

CINEMA REDISCOVERED

"True gourmet fare for cinephiles, this new Bristol-based event allows film-goers to take in rarities and old favourites."

The Guardian

Taking inspiration from the pioneering Il Cinema Ritrovato, Cinema Rediscovered is a brand new international film event dedicated to the history, preservation and presentation of cinema, which had its inaugural edition in and around Bristol, UK (28 - 31 July 2016), presented by Watershed and partners Curzon Clevedon Cinema & Arts, the Independent Cinema Office, South West Silents, 20th Century Flicks and Autograph ABP.



3,000 Admissions for Cinema Rediscovered weekend and connected strands.

The weekender attracted 1,172 admissions (in addition to 1,807 admissions for connected strands such as the wider Sculpting Time – Andrei Tarkovsky retrospective)

With some 20 articles commissioned and 30 film events ranging from the world premiere of the restored *Lion in Winter*, the centerpiece to a tribute to Douglas Slocombe presented by **Matthew Sweet**, long-standing Slocombe collaborator **Robin Vidgeon** (pictured above) and daughter **Georgina Slocombe** to the seldom seen experimental horror *Ganja & Hess* to a complete playback of Mark Cousins' *The Story of Film: An Odyssey* and trip out to one of the oldest continuously-running cinemas in the UK, there were plenty of opportunities for audiences to immerse in cinema on and offline. Full programme: watershed.co.uk/cinema-rediscovered
[@cineredis](https://www.facebook.com/cineredis) [facebook.com/cineredis](https://www.facebook.com/cineredis)

96% of survey respondents rated their experience as brilliant or very good and 97% stated that they are very or quite likely to attend an event like this again.



"We're delighted to hear about this new British offspring of Il Cinema Ritrovato on our 30th anniversary year. We're particularly happy this is happening in Bristol, a city which already has a strong reputation of presenting the history of film," commented Il Cinema Ritrovato's Director **Gian Luca Farinelli** pictured above with Watershed Cinema Curator **Mark Cosgrove** in their search for Bristol's answer to the Piazza Maggiore.

The event clearly succeeded in appealing to audiences and positioning itself as a springboard for re-reissues; most notably with the premiere of *Sid & Nancy* ahead of its cinema release on 5th August, the opening of *Barry Lyndon* (see **Bill Lawrence** of Reel Solutions introducing the opening screening, pictured above left) and the world premiere of *The Lion In Winter* restoration (c/o STUDIOCANAL) – see [short video](#) produced for the British Society of Cinematographers.

The DVD/Blu-Ray re-release of *A Kind of Loving* on Mon 1 August also proved effective in generating publicity for the film across platforms (The Times, Classic Film of The Week, 4 stars, Kate Muir.) Hosting the BFI *Britain on Film* pod throughout the summer also proved a great way of showcasing local archives to a wider audience and of raising the awareness about the initiative and the BFI.

As well as demonstrating that there is an appetite for rediscovered cinema, the event brought together a diverse range of British and international guests including a mix of high profile curators, writers and archivists and less experienced practitioners from across the UK, Italy, France and the Netherlands, primarily as a result of the ICO's Archive Day preceding the public weekend which gathered 67 delegates from 47 different organisations, many of which stayed on for some of the other events. The Women in Archive events and Autograph ABP's Black Atlantic Cinema Club events also proved effective in attracting a diverse range of practitioners and generated national press attention.



REACH

Engaged 1172 Cinema Rediscovered Weekender Admissions including: 1081 screening admissions primarily from Bristol and Greater Bristol, the South West (Bath, Gloucester, Plymouth, Salisbury, Exeter, Taunton) and further afield (Walsall, London, Glasgow, Swansea, Ipswich, Halifax, Stockport, Inverness, Newport) as well as Italy, France and the Netherlands. In addition connected activity generated a total of 1,807 admissions and included special events with guests including John Akomfrah, Karen Alexander, Julia Marches.

BREADTH

Number of screenings/events (Breadth): 30 x film events (against a target of 15) for the weekender incl. two at Curzon Community Cinema Clevedon in addition to other linked cross promoted heritage film screenings including the wider Sculpting Time – Andrei Tarkovsky retrospective, Celebrating Slocombe season and Sid & Nancy run at Watershed and Curzon Clevedon's special one off screening of *Out of Print* with director Julia Marchese, launching a series of regional Scalarama events.

Inclusion was embedded across all public facing Cinema Rediscovered activity through individual marketing strategies and co-curated activity developed with and for niche audiences including opening night film *Losing Ground* introduced by curator/writer Karen Alexander and a trio of films all presented as part of Autograph's Black Atlantic Film Club also curated by Karen Alexander. Local partners included Come The Revolution... and Afrika Eye. Women In Archives day brought together a whole range of practitioners from Miranda Pennell (*The Host*, 2016) and curators Karen Alexander well as representatives from the East Anglian Film Archive (EAFA), South West Silents, South West Film & Television Archive (SWFTA) and The Eye (Amsterdam.) It's worth noting that the ICO Archive Screening Day incorporated a screening of *Losing Ground* and highlights from Britain on film with a focus on diversity areas such as LGBT / Black / South Asian Britain on film.

14.5% off survey respondents identified as Asian or Asian British / Black or Black British / Dual heritage / Other ethnic group or prefer not to say. There is clearly more that needs to be done in this area but we were delighted that several practitioners from BAME backgrounds attended the full weekend.

DEPTH

There were 24 (against targets of 6+) events aimed at creating an informal and inspiring environment for all to network such as the conversations about cinema events hosted by Dr Peter Walsh (pictured below left with Film Advisor, Consultant & Researcher Neil McGlone), a specially curated film quiz, the trip to Curzon as well as various film introductions and discussions. Over 20 articles were commissioned from contributors including Professor Ian Christie, Dr. Amy Sargeant, Tara Judah, Dr Peter Walsh and Curzon's James King and published online leading up to the festival on watershed.co.uk/cinema-rediscovered and via an extensive social media campaign.

62% of survey respondents got involved in other related activity (discussion, comment cards, film fair, social media) and 56% of felt that they learnt something new or different.



CAPABILITY

The partnership with the ICO created added value, helping us creating a higher industry profile and be a more attractive proposition for international guests and cinema professionals towards a sector of people who feel supported, informed and passionate about British and world heritage cinema. Events such as the Women in Archive lunch attended by guest speakers and budding archive curators also proved effective in connecting practitioners. A lot of care went into recruiting and inspiring a diverse range of volunteers which proved effective and generated positive feedback from all involved; this approach is now being used as a template for other festivals.

Number of beneficiaries:

13 x Volunteers and 1 x Volunteer Co-ordinator were involved.

1 x mentoring opportunity for Glasgow Film Theatre Programmer Sean Greenhorn

10 x Women in Archive Lunch included Miranda Purnell (The Host Filmmaker), Sarah Hill (East Anglian Film Archive), Stacey Anderson (South West Film & Television Archive), Florine Wienbega (The EYE), Karen Alexander, Liz Chege (Come The Revolution) and Rosie Taylor (South West Silent.)

In addition, 65 x delegates from 47 different organisations attended the linked ICO Archive Screening Day:

Here are some highlights of and ICO survey. The day attracted primarily a young majority (45.2% were aged 27-39 and 22.6% second largest group were aged 19-26.) There was a healthy percentage of new delegates (38.7%) who've not attended ICO Screening Days before, Cinemas, mixed arts venues and film festivals together made up 40% of the participants.

South West & West Midlands Hub members were the best represented (35.4%) The main motivation (60%) for respondents attending the Archive Screening Day was to assist with their programming, which is consistent with the ICO's and our goals for the event. 92% of respondents said their aims in attending the event were met. 68% of respondents said they think they will screen archive material in their venue following this event, evidencing that they gained both programming inspiration and practical know-how from the day. Guests included Glasgow Film Theatre programmer **Sean Greenhorn** at Cinema Rediscovered as part of a mentoring placement at Watershed and special guest Europa Cinemas' International Relations & Events Manager **Fatima Djoumer** pictured with Watershed Cinema Curator **Mark Cogrove**.



PARTNERSHIPS

Number of partners involved in the project with a shared passion for developing the profile and audiences for “rediscovered” cinema

(Partnerships): 10 (against targets of 8 +) key partners incl. SW Silents, Curzon Clevedon, 20th Century Flicks, Autograph ABP, ICO, Park Circus, StudioCanal, UWE, Cineteca Di Bologna. In addition, regional partners SWFTA, the Bristol Record Office, Encounters Short Film & Animation Festival, Puppet Place and Bill Douglas Museum and BsC supported and cross promoted the initiative.

SUSTAINABILITY / LEGACY

Building on the success of this first edition, the ambition is to develop Cinema Rediscovered into an international platform in the region, enabling a burgeoning community of regional cultural cinema experts (including South West Silents and Twentieth Century Flicks) to work collaboratively with partners such as the ICO, SWFTA, Cineteca Di Bologna, STUDIOCANAL and Park Circus on a major audience facing initiative which will play a role in developing more visibility for heritage film. As a result of the visit by Cineteca Di Bologna, Il Cinema Ritrovato are

considering a focus on Aardman for the next edition and are keen to collaborate on the next edition of Cinema Rediscovered.

A lot of care went into recruiting and inspiring a diverse range of volunteers which proved effective in growing the Cinema Rediscovered community and generated positive feedback from all involved (including some going on to work on other regional festivals); the approach volunteer co-ordinator Tommy Curtis developed with support from Film Hub SWWM is now being used as a template for other regional festivals including Afrika Eye and Encounters Short Film & Animation Festival. The CR brand and social media platforms are also now being used to promote relevant programme activity with a focus on the South West & West Midlands regions. Recent examples include Compass Presents Equinox (Britain on Film: Rural) and The Passion of Joan of Arc with a live score by Will Gregory and Adrian Utley at Wells Cathedral.

Cinema Rediscovered successfully engaged audiences in “older” cinema in a market saturated with new releases. Some of the events proved particularly effective in engaging new and younger audiences (late night screening of Performance, Ganja & Hess, Merry Christmas Mr Lawrence and the Film Quiz.)

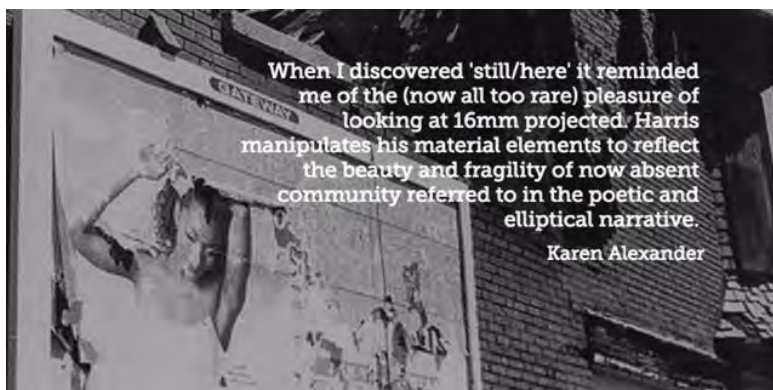
We were delighted that 12% of overall bookers identified as 24 and Under and/or students and 14% of bookers were new bookers.

Hosting the *BFI* Britain on Film pod also proved a great way of showcasing local archives to wider audience and of raising the awareness about the BFI (see below Deputy Mayor of Bristol & Deputy Leader of Labour Group **Estella Tincknel** also Associate Professor of Film & Culture at UWE with Watershed Cinema Curator **Mark Cosgrove**.)



Cinema Rediscovered was effective in raising the profile of re-releases as well as more bespoke archive programmes. Press coverage was extensive given lead times including national publications and media outlets such as Sight and Sound, The Times, Radio 3's Sound of Cinema, Bristol Life magazine, Screen Daily, The Guardian c./o Sarah Harvey PR. There was also extensive coverage online through platforms such as Dirty Movies, 4:3, WoW 24/7, Cinema Retro as well as local media coverage in 24/7, BBC Bristol Radio, Bristol Life Magazine.

This was combined with an extensive outdoor marketing campaign, bespoke branding assets and print and extensive social media campaign led by Watershed's team with the expertise and input of 20th Century Flicks' Tara Judah and input from partners. The focus was primarily on creating a dedicated online editorial which brought together what's on and editorial published on watershed.co.uk/cinema-rediscovered, a dedicated Twitter feed (@473 followers) and Facebook fan page (521 Likes in just a few months) tapping into extensive and established partners' networks. A dedicated PR Sarah Harvey PR and social media experts (Tara Judah and Watershed team as well as active partners such as the ICO) were key although resources were proved to be very stretched given the scale of the event and tight timetable.



The event / branding assets proved effective in engaging audiences and communicating the range of partners and backers involved. See pictured one sample as part of a series of bespoke social media cards produced with quotes by co-curators and contributors.

84% of survey respondents were aware the BFI were a funder and 69% were aware funding came through The National Lottery.

63% were aware of STUDIOCANAL being a sponsor.

55% were aware of 20th Century Flicks partnership

24% were aware of the South West Silents partnership

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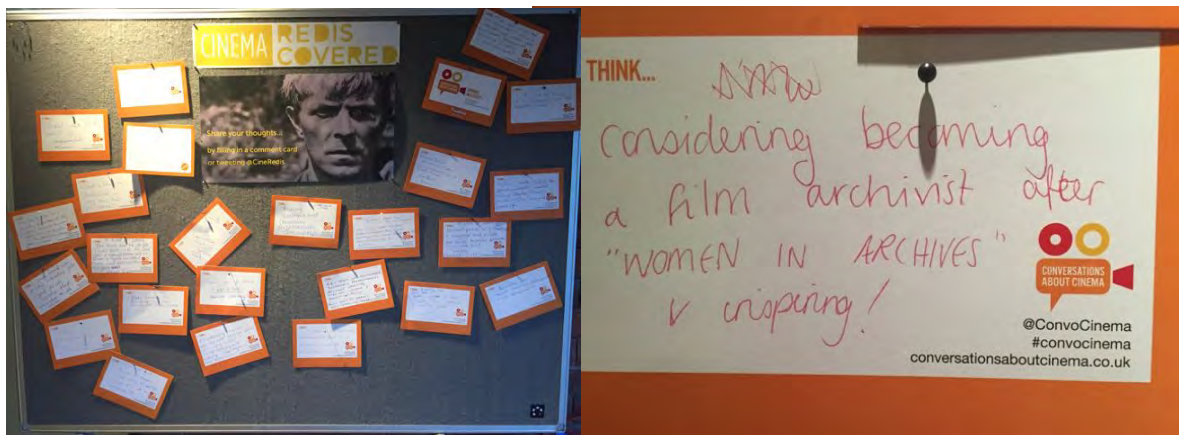
LESSONS LEARNT:

- **There is clearly an appetite for cinema of the past** but there is clearly room to develop this further and attracting more audiences through larger scale free outdoor pop-ups for example, particularly given the timing of the project and touring elements following the event.
- **Added value events and niche programming for specific groups as well as smaller more informal networking** proved effective in attracting diverse audiences and practitioners and this is an area for development.
- **Connected strands were very popular with local audiences although caused some confusion in terms of messaging** in particular with national press around the weekend who are more used to a clearly defined festival format.
- **The contribution from volunteers was central to the project and the CR ethos around volunteering proved a huge success** and with more lead-in time this could be further developed in future editions.
- **Dedicated PR and resources towards social media/marketing work.** More lead-in time and resources would benefit an event of this scale particularly with regards to PR/social media and attracting international industry delegates. It was great to trial the 'delegate' pass option and develop relationship with local hotels but the lead-in time was too short to attract a significant international cohort which is something we can build on.
- **The CR fair was great although more needs to go into its positioning and promotion.**
- **Snappier online content (quote cards with strong images, short videos, audio content) were shared extensively.** Longer form online editorial

content proved effective in generating international engagement and accolades and a legacy for the festival.

- **The range of partnerships involved were key to the success of the project but also complex to manage** particularly with regards to delays in finalizing programme elements, impacting on the promotion of these strands.
- **With the right level investment, the partnerships are now in place to deliver a meaningful high profile international launch pad** for diverse theatrical restorations and re-discovered films in the SWWM region building on already established audience facing highlights such as Slapstick and enabling a wider burgeoning community of regional cultural cinema experts.

WHAT DID AUDIENCES THINK...



"In Search of Colour was spectacular, a very special silent film event."

"Dutchman was thought provoking, provocative and just excellent."

"This has been one of the greatest cine-weekends I've been to in the UK, like eating a la carte after years of Micky Ds."

"The Town and the decade I was born into. My dad was a draughtsman like Vic and my mum a typist like Ingrid. They were married for 57 years." A Kind of Loving

"A Flickering Truth was the best film I've seen in a long time. So eye opening and moving. Thank you. More people need to see this."

"Wizard of Oz never fails.... Really works in 3D! Lovely"

"How good it was to meet Robin Vidgeon BSC who worked with Douglas Slocombe BSC on so many of his films. Cinematography and film forever!"

"I was really moved, amazed and shocked by the revolting but beautiful search of the past in A Flickering Truth."

PRESS/MEDIA HIGHLIGHTS



"True gourmet fare for cinephiles, this new Bristol-based event allows film-goers to take in rarities and old favourites. That means a premiere for the restoration of historical drama (and influence on TV drama *Empire*) *The Lion In Winter*, a rare screening of *Merry Christmas* *Mr Lawrence*, a lost drama from African-American director Kathleen Collins, *Losing Ground* (pictured), as well as an *Andrei Tarkovsky* season." **The Guardian (The 10 – your at-a-glance to the best in culture)**

"A brand-new festival celebrating not-brand-new films by returning old favourites and forgotten masterpieces to the big screen..." **The Guardian Steve Rose**

"Cinema Rediscovered gives your favourite film classics a new lease of life through painstaking restoration and cinema exhibition; the Italo-British event takes place this month in Bristol" **Dirty Movies**

"The Watershed's five-day-long delve into classic filmmaking, which concludes on with Stanley Kubrick's *Barry Lyndon*, is, one hopes, the beginning of a new age of cinema going in Bristol, one that can stand proud with the Slapstick Festival and others as a glorious testament to the ingenuity of the city's creative culture. It's certainly off to a tremendous start." **24/7 Sean Wilson, July 30, 2016**

"On a jollier note, arguably the weekend highlight is a day trip to Clevedon. For a mere £20/£18 (concessions), you'll be whisked from the Watershed by historic charabanc (oh, OK, a coach) to the splendid Curzon for a guided tour, demonstration of the vintage Christie organ, light lunch, and a screening of John Schlesinger's directorial debut, *A Kind of Loving* which was released in 1962 - a mere half century after this grand picture palace first threw open its doors to the public. As Mark Cosgrove contends, coming over all sound-bitey: "The past is the future of cinema." **24/7 Robin Askew, June 22, 2016 24/7**

classic film of the week

A Kind of Loving (1962)
15, 107min
★★★★★



Alan Bates is at his wickedly charming peak in *A Kind of Loving* as Vic, a factory draughtsman whose passion for a woman becomes an unbearable burden. His lover is a secretary in the same works, Ingrid (June Ritchie, left with Bates), a bouffant blonde named after Ingrid Bergman, but with less sophistication. "You don't think I'm common, do ya?" she asks, as Vic takes advantage. The two ooze forbidden sexuality in the drama, filmed with a background of the terraced houses and satanic mills of Manchester and the north.

The moment when the Brylcreemed Vic stares at the back of Ingrid's head on the bus home, willing her to turn, is delicious, and their subsequent visit to "the pictures" begins in innocence, but soon ends in a pregnancy, unwanted by Vic, who feels trapped and finds Ingrid increasingly dull. His mother, played by Thora Hird on waspish form, also poisons him against Ingrid.

Both lead characters live with their oppressive families and the tea table is where the world is set to rights. Based on the novel by Stan Barstow and directed by John Schlesinger, this is one of the early "kitchen sink" dramas. Yet nothing is simple, and Vic and Ingrid are forced towards a life of compromise, "a kind of loving", as aspiration is crushed by responsibility.

Kate Main
At the Watershed, Bristol, July 29; on DVD and Blu-ray from August 1

"Inspired by a long-running Italian film festival, Bristol's Cinema Rediscovered arrives at Watershed this month – and promises to bring many classics back to the big screen where they belong; including an iconic David Bowie turn." **Jonathan Melville**
19th Jul 2016, WOW 24/7

"I can't remember the last time I sat in a cinema where the audience collectively gasped with shock and in horror, but Anthony Harvey's screen adaptation of Amiri Baker's play Dutchman is the single most explosive film I've ever seen." **Tara Judah (4:3 Film)**

"Losing Ground, Ganja & Hess, Dutchman and still/here are like lost pieces of a jigsaw, finally put into place. They are crucial to our understanding of American independent filmmaking and they tell black stories that have been missing in our history. But as these pieces click into place the shape and the parameters of the puzzle change. Even as we gain a little ground, great swathes of it remain lost." **Tara Judah (4:3 Film)**

SOCIAL MEDIA HIGHLIGHTS (see @cineredis and facebook.com/cineredis for more)

@DrMatthewSweet Joyously, one of the @wshed ushers, Pam Tait, was asst costume designer on Sid & Nancy, and introduced the @CineRedis screening. 3 retweets 14 likes

@bfi Coming to Bristol late July – Cinema Rediscovered: a new international archive film festival 44 retweets 66 Likes

@DrMatthewSweet As @cineredis salutes cinematographer Douglas Slocombe, so does #SoundofCinema. Tell me your favourites! @bbcradio3 11 retweets 22

@cineredis #Bristol Deputy Mayor & film prof. @EstellaTincknel & @msc45 invite you to (re)discover a world of films" 10 retweet 17 likes

@ICOtweets Very excited to reveal first details of Archive Screening Days + Cineredis @Screendaily" 10 retweets 10 likes

Top Tweet earned 3,642 impressions
 Cinema Rediscovered passes are on sale!
 A full weekend of big screen treats + so much more!
watershed.co.uk/cinema-redisco...
pic.twitter.com/UJfwl18Oq



10 10
[View Tweet activity](#)

Top media Tweet earned 4,374 impressions
 #Bristol Deputy Mayor & film prof.
 @EstellaTincknel & @msc45 invite you to (re)discover a world of film @CineRedis
pic.twitter.com/VAR3g4depc



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[View Tweet activity](#)

Top mention earned 303 engagements
Matthew Sweet
 @DrMatthewSweet · Jul 25
 As @cineredis salutes cinematographer Douglas Slocombe, so does @bbcradio3 #SoundofCinema. Tell me your favourites!
pic.twitter.com/XfiNu53Jfc



26 11 22
[View Tweet](#)

OUR PARTNERS SAY...

“Having the tour from Bristol and connecting to new audiences there is an aspiration that we're always looking to achieve. Working with partners including the ICO and Watershed solidifies our status as a cultural destination for film. Also the programming offer enables a greater diversity of film and engaged with our local audience.” **Luke Doran, Curzon Community Cinema Clevedon**

“As a partner of Cinema Rediscovered we feel the event helped us to reach new audiences and broaden awareness of our role within the local film community. It also changed our role by widening our remit and giving us the opportunity to use our film knowledge and industry skills to better communicate with local audiences. I noticed a huge surge in rentals of rep titles screened during CR; Tarkovsky, Slocombe, MCML, Sid & Nancy and others have had a resurgence in rental. Each time these titles go out a new and deeper connection between us and our members is forming - the conversations have been wonderful and really positive.” **Tara Judah, 20th Century Flicks**

“We were delighted to be a part of the first edition and hope it continues next year and beyond. All the communication of it seemed great.” **Jack Bell, Director of Sales & Marketing (Park Circus)**

“Overall we thought it was a great event, a really positive experience, and an excellent first edition. We thought the format of the industry event followed by a ‘festival’ worked really well.” **(The ICO)**

“I had a regular in the Story of Film room for the better part of the whole thing, and both he, and several others there expressed great thanks that there was a free event they could attend, and the drop in element made it very appealing, especially to folks who maybe don't normally feel at home at the Watershed.” **Dr Peter Walsh (SW Silents)**

“As an organisation we've had lots of interest from other archivists and institutions who are keen to get on board (MOMA and Criterion to name two), and the impact of the fest has certainly helped put us, the region, and Bristol on the map. Also nice to hear people I only vaguely knew in Pordenone bringing CR up completely apropos of nothing. For that I'm pretty grateful, and hopeful that we can build on this in the future.” **Dr Peter Walsh (SW Silents)**

“I personally felt that I got to use my existing skills and was pushed slightly outside my comfort zone (in a good way) with introducing films for example and writing. I learned what I am capable of and it was good to experience slightly different roles within a festival. I'd certainly like to do more of this.” **Rosie Taylor (SW Silents)**



Tara Judah, 20th Century Flicks & team

"From the outset, gathering and putting together the first ever programme for an event like Cinema Rediscovered was thrilling. It's very much the first time I have ever been involved in film programming on such a scale and I have learned much from my first year. One key factor I learned was the amount of effort and time needed just to find out the different formats which may or may not be available to an event like Cinema Rediscovered. I have learned much!" **James Harrison (SW Silents)**

OUR VOLUNTEERS SAY...

Pictured below Co-ordinator Tommy Curtis



"Thank you for giving us the wonderful experience of volunteering! I really enjoyed working with Watershed – it was exciting and interesting, and I got a banging t-shirt out of it, too. What's not to love? And thanks for the words about keeping in touch! You will certainly see me at the Watershed sooner rather than later. And maybe I'll even be back on the volunteering for Encounters - who knows. I had a brilliant time."
- Kelsey Stewart, Volunteer

"Thank you so much for an awesome weekend and amazing opportunity to volunteer at Cineredis! I thoroughly enjoyed my time at the festival, got to see some inspiring

films and it was so great to meet everyone." - **Ellie Knaggs, Volunteer**

"CR's attitude and ethos for volunteers should be maintained. It was very good."
Rosie Taylor (SW Silents)

DELEGATES/ GUESTS:

"I'm considering becoming a film archivist after "Women in Archives", very inspiring."
Festival Delegate

"I will be returning next year and I hope for many years to meet again classic films I've loved, make some new acquaintances with those I missed and catch up with colleagues in what I hope will become a major part of the film calendar in the UK. I look forward with anticipation to see what titles will be rediscovered next year." **Bill Lawrence, Reel Solutions**

"It's hard for me to describe the true happiness I felt, being surrounded by kindred spirits, dreaming the same dream and fighting the very same battle, sharing the same passion towards cinema, towards theatres, the same respect for the audience believing in that gift of true beauty only cinema can bring to people. I'm touched that you've decided to name your festival after Il Cinema Ritrovato, and I'm sure Cinema Rediscovered will go on to become bigger and bigger." **Il Cinema Ritrovato's Director Gianluca Farinelli**

CR FAIR STALL HOLDER:

"Good fun! Turned a profit as well" **Arrow Films**

"We were pretty happy with the sales from the stall and thrilled to be part of the first Cinema Rediscovered. Our general feeling was that as it was the first festival our stall was a qualified success." **BFI**

"The best opportunity would be tie-in a DVD/Blu-ray launch with a festival screening, signing, etc. We'll be looking at the upcoming schedule to see what options there are in summer 2017" **Arrow Films**

Do not put the film fair in one room at the end of the corridor we felt that we missed a huge amount of passing trade." **Talking Pictures TV**

ICO ARCHIVE SCREENING DAY FEEDBACK (c/o The ICO)

"It was just generally inspiring, but there were some great ideas that came out of the Eye Amsterdam presentation around connecting young audiences with film and heritage"

"The opportunity to learn, network and engage"

"Robin Baker's keynote was inspiring. Always good to meet other delegates"



Cinema Rediscovered was presented by:

WATERSHED

With partners and the support from sponsors and funders:



With support from:

