinema' as a concept gets her creative muscles twitching. Since completing a BA in film last year, Marf has been focusing on building upon her skills as a videomaker and the potential for crossover with live performance - creating bespoke audiovisual accompaniment for new theatre.



Sean Clarke

Residing in Manchester for over ten years, Sean has become a key figure in Manchester's digital art & DIY performance community. His experience has been shaped by holding roles such as technician, curator, artist, and producer for projects such as Distorted Constellations, Test Card & DRIFT.



Laurence Cliffe

Laurence is a PhD student at The University of Nottingham's Mixed-Reality Laboratory researching audio aug-

mented reality. He has a Master's degree in Fine Art, and an undergraduate degree in Music Technology and Sonic Art. Laurence recently authored, deployed and studied several public audio augmented reality sound installations in collaboration with the Science Museum Group and is currently collaborating with the musician and composer Aleksander Kolkowski on the *Sonic Futures Project*.

Website: www.horror-fi.me



Christopher Greenhalgh

Chris Greenhalgh is a Professor in the School of Computer Science at the University of Nottingham, where he is a co-leader of

the Mixed Reality Laboratory and a member of Horizon Digital Economy Research Institute. His research interests are at the intersection of human-computer interaction and distributed systems, including ubiquitous computing and mobile multi-user applications. His work is collaborative and multi-disciplinary in nature and, in common with the Mixed Reality Lab as a whole, focuses on supporting everyday activities and situations, including home, work, leisure and entertainment. He has a particular interest in creating platforms and tools that enable non-programmers to use emerging technologies and create engaging experiences.

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Adrian Hazzard

Adrian Hazzard is a Research Fellow in the Mixed Reality Lab, University of Nottingham, specialising in research

at the intersection of human computer interaction, music composition and performance. He is interested in the role digital tools can play in creative practice and audience engagement. Adrian is also the Training Programme Manager for the Horizon Centre for Doctoral Training, University of Nottingham, supporting cohorts of students through multidisciplinary PhD's that speak to the theme of 'Creating Our Lives in Data.'



Elizabeth Kelly

Elizabeth Kelly is Associate Professor in Music Composition at the University of Nottingham. Her music

embraces diverse influences, running the gamut from 'majestic Wagnerian lines aggressively punctuated' (Boston Musical Intelligencer) to 'rasping jazzy exploration' (The Guardian). Her compositions have been performed throughout the UK, Europe, and North America at venues including Carnegie Hall in New York, the Tanglewood Music Festival in Massachusetts, the Huddersfield Contemporary Music Festival in the UK and the Gaudeamus Festival in the Netherlands. Her opera about soprano/silent film star Geraldine Farrar, 'Losing Her Voice', premiered in April 2019 with support from an Opera America 'Discovery Grant' and a British Academy/Leverhulme Small Research

Grant. For more information, please visit www.elizabethakelly.com.



Helen W. Kennedy

Helen W. Kennedy is Professor of Creative and Cultural Industries at the University of Nottingham. Her current re-

search interests are feminist interventions into digital games culture, live cinema and the broader ludification of cultural experiences. Recently she has been awarded further significant UK Research Council funding to investigate new technologies and new creative practices in immersive experience design.



Kerin

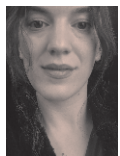
Mancunian entertainer Kerin has had a fun wild energetic life so far! Starting out as a street dancer and 'spitting

bars' for fun Kerin loved and thrived in performing arts. Having a rebellious faze like most young people getting into trouble with the law a lot, it was not until Kerin's best friend was murdered did she start using music as a tool to focus her energy positively & start building her music career. Having always loved her community she set up music/dance workshops to help other troubled young people channel their energy positively too. As well as being a UDO world hip-hop dance champion freestyler and choreographer Kerin also spent a short stint in a girl group. Kerin has performed along the likes of Ed Sheeran, Olly Murs, Mnek, The Saturdays, Ghetts, opened up for

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Chipmunk as well as supported JLS on a full UK arena tour .



Francesca Ruth Levi

Francesca Ruth Levi is a video artist who regularly mixes film mediums such as Cine film with smartphone footage

to create a sort of film collage. She has had short films screened at a number of festivals including IFFR 2019, LSFF 2019, Bideodromo, Belarus smartphone film Festival and many more. Her biggest collaboration to date has been with her sister Mica Levi on The Colour of Chips as part of the Unfilmables project with Live Cinema explored the concept of films that didn't exist but should have. Francesca also runs a film festival called Everyday Arias which has screened at a variety of locations including Republic Gallery London, Close Up Cinema London and Café Roya Beeston.



Di Mainstone

Artist & Movician, Di Mainstone creates sonic sculptures, that extend from the body and trigger sound via

movement. The New York Times has featured Di Mainstone as one of the "new generation visionaries" of the international digital arts scene. She is artist in residence at Queen Mary University London where she collaborates with researchers from the Centre for Digital Music and Media Arts & Technology group, to develop new musical instruments that are inspired by the body, transforming physical move-

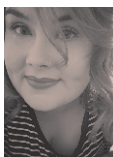
ment into sound via digital technology. Di has invented the term "Movician" to describe the player of these instruments – a hybrid artist who explores and composes sound through movement



Sarah Martindale

Dr Sarah Martindale's interdisciplinary research focuses on applications of new digital technologies in creative and

cultural industries, and the value these have for audiences. Martindale has a prestigious Nottingham Research Fellowship in the Department of Cultural, Media and Visual Studies on the topic of Future Audiences for Transformations in Digital Media. This follows her 2018 AHRC Creative Economy Engagement Fellowship. Martindale has been part of Horizon Digital Economy Research, a cross-council centre, since 2012, working on human-computer interaction and ergonomics outputs, as well as film and cultural studies publications.



Hannah McHaffie

Hannah has a background in film festivals and community cinema exhibition. After three years with Sheffield Doc/Fest

and their Film Programming team, she joined the Live Cinema UK team in 2019 as their Marketing and Operations Coordinator. Hannah is also a freelance writer and marketer having worked across the BFI Musicals season and on the Birds Eye View Films Reclaim the Frame campaign.

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Helen Scarlett O'Neill

Helen Scarlett O'Neill is an interaction designer best known for her immersive performance work with Secret Cinema (all productions 2010-2013), London Contemporary Orchestra, Fruit For The Apocalypse (Surrealist Taxi) and within the heritage sector (The Caravan Club, Suffragette City, and others for the National Trust and The National Archives). She recently entered the field of artistic research, testing and compiling a series of performance scores in digital space (Artistic Protocols for Digital Interaction).



Richard Ramchurn

Founder of production company AlbinoMosquito, Richard Ramchurn makes and shows work nationally and internationally. As a filmmaker, designer and researcher his current practice explores creating and understanding Neurocinema. He has completed a PhD in Brain Controlled Cinema at the University of Nottingham. His film *The Disadvantages of Time Travel* (2014) explored unconscious control within a narrative, research about which won Best Art Paper at CHI16 in San Jose, California. His new brain-controlled film *The MOMENT* (2018), which explores real-time narrative recombination and passive interaction, has toured internationally.



Maria Velez Serna

Maria A. Vélez-Serna teaches Film and Media at the University of Stirling. She is the author of *Ephemeral Cinema Spaces* (Amsterdam University Press, 2020), and also co-edited *Early Cinema in Scotland* (Edinburgh University Press, 2018). She studied at the Universidad Nacional de Colombia and the University of Glasgow.



Mandy Wigby

A sound artist, composer, music producer and educator Mandy has worked on various multi-media projects, and live performances. She is currently part of collective 'Architects Of Rosslyn'. AoR make music and soundscapes using acoustic and electronic instruments, found and collected sound, creating original tone sets and scales from architecture and nature; biology and form into music from maths. AoR collaborate with Di on multiple sound art projects including Soundpit at Southbank Centre, Time Bascule on Tower Bridge, and Wonderlooper on the Northern Spire Bridge.



Alex Wilson

Memory Dance was founded in 2016 by AV archivist and researcher, Alex Wilson. The project works with festivals, arts and heritage venues, programmers, artists and curators. A collaborative, cross-generation space where film-makers from the 1970s can screen work along-

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side music producers born in the 2000s, locating rarely-seen archive film and video collections in new and exciting contexts. Memory Dance aims to build a greater community understanding of forgotten screen heritage, re-imagining the history of moving image and sound so it can be shared and preserved for the future.



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