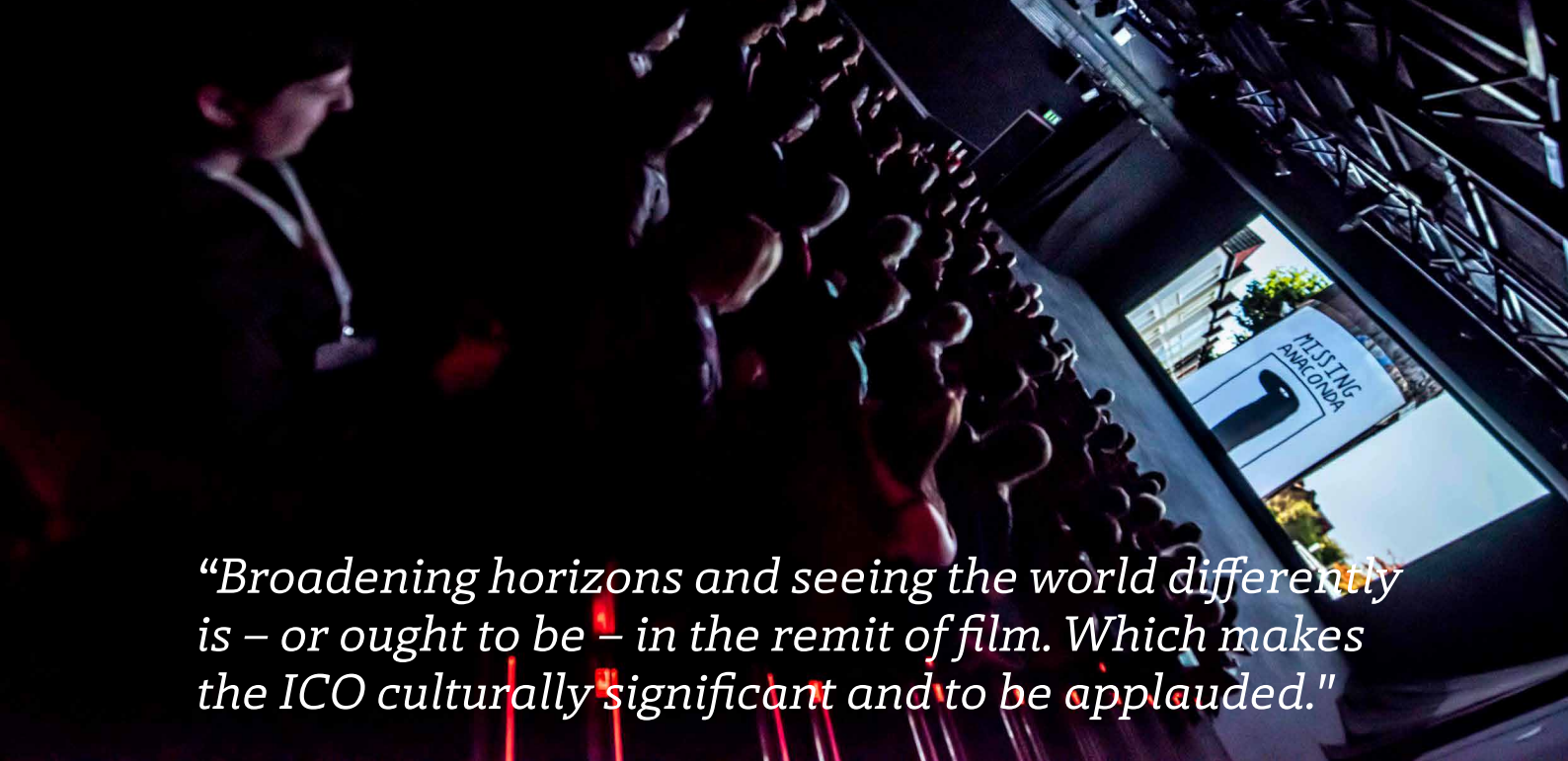

Board Recruitment Pack 2023



"Broadening horizons and seeing the world differently is – or ought to be – in the remit of film. Which makes the ICO culturally significant and to be applauded."

The Guardian



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Introduction

What is the Independent Cinema Office?

The Independent Cinema Office (ICO) was founded in 2003 with a vision to enable everyone in the UK to have access to the best of world cinema in a communal setting, wherever they lived.

We wanted to champion new and diverse voices, to help people of all backgrounds start or develop film exhibition careers and to showcase vital film work.

Our cultural leadership has seen us grow from a team of three, focusing on programming cinemas, to a team of 22 operating as a cultural agency of national and international renown delivering professional training in the UK and internationally, providing bespoke consultancy services; developing audiences for cultural cinema and building sustainable creative businesses. Via our programming network, we help cinemas to deliver programmes that are both culturally ambitious and financially sustainable.

Our work spans the UK and is internationally recognised, with our seminal online guides being translated into a number of languages.

The ICO has always been an organisation that centres audiences and that remains unchanged. It was founded by Catharine Des Forges, who remains its Director.

How we are funded

The ICO is supported by the British Film Institute (BFI) to act as a national advocate for film exhibition and deliver professional training & development, touring programmes and events to exhibitors across the UK.

The ICO is also the lead organisation for Film Hub South East – one of eight regional hubs in the [BFI Film Audience Network \(FAN\)](#), charged with the provision of programming, advisory and information services for the sector.

We are currently in receipt of funding from the BFI and the British Council. Over the last 20 years we have received funding from Creative Skillset, Arts Council England, Creative Europe, the Heritage Lottery Fund and the Esmée Fairbairn Foundation, amongst others.

Since 2003, we have:

- Programmed 75,000+ films
- Run 180 training and professional development courses attended by participants from over 1,200 organisations across 69 countries
- Distributed 600+ films and achieved audience figures of over 10 million.

For more information, visit:

independentcinemaoffice.org.uk

The Independent Cinema Office (ICO)

Our Purpose, Vision and Mission

Our PURPOSE

We are the UK's support organisation for independent cinema

Our VISION

Is that all communities have access to a thriving independent cinema culture

Our MISSION

Is to champion the broadest range of cinema, and to develop audiences, venues and talent

We focus our resources on achieving the long-term differences we want to make for Audiences, Venues, Talent and the Independent Cinema sector.

We want a wider range of AUDIENCES to have access to the broadest range of films in more places.

Our aim is to make independent cinema spaces more inclusive and welcoming for all, with more ambitious and creative programming that is responsive to local audiences. To do this, we focus on providing support for programming and distribution to better serve audiences and communities across the UK.

We want VENUES to have the confidence and skillsets to create dynamic, sustainable organisations.

Our aim is to make independent cinemas more economically and environmentally sustainable. To do this we focus on supporting venues with the resources, tools and networks they need to thrive today and in the future.

We want TALENT to have accessible pathways and career progression to create new visions and voices.

Our aim is to professionalise the sector and create a more skilled and diverse workforce. To do this we focus on creating formal training routes into our sector and offering ongoing professional development.

We want the INDEPENDENT CINEMA sector to have a louder voice.

Our aim is increased support for access to cultural cinema across the UK. To do this we advocate on behalf of our sector to inform policy change and increased funding.

We want our sector to be more EQUITABLE, DIVERSE AND INCLUSIVE.

This guides all our work with the sector and how we develop our own organisation.

What we do

- We programme a network of 23 cinemas, festivals and mixed arts venues across the UK to help everyone to access a shared experience of life-changing cinema in their community
- We offer training so that independent cinema professionals can benefit from high-level knowledge that ensures our sector is successful, innovative and progressive
- We offer consultancy to help start, save and grow cinemas, making sure they stay economically viable and build their capacity
- We distribute films that contribute to the diversity of cinema culture in the UK and make a cultural intervention in the marketplace
- We offer free advice and information to make sure that everyone can show films and take part in our sector
- We run events for cinema professionals that help build a robust sector and encourage collaboration
- Since 2018, we manage Film Hub South East, part of the BFI Film Audience Network (FAN) and are working to develop a thriving and inclusive film exhibition sector across the South East.

For more information, see our [website](#), our [Strategy, Vision and Mission](#) outline, and our [Annual Reports](#).

Who we are

The ICO currently has 22 [members of staff](#) and ten [Trustees](#) on its Board of Directors.

Our goals

We focus our resources on achieving the long-term differences we want to make for Audiences, Venues, Talent and the Independent Cinema sector.

We want:

- A wider range of AUDIENCES to have access to the broadest range of films in more places
- VENUES to have the confidence and skillsets to create dynamic, sustainable organisations
- TALENT to have accessible pathways and career progression to create new visions and voices
- The INDEPENDENT CINEMA sector to have a louder voice
- Our sector to be more EQUITABLE, DIVERSE AND INCLUSIVE.

Work and programme plans

Equality, diversity and inclusion

The ICO was established in 2003 to ensure that a wide range of stories reached a wider range of audiences and we have put inclusion and diversity at the heart of our work ever since.

However, the murder of George Floyd in the USA in May 2020 and the subsequent worldwide Black Lives Matter protests sparked crucial internal conversations about our work, our influence and how we use our power.

As an organisation with a predominantly white staff and Board of Trustees, we recognised our own position of privilege, our shortcomings and that we didn't have all the answers. We asked ourselves urgent questions about our organisational culture, how to scrutinise our assumptions and how structural racism operates.

Working with three critical friends (see their biogs [here](#) [scroll down the page]) external to our organisation but experienced in organisational change and anti-racist work in the arts, we developed an [Equality, Diversity and Inclusion \(EDI\) action plan](#), the first phase of which was published on our website in March 2021.

[Read more about how we developed our plan.](#)

We publish [progress updates](#) twice a year (see our May 2023 update right) and encourage feedback, ensuring the plan will continue to evolve. We also collate and publish our [staff demographics](#) annually.

Currently our EDI plan specifically focuses on addressing racism; however, we take an intersectional view of matters relating to equality and inclusion and understand an individual's multifaceted social and political identities (race, class, gender, disability, sexuality, religion and others) overlap to influence their experiences of racism.

May 2023 progress updates

In late 2022, the ICO began a series of in-depth meetings reviewing the existing EDI plan and its commitments and assessing what has worked well and what should be improved or expanded on. All ICO staff and trustees were invited to join these discussions.

Subsequently, we set up an EDI Working Group made up of three trustees and several staff members to meet regularly and move this work forward. Currently, the Working Group is looking at how to expand our plan with a more intersectional approach, as well as how to integrate specific EDI goals into broader team objectives.

Programming Charter

Our Programming Charter is designed to increase the number of films by Black, Asian and ethnically diverse filmmakers screened by cinemas in our ICO programming network. It works by flagging suitable titles early on and leveraging financial and marketing support from distributors direct to venues to maximise their audience development potential.

In March 2023, we offered limited financial support to pilot venues around the release of British director Raine Allen Miller's London-set romantic comedy, *Rye Lane*. They used the support to engage their local communities in different ways, including working with local partners to curate special screening events and running paid social media advertising campaigns that built on existing audience data. All pilot venues saw stronger box office results than those that did not benefit from support.

In the next financial year, we hope to support six titles in this way, partnering with distributors to leverage financial support direct to venues as part of their overall campaign plans.

Analysis

- The ICO's turnover was £1.9 million in 2022-3, of which 20% was self-generated.
- In 2019 we purchased our office space near London Bridge with a 25-year loan from Charity Bank and a 10-year loan from Big Issue Invest.
- Becoming the Film Lead Organisation for Film Hub South East has seen a significant expansion in our activities and an opportunity to demonstrate our ability to deliver at a regional as well as national level, while also bringing new partnerships to the organisation.
- Our success in reaching new audiences continues every year. In 2022-3 our network of client venues – to whom we deliver programming, advisory and booking services – achieved 797,202 admissions and box office of £5.3m. Our distribution projects, which travel to non-traditional venues such as village halls and community centres as well as cinemas, reached a total of over 6,000 people.
- Our online guides were downloaded 2.5k times last year.
- Our training offer continues to grow and develop. 2022-3 saw the delivery of the latest iteration of our trailblazing FEDS scheme; the continuation of our FEDS international career development opportunities and a new pilot, Film Festival sponsorship for international Film Festivals. We trained 81 people from 79 organisations in 16 countries and added two new learning opportunities to our portfolio of online training courses.
- The ICO possesses a strong and experienced staff team and an effective and respected Board.
- The ICO has funding confirmed for the period 2023-26 from the BFI for its national and regional activities (via Film Hub South East & BFI NETWORK).

Like many organisations, this year has seen a cut in the funding we receive and the overall income we have to do deliver our work and we are having to adapt, innovate and develop new funding streams in order to maximise our income. The industry is still seeing much uncertainty, and post-pandemic audiences are still not at the same levels as they were pre-pandemic.

More than ever, the organisations and individuals we serve need our support.

Plans for 2023-24

Our plans for this year include delivering:

- Delivering programming and advisory services for our network of 23 cinemas, film festivals and mixed arts centres across the UK
- Two editions of our national Screening Day events, both hybrid and in-person, showcasing pre-release films from the months ahead for exhibitors from across the UK and including capacity-building programming and marketing sessions for exhibitors
- One national Screening Day event dedicated to developing young audiences
- One national Screening Day event dedicated to developing the broadest range of audiences, particularly those traditionally excluded from independent cinemas
- Delivering activities as the lead organisation for Film Hub South East, responsible for administering funds from the National Lottery to support a stronger, more connected approach to growing audiences for British and international cinema throughout the region
- Working with talent in the South East on behalf of BFI NETWORK, funding new short films and delivering outreach activities in order to build capacity and encourage new applicants for both development and production funding
- Supporting young people into career opportunities, programming groups in their own communities and giving them access to industry professionals through our Young Film Network (South East)
- Undertaking an industry survey of independent exhibitors to assess the current economic sustainability of the sector
- Delivering an international Conference for Film Festivals at the New Horizons Film Festival in Wroclaw, Poland
- Delivering an international training course on sponsorship for Film Festivals
- Producing new online resources for exhibitors and the public which are downloadable and accessible to all.

Terms of Reference for the Board

The Independent Cinema Office is a Limited Company registered in England and Wales: no.5369193 and is also a registered charity: no. 1109053.

Board Members of the ICO fulfil two roles; firstly as a trustee of a registered charity, and secondly as a Director of a Limited Company. Each role has a slightly different purpose and is governed by different statutes.

The duties and legal responsibilities of trustees of a charity include:

- To act in the best interests of the charity at all times.
- Not to benefit from the office as a trustee – other than to the extent permitted by the constitution.
- Not to put themselves in a position where their interests conflict with those of the charity.

Irrespective of the way in which a trustee comes to be appointed, while acting as a charity trustee, their first duty is to the charity. The law is quite clear on this point. All other loyalties must be put to one side.

If this is not possible, ICO will engage its procedures on conflicts of interest.

If this is simply not possible, or if the conflicts are so frequent as to limit a trustee's usefulness as a trustee, then they must stand down from one of the posts.

The role of Trustees

What do trustees do?

At its simplest, the role of a charity trustee is to:

- Receive assets from donors.
- Safeguard them.
- Apply them for a charitable purpose according to the wishes of the donor.

A serious responsibility

In practice, trusteeship is a serious responsibility requiring trustees to take an active role in the governance of the organisation.

Trustees:

- Take big decisions about the future.
- Ensure everything is legal and safe.
- Support the Director.
- Ensure the work of the charity is carried out.
- Ensure the trustee board is skilled and kept up to date.

Fulfilling the role, Trustees are obliged to:

- Act in the best interests of the charity's beneficiaries.
- Act together as a group rather than as individuals.
- Set aside their personal interests.
- Take legal responsibility for the organisation.
- Exercise the duty of care that a prudent person of business would in looking after the affairs of someone for whom they had responsibility.

The role of a Director

Directors of a Limited Company are expected to manage the company's affairs in accordance with its articles of association and the law (the 1985 Companies Act, as amended in 1989 and afterwards).

Keeping up to date

You will also need to keep up to date with regulation, charity law, company law (where appropriate) and best practice recommendations.

Adopting the Statement of Recommended Practice SORP for accounting by charities is a requirement.

Directors are not expected to be experts on everything. If Board members are unsure about what to do, appropriate professional advice should be sought.

Recruitment and induction

ICO has a programme of recruitment and induction training for new Board members. Access to appropriate board development is open to the Board as a whole and to individual members as appropriate.

ICO constitution

The Articles of Association set out the general powers and proceeding for Directors of a registered company.

All Board members are expected to act in accordance with the ICO's Code of Conduct for Board Members in carrying out their duties.

Membership and quorum

A quorum shall be three directors.

Attendance at meetings

Directors are expected to make every effort to attend Board meetings on a regular basis.

Responsibilities

Notwithstanding the general provisions of the articles of association the Board has specific responsibilities as follows:

- Establishing the governance structure for ICO and agreeing terms of reference for and appointments to sub-committees and nominees to other bodies as necessary and appropriate.
- Determining the procedure for the appointment of Chair, and any other Officers as agreed, and agreeing term of appointment and period of review.
- Making any other Board positions as may be determined.
- Ensuring that ICO effects transparent and open appointment procedures for Board members.
- Approving the appointment of new Board members.
- Raising and agreeing items for discussion at meetings, including policies to be reviewed.

Strategic planning

- Agree and adopt mission statement.
- Agree and adopt business planning process and planning cycle.
- Agree strategic plan and operational policies.
- Agree periodic business plans.
- Ensure and adopt artistic aims.
- Review scope and compliance of any funding agreements and/or service level agreements with funders and service purchasers.
- Approve the annual programme framework and budget.

Financial policy

- Determine policies subject to Board approval and establish policy review programme.
- Ensure compliance with prevailing legislation.
- Agree annual risk assessment and required actions.

Monitoring and evaluation

- Receive and approve minutes of all Board meetings.
- Receive regular reports and monitor progress.
- Approve annual budgets.
- Approve any change in agreed expenditure/activity that would materially affect financial forecast.
- Approve major capital projects.
- Approve applications for leases and loans.
- Receive regular finance reports.
- Approve appointment of bankers.
- Recommend to the AGM the appointment of auditors.
- Receive reports and minutes of all sub-committee meetings.

Personnel

- Receive reports on audience and participation data as requested by the Board and other matters relevant to decision making.

External relationships

- Agree board position and representation as required.
- Recruitment and appointment of ICO Directors and other senior roles as agreed.
- Agreement of annual pay awards for all officers and staff.

Where appropriate and/or necessary, the Board should obtain outside legal or independent professional advice, and such advisors may attend meetings as necessary.

ICO staff

Catharine Des Forges | Director

Catharine is Director of the Independent Cinema Office. She founded it in 2003 and continues to lead on the overall strategy and development of the company. Prior to founding the ICO, she worked at the BBC, the BFI, Arts Council England, as a Senior Programmer at the National Film Theatre, programmed the Encounters Film Festival in Bristol and worked as a freelance film programmer both in the UK and internationally. She has an MA in Film & Television from the University of London, has lectured in film and media at a number of UK universities, and is an experienced moderator and Q&A host as well as a contributor to a number of UK newspapers and magazines. She sits on the Steering Group for London's Screen Archives and is a Fellow of the Royal Society of Arts.

David Sin | Head of Cinemas

David has worked in the independent film sector for over 25 years, as a programmer, distributor and consultant. His career has included spells as Director of Cinema at the Institute of Contemporary Arts (ICA), where he acquired and released films by directors such as Abbas Kiarostami, Jia Zhangke and Roy Andersson and launched J-Horror in the UK with *Ring*; as Head of Content at the BFI overseeing the Institute's distributed films; and as the first Coordinator of Lincolnshire Cinemas, which became a model for rural cinema provision.

Becky Clarke | Head of Operations

Becky has been at the ICO from nearly the beginning. She joined as Administrator in 2005 and since then has undertaken various roles touching on most aspects of the ICO's activities. Becky is currently the Head of Operations and manages the ICO Screening Days, online presence and distribution projects. Becky has previously worked at the National Centre for Research Methods at the University of Southampton, as Programme Coordinator for the Contemporary Arts programme at Nottingham Trent University and has a degree in History with International Relations.

Angela Blanchard | Head of Finance

Angela Blanchard joined the ICO in 2015. She is a qualified accountant (ACA) and has a diploma in charity accounting (DChA). She previously worked as an auditor, specialising in charity and not-for-profit organisations, for over 20 years.

Hatice Özdemirciler | Head of Partnerships & Development

Hatice joined the ICO in 2014 after working for the EU's MEDIA Desk UK at the UK Film Council and the BFI, advising the film, television and interactive industries on European funding and networking opportunities, from film development to pan-European training. Her most recent role previous to ICO involved running a £2 million business support and skills project for Ravensbourne, a small digital design university based in Greenwich, which supported over 500 London-based businesses in the media, technology and creative industries to develop and grow with cutting-edge training opportunities, business incubation and mentoring support.

Jemma Buckley | Senior Partnerships Manager

Jemma joined the ICO in 2016 from the British Deaf Association, where she led on its Heritage Lottery Funded project 'SHARE: The Deaf Visual Archive', including the production of the ICO release *Power in our Hands*. She has previously worked at the Rio Cinema in Dalston and the BFI, and sits on the 'BAFTA at 70' steering committee. Jemma has an MA in Film Studies from the University of Nottingham.

Selina Robertson | Senior Programmer, Special Projects (on sabbatical)

Selina Robertson is a freelance film programmer and writer. She has worked in cultural film exhibition for 20 years at the BFI, The Film Council and since 2005 has worked on and off at the ICO across its programming and distribution. From 2003-2005 she was a programmer at BFI Flare (formerly the London Lesbian and Gay Film Festival). In 2007 she co-founded queer feminist film collective Club des Femmes with Sarah Wood. She is currently researching a practice research PhD at Birkbeck, University of London on feminist exhibition film histories in 1980s London.

Julia Andrews-Clifford | Young Film Programmers' Network Manager (on sabbatical)

Julia is the Young Film Programmers' Network Manager for Film Hub South East at the ICO, supporting venues' youth audience development across the South East region with training, resources and advice. Prior to the ICO, Julia has worked at the American Museum of the Moving Image, BFI Southbank, and was CEO of Cineclub – The Young Filmmakers' Network.

Duncan Carson | Projects & Business Manager

Duncan Carson initially joined the ICO as Marketing and Communications Manager, having worked as an editor and marketer in the publishing industry. He runs the itinerant screening programme Nobody Ordered Wolves, which shows neglected films across London. He's taken his love of film in a lot of different directions including running a university film society, working with an independent distributor, running a pop-up screen in Hackney and lecturing on film. He has spoken at international events about social media, audience development and cinema marketing. After a year's secondment at Curzon Cinemas, working on cinema marketing, CRM and audience development, Duncan re-joined the ICO in 2020 as Projects and Business Manager, working on distribution and venue consultancy.

Nicole Davis | BFI NETWORK Talent Executive

Nicole studied Film & Literature at Warwick University before starting her career in marketing for a video-on-demand platform. Prior to joining the BFI NETWORK team at the ICO, Nicole has worked at the BFI, Creative Europe Desk UK, Film4 and as a producer at digital content agency Little Dot Studios where she produced podcasts on documentary filmmaking and anime and a video essay series for Prime Video UK. She is also a podcast host and interviews women working in the film industry for Best Girl Grip and works as a freelance writer.

Kate Ottway | Marketing & Communications Manager (job share)

Kate has worked for a range of creative organisations and has a part 1, RIBA-accredited Architecture degree. She began working in marketing for design festivals; Clerkenwell Design Week, the UK's largest independent design festival and 100% Design, part of London Design Festival. Kate then moved into communications for large-scale, outdoor public arts events for Artichoke, working on campaigns for London's Burning, a festival inspired by the Great Fire of London; Lumiere Durham 2017 and Lumiere London 2018, the UK's largest light festivals; and PROCESSIONS, a celebration of 100 years since the first women won the right to vote, taking place across four cities simultaneously and broadcast live on BBC1. She has also delivered events for 14-18 NOW, the UK's cultural programme marking the centenary of the First World War and launched communications for a new network at the Battersea Arts Centre called Co-Creating Change.

Patrick Stewart | Marketing & Communications Manager (job share)

Patrick's previous roles include Publicity Manager at the Dublin International Film Festival, Public Relations and Events Officer at the Irish Film Institute (where he also curated a monthly critical discussion programme) and Marketing Manager at the Body & Soul Music & Arts Festival. His freelance work includes working with Blinder Films, SOS Productions, Sentioar, X-Pollinator and SSE Productions.

Tom Wightman | BFI NETWORK Talent Executive

Tom previously worked at the Institute of Contemporary Arts (ICA) where he managed STOP PLAY RECORD, a London-wide commissioning programme for emerging filmmakers. STOP PLAY RECORD ran from 2015 to 2018, during which time Tom commissioned, developed and executive produced 72 short films made by filmmakers aged 16-24 for Channel 4's Random Acts series. The programme also provided free monthly workshops for young people interested in all aspects of filmmaking. Prior to joining the ICA, Tom worked for the BBC and gained independent commissions as a producer and director in film and visual arts.

Heather McIntosh | Film Programmer (on sabbatical)

After two years working in distribution at Independent Film Company – helping to release titles such as the BAFTA-winning *Metro Manila* and *Pussy Riot: A Punk Prayer* – Heather went on to work at Curzon for four years, where she programmed and curated their digital venue, Curzon On Demand. Working within the Cinemas programming team, she helped to secure Day & Date releases for the circuit, as well as launching the Curzon members' SVOD service Curzon12, and programming the Curzon area on Filmstruck UK. Wanting to move into working with cinemas more directly, Heather joined the Independent Cinema Office as a Film Programmer in March 2018.

Isabel Moir | Film Programmer

Isabel has always loved cinema and after studying Film at Queen Mary University, she decided she wanted to work in the world of cinema exhibition. Prior to ICO, Isabel spent four years in the Cinema team at the Barbican Centre, where she was able to build on her programming skills and contribute to the film programme. She has also worked in various roles at numerous film festivals including Open City Documentary Festival, BFI Future Film Festival and BFI London Film Festival where she has been an open submissions viewer for the past four editions. Isabel was also the Film Programmer at Overnight Film Festival, a residential film festival based in her hometown of Eastbourne.

Sami Abdul-Razzak | Marketing Coordinator

Sami joined the ICO in April 2020, after spending three years working in film distribution at eOne. It was while studying for a degree in Physics with Philosophy that Sami first became interested in cinema. By the time he graduated, and having spent the previous two years volunteering at his university's student cinema, he knew he wanted to work in film. He started out on the FEDS traineeship and it was here that he was placed at eOne, where he worked across the sales, marketing and publicity departments. During this time Sami was also part of a Young Film Programmer's Group at the BFI, where he helped organise screenings and events aimed at under-25 year olds. Following his traineeship he joined the marketing team at eOne, where he stayed for two years working on the releases of films including *Wild Rose*, *Sorry We Missed You* and *If Beale Street Could Talk*.

Tia Ali | BFINETWORK Officer

Bio to follow.

James Calver | Projects & Events Officer

James joined the ICO in 2017 after spending two years at Kino-Teatr in St. Leonards-on-Sea as its Programming Manager. He completed his BA in Digital Film the year beforehand, during which he was responsible for setting up the University's first film society and establishing the first University of Brighton Student Film Festival; a model which is still running today. Not just a lover of watching film, he has made several shorts of his own, as well as working on and starring as an extra in a Bollywood film.

Daniel Horseman | Operations Officer

Daniel graduated from the University of Kent with a BA Hons in History & Philosophy of Art and Film Studies in 2005. After completing some voluntary placements with Frieze Art Fair and a cultural community arts organisation he somehow ended up working for several years in the security industry. Although working for Big Brother provided a great opportunity for developing some vital skills, he was determined to get a job in the industry that he was truly passionate about. So it was that he made the big move to London and joined the ICO team in September 2016.

Mikaela Smith | Film Programmer

Mikaela Smith joined the Independent Cinema Office as a Film Programmer in 2022. Previously, she took the role of Programme Manager at Showroom Cinema in Sheffield in 2020, guiding the cinema through recovery and rebuilding audiences. Mikaela was at the Showroom for five years, taking on various roles in Programming and Audience Development. She originally joined the organisation through the ICO's FEDS scheme in 2017. She has been working across film programming, audience development and in cultural events since graduating from university in 2014.

Sarah Rutterford | Content & Events Officer

Sarah graduated from Kings College London in 2004. After a year in Paris, she worked in various administrative positions in Dorset, then in London, where she returned in 2007 to study for an MA in Creative and Life Writing at Goldsmiths. Sarah joined the ICO in 2009.

David Williams | Film Hub South East Coordinator

Having previously spent six years at *Time Out London* promoting arts and culture in the city as part of the ecommerce team, David Williams joined the ICO in 2021 as Film Hub South East Coordinator, where he supports the delivery of film exhibition and talent development activity across the region. David studied both Literature & Film and European Cinema as part of an English & Comparative Literature degree at Goldsmiths, University of London, and has also contributed news, reviews, features, and festival coverage to a film blog in his spare time. If you look very closely he can be spotted in the background of the 2010 film *Kick-Ass*.

ICO Board of Directors

Dorothy Wilson MBE FRSA | Chair

Dorothy Wilson MBE FRSA was educated in Northumberland and won scholarships to the University of Wales and the Royal Scottish Academy of Music. Throughout her career, Dorothy has continued to pursue her interests as a performer. From 1990 till 2016 she was Artistic Director and Chief Executive of Midlands Arts Centre in Birmingham (MAC). Before taking up her role at MAC she spent 14 years at West Midlands Arts, including seven years as deputy director, working across a range of art forms. For seven years until late 2009 she chaired the West Midlands regional Arts Council and served on the national board of Arts Council England.

She is currently chair of the boards of a number of charitable organisations, including Making Music and Grand Union Arts CIO as well as the Independent Cinema Office and a member of the board of The MAC arts centre, Belfast. She was founder chair of sector-led development agency Culture Central, a Council member of Greater Birmingham Chamber of Commerce and Chair of Motionhouse Dance Company. Dorothy is an associate of The Leisure Consultancy Ltd, and UK, Ireland and Scandinavia representative for the Alexander String Quartet (San Francisco).

Dorothy holds honorary doctorate degrees from Birmingham City University, University of Birmingham and Warwick University and she is a Fellow of Worcester University and acts as Independent Chair of the Worcestershire Dementia Centres Strategy Committee.

Dorothy now runs her own bespoke consultancy focusing on organisational development and change in the cultural sector.

Ayo Akingbade

Ayo Akingbade is an award-winning artist and film director based in London.

Sudha Bhuchar

Sudha is an acclaimed actor/playwright/founder of Bhuchar Boulevard. As co-founder of Tamasha, with Kristine Landon-Smith, their landmark work includes *A Fine Balance* and the award-winning musical *Fourteen Songs Two Weddings and a Funeral*. Other plays include *Child of the Divide* (*Time Out's* No. 1 Show for Families 2006/ Winner Asian media awards 2018), *My Name is...* (also adapted for Radio 4) and *The House of Bilquis Bibi* (Lorca's *The House of Bernada Alba* transposed to Pakistan). Recent commissions: *Final Farewell* (Tara Theatre), *Touchstone Tales* (Revoluton Arts, Wellcome Collection) and *French Like Faiza* (BBC Radio 3, co-written with Ilana Navaro). Sudha has written and appears in her one woman show, *Evening Conversations*.

Acting credits include *Khandan* (Royal Court/Birmingham Rep), *The Village* (Theatre Royal Stratford East) and *Lions and Tigers* (Globe Theatre); in TV, *Coronation Street* (ITV), *Stella* (Sky TV) and *Rules of the Game* (BBC), and in film, Riz Ahmed and Bassam Tariq's *Mogul Mowgli*, Disney's *Mary Poppins Returns*, Ben Wheatley's *Happy New Year* *Colin Burstead* and Oscar-winning director Orlando von Einsiedel's *Into Dust*.

Sudha was a finalist for Best Actress for BBC Radio 4's Audio Drama Awards (2019) for *My Son the Doctor* (co-written with Saleyha Ahsan) and was awarded Tongues on Fire's Flame Award (2018) and Eastern Eye's ACTA award (2019) for her significant contribution to the arts.

As dramaturg, Sudha most recently worked with Nyla Levy on *Does My Bomb Look Big In This* (Tamasha), Tuyen Do on *Summer Rolls* (Van Thanh Productions) and Dorcas Seb on *Buttercup* (20 Stories High).

Thea Burrows

Thea is a Cannes Lions award-winning independent film producer with 16 years' experience. She runs Maker, a creative production company that tells brands' stories using the power of film. Thea has led film-based campaigns for Adidas, Asics, AstraZeneca, Gaggenau, Cancer Research UK, NHS and Walkers and was recognised as one of Creative England's Top 50 most creative producers in 2019.

Harry Kalfayan

Harry Kalfayan is a film programmer and editor from London. He has worked at Sheffield DocFest in the programming team for the past two years and currently works at Channel 4 on their long-form distribution strategy. He has worked in documentary post-production and programming at Little Dot Studios, Al Jazeera and Silverfish Films, and has curated film programmes at the Barbican, the ICA and Autograph ABP. Previously, Harry has worked as a producer and editor on various short films, as a documentary development researcher, and in festival marketing at Fringe! Queer Film & Art Fest.

Will Massa

Will has worked across several areas in the film industry. From 2017-2021 he was the BFI's Curator of Contemporary Fiction at the National Film and Television Archive. Before that he was the Senior Programme Manager in the British Council's Film department. And before that he worked in talent development, supporting early career filmmakers through regional and national funding initiatives. He is currently studying for a post-graduate diploma in law.

Emily McDonald

Emily McDonald joins the ICO board with over a decade's non-theatrical rights experience licensing feature film content. Having worked in partnership with the ICO during this time, Emily's genuine passion to support cinema and businesses involved in cinema evolved. Emily's educational accomplishments include a BA Hons Degree in Business Enterprise and she continues to utilise her Business Development skills.

Eleanor McGrath

Eleanor is Programme Manager (Arts, Culture, & Heritage) for the Fidelity International Foundations, developing and delivering funding programmes to support arts, culture and heritage across the UK, Europe and Asia Pacific. She received her MBA degree from Saïd Business School, University of Oxford where she was a Linbury Scholar in recognition for her work across the arts, museums and heritage sectors. Eleanor's previous roles include Director of The Idlewild Trust, a UK-wide grant-giving charity that supports emerging professionals in the arts; Art Fund where she was Head of Grants; National Lottery Heritage Fund, The National Trust and Christie's. She is a Fellow of The Royal Society of Arts and was a judge for the Third Sector Business Charity Awards in 2022 and 2023.

Ameet Parekh

Ameet is a qualified accountant and an experienced board director with over 20 years' experience within charity finance. He initially trained with a niche accountancy firm that specialises in the arts before moving onto a top 10 UK firm where he led their London Charity Group. On leaving public practice he moved into the charity sector and went on to become a finance director, head of finance and consultant working with charities such as The Royal British Legion, Action for Children, World Animal Protection and The Forward Trust. He is a long serving member of the ACCA Charities Technical Advisory Group. Having worked with the ICO more than 15 years ago, Ameet is delighted to join the board which reflects his deep love of cinema.

Simon Ward

Simon moved from Ireland to the UK and began working in independent film for London Electronic Art's Pandemonium Film Festival in 1995. Subsequently he joined the BFI London Film Festival and the London Lesbian and Gay Film Festival where he organised masterclasses as well as contributing to the broader Festival programme selections. He became Deputy Director of Cinema at the ICA in London programming new international cinema, much of which was not then in UK distribution.

Simon has written and directed short films as well as producing documentaries on various filmmakers, from François Ozon to Wong Kar-Wai, contributed to books on UK and US cinema for academic publisher Routledge and is a consultant for the EU's Creative Europe funding programme.

Simon joined the Independent Cinema Office at its very beginning in 2003, leaving in 2016 after purchasing The Palace Cinema in Broadstairs, Kent with his wife Corinna. Since 2010, Simon has been an active member of the Programming Advisory Board for the London Korean Film Festival – the largest international showcase for Korean cinema outside Korea. Simon also currently has two feature film screenplays in development.

Learn more and apply

Open Q&A sessions

We will be holding three open Q&A sessions on Zoom in which you will be able to meet some of the current Trustees and staff and hear a bit more about what the role entails.

Dates and timings:

- 6:30pm, Thursday 14th September 2023 ([Register here](#))
- 10:30am, Friday 15th September 2023 ([Register here](#))
- 1pm, Tuesday 19th September 2023 ([Register here](#))

You do not have to attend these sessions to apply, but we hope that they will be useful to you. Feel free to ask us anything and come and find out a bit more about us and what we do!

If you would like to attend one of these sessions, click the links above to register and receive a Zoom joining link.

How to apply

Email a cover letter and/or a short video explaining why you would like to join our Board of Trustees and the qualities and skills you feel you can bring to the ICO to: info@independentcinemaoffice.org.uk

If you would like to submit a video, please send a downloadable file (MP4, MOV or AVI) or a viewing link. Videos should be no longer than three minutes.

The deadline for applications is 5pm, Friday 22nd September 2023.

Application process

A panel of Trustees and staff will review your application.

We'll invite shortlisted candidates for a chat to hear more about what we can offer you and what you can offer us.

If you are not successful at this stage and would like feedback on your application, we'd be happy to provide it.

Joining the board

If you are invited to join the board and accept, we'll give you a thorough induction process. You will be paired with an existing board member as a support "buddy" for the duration of your term, as well as a member of ICO staff who will be your chief contact and another point of support for you during your time with us.

You will meet the staff, have the opportunity to undergo financial training with our Head of Finance, and have the support of your buddy when reviewing board papers. You can come and observe a board meeting before taking up your place if you wish.

Queries

If you have any queries about the role or the application process, email: info@independentcinemaoffice.org.uk and we will be very happy to advise.

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