

Who are we inviting to experience cultural activity? How can we do this more effectively, and learn from our audiences and visitors to inform change?

Creative Case NORTH Seeing Event - NEWCASTLE Session 2- Question 6

<p>Present:</p> <p>Zodwa Nyoni Jane Whittaker Tim Rubidge Paul Stone Jess Farmer Alison Cleland Jayamini de Silva Alex Marsden Caroline Pearce Anthony Sargent</p>	
<p>Situations</p> <ul style="list-style-type: none"> • Retain + acquire • Big vs niche audience • Relevance • Acknowledge North is diverse • Audiences perception of us 	<p>Possible Solutions</p> <ul style="list-style-type: none"> • Programming / communicating • People feeling engaged • Sharing experience • Rigorous conversations • Shared experience for audiences • New ways of thinking •
<p>Concerns</p>	<p>Data/Facts</p> <ul style="list-style-type: none"> • Pricing structures

Creative Case NORTH Seeing Event – SALFORD

Session 1- Question 3

Present:

Anthony Briqqs
Tor Mckenzie
Lucie Lee
Susan Burrs
Catherine Hall
Rose Condo
Elan Isaac
Rosie Cooper
Maxine Brown

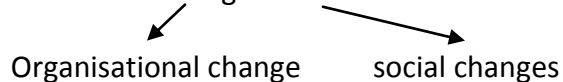
What has brought you to the conversation?

- Where are we inviting them to?



- What do we define as cultural activity?
- Breaking down barriers between audience and performers / orgs
- How are we inviting people to experience cultural activity
- Is a focus group the best model?

- What does change mean?



<p>Situations</p> <ul style="list-style-type: none"> • How do we access middle aged people as participants? • How do we get certain groups to come to us? • How do we step over cultural borders? • Community centres • Arts venues • How will things change while organisations themselves aren't diverse AD'S • How are we reaching older people? 	<p>Possible Solutions</p> <ul style="list-style-type: none"> • Change theatre times from track times • Manifest the listening • Signposting – creating a pathway • Make participants responsible for it too – if you value it how do you keep it going • Use/ led sessions – social enterprise • Giving an open brief / responding to the community • Have things on Sundays • Cheaper tickets • Street theatre • Building a relationship with audience → go into community and take art to them • Bridging the gap – take people to theatre • Online notice boards, more inviting foyers • Make it relevant • Arts orgs work together to diversify audiences and signpost and got them involved • Tour residential homes and houses – homebound – bring theatre to them • Providing family classes • Peer-led model • Realising there are people with stronger connections • Thinking about meeting points between groups. • Single director format should die out to bring different perspectives • Create moment s of co-production • Recognising your own privilege • Intergenerational - grandparents and grandkids
<p>Concerns</p> <ul style="list-style-type: none"> • Sustainability • If you don't see people as individuals you won't see the barriers people face. • Our perspectives are socially defined – it isn't everyone's perspective • Recognising expertise of people (professional directors e.g.) • Figureheads are not diverse 	<p>Data/Facts</p> <ul style="list-style-type: none"> • Well-funded venues should publish data on their audiences in the public domain • Where do audience actually want to go? Diversity of offer • Mitchells bakery project Liverpool • Sheffield crucible £1 dress rehearsal • Make a cheap theatre tickets app (like orange Wednesday)