Right Here, Right Now:

Where next for culture in our city, and how?

ABCD open space event report

June 2022

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1. INTRODUCTION

"We're the ones who are Right Here, Right Now,
So we're the ones who can make a difference."
Right Here, Right Now, Norman Cook

A bit of context and history

The disruption of the pandemic brought together over 100 creatives in Brighton & Hove to explore how arts & culture could be more inclusive, sustainable and collaborative in the City in the future. This resulted in the development of the ABCD Plan for Cultural Recovery, that runs to the end of 2022 and that has so far raised almost £500k for the cultural sector in the City.

The plan is overseen by an independent group of people formed of a Governance Group and a series of Working Groups. The aims are to create paid work and professional opportunities for creative workers in the City, to develop a more inclusive cultural offer and to encourage partnership working to strengthen the creative sector in the long term.

Bringing things up to date

A lot has happened since the ABCD Plan was published at the end of 2020. The world has changed, although the pandemic is still with us, and we've all learnt and experienced a great deal.

So as things are opening up again in 2022, it felt like a good moment to invite our peers from across Brighton & Hove's cultural sector to reflect, and to look forward.
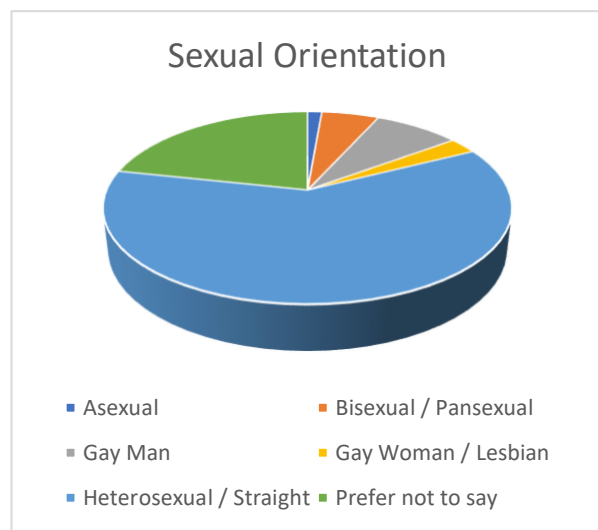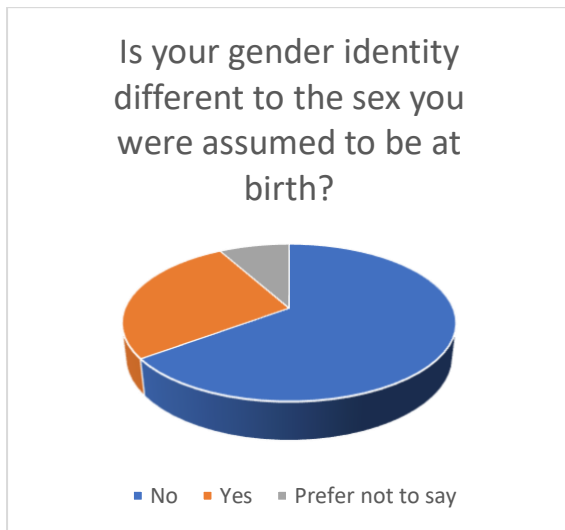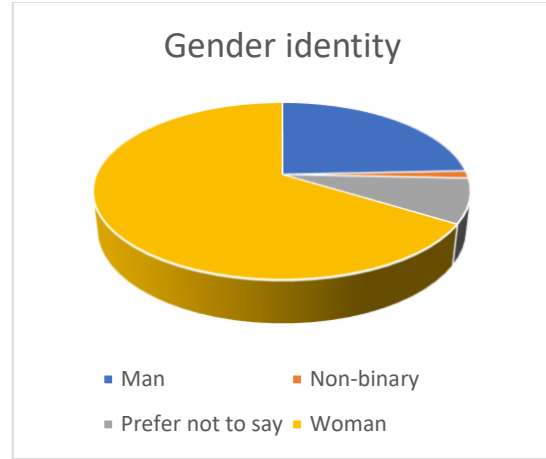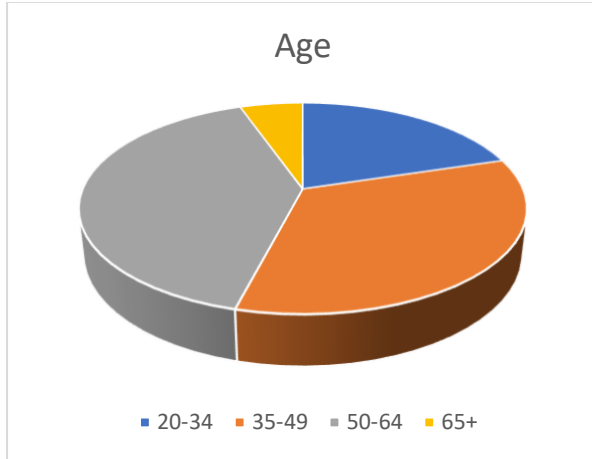
To this end, on 16 June 2022, 50 people came together in person at Sound Rooms, and another 10 on zoom, for an open space event - facilitated by the hub - called *Right Here, Right Now: Where Next for Culture in our City, and How?* The purpose of the event? To explore what our peers across the cultural sector in Brighton & Hove think are the important issues of the day, and to use these insights to refresh the direction of ABCD.

The event brought together people from across the city's cultural sector – from individual artists, promoters and producers, curators and activists to venue managers; from those involved in cultural education or arts and health to those leading major cultural organisations or working in local authorities.

Some were already involved in, or aware of, ABCD, and others were new to the network. But everyone who was part of this unique gathering was there because they care about the future of our city's cultural sector, and want to help shape it.

Like all open space events, the agenda was co-created by participants. Over the course of a lively afternoon, an agenda co-created by participants came to life via a series of 20 conversations, each of which was documented by a volunteer scribe. This document contains summary notes of each conversation.

2. A BIT ABOUT WHO CAME

Age

- 20-34 ■ 35-49 ■ 50-64 ■ 65+

Gender identity

- Man ■ Non-binary
- Prefer not to say ■ Woman

Is your gender identity different to the sex you were assumed to be at birth?

- No ■ Yes ■ Prefer not to say

Sexual Orientation

- Asexual ■ Bisexual / Pansexual
- Gay Man ■ Gay Woman / Lesbian
- Heterosexual / Straight ■ Prefer not to say

Ethnicity
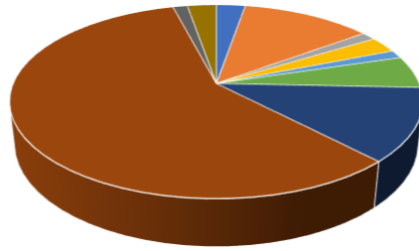
- Any other Mixed background
- Any other white background
- Arab
- Mixed - White and Asian
- Mixed - White and Black African
- Mixed - White and Black Caribbean
- Prefer not to say
- White British
- White British | White Irish
- White Irish

Disability
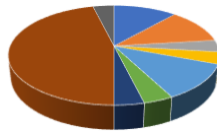
- Cognitive or learning disability
- Hearing impairment / Deaf
- Hearing impairment / Deaf | Cognitive or learning disability
- Hearing impairment / Deaf | Mental health condition
- Other long-term / chronic condition
- Physical disability | Mental health condition
- Physical disability | Other long-term / chronic condition

3. OUR AGENDA

In open space events, the agenda is co-created by participants, who are invited to convene conversations about issues they care about and that respond to the central open space question.

The following tables list the conversations that participants convened across the afternoon. For the purposes of this report, the conversations have been loosely grouped into a series of broad themes. Where reports are available you will find a link to the notes from that conversation.

Theme 1: Young people

Skateboard Urbanism - how are we catering for the 2000+ skateboarders in the city	Report 1
How do we make culture accessible in its own right for young people and make the sector an attractive and sustainable option for future careers	Report 2
What do young people need in the city (Gaming Opportunities / Critical Thinking)	Report 3

Theme 2: Festivals

How can we make Brighton Fringe a core part of the Cultural Recovery of the City and Region?	Report 4
Is there a place for a festival of Europe in the City and how would it support / collaborate with the city?	

Theme 3: Spaces and place

Cultural version of Air b'n'b for artists	
Collaboract to open a community engagement space in the city. How to find a space? How to be inclusive and embed fully in our community?	Report 5
How do we address the decline in independent spaces in the city?	Report 6
How can we collaborate to tell the stories of our architecture and buildings?	Report 7
Spaces for creatives to work - especially desk space for freelancers who can't / don't want to work at home	
How can we create a system to use available spaces for performance and workshops in unused shop fronts or other spaces across the city	Report 8

Theme 4: Policy and Strategy

What are the barriers to leadership progression and workforce diversification in the city?	Report 9

What should be included in Brighton and Hove's cultural manifesto and shared values	Report 10
What support (however you define that) do freelancers have at the moment?	Report 11

Theme 6: Audiences, access and engagement

Accessibility = Individual Needs (Where have all the disabled car parking spaces gone? Access is not just a ramp or automatic doors? There is an unspoken culture within the disabled community.)	Report 12
How are we going to put the disabled experience at the heart of climate and social justice?	
How do we include our audiences within the conversation and not assume that if we build it they will come?	Report 13

Theme 7: Navigating funding and opportunity

Joining up opportunities for film production and exhibition for local artists / film makers and students	
How do we sustain our individual projects beyond funding? What is the legacy of a collective project like ABCD?	Report 14
How can information and opportunities be shared and accessed by communities who wouldn't hear about it normally?	Report 15
How to make funding applications accessible and what would that look like?	Report 16

4. WHERE NEXT?

As the event concluded participants were asked to respond to the following questions:

- **What have you heard today that you are most excited about that will make positive change?**
- **What action can you take to move that forward?**

What excites you most – what participants said

- Excited about connecting forward
- The number and range of people and organisations committed to action / to be one of the active
- Connecting across the city, different people and different organisations doing great work
- The collective ambition to make a difference as a creative, encourage a culture to a thriving Brighton
- I struggle to be excited at the moment but hope that Brighton Fringe can play a core part of any future plan for culture in the city. We stand on the threshold of so many possibilities so I look forward to making it happen
- Willingness and generosity to knowledge share / share practices. Plus meeting in the flesh for the first time!
- Creating a framework of arts organisations and people who work with young people that VISIBLY shows a range of jobs in the cultural industries that are available to them
- COLLABORACTION
- City wide intention setting for access and anti racism
- Hearing Carolynn from Afori books talk about COLLABORACT
- Making Brighton a sanctuary excites me, as does making connections with people I would not have met otherwise, especially people who have contacts and experience in skateboarding
- Commitment to put climate emergency back at the top of the agenda
- Bringing together people who have the knowledge to make change if we walk together
- Brighton skateboarding mecca
- Leaning more about the stories of lesser known buildings in Brighton and how to collect them
- Reconnecting with colleagues, leading to significant opportunities for the region!
- Freelance Union

What participants said they can do to move things forward

- Bring freelancers together to make some collective action
- Freelancer network and advice bureau – connecting with freelancers in this room as a starting point
- Make spaces for connection and creation of community around culture – find funding
- To take that forward, time to collaboract
- Be active in following up conversations and connections. Reach out and suggest practical ways forward
- Shared workspace for creative freelancers. Discuss funding and space opportunities with BHCC and LEP and BID
- Develop a code of practice for freelancers and organisations to sign up to
- Joining up school work experience and the cultural sector locally. I will speak to Emma C re digital badges and find out about work experience in schools
- I can convene a group and raise some money to test the framework (when I have time)
- Encourage audiences to be included in our collaboraction. If we just build it they probably won't come
- Create a register of cultural assets for the last 20 years
- Find out about heritage hub / reinstate one
- Youth kickstart fair
- Find out about City Access Forum
- I will commit to finding out about the heritage hub and Brighton architectural walk
- Collaboract on Admin House / help for freelance finance / counselling service and ask more questions!
- Start networking and continuing conversations
- Brighton Dome to contribute to ensuring climate emergency is back at the top of the agenda
- Send in the notes from my session with actions. Open to being part of a LYP group
- Continue to stay connected in conversations that arise from this event
- I can offer more support amongst my own freelancer community
- Challenge – 'whoever comes is the right people' doesn't feel right, same faces, not massively inclusive – more outreach needs to happen

APPENDIX 1: CONVERSATION REPORTS – YOUNG PEOPLE

Report 1: Skateboarding Urbanism – how are we catering for the 2000+ skateboarders in the city
Convenor: Marc and Amy

There are 2000+ Skateboards in Brighton and Hove - where do they go

There is a key need for space for them to facilitate expression and creativity

Independent

Financial Viability

The skate boarding economy is STRONG. There are low financial barriers to taking part
There is a strong sense of community - its healthy and resourceful.   There is potential and opportunities for creatives. An area ripe for growth and support

The skateboarding sub culture is wide ranging, encompassing

- Clothing
- Film
- Art
- Photography
- Mental health
- Art
- Wellbeing
- Music
- Events
- Clothing

There is talent on and off the board

It demonstrates RESILIENCE. There is a self sustaining eco system
Bigger - better - BYC (https://www.brightonyouthcentre.org.uk/skatepark/) -esque

Barriers to further growth

Decision making process for how public space is used needs to be considered - eg St Peters Sq, Lady Boys

Limited physical space for growth

Wider perceptions

Report 2: How do we make culture accessible for young people and how do we make the city attractive for future careers
Convenor: Louise Blackwell

NB CYP = children and young people in notes

Some people now saying we shouldn't encourage YP into creative careers as not enough opps for them - LB felt that can't be right! How we can we address that?

Liz Porter - depressing if that was a reality. How much do YP respond to the word culture and heritage? What does that mean to them?

Elle talked about Arts Emergency - alternative old boys network - people working in creative industries working together to offer mentoring to YP especially those who haven't been to uni/live in deprived areas. Elle is a mentor for them, just started up in Brighton. How can we in the city expand that offer? 16-18 year olds and 18-25 year olds looking at pathways into the creative industries. Working with BHASVIC.

LB feels tricky as mentors give their time for free, not great for everyone, especially freelancers. Could we explore finding a way to make that role paid? If we are asking people for their expertise then feels they should be paid

LP asked question around volunteering and the boundaries around what is ok to be voluntary roles and what is not? A tension there

University of Sussex really want to encourage progression for their graduates. With projects can be hard as just a set time frame, is there something year round that can be offered - creative industry practitioners offer a year round programme run annually and YP could be paid too?

GB Met run a work experience/industry programme

Tanushka running a youth theatre company (Windmill Young Actors) - we pay some of the young people, and trying to carve own work - two small companies have grown out of our company - set up by YP. When Windmill Young actors programmed in Brighton Festival felt great to be recognised as "culture". Older members volunteer with younger members and then if they are good and enjoy, then we pay them - feels like have created our own industry and a model for showing how can have a role in the arts - young producers, directors etc.

LB asking how can we expand that out across the city to all the different artforms?

If you diversify the CYP then will end up diversifying the audiences. (Tanushka)

11

Elle: need to look at all levels - right from 5 years old. Little Green Pig setting up their mini mentoring programme (Nicky), Audioactive are doing mentoring, Lighthouse and Look out also do creative leadership programmes so is there a way of connecting all of those schemes into a framework.

Career Fairs at BHASVIC etc are rubbish in terms of arts/creative industries. Culture Shift are running Creative Cafes? Is there a way of running more exciting careers fairs. Kickstart also another good example and they run fairs. (Laura) - really opened my eyes to different careers in the city. Now that Kickstart has finished what can we carry on as the positives of that programme? Could we think about some kind of apprentice scheme in the city, or persuade Amex or Nat West to fund like 100 YP jobs in the city each year. Elle says could you share interns as some organisations like LGP or Lookout who can't have interns/apprentices full time due to staff capacity (all staff are part time)- so would split their week between organisations and get different experiences.

Louise - List of possible creative careers in our city which include gaming etc - pack of cards sent to all the schools with different careers on and definition or example and could then link this in to a work experience offer in the city.

16,000 creative freelancers in the city as well, so also is there a mechanism for sharing with CYP how to be a freelancer and what skills you need/support. Setting up your own business which is you and how can do that.

All agree that unpaid internships are not ok as only accessible to people with own finance/support.

Liz - Monitoring questions around socio-economic background and what kind of school did you go to, no question about special schools. No reflection of lived experience eg learning needs, think about diversity in its broadest sense.

Louise - yes need to look at how support people who are not in formal education.

Tanushka - if orgs are already engaging CYP in creative industries under 18 then that needs recognising - making that gap less visible between 'in training' and then 'in employment'.

Laura - need to prioritise CYP as they are the future voices. Getting young voices on the board. How do we ensure that CYP feel their voices are being heard? LGP has a youth board running alongside adult board and will bring 2 x members of youth board onto the board is next step to ensure part of strategic vision.

Liz - is there a way to have a day to bring all of these together?

Ella - Work experience - could there be an organised programme offered across the city to secondary schools. That is the entry level in - everyone is going to do that who is in formal education. Could share it across organisations and they just shadow.

Carolynn - quite boring to shadow, they want to do stuff - cleaning, stock inventory at Afrori books. Children do choose themselves - they have to have an interest. Schools will step in if kids not sure what they want to do. But limited to the teacher's knowledge.

Bobby - Digital badges - quite an interesting development - if engage with something can get a digital badge for it. Brighton is a test city. RSA is piloting it. Needs to be done at scale. Cost for the organisation.

Resolution/actions: Ella will ask Emma about work experience being linked to digital badges and Carolynn happy to be involved. Laura happy to start a spreadsheet. Liz will ask at Dome about hosting some kind of careers fair and talk to Culture Shift about Creative Cafes perhaps

Report 3: What do young people need in the city (gaming opportunities / critical thinking)
Convenor: Tamsin Shasha

Video gaming and autism, links to socialisation and engagement

Noted that gaming culture can be toxic

ZU UK (http://zu-uk.com/) are a gaming democracy

The issue of violence in games

But also the opportunity to improve social skills. Interactions can be encouraged through gaming

Ie - Dice Saloon on London Rd (see https://www.dicesaloon.com/pages)

What about social gaming nights? In an appropriate event space with a balance of consuming and creativity. A means of escape?

Partner - hybridisation, merging gaming and reality

Digital badging

Opportunities to explore

Another example Old Market Tom Tek, see https://www.theoldmarket.com/tomtech

Discard - d.a.o - decentralised autonomous organisation

APPENDIX 2: CONVERSATION NOTES – FESTIVALS

Report 4: How can we make Brighton Fringe a core part of the Cultural Recovery of the City and the Region
Convenor: Julian Caddy

Fringe did amazing work through the pandemic to keep sector going

Feeling of nothing to learn here/waste of time being here

Disappointed about abcd - fringe wasn't centre - more than a festival - sector itself

Importance of Festivals -

Can we enable more participation in culture via Fringe

Welcome back fund could have funded the Fringe more - missed opportunity (questions about why

How can we make our voice heard nationally?

Can we do Fringe differently- moment of opportunity?

Festivals bring people together (appeal of not being in London)

Great place to try a show but not viable for a run - Fringe as powerful identity and gatekeeper

Maybe perception of fringe as powerful misses its vulnerability

Artists pay for fringe - this is a problem - especially for diversity

Fringe sector is a national sector (funded differently in other countries)

Fringe events are challenging to support financially (both artists and venues struggle)

Suggestion - make payment the challenge from the start - (don't charge artists) create the conditions for engagement in the design of Festival - so asking

Discussion about reaching out to Makers/cultural producers - why is it their problem to find access not the organisation

Habit of assuming that everyone knows what they know - organisations run on the basis that other people know what organisations know

Gatekeeper passing requires gatekeeper knowledge

Same point of view for audiences - knew of fringe but don't know about how to work collaboration throughout the year to build audiences - urgent need to do this because of box office splits

Admin/registration fee - cash flow issues - require this to run - this could be subsidised - communication is a challenge

Value of registration is reduced over a short run - need time to build an audience

How could the fringe nurture and seek talent more widely - provide support for ecology of creative practice

It provides a platform- its an open access festival but it doesn't work like this - it would be good to make it better/bigger - is that the same thing

Cultural hub idea - suggestion from Edinburgh - how much does Brighton work with Edinburgh?

Could the fringe be more like a Cultural hub - promote local people - essential platform for young people - don't see it in minority communities enough - has more resources than the artists they work with -

Positives in terms of young people-

Challenges around timing - extending the season - good idea - established season - timing questions

Lack of arts engagement at school has cut connection with progression - can the Universities do more to invite people in and open up Brighton

APPENDIX 3: CONVERSATION NOTES – SPACES AND PLACES

Report 5: Collaboract to open a community engagement space in the city – how to find a space? How to be inclusive and embed fully in our community (possibly)
Convenor: Holly Morris, Vincent Dance Theatre

Attended by Jake Parker (freelancer working with people who have a disability), Fran O Neil (Brighton People's Theatre) and Helen (Old Market)

We discussed the need for affordable temporary space in the city and in communities, familiar spaces for people to drop in, take part in creative activities - a feeling space

- A joined up booking system for free spaces in the city (ie a community database), organisations joining up

- Go back to the Brighton and Hove Council shop front scheme (rates need to be more affordable and need to work with other arts orgs). Ideal is to house drop in sessions

- Meanwhile Space in Brighton?

Report 6: How do we stop the decline of independent spaces in the city?
Convenor: Faith Dodkins

Could there be an asset of cultural assets in the city, which details their level of security to cast a light on what is happening in B&H

We need to acknowledge what has been lost and the impact that this has had on the creative community e.g. The Nightingale, The Basement etc.

Jack Parris (Brighton People's Theatre) described that whilst the company has access to rehearsal space, non institutional spaces for performances was more challenging. Described the importance of a dialogue with developers (e.g. Gasworks site in East Brighton).

Faith described the aspirations and role of The Spire as a venue supporting the development of new work that connects to local communities in East Brighton

David talked about his frustration of talking about pop up shops, as especially in Brighton & Hove where space is at such a premium, they feel highly labour intensive for very little reward.

David mentioned the Joiners Arm as an interesting example of a community group securing concessions from a developer to create a new site for the queer community on the site of a demolished one

Adam (Audio Active) talked about cultural space requiring a commitment at policy level and how the common occurrence of former cultural spaces being converted to residential use.

David talked about how reliant many of our independent cultural spaces have been on commercial landlords and how fundamentally unstable this is.

Training required for trustees and board around space

Lack of leadership around space

Where are the blueprints/case studies from cultural orgs who have successfully secured space for longterm use?

We need more advocacy and campaigning around the loss of cultural spaces - if more people knew about the issues, independent spaces might be more secure

Is there an equivalent of the Music Venues Trust for other types of cultural space?

It would be great to have and equivalent of the SKIP list/email group for CEOs of cultural orgs in Brighton & Hove where we can share good and bad news

Hangelton & Knoll project have just secured a new cultural space as part of residential development

Really interesting precursor to the responsibilities and aims of the Space to Grow ABCD group

Report 7: How can we collaborate to tell stories of architecture and buildings.
Convenor: Liz Porter

The discussion was interested in the range of amazing buildings and architecture here in Brighton. How do we tell these stories, shout about this more?

Moved to Kemptown last year and love the bldgs and architecture

- Historic waking tours - could there be more?
- Central website to signpost to key buildings, key examples, history etc.. Could be a fascinating insight into old houses

Who are the key players who might help put this together?

Could this be of interest to / be circulated to estate agents for new homeowners pack

Are there ways to expose the different styles in different parts of the city. How to encourage exploration? Is there a role for AR (augmented reality)

How do we bring different things happening together (why - what's the higher purpose). Noted the tension in the city between newcomers and existing residents - one way to assist and have collobaraction could be via heritage

How can we make more of Heritage Open Days? What do people want to learn> Language can be a barrier, and, what does heritage, culture etc really mean

There is a love of Brighton, due to its interesting history and architecture

How can we bring historical societies, walking tours and so on together

Some of the societies are quite cliquey and difficult to get into. There appear to be many barriers to joining

Do we need a heritage hub? Or a network of ambassadors around the city? Need more visibility. Key community hubs to promote local history - book like 101 things to see and do in Brighton.

Report 8: How can we create a system to use available space for performance and workshops in unused shop fronts or other spaces across the city **and** Cultural Version of Air B and B for Artists
Convenor: Anne Marie Williams

We **AGREED** platform for sharing resources which would be useful to artists and cultural professionals.

Would be easy to set up

It would cover **accommodation, creative spaces (spaces available) and other stuff**

APPENDIX 3: CONVERSATION NOTES – POLICY AND STRATEGY

Report 9: Barriers to leadership progression and workforce diversification in the city
Convenor: Nicky Crabb

Present – Nicky Crab / Gareth Evans / Nu McAdam / Polly Gifford

PG - re diversifying leadership or anything else - not enough to invite / open the door / provide a platform, also need to resource and give ownership to marginalised groups.

Nu - need confidence to step up, how do you develop that? More opportunities to network, meet people, have conversations, AND in an accessible physical environment that supports people. If you're not having to waste your time dealing with all the practical stuff, you can focus on the more important stuff.

This could be transposed to other elements of diversity - like ethnicity

So, something about addressing the physical (e.g. accessible spaces) and structural (e.g. institutional racism) barriers

NC - pay / cost of living barriers - rates aren't high enough, and when people do get into a good job they stay there for years which blocks the pipeline. So lack of progression routes from small to larger orgs.

How do you unblock the pipeline - when we don't have the ability to raise pay. Inc Arts example - in their anti-racism toolkit, orgs commit to readvertising all senior management positions every five years. Huge and brave commitment, with pitfalls, including that it only works if lots of orgs in a particular location do it.

GE - supporting learning disabled people to take leadership roles - need to give time for preparation and planning to support and enable people to participate.

PG - link to previous discussion around seeing some of the challenges and vulnerabilities marginalised people face as strengths rather than weaknesses.

NC - diversity initiatives can often not work or hit problems, but organic change hasn't happened. Is there a middle way.

NC - Governance is another whole issue. Barrier of boards being voluntary.

PG - has RnR helped avoid the two extremes described above?

GE - elements that were participant led. Also networking - information is power.

Report 10: What would you include in Brighton & Hove's cultural manifesto / set of cultural values?
Convenor: David Sheppeard

If we were to develop a manifesto / set of values how would we hold those to account that had signed up?

Who would be accountable and how do 'we' keep track of commitments taken?

It would be essential to create a joined up approach - across the sector.

It cannot be a tick box exercise…actual action is needed. Tick box 'codes of conduct' etc already exist…but who is checking? What would be the process for reporting breaches?

EXAMPLE: Brighton has: progressive social values / Brighton is: a place of social justice

We must value freelance labour - it is as important to the ecology of the sector as PAYE staff teams.

There is a lot of pressure placed on Brighton - 'London by the Sea'. Huge expectations are put on the cultural sector and those that work in it. Millions of pounds generated but who is this benefitting? Not freelancers / sector in general - more landlords, hotels, entertainment etc?

Buildings + space valued - they keep people safe and make people happy

Access, community, race need to be centred.

Maybe the first step is for organisations to set intentions:

- Cultural access + accessibility (change the rules of what accessibility means - disability boards + consultation)
- Anti racism policy + evidence of process / doing the work
- Industry standard rates of pay / Brighton LIVING WAGE across the sector
- 50% diversity in programming
- Commitment to taking environmental responsibility / sustainability in the workplace
- Safe workspaces for women / safeguarding for all
- Close gender pay gap
- Terms for leadership roles to ensure new blood / progression routes
- Diverse leadership teams
- Cultural workers / freelancers / artists on boards - condition of NPO status

Social justice + climate justice: could every meeting start with an acknowledgement of the need to save the planet?

Report 11: What support – whatever that looks like – is there for freelancers at the moment?
Convenor: Marina Norris

A wish list:

- CAB for freelancers (budgeting, invoicing, company house returns, library biz service)

- Fundraising Finder for freelancers

- Network for freelancers (physical as well as virtual)

- Training (in access etc)

- Paid holiday

- How do organisations and freelancers find a win win around employment rights

- Surgeries from organisations

    o   How do orgs work

    o   How do you work with freelancers etc

- Who is advocating for / championing freelancers

- Freelancing is a profession - how do we help

- Emotional well being

    o   Constant earning your living

    o   value/ status to speak to others

    o   Pressure to deliver

    o   Group clinical supervision

- Shared cultural space - shared desk / kitchen etc

- Paying freelancers to attend training

- Financial education

- There is no union for many freelancers

- (unrealistic) expectations on time

- Need for a code of conduct led by freelancers, developed with organisations

APPENDIX 4: CONVERSATION NOTES – AUDIENCES, ACCESS AND ENGAGEMENT

Report 12: Access = individual needs
Convenor: Nu McAdam

Access for all

Individual Needs – Disability community need to pull together and be involved in talking about access.

Architecture - really influences, how can we be involved to steer design

Call on the Council to work with disabled people

No central information point about access at BHCC spaces and public spaces - lots of small community groups talking about this, but not lots of action. Needs change and drive from higher up.

There is measurable value to being accessible

We need to address some key issues:

- The low number of carers
- Education of the general public, information about access
- Taxis

Stuff that's pretty good right now:

- Access to buses

There should be

- Access audits and guidelines for all new buildings

Discussion around Joanna's exhibition, and the challenge of making it wheelchair accessible. Is having a separate entrance for wheelchair users – despite not being best practice – still better than nothing? Yes!

Report 13: How do we include our audiences within the conversation and not assume that if we build it they will come!
Convenor: Luke Shires

Prioritising conversations about the audience, how the audience shapes our viewing

Assuming everyone know about shows and opportunities

How do we talk to all our community and engage them

Vincent Dance Theatre are working on research workshops with vulnerable communities, allowing them to narrate their own stories

Share audience development plans amongst arts organisations, pull down the drawbridge and share practice

Pattern emerging that people assume that people feel welcome and are invited….

Need to tackle gatekeeping, same people having the same conversations

Access needs have changed post pandemic

How do we get back to normal when normal isn't working?

- sharing practices and ways of working

- web 3.0

- people focussed and activated freedom use

Decentralised autonomous organisations (DAO)

Ticketing futures

Buy currency / proof of attendance

Fused Box and Wired Sussex

- How can tech democratise audience growth and development?
- Brighton Size
    - Take it to the people, not the other way round. It will take years, but worth it
- Access
    - Take to target communities of audiences early
    - Share more
- Encourage audience advocates
    - Invite to conversations, workshops and sharings
    - Programme mapping
    - Who are the Brighton audience - big data collection
- Break out and challenge ACE - ask the wrong questions
- Equal Opps criteria

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APPENDIX 6: CONVERSATION NOTES – NAVIGATING FUNDING AND OPPORTUNITY

Report 14: How do we sustain our individual projects beyond funding? What is the legacy of a collective project like ABCD
Convenor: Katie Dale-Everett (on zoom)

Legacy of project/continued funding & getting people in the city to pay fair rates.

Concerns around:

- Losing momentum

- Making short-term impact and looking/feeling tokenistic.

- Small funds having to have most of it spent on people writing the next bid, whereas a guaranteed long-term of support would enable people to be more efficient.

- Organisations need to offer larger sums of money that are more in line with what things actually cost. If freelancers see this happening we need to question it and how it fits within the city's cultural policy?

Potential solutions:

- Paid bid writer programme for groups who are making impactful work but do not have time to fundraise for the next step when they are delivering the project due to capacity similar to Producer support schemes that already exist.

- Consider longer funding periods, so we can plan and utilise the time it takes to apply in a more productive way.

- More consideration as to how we as practitioners and the organisations we work with communicate the expectations to the people involved and public better. This project might not provide longterm impact for example.

- Have a directory of projects happening in the city so that people can easily signpost those they are working with to other creative interventions happening in the city and beyond. How do we keep on top of this? Or a 6 monthly get together for people to share what they have coming up?

- Can organisations supplying funding ask people to include an element of the budget towards finding new/the next opportunities for the project?

Report 15: How can information and opportunities be shared and accessed by communities who wouldn't hear about it normally? Mapping local networks and understanding how opportunities are accessed in the city?
Convenor: Rachel Mckeague-Pittman (on zoom)

Perennial problem of how to tackle to connectivity between the arts and public and also the Arts practitioners with each other.

There is a huge amount of great work being produced in the City but is often un noticed or lost, or difficult be a part of.

I suggested a HUB of some sort rather than a network/map of events etc, as these can be tricky to wade through and administer.

"Culture in our city" was discussed as a useful platform but often clunky to use.

We felt that a sort of Arts Networking Club would be incredibly useful, with regular programmes, events, meet-ups or webinars that could be organised.

This would allow all artists to have a central point of contact which would also have the "finger on the pulse" of the projects and artists alike.

Although it would need administering, it was felt that if funded from a central area such as the Council, it would be a cost-effective way of meeting the needs of many aims of the ABCD project and the Arts as a whole in the City.

Not only would it connect more people and aid in more skill sharing and creativity, it would also act as its own marketing tool.=, hence raising awareness of the good work already being done.

There was a great deal of enthusiasm in the room for this, and whilst this is of course a short notation of the conversation, please let me know if I can flesh it our further.

Report 16: How to make funding applications accessible and what would that look like?
Convenor: Jane Osler (on zoom)

All agreed that the application process for funding was difficult and time consuming. It was felt to be particularly hard for volunteer groups and individual creatives.

In many cases the application processes need to be redesigned as they limited accessibility, particularly for those who were neurodiverse. For example, some processes allowed for verbal as well as written applications, but both of these are part of the same skill set and more opportunities for visual applications where appropriate would help. Extending methods to make applications via audio, video etc.

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It was acknowledged that ACE offered funding to pay for a bid writer to assist those unable to make an application themselves. Encourage more funders to offer similar assistance. (post meeting thought: perhaps encourage businesses in the city who value arts & culture to 'pay it forward' by creating a fund to cover bid writing costs for some groups who may need help).

Guidelines to have greater clarity in terms of what is required. Option of a pre chat thought to be helpful but not always available.

Discussed the need for processes to be proportionate. Eg. Applications for smaller sums (mostly volunteer orgs and individuals) often as complicated and time consuming as those for larger sums. Consideration given on what info is requested and why it is needed.

Minimise reporting provisions and ensure they are proportionate.