

Circulation, touring and distribution; how can we diversify our cultural offer – what models are working, what new approaches are we exploring, what are the risks/barriers involved?

Creative Case NORTH Seeing Event – NEWCASTLE Session 1- Question 5

Present:

Angela Hall
Claire Webster Saaremets
Sue Maltby
Cat Jarman
Geraldine Ling
Dawn Redhead
Roma Yagnik
Fiona Melvin
Jayamini de Silva
Rachel Evans
Anthony Sargent

What has brought you to the conversation?

- To discuss what is working, in term of getting work out there, but also identifying barriers in order to begin thinking about overcoming these barriers rather than ignoring them as simply 'negatives', turning negatives to positives
- Northumberland
- The importance of everyone, including me and the people open class work with, being truly represented.
- To get the opportunity to work with different backgrounds, cultures and diversity to give them best practice. In visual Arts.
- The way the three things at the top (Circulation, touring and Distribution) come together in programme creation and management interests me, since that defines the elevation? and balance of the programme.
- Planning – 3 years direction. Refresh our thinking. Planning and assessing out direction for the future our 3 year plan but our 30 year review: - How can we best :- make sure and embed.
- Planning our next 3 years, new collaborations, regroup, directions, explaining potential and time to refresh our thinking.
- I'm starting a new job which will involve touring/distribution – all new to me – and I want to listen...

<p>Situations</p> <ul style="list-style-type: none"> • It all comes back to people, relationships trust, generous openness. Reference each other – connects. • Make space brokering • Taking two or three models brought together and pilot to develop new relationship • Respect for each other’s work, being inspired • Exploring investigating more than need for touring product and digital in good quality way – audience may connection. • Non isolation diverse communities across cultures and international including non-readers and writers • Sharing this expertise of digital • Broadening-cross art form • Best 	<p>Possible Solutions</p> <ul style="list-style-type: none"> • Establishing of shared ethics • Opportunity for regrouping • An openness • Random – sharing these ‘parties’ – informal – consortiums shared interests. • Retaining your focus during a changing context • A mechanism for matching • Including other non-theatre spaces other sectors • How to capitalise on the generosity of the arts community • New approaches • Sharing of digital methods of creativity and artistic • Making space to share digital • Opening digital access and creativity multiple product • Practice sharing • Partnership making
<p>Concerns</p> <ul style="list-style-type: none"> • Explore / Mutuality / Communities • Back stabbing of getting resources • “Huge” worry not being dragged somewhere by people who don’t understand • Danger of trying to respond to ACE losing your vision direction on purpose • Keep focus, intention, identity, non-dilution, values • Focus on change taking away from the actual delivery of programmes 	<p>Data/Facts</p> <ul style="list-style-type: none"> • Digital Touring Network Consortium – across art form, scale etc, distribution. • Economic change • Data – good the bad the ugly • Strength in numbers, becoming more than the sum of our parts.

Closing

- Commitment to communities where touring has been disseminated unlock resource
- Non theatre spaces from other industries
- Setting foot in the door – access networks and apply expertise
- Sharing of good feedback on spaces to prompt collating of programming and resources
- Arts Centre Washington – non – paid spaces Sunderland – in partnership with university spaces (- Helen Green –Marie Nixon)
- Multi-scale multilevel
- New venues was the task → village halls small and large, Rural touring and culture
- Leverage making introductions knowing each others work
- Outdoor spaces including bridges etc also the museum - think differently on audiences
- Sharing the knowledge to enable schools touring
- Stick your neck out
- Shout about hidden spaces Elswick space there is an audience
- Adult training spaces appetite for quality work – this could be a network
- Innovative approaches touring consortiums across art form, across industries-experimenting, quality ambition, sharing costs, triple bills mixed programmes

Creative Case NORTH Seeing Event – NEWCASTLE

Session 2- Question 5

Present:

Emma House
Andy Warmington
James Bustard
Tony Harrington

What has brought you to the conversation?

- We want to explore new ways we can work collaboratively and develop new working practices
- Using freelance curators and facilitators the collaborative process happens externally to the museum and the skills required for fostering and facilitating collaboration are lost.
- Look at how we can bring a new approach to our traditional touring and collaborative process.
- I want to diversity the touring offer for 'On(e) Tour' which is a rural touring project in North Yorkshire that promotes professional theatre, dance, etc in none theatre venues eg. village halls to include the usual arts.
- Crossings has a band/ choir/ individual performers and there is a feeling that traditional distribution models are outdated or not working for the outputs/products we produce.

Situations

- Grey area when to open out for expertise
- We are all touring producers
- Different products and looking to try something new
- Not being a great amount of diverse work
- Rural → specific audience and issues travel, appropriate venue, participatory arts, performing visual
- Niche audience
- Transforming from a community music project to the recorded distribution sector
- Traditional model works but limits creativity
- Going with safe, covers costs

Possible Solutions

- Touring companies when they find an audience
- Artist ensemble mix of levels and practice and scale
- Long term relationship
- Fairly recruited – responds to spontaneous
- Development of international rural tour network
- Opportunity for collaborations
- Mix of rural + urban
- Products Networks Voluntary Non Voluntary
- The highlight on the diversity in rural established art forms link to city + urban
- Tiered mix level ticket prices + mix programmes
- Commissions of diverse work to include money for audience development

	<ul style="list-style-type: none"> • Creation of a manual for good practice • ACE promoting rural spaces • Encouraging producers of touring product to diversify work • Capacity building resourcing • Artists to be involved in the state of nation reports • Making the case for a 'long' marketing strategy, build of brand + capacity • Artists coming together to tour in consortium pops up and venues making space and facilitates makes a reciprocal road trip cross promotion • Barnard Castle the stop before Edinburgh
<p>Concerns</p> <ul style="list-style-type: none"> • Niche Audience • Rural Communities are not taking work not appealing to younger • Faith in product but marketing and merchandising and reach and sales is the challenge • Traditional 	<p>Data/Facts</p> <ul style="list-style-type: none"> • Diverse programmes joining dots, promotion of this • Economic Choice affording goes to safer options • Learning from other forms + sectors • Programming cycles that are appropriate to delivery • But → means difficult to respond to spontaneous / short term ops • Funding deadlines dictate touring • A need for accurate and trustworthy evidenced data on audiences and visions • Correlation of data new approaches • In the North we are not tourist dependant
<p>Examples</p> <ul style="list-style-type: none"> • Rural arts making NESTA application in data gather for linking promoters + promotion practice • Share resource and planning and information - Have a look at "Hot Potato" ASRC Australia • Transport approaches: Hire, Corporate, Car Pool, Health Support, Environmental • Community champions <ul style="list-style-type: none"> - Regular get together - Artists + companies to address 	

Creative Case NORTH Seeing Event – SALFORD

Session 1- Question 4

Present:

Chlöe Hampson

Ann Wade

Janet Charlesworth

Esther Ferry-Kennington

What has brought you to the conversation?

- Cross Art & Geography
- How can we diversity the cultural offer
- I don't feel it is very diverse (rural) diverse very special needs "relax perms" diversify programming more artists - How we get better at that, really...
- Can we reflect the experiences of "R&T" with other specific group audience – tactics so to urban take the answers.
- Touring on ACE Mind - think out the box now do more
- How do we shine a light beyond marketing using digital going further – making new audiences
- How we can co-promote work collectively focussing proliferate propagate art – money beyond the usual print...mix tested and new (creative)
- Do this without losing our integrity
- Digital too

<p>Situations</p> <ul style="list-style-type: none"> • Shared ambition of reaching more people and engaging with more people • We don't mean 'just marketing, we mean audience outreach • Mixed art forms to experiment with taste development of audiences - joy of sharing & learning 	<p>Possible Solutions</p> <ul style="list-style-type: none"> • Go to the people places, full of people • Take ourselves out of our comfort zones into new places and spaces access • Digital is the connecting for almost everyone - phone, videocall • Audience dev • Creative traders • A market place • Showcase platforms in consortium aggregated • Seeing a wide + broad range of 'spaces' & geographies for the R&D & UK • The development of talent across all levels of artists and art forms • Resourcing seeding of workshops
<p>Creative, Rehearsal, Libraries, Promote, People places other than 'venue', Museums, Digital, Venues, Cultivate, Making reflect, Artists audiences</p>	
<p>Concerns</p> <ul style="list-style-type: none"> • Aggregation like is decibel or a consortium how you hold your identity and power • Finding the unique element to broker and negotiate. • Still having to think about ways to make digital relevant – sometimes digital is a red herring • Programming gate keepers so like visual arts and disability groups then how to translate take interest and value of performing arts development paths.... • Finding affordable rehearsal space city / rural / urban 	<p>Data/Facts</p> <ul style="list-style-type: none"> • Nottingham new art exchange • Culture cloud • There is not enough intra & inter work collaborated & work - how do we know so we don't reinvent the wheel finding out about our art forms • Trying to make the more of the NE, NW, Yorkshire triangle, go beyond our borders beyond our boundaries – moving beyond the funding lines drawn • Wall in the head, mental walls, timing walls, the time to make trust • Make meaningful time lines embedding a family + short cycles generations

Creative Case NORTH Seeing Event – SALFORD

Session 2- Question 4

Present:

Julie Gaskell Johnson
Christina Lydon
Michael Simpson
Tony Bowring

What has brought you to the conversation?

- We WYPW are proposing to put together a number of self curated touring print workshops – any advice welcome
- ACE strategic touring application for a dance company - how we go about audience dev
- The success of the Creative Case will be enhanced by more & more people seeking best practice and stimulating more diverse work and therefore ideas should be shared and widely experienced
- We are a touring company with a small venue facing financial & capacity pressures. How can we get audiences nationally to see our work and attract a loyal audience to see others
- What indeed from a venue that doesn't seem to discuss diversity where do we go from here?
- How do we find new ways of distribution that is accessible and relevant in a digital age?
- How do we tour work and keep the high standards of accessibility and inclusiveness to engage and reach our audiences whoever & wherever they are?
- Because arts on the run is about to go public with a challenging touring event show exhibit and I am currently engaged in R&D along with an artist curator and a possible academic research partner

<p>Situations</p> <ul style="list-style-type: none"> • Touring is an unknown quantity • Who is coming to see it • The shows that are unknown But are best practice diverse + cutting edge are not necessarily those that attract audiences • There is a mass of stuff this makes it a real task to synthesise this to a new model (s) 	<p>Possible Solutions</p> <ul style="list-style-type: none"> • Perhaps for 'us' more communication on what has worked BUT guarding of how it worked due to competition on programming – venues on tour to communicate with each other on the methods. Then info shared with company • A tour is a consortium it is also about artist sharing marketing team to share info
<p>In simplistic terms populist and challenging or challenging that are popular programming</p>	
<p>Concerns</p> <ul style="list-style-type: none"> • Venues don't want companies to know that they are not doing well with your show • Venues restricted time to share • By a group of small scale consortium comes together danger of missing wider audience when are not going to be reached by the specialist audience dev work • Capacity to have a tour meeting with a bigger group 	<p>Data/Facts</p> <ul style="list-style-type: none"> • High profile dramaturg at DaDa Fest raises profile of the new commissions • Safe place in Derby • Challenging can be art form, content, specialist this is different in terms of taste – different for different people • How to do this for Roma • Autism in theatre publication came from a conference, mix venues • Relax performances • Outcomes of age - maximise • Tech managers share tour info well and do it regularly, trusted building relationships – in their practice • Commissioned a high profile artist known to curate refugee artists with an international exile narrative, populist within fine are world key to building tour • "Social story" a publication that exists that is an accessibility resource
<p>Wish List</p> <ul style="list-style-type: none"> • Enable touring companies to provide in consortium BSL interpretation 	