

BRADFORD
PERFORMANCE &
EVENT
SECTOR:

SURVIVAL + GROWTH

THURSDAY 25TH JUNE

2-4pm via ZOOM

A conversation about the impact of
COVID-19 on Bradford's creatives and how
to support each other now and in the future

MEETING NOTES

Compiled by Ben Rothera on behalf of the meeting attendees.

44 people attended. They represented a broad range of Bradford's arts and cultural sector, from new independent creatives to well established and large Bradford organisations and artists.

Lisa Jamieson welcomed everyone and explained that she is an independent facilitator engaged by BPH to help with this conversation and that this is just the start. She encouraged people to look for actions and next steps for the conversation – and to take ownership of these where they are able.

Lisa thanked everyone for provocations and ideas to the questions:

- What is the main challenge you are facing in this crisis?
- What are the opportunities this crisis presents to do things differently?

Over 35 answers received to each question (see end of document for full detail)

We will be using this to inform and structure the contributions. We are going to focus on the ones that seem most relevant – listed top 7 challenges and top 5 opportunities (but noted due to time constraints will only be discussing top 4 at this meeting):

CHALLENGES:

1. Financing and funding
2. Work drying up and venues closing
3. Practicalities of social distancing
4. Uncertainty of future
5. Staying connected
6. Work-life balance
7. Digital

OPPORTUNITIES:

1. Digital engagement
2. Time for reflection and meaningful conversations
3. Diversity and audiences
4. Hyper-local engagement
5. Coaching / mentoring within the profession

Below we have aimed to capture the essence of the discussion under each heading – these are anonymised and paraphrased (not direct quotes).

CHALLENGES:

(N.B. Work drying up and venues closing and Practicalities of social distancing, came up within Finance and Funding and Uncertainty of future, rather than discussed as separate items)

FINANCE:

Finance is a real and ever-present challenge for freelancers. They often work for a number of orgs / companies and beyond these immediate networks it is difficult to know where else to seek work at this time. We are in real change and face a huge loss of talent to the sector, particularly from those who are newer, therefore have fewer networks and are less likely to be eligible for support from HMRC SEISS, ACE, and other schemes.

It was noted that this crisis has brought into even more stark a contrast the amount of investment Bradford receives compared to similar sized cities. In other places there are large orgs big enough to offer a level of support to freelancers and other parts of the sector – in Bradford this isn't the case [there are a small number of ACE NPOs, almost all who are Band 1 (the lowest tier of investment)]. It is hard for small orgs to support much beyond their own operation at this time – despite really wanting to, and clearly doing all they can.

It was pointed out that there has been a flurry of positive initial 'Covid response' opportunities for artists, freelancers and small companies (Bradford Council Response pot, Arts Council Emergency Funds) – but now that these have passed, there is an important question around what (if anything) will come in this next period? This led to discussion around questions of how long this 'next period' is and how long it could last.

Discussion that the 'hangover' from this will be a long time (likely years) and will affect amount and availability of funds towards arts and culture, therefore now is the time to look at the particular strengths we have in the City and how we build new structures based around this planning. It could be that things that some used to consider as Bradford's drawbacks could be its strengths e.g. no large producing house, but lots of small dynamic orgs and a strong grassroots scene.

It was noted that Brexit will make these challenging times even harder, as will a populist government, so the arts needs to think about how it engages with - not for - people.

UNCERTAINTY OF FUTURE:

There is a challenge around the uncertainty artists and organisations are experiencing, but equally there is uncertainty for participants, visitors, communities and audiences – what will people feel safe to do, what are the factors that will make people feel safe, what will people want to do etc. all of which adds to the uncertainty in trying to plan anything.

Things are changing week by week, so the most important things we can offer are clarity and empathy; including empathy around what it means to people if what they were getting from us before is no longer possible. The importance of strong leadership was highlighted.

It was noted that the nature of arts and events is that we are almost all working in partnership, therefore there is added dimension of partners' uncertainty... and the things they are uncertain of may well be different.

Discussion that this could really be a time for returning to our values, using this time to step back and ask these big questions – values and principles could (should?) be the thing that guides us as we look into an indeterminate future. The suggestion that we should more feel confident to take our principles with us into meetings and ways of working with people, and ensuring this is a way of thinking and being in the future.

Discussion of larger organisations regionally and nationally who have furloughed their entire staff except their community / engagement / outreach teams – highlighting the shift with these organisations beginning to realise that their local communities are central to who they are.

It was noted that there could be an opportunity to look at different kinds of partnerships in future where small companies and individuals have more power and can be led by their principles... no one knows what the future is going to be like, so it is essential that we see ourselves as a part of it, and how this could be is important.

STAYING CONNECTED:

It was discussed that this current crisis is a magnifier of things that have been happening anyway in society, including division and othering, sense of entitlement and blaming each other. The arts is a place where we can be the opposite; we are good at building consensus and community. And equally, Bradford is good at DIY and welcoming people – so let's use this.

For some, this crisis has highlighted the organisations that really care – the ones that are people driven and have reached out on an individual basis – people are seeing who their supporters are and have much more of an inclination to work with them in the future.

A recent survey was highlighted that cited artists as the least important profession according to public perception and that at this time we need to think about what is useful about being an artist and how we tell this story.

It is important that we think about the welfare and wellbeing of artists – they are the ones going out and reaching communities; if we lose the artists we lose the communities too.

Discussion around the care and positivity that has been shown at this time – the amount of people in the Bradford sector reaching out or just asking how you are. This really reiterates that we are not in competition; we are all collaborators and must remember this.

Conversation also explored the idea of lots of people who would not consider themselves artists but are being really creative at home – we want to bring them with us and make sure they're still being creative as the situation changes again.

OPPORTUNITIES

This conversation was more 'free flowing' and the 4 main opportunities highlighted discussed more interchangeably.

Throughout, there were many positive comments about Bradford's arts sector, how it has pulled together, cared and supported each other, and the feeling that competition is reducing and collaboration is increasing.

There had been lots of comments in the chat section about the requirement for investment in technical equipment and skills – it is presenting a significant barrier for people, that is preventing them from pursuing digital opportunities (the transcript from the chat is at the bottom of this document).

It was noted that there have been schemes in the past, and in other places, for artists to acquire equipment which have been incredibly useful. Funders need to think about this and also the opportunities to just be an artist – this will be essential as we realise a new normal for the arts – for artists to imagine what this could be.

Importance of tech as a means for us to stay connected at this time is really important. As is how we will share space together as this has been compromised – this is at the heart of what we do.

It was noted that there are still ongoing conversations about district wide bids and applications and questions whether the tech need identified could be part of this? And how can we develop a loan service and audit of what organisations in Bradford do have to be made available to everyone. Otherwise the artists that can 'ride out' this crisis will only be the privileged ones who have access to this stuff – and we are under real threat of losing the diversity that has been achieved.

Discussion that the inequalities artists are experiencing also relates to resilience and reflection time – those who have been able to access this are feeling energised, while those less privileged and with other demands and responsibilities (other jobs, financial insecurity, childcare etc) are exhausted.

Some people have been able to engage in upskilling in a wide range of areas, to enable them to carry on producing work.

People still need to find ways to share space creatively together and are looking for opportunities that are not about 'numbers', but actual connection – space to try , play and develop, as well as to provide care and support for the trauma and impact of this crisis.

It was noted that a lot of these types of conversations (in the district and nationally) are happening, but it is often the same people and there is a concern they are happening in silos and lots of people not accessing them. People were glad this conversation is open with a range of people attending. Questions around how we connect these discussions up, gather, and bring together our voices.

There was a discussion of Black Lives Matter and that we must keep talking about why it is essential that we are representative of all the communities we serve. We need to maintain the disruption and keep challenging existing power structures. Questions raised around how we might do this and our influence, particularly as individuals with no real power in the City. There is a need to keep pressure on arts organisations and funders regarding ensuring representation, and finding new leaders.

Discussion of the idea of 'recovery' and the analogy of an old sofa was used; we shouldn't recover it, we should throw it out and start again. CV-19 has exposed the inequalities that we have been living with for years.

Questions were raised about a local and national approach; how they might work together and how they might work differently e.g. of The 2020 Rome Charter and a link was shared in the chat (<http://www.2020romecharter.org/>) as an example of how Bradford might work as a City.

A question was raised around disabled people and people who are shielding, how will we make sure these people are supported and we can bring them back in – this is an opportunity to make real change in this area.

OTHER AREAS

At this point the facilitator asked if there were any other areas, questions, thoughts that people wanted to contribute or 'name check' at this point. With a view that this is the start of a conversation and that collectively Bradford artists may want to unpick further. These included:

- Decarbonising the whole
- Consent, physical space and personal agency
- The potential of smaller sessions to continue to address some of the things that have come up in today's conversation, and create action groups to find solutions.

- Taking activity online has made them available to some people who might not be able to access otherwise, so let's not revert back to everything being in person only
- Workplaces are different now (homeworking, working different hours, remote meetings) which are better for some people; let's hold on to these positives

People found the conversation useful, interesting and a good starting point. Questions arose around the public facing form of the meeting and whether some form of article or Bradford-wide statement could be made. BPH confirmed the notes would be shared publicly.

TRANSCRIPT OF CHAT (relevant comments only, anonymised)

13:59:03 From Ben Rothera : BSL INFORMATION:

Lizzie Wharton (BSL Interpreter Lizzie) and Keren Seabrook (Keren) will be providing BSL interpretation. They will swap between each other doing around 20 mins each. When they are changing over they will let you know.

If you have any issues, please use this chat function to let us know - one of the team will be monitoring this all the way through the meeting.

14:17:33 From Bradford Producing Hub : Feel free to use the chat to share thoughts and questions.

14:23:50 Same old Same old ISN'T doable in the long term. Bradford is well placed to do things differently.

14:26:56 Just wanted to say that Bradford is really good at coming together and wanting to make things happen. I co-run a small theatre entity ... and I've been surprised at the will from the council and the sector to keep things going. I live in Leeds, and I've seen no opportunities or any will to support artists there; not even conversations like this.

14:51:42 I think artists have always been great at creating alternative economies (beyond financial exchanges) and I suspect there is quite a lot we can learn from them. Not that this replaces cash, but is potentially a way of building partnerships/collaborations differently.

14:54:36 Yes please - support for artists - and work!

14:55:16 Talking to artists who were applying for emergency funds a lot of people were desperate for small investment on specific capital items - e.g. a computer, a camera, a microphone, a light, a software package - these things would make people able to make work, but they have no money to get stuff and emergency funds generally weren't about 'stuff'

14:56:15 I've had this fed back a lot too.

14:57:17 I agree, many artists fell through the cracks - and even if I swap myself between artist and producer the future looks bleak

14:57:45 I think we need to think about individual resilience as well. These times can be very isolating and exhausting for some people, and the time they have spent developing their practice can feel undervalued. The same goes for communities and their capacities to participate in new projects and opportunities.

14:57:55 <re: equipment needs> I've heard this too - I wonder if there's an ask here to provide this as part of one of the big funding bids that are being planned for the District?

14:58:36 Ditto, when I was working with we used to offer microgrants for 'stuff' or trips to places for research - literally anything - with no expectation on having to engage or engage audiences These grants were really appreciated.

15:00:57 There's also a gap for supporting artists to just be. And develop work or think or connect. Funding is generally output focussed, it would be great to have time paid for just connecting with other artists, trying stuff or collaborating.

15:01:58 This is the info on the Tech/Play/Learn fund from Theatre in the Mill (it's now closed): <https://theatreinthemill.com/tpl/>

15:02:04 And the successful applicants: <https://theatreinthemill.com/tech-play-learn>

15:02:22 Actually I'm thrilled that I was able to get some ACE funding to just be and do, no outputs, for me as an individual artist... it's so so valuable. But I know I'm one of the few lucky ones

15:02:58 If organisations have access to certain kinds of technology/ digital equipment, is there a loan service that would allow artists to borrow it?

15:04:08 There's definitely an exercise here for us to find out what tech the 'larger' organisations have and might be able to loan etc

15:05:43 Is anyone connected with freelance task force? this support for equipment / tech should be on their list too

15:07:12 connection and trauma of lack of it are so important... it's really important to explore new forms of connection and support

15:07:46 I am on the Freelance Task Force. Happy to talk about it if useful but very very early days .

15:08:02 There is a real opportunity to promote the sector - and its workforce - in the recovery/regeneration process that will inevitably follow on from lockdown. And it must be inclusive!

15:09:46 Hi, I'm an early career artist living and working in Bradford. I agree ... there are many funds responding to covid, but artists are human too and are finding this a very difficult time, especially financially and socially as freelance artists. Where are the funds to just develop new skills, mentoring and practices, to technically upskill ourselves and experiment with new processes/ideas with no outputs, whilst taking care of finances and most importantly, our wellbeing. Theatre in the Mill's Tech Play Learn Grants are a great example of this, as well as the Wellbeing workshop with Bradford Producing Hub.

15:10:33 Hello all – ...'s concern is mine too as I am seeing a lot of anxiety and stress in many including artists - so old be great to have a support system where artists can share their issues and seek solutions - happy to help

15:13:28 I'm happy to help with this too.

15:14:40 It's been great to listen to you all and see your faces.

15:15:15 Maybe we should get a group set up to support each other on other matters apart from funding or tech issues too - lets get everyone's opinion and then take it forward ??

15:15:55 Love it

15:16:04 You are going to get people who do Zoom meetings at Zoom meetings

15:16:18 Nail on head

15:16:38 I think it's hard as a freelancer to attend all the zooms that you might want to. Juggling family, bill paying, uncertainty, keeping up connections, applying for various bits and bats but also having to find cash from anywhere and everywhere else. It can be exhausting.

15:16:55 I hope that when we can get in a room together we also have options to connect remotely - I don't want to lose those... as a single parent I used to miss out on loads of things that are easier to connect into now

15:17:27 We need both ways to connect, definitely.

15:17:40 I think this could be one of the positives to come out of this - there's no excuse not to give people a remote option from now on

15:17:50 I agree, although Zoom isn't the complete answer it has its benefits

15:18:15 Very true. In a strange way, Zoom is more democratic. To the people who are there, obvs

15:19:16 I find I have a constant Zoom radio on. Even if I am not directly contributing to meetings, it's on in the background all the time. Impossible to fully engage in them all though when juggling caring responsibilities etc.

15:22:20 The classical cannon consumes the vast proportion of ACE resources...

15:22:34 Zoom and digital is great, but lots of people can't access it, and they missed out. When we use digital means to connect and make, will the representation become a "trickle down" one? Do we want that? Is it inevitable?

15:25:30 The digital divide is a major issue.

15:26:45 I'm really sorry to have to drop out of this conversation now - would welcome an email from anyone who thinks I/KS can help support: alex@kalasangam.org

15:27:31 Absolutely, Artworks

15:27:38 Thank you so much for facilitating this discussion and great to zoom meet everyone! Look forward to being part of what happens next.

15:30:07 What is the public face of this conversation? There have been some really important things said that don't get talked about enough

15:30:33 I'd like to see more people using the BPH Facebook page to ask each other for help/guidance/support/idea sharing.. I do that sort of thing in other (non arts) Facebook spaces. Group I mean, not page, sorry

15:31:02 From Bradford Producing Hub : We're going to share the notes publicly.

15:31:29 Thumbs up

15:31:48 Voluntary Arts good. voluntary arts.org for UK wide contact

15:32:15 Yeah they have lots of useful resources on their website too

15:32:36 <http://www.2020romecharter.org>

15:32:47 Working locally is absolutely vital, but they must take place within a regional national context. This is important for Bradford, its artists and its communities.

15:34:08 Artistically, I'm starting to see really interesting work made for online audiences (as opposed to pre-recorded shows, films, animation etc.). As a theatre maker that is exciting, and a good way to distract from the loom and glooms of the uncertain future. But again, I know making online performances is not really accessible

15:34:58 BPH, Leap and Capital of Culture are huge opportunities to not do as has always been done. Which will scare people.

15:45:05 jenny@irregulararts.com if anyone wants to chat about consent and physical space and personal agency and social responsibility stuff

15:46:09 I agree - some the larger group conversations like this are really hard to navigate -some smaller themed groups would be useful

15:47:13 agree

15:49:01 I agree

15:49:13 yup

15:49:56 Great to hear everyone's thoughts, ideas, reflections. Sorry not to contribute - on a long drive south.

15:51:44 I agree

15:51:49 Plug: We're running a project called Bradford Revealed - it's about special objects, people and stories. Go to 509.arts.co.uk to contribute

15:52:44 Just want to thank you all very much for all your contribution. And you Lisa for facilitating, it feels really open and everyone's genuine, that's what I love about Bradford.

15:53:54 thanks very much for bringing us together and facilitating. take care everyone

15:54:59 Thankyou very much for this take care hopefully see you all soon and find ways of working together in the future

15:55:19 Lovely to see you all x

15:55:21 Thanks Lisas!

15:55:25 Thank you all

15:55:39 :-) x

15:55:40 It's been great. Thanks!

15:55:40 Thanks everyone - its been great to see you all

15:55:44 Thanks everyone :-)

15:55:50 Thank you everyone, its been great to sit in and listen to a very important conversation and I'm so glad that we're having them here in Bradford.

15:56:04 It's been great, thank you!

15:56:09 love you all!☺

15:56:10 thanks so much - stimulating discussion and uplifting for Bradford

Answers to Advance Questions (anonymised):

| What is the main challenge you are facing in this crisis? |
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| Having to completely adapt our festival from being in theatres, bars and other space to an online platform |
| Access to financial support post Nov 2020 once Emergency Grants have finished / social distancing restrictions for performers and audience / Access support to enable work - childcare |
| Loss of audiences, loss of income |
| As a venue keeping out of the red. |
| Potential closure of our organisation |
| Finance, safety re distancing |
| Me: I'm a fundraiser. Main clients have well established links with T+Foundations and are generally okay, it's proving very hard (and I think it'll get worse) to identifying funding for less well-established companies and those of my clients who have a heavy box office income-generation dependence. |
| Collapse of the main part of my workstream |
| Cancellation/reduction of work in locations/organisations that are closed |
| Finding meaningful ways to reach existing and new audiences. Especially for those who are still shielding, or don't have access to the internet. |
| Getting out there meeting the people in Bradford and Keighley we want to work with. Finding ways to have shared cultural experiences in the places we live and hang out. |
| Lack of real-life contact |
| Trying to balance work because I'm receiving no financial support and deal with all of the other personal things made more difficult by coronavirus and sustaining the enthusiasm and energy to stay creative |
| moving forward with projects |
| I have just moved back to Yorkshire; so I'm finding it more difficult to create a network than in normal times. Also, as a director, it's very difficult to make plans for staging work - with this in mind, I'm interested in exploring digital platforms for live events and meeting wizards in this area! |
| Feeling like current job roles don't make so much sense in the current situation. Flurry of online work. Lack of leadership and progression at work because the crisis has paused everything. Scared to take risks or make changes professionally. Really feel the need to be useful. |
| Lack of income |
| Arts ecology shrinking and collaborations less possible and job feeling less secure |
| Reopening regional theatres, economic survival of the sector, the long-term fallout for the sector and its workforce |
| Financial hardship from cancelled commissions, tours and funding streams. |
| How to make work / earn money while self-isolating and home-schooling part time |
| Uncertainty, not knowing how and when venues can open |
| Big question!! This weeks challenge is to think about how our toilets will work?! Historically they have been public toilets and for use of everyone on site. |
| Lack of Live work |
| Planning existing and future work amidst such uncertainty around income)(whilst maintaining mental health and supporting family) |
| Keeping motivated when working from home, keeping connected with arts networks on digital forums/platforms but setting boundaries in order to not suffer from information/digital overload. |
| Not being able to run workshops, a chunk of my income! |
| How people regain confidence in shared experiences |
| Uncertainty |
| uncertainty |
| Money, creating physical experiences, being unable to evaluate what the future may hold. |

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| supporting people with mental health and financial issues |
| The uncertainty of timescales for reopening and what this may look like |
| Basically the ban on singing |
| Delays to work and work frozen or lost altogether |
| Direction in my activities, lack of connection with like-minded people. |
| Safe spaces to meet, fear of Covid, providing enough safety for our group to meet |
| Not knowing what is next and the worry that Artists with a disability might now be even more secluded in theatre |
| Trying to anticipate what the future holds. |
| -Financial losses -Sustain the working model for capacity & core team working -Sector connectivity -Retain artists & audience |
| How to deliver projects with meaningful engagement |
| Maintaining connection with artists and students, managing the organisation with many staff on furlough and funding |
| Apprehension about visitors visiting museums/venues and motivation whilst furloughed |
| no live performance in near future, limited funds available |
| Covid - 19 uncertainty |
| Uncertain future |
| -Unclear guidance around getting back into the studio and onto stages -Unclear understanding of what insurers will cover if work can commence with social distancing -Short term funding challenge - likely between now and April 2021 - Project Grants likely to be closed. Typically provides 50% of our project costs -Short term responsive planning cycles make it difficult to do any kind of meaningful financial/strategic planning for the latter part of the year and beyond. -Access to technical equipment to 'go digital' to a high quality -Staff in organisations (our partners) being on furlough making it difficult to have open/regular communication with partners when re-planning productions |

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| What are the opportunities this crisis presents to do things differently? |
| Access to training and support at the level unseen before, taking some of that digital delivery with us after the crisis is over |
| Rebuild teams to be more diverse / more artists in leadership positions / community engagement in the creation or producing of new work / connecting local more |
| Projects and artistic commissions presented in digital platforms |
| Reflect seriously on audience development, and how important or meaningful art is in everyday life. How much we treasure social experiences around objects and concepts |
| We have the opportunity to engage artists to shape our future direction |
| More volunteers of younger age, highlight to public FREE venues for family experience |
| More partnership working/ Good digital delivery (harder than I think most of us think)/Higher level of beneficiary engagement |
| I've been a lot more engaged in artistic coaching and mentoring |
| Online work presents the possibility of work reaching a much wider audience |
| Creative minds are brilliant at problem solving. We have seen so many creative people come together and embrace new ways of working. We have used this time to design and build our digital offer, and join in conversations about what the future of arts organisations like ours could, and should look like to meet the needs of our communities. |
| Doing more outdoors, help get people access to computers / devices / internet and upskill use of this tech. More shared working and approaches as a result of common ground in challenges. |
| So many opportunities - I have created a whole online community that I would never have thought possible. It has opened up my mind to new ways of working. |

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| I think the need to work online can positively change things in the future like zoom options of live workshops for people suffering with anxiety and mental health who could access a yoga class or an arts and crafts workshop from home even after we go back to 'normal' |
| easier communication |
| R&D - how we approach R&D for projects // Connecting with groups in different places in the UK // re-assessing the work we produce and the balance of our lives |
| Time to read and think more globally. Chance to join international meetings. Reframing of what is accessible? |
| learn new digital skills, reach different audiences, rethink strategies |
| Grassroots production - create our own culture - poss. more need to collaborate |
| Recognition of the civic and social functions of culture; access and inclusion; imaginative ways of making work; decarbonising the sector; sharing stories and experiences; nurturing the workforce of tomorrow |
| Go digital! Or go totally analogue! To technically upskill and create a professional online presence. Also to stop and reflect, I've carved out daily time to reflect and work shorter days, so that I can implement a morning self-care routine each day. It has worked wonders! |
| Time to reflect and try new ways of working, setting up new practices |
| Using different platforms to create work |
| Loneliness is more commonplace and less of a taboo subject. Impetus for people to keep it local and increased opportunities to for us an arts org to make hyper local connections. |
| Live streaming, recording and producing from home |
| More creative thinking around ways to reach audiences. More accessible digital work. Meaningful conversations about the function of art and theatre. Looking for opportunities to work with people in isolation and share unsung/unseen stories. An opportunity to shake up the industry and make decision making more collaborative and fairer. |
| I love the whole 'pandemic is a portal' concept - how can we rethink and reimagine our world, and do this through art and creativity? |
| I've been talking a lot more with other creatives and attempting to collaborate in different ways |
| Rethinking the existing structures and hierarchies within the arts |
| Go slower, think more deeply, dream profoundly |
| combo of old school work on paper and online possibilities |
| To reach outside our comfort zone and find new ways of connecting with audiences. |
| More users of online technology, bonding of the arrangement community, collaborative creations and admin support hubs |
| We've enhanced our digital offer, effectively turning our website into an online archive, and have been part of a number of wide reaching digital projects |
| Teaching online in theory opens me up to students anywhere |
| the dialogue on this is just opening up |
| I like the fact people are in a more reflective state of mind, potentially more open to the arts and exploring meaning & purpose |
| Online, try new things, digi media platforms |
| The opportunity to collaborate more |
| Not to have to attend meetings in person, always a time drain for freelancers who don't usually get paid to attending, whereas salaried staff do. |
| Reach people new people |
| Moving more on-line, thinking about performing in different spaces, re-thinking theatre for Ned people and places, more inclusion |
| More digital and the creative challenge of performance around social distancing rules |
| try present work online |
| Revision presenting work |
| Make work more accessible. |

- Excited to explore new contexts for live work
- An opportunity to reimagine touring
- Connecting with sectors beyond the arts
- Interestingly, our earned income streams haven't dried up so this could be an area to grow
- Connecting to the arts to wider social values/problems i.e. environment
- Excited to think about sustainability more widely i.e sustainability of the workforce, wellbeing, environment and finance etc
- Stronger local networks and connections
- Would be keen to explore if Bradford could be one of the cities signed up to The 2020 Rome Charter which is a global campaign. Has managed to be discussed at UN level.