

[beginning of transcript]

Andy Edwards: A reminder to turn your video off and keep your audio on mute. We will go into the presentations and you can turn your videos on for the second half when we get into the discussion. We have some more people joining so turn off your camera and mic when you join - any questions give us a shout. If you require BSL interpretation or live captioning, the information on how to access those is in the chat. But for BSL at the moment select "Yvonne interpreter" as the pinned speaker by hovering the mouse over the video, to pin three dots come up in the top corner and click video from there. The captions have a link in the chat to open in a separate window as well.

Just waiting for a few more - as you join turn off your camera and we will get the cameras back on during the panel discussion. Thank you. I think that might be everyone for now. We will get started.

Welcome to Make It Accessible 4. Turn your camera off for now and we will get into more discussions and you can turn the camera on then. I am Andy, a man, in my late 20s, with white skin, brown hair, quite short and a short brown beard, wearing a blue shirt. I am working with Birds of Paradise and this is the 4th in a series of events, Make It Accessible. We want to encourage

theatre-makers and writers and producers to think about making work more accessible and what barriers might be there. I am here with Michelle.

Michelle: I am a white female in her early 30s, with shoulder length brown curly hair and a blue top with a beaded necklace and a plain background. We are here to talk about audience development and marketing with three presentations from Ramps On The Moon and Take Me Somewhere and one from Mairi Taylor at Birds of Paradise to try and enlighten you on how we market our work.

With that in mind, we are keeping the cameras off. If you want to pin the interpreter Yvonne interpreter is the first one, click on the three dots in the corner and drop down to pin. The captions links are in the chat box. Any problems let me know.

Andy Edwards: Yvonne and Catherine will indicate when they switch so there may be some leeway there. If you have a question pop it in the chat for now. We won't take questions during the presentation but only after, we will keep all questions for the panel discussion at the end. So pop any questions in the chat for now or save until later. We will share the presentations on Facebook live, just the persuasions and not the discussions. That is all. Anything else?

>> We have planned breaks so you will get the opportunity to run to the bathroom or put the kettle on in between the presentations.

>> The first is from Amy Leach and Anna Kelner at Leeds Playhouse.

Amy: Hello everyone! Nice to know you are all out there. Can't see you at the moment. My name is Amy, I am associate director at Leeds Playhouse, I am a white woman with freckles and red hair tied back and wearing a white jumper.

Anna: I am Anna and also work at Leeds Playhouse as the head of marketing a white woman in her 30s and behind me is the kitchen with fresh tiling.

Amy: The context of the show - I will set the scene and Anna will talk about the marketing. We are a member of the Ramps On The Moon consortium of 6 large scale theatres across England working with the strategic partner Graeae to make a step changes in terms of creating work and working with d/Deaf and disabled audiences and artists. It is a huge project and has been going for 4 years and has impacted on all the work of the organisation.

Each partner leads on a large-scale theatre production they create with a fully integrated company of d/Deaf

and disabled and non-disabled actors, and every show has integrated captioning and audio description and BSL interpretation. They are big titles and tour to the other venues. It's been massive for us at the Playhouse and over the last two years, we have done 5 productions where we had some form of integrated creative access in the shows and working with more and more disabled artists in the work. That led to being the lead partner this year on a production of Oliver Twist. To give an idea of that show it was a brand new adaptation done by Briony Lavery and it was fantastic to do a new adaptation because we could go back to the stories and write characters with specific disabilities and write d/Deaf characters into the story and see how we could make the captioning and audio description really holistic. It was really large scale and bold.

Passing over to Anna.

If you could slow down the rate so the interpreters can keep up.

>> I do talk very fast. Passing over to Anna.

>> Thank you. That is an excellent reminder to me as you have picked two of the fastest talkers at the Leeds Playhouse. What is interesting about Oliver Twist from a communications perspective we always start with the product so we want any video content and imagery to be

truly reflective of the product you are going to see. So Oliver Twist was a real opportunity to make sure the marketing access was approached in the same way. A big title is a gift because we want audiences to come. Amy and Michelle from Ramps On The Moon talk about stealth marketing so it becomes part of the marketing asset because we work collaboratively with the creative team around that and that is where Amy is really great cos she runs an open rehearsal room. The key messages are the messages of the show about it being a great story and the fact the cast is fully integrated and that came through with the story. we learned about working together, having worked with the Ramps On The Moon consortium I have been working in marketing since the beginning of the partnership and each year it's been great learning to work with each of the venue partners.

... marketing assets are approached in the same way. Big title is a gift, because we want audiences to come to that, so Amy and Michelle from Ramps on the Moon talk a lot about stealth marketing, so it wasn't like we made a conscious effort to make sure we had disabled representation in our marketing

assets. It just becomes part of a marketing assets because we work collaboratively with the creative team around that, and that's where working with someone like Amy is great, because she runs a very open rehearsal room, so you can get to the core of how the team are working. So the messages are important for us. The key messages are the messages of the show, about it being a great story, which is very entertaining, but then also that this cast is fully integrated. But that came through, really, in the messaging about the story of Oliver Twist more than anything, I would say. I'd say one of the biggest things we did learn is about working together, and I think, having worked with the Ramps on the Moon consortium, I've been there working in marketing since the very beginning of that partnership. Really each year it's been great learning to work with the different venue partners who have are all bringing different experience from that, and each year I think has a whole consortium of venues. So that's The Playhouse, and Sheffield theatre -- oh gosh, I've started listing now. I'll forget someone -- Ipswich, and a couple of others. Working with them, we all sort of learnt from each other. And the important thing with Ramps on the Moon, as well, obviously is getting that message out there if there's artists on stage, but it's important, as well, to make sure if you're creating

integrated work, that then the audience is reflective of that.

So we would do that through the stealth marketing, just making sure all our assets are acceptable, but then also target groups, as well, through specific relationships, and actually working with a lot of people who were part of the project it gave us the opportunity to engage with people and say, you know, "Where do you get your information from?"

Probably one of the most interesting bits of learning we've done, things we've developed a lot, is generating those accessible assets. I'd say we're quite well on the way with making sure most of our content is captioned, and a lot of places are now, but I suppose then there's other areas that it highlights that we're maybe not catering for.

So I think specifically with this project, and also if we're starting to look at where we are now, and where we're looking to be, audio description is an area which we've started to really kind of push ourselves on now, in that we got to the point where we were looking at some of the assets we had, and were having a conversation about how we could audio describe those assets, but then we started to look at them and thought, actually, why are we audio describing these assets, where we should be thinking about it from what would an audience member who is using audio description actually benefit more from? Not us audio describing a visual aspect, but instead

starting from the beginning in terms of thinking of that asset and what they would like to use.

For example, not audio describing a trailer, but maybe the content should be audio focused.

That's where the working in partnership has been really good. I'm going to share a few links of some of the material. Actually it probably would be fair to say some of those assets came from the rehearsal room, I'd say, and some of the artists you were working with.

AMY: It's been really fantastic, actually, to witness the way in which our marketing team works collaboratively with creative teams. I'll let you guys pass over. So we've just passed over to a new interpreter. So, yeah, it's been really fantastic to see that collaboration between our marketing and communications team and the creative process, and that's something that is really a part of all of the shows we make, and on Oliver Twist it was particularly exciting, for our creative team and actors, to work with Anna and the team in marketing to create really bespoke creative responses to how we marketed the show.

So working both with Ben Wilson, one of our audio description consultants, to create a really exciting audio described flyer that I know Anna is going to share in the chat. And then similarly with our BSL consultants and some of our deaf actors to create a cheeky and lovely BSL trailer, as well, and that's

really nice, seeing in the way in which, like Anna says, I try to keep an open rehearsal room, as we do across the organisation, and it really feels that that collaborative partnership brings out a huge amount in those marketing materials.

Like Anna says, I think it's been interesting to see how some of the things we've been exploring in the rehearsal room and that are creative challenges, then manifesting within the marketing, as well.

So one of the things about Oliver Twist is we aim to do live audio description at the same time as captioning and BSL, and we had sections of the play, for example, that were purely in BSL, because they were BSL-using characters, and then finding really interesting ways to live audio describe that at the same time was such a creative challenge and really exciting, and vice versa.

I think that's the same within marketing, kind of thinking where can we create really exciting oral marketing assets as well as exciting visual assets, or where all those things can inhabit together and where it feels appropriate. I've also been really aware of how much audio description can sometimes be forgotten in processes and we're quite conscious of that within the marketing, as well, that, actually, like Anna says, captions have become -- well, let's hope -- as kind of widespread as we want them -- you know, and that's still building, but actually we've

got further to go in terms of audio description, and that's something we're exploring at the moment.

Yeah.

MICHELLE: That's great. Thank you, we've had one question come in from the audience saying: can you clarify exactly what you mean by "asset". What assets are you talking about?

ANNA: Sorry, that's terrible marketing speak for anything you're going to use to sell the show, so any images, photography, film, anything that we would basically put out there to communicate about it.

AMY: It's a portfolio that can include trailers, flyers, programme, the images and films, as well, so the whole variety, and we're trying to look at that whole breadth of things in that.

CALLUM: 10-minute warning.

AMY: Thank you very much, Anna. I wonder if you want to say because we're aware that Leeds Playhouse is a large scale organisation and therefore there's obviously a huge amount of resource we have, and I wanted to just ask Anna if you wanted to talk a little bit about some of the challenges, and also being quite a large organisation and particularly working within a consortium, which you have been doing, as well.

ANNA: Yes, **it's interesting when you talk about that sort of -- the things that have been in part of**

a large organisation. So I think one of the interesting challenges with there is, for example, taking the BSL flyer, which we worked closely with the actors to create, that ended up being really, really -- it ended up being kind of like -- I was a bit nervous about it because I work, obviously, from a bigger organisation, sometimes working with a filmmaker, and a very specific message that we like to get out there, and also very big financial targets, as well, sometimes so it can be a bit nervous about shifting around and doing things in a different way. But actually, what ended up happening is, actually, we were able to spend much less money than we normally would on a trailer, but get sort of a very different result. There was a bit more freedom in what we were creating, because we were really thinking about the audience that would be using that BSL trailer, because for me, that's a learning curve, because BSL is not my first language and I don't speak BSL, but understanding it as a language, and actually the humour in that being different, and the experience of the audience experiencing that trailer, that was a challenge, I think for me, and the team that I work with, to understand. And something we got over with this. But also working with different partners, being able to communicate that clearly enough to sort of get sign-off on doing that.

I think there was one more question in the chat. Katrina in the chat has asked about the impact that marketing had on the audience that came to the production. So one of the things that's a challenge, as well, is the actual recording of statistics in terms of the audience make-up. So it can impact on the audience in that from a visual perspective, I could see that the different audience members [audio disruption] were coming to experience the production, and we had quite an increase in groups of disabled people visiting the theatre. We know that from group bookings, for example. But actually, in terms of how individual people identify, we're still working on how we report back on that in terms of the numbers that we would put against those different people. Because one of the targets was to have more people who are deaf coming to the theatre or more people with any form of visual impairment but we're not, actually. I'd say we've not nailed how we report on that, and check that we're meeting those goals yet.

AMY: Brilliant, thank you, Anna. Thank you, Michelle.

MICHELLE: That's great. Thank you very much, guys. That's really informative. Thank you very much for that. If there are any more questions then please everyone feel free to pop them in the chat and we'll

come back to them later on, but thank you very much, Amy and Anna. That was really great.

Next we have Karl and Jamie from Take Me Somewhere. So if I could ask you to put your cameras on, please ... great. Thank you very much, I'll hand over to you and we'll have a quick interpreter swap.

{"2.23pm**}

Karl: Hi, everyone. My name is Karl, I am a white twenty something person, and have curly brown hair and a fetching little neckerchief. I am the producer for Take Me Somewhere and also work with BUZZCUT Festival in Glasgow. Jamie?

Jamie Rea: My name is Jamie. I am Deaf and am wearing a grey hoodie with curly red hair and framed art work on the wall behind me and am in the living room using BSL.

Karl Taylor: I will start giving an overview of the work that Take Me Somewhere has done in the past and Jamie will start working with us in January but has been an audience member and colleague and worked with us in various ways over the years and will be around to offer his perspective.

I will start. So tomorrow is a performance festival taking place in Glasgow every May. We work with Scotland based artists to upscale their work and ambitions to reach international audiences whilst presenting innovative large-scale performances around the world. We are a small team of 3 working part-time and all aspects of what we do is collaborative. Access for Deaf and disabled people is really important and year on year we have tried to make the festival as open as possible. We consider access across multiple shows and venues and we programme shows where the accessibility for disabled people wasn't considered at the development stage and we are working with artists at the presentation stage to make it work. Today will be focused on developing the relationship with d/Deaf communities and artists in the city and will use that as a springboard to think about audience development and marketing more generally.

Jamie and I chatted about the spirit and energy with which we approach accessible marketing and have three principles. To consider marketing as an act of hospitality, making space where possible for collaboration and building trust over longer periods of time.

I am also a fast speaker - tell me if I am too quick! So considering marketing as an act of hospitality we have to sell tickets but if we think of communications

as the first encounter people have with us, we need to approach with a welcoming spirit. If a message is inaccessible it's unlikely the event itself will be!

So often in the arts there is a history of the arts being inaccessible for Deaf and disabled people and there is a lack of trust, starting from that point and trying to build confidence and trust and an open dialogue to build trust over time.

If we are marketing there needs to be something to market! That is why we consider marketing as just ONE aspect of audience development in terms of accessibility that is really closely tied into everything we do. We work with Scottish artists to develop new projects and make sure access is at the early stages. We have a lot of touring work and need to integrate things at a later stage if we can. We try to develop innovative and accessible forms of support that are unique to each show and are exciting. It's about programming and working with d/Deaf and disabled artists and producers to co create exciting events and platform work.

Another cool thing is about maintaining the brand identity across all forms of brand identity. Take Me Somewhere looks shiny and slick and has a high production value. Seeing things were access information is bland and dry - we try and keep it within the spirit

of the way we talk in general. we are very much still learning and developing and in close conversation with audiences and artists all the time about how they find the events and what works and doesn't work and how we can do better and remove barriers and communicate more effectively. We see it as a continuing practice rather than a check list. So in a spirit of openness transparency, flexibility and constant learning.

I will give examples. Yes.

So firstly, giving an overview of the accessibility provision that we give for the festival. In 2019 all performances were BSL interpreted or captioned and we worked with Deaf artists in the city to creatively integrate several performances in the programme, we work with host venues to update their accessible equipment. We don't have a venue and work with venues across the city to make sure their hearing loops are working and encourage venues to invest in subpacs, vests that convert sound into vibrations for music heavy performances.

In Tramway, we have a rest area or we were going to before the festival was cancelled this year. We were inspired by Arika who have touch objects that some people find relaxing or calming. all venues are wheelchair access and have gender neutral toilets. The launch was co-hosted by the artistic director LJ and

the wonderful Jamie in English and BSL. This is a nice example of the way we want to approach collaboration and communication, as co-hosting and co welcoming in two different languages as opposed to Jamie interpreting what LJ is saying. We want to put out a message saying you are both welcome to this thing. It wasn't super successful and we have to learn and rehearse this for next year.

Whilst we have done specific shows in the past that embed audio description and specifically target visually impaired people the support has generally been lacking here and we are looking to improve on this.

In terms of marketing we make sure the videos are captioned. I will talk through the website and how it's laid out to be as user friendly as possible. We have two ways of sharing the information - an access summary page that tries to carve routes through the programme based on different requirements that people may have, ie, BSL interpretation and captioning and being highly visible. We try and have the access information front and centre so it's clear when people are looking through the website.

I will share the screen and won't speak whilst I am sharing it. {see slide}

So, we also made an access video trying to -- in BSL.

Andy: Ten minute warning.

Karl: I won't show the video because we are running out of time but will put the link in. Take Me Somewhere - the artists have really striking images and it was really important to show Jamie in a pink suit to articulate that it's queer and fun and to be clear about the spirit and energy of the festival. We choose artists and a split screen with Jamie speaking and the clips of various videos running side by side with various shows running in a snapshot.

So, yes, in terms of building audience we spoke about the need to build trust over time and it's about making personal -- we found Glasgow is a small city and we try and make personal invitations to targeted organisations and networks. Take Me Somewhere is queer and weird.

Some of the work is not particularly of interest to people who love Shakespeare. We established a close relationship with the performance course in BSL and English at the RCS and visited the students to meet them in person and find out what they enjoy and make personal connections and that is where Jamie and I met initially. It's about sharing online -- the video. But there is a tension between how that is shared and who you ask. I think the same people always get asked to share their video because maybe they are Deaf but there

isn't anything else about the thing that is relevant to them or of interest! So we have started paying freelancers a small fee to look at it and share it if it's of interest, in a more targeted way. To build relationships with people, better to do that and learn about interests and make targeted invitations. Consider offering discounted tickets to the Deaf community. It allows people to take a risk as people get BSL things wrong all the time. We talked about the importance of clarity of language and the difference between interpretation and integration. The more information the better!

Not all performances are able to have a really thorough integrated creative thing and that is okay but needs to be communicated and very clear. This is something we are thinking about trying to shift the language. It needs to name the interpreter, always helpful. It's always better to work with d/Deaf performers where possible. In Glasgow there is a wealth of amazing d/Deaf performers who are creative and brilliant.

Andy: That is out of time. We will go to the next presentation and then start the panel and Jamie can chat about your experiences at Take Me Somewhere and we will shovel that into there.

Thank you so much.

Karl: A little bit long.

to say that? I'm a woman sitting in my living room. I'm white, have brown hair, which is swept up to disguise the fact it is unwashed. I'm wearing glasses and a slightly iridescent green cardigan and I'll crack on with our little bit here.

Using our 2018 production of My Left Right Foot -- The Musical as a case study -- we will speak about the outreach and engagement work we conducted during the development of the show, and about materials and resources we produced for audiences that sat alongside the piece.

That's what our website says. I know, because I checked.

Sounds like a fairly good idea we came up with.

But what can I say about the (Fringe First and Herald Angel award winning) My Left Right Foot - The Musical and the warren of activity around such a production that is helpful learning for other people? I don't really feel like packaging up a neat case study.

It feels somehow disingenuous to me at this point. And boring. I think this is because I am a bit fatigued by presenting what I know as advice and it has something to do with yet again talking to my

computer, albeit I think there are real people beyond this screen even if I am yet again sitting in my living room talking aloud.

With each BOP production, it is true we plan towards an onstage experience that is as accessible as possible. That we plan accessible outreach and finally marketing and resources that further open up the production for people with specific impairments.

From the outset and at each stage - "we embed access in everything that we do". How many times have I written that phrase... What does it really mean? I'm going to break this down to do something slightly different than a case study, if a case study is a polished little nugget of 'look at the thing we did, what worked and what didn't'. Why don't we be a little more exposing and look at the process as it moves along.

Let's admit it, none of us really ever end up exactly where we set out to go and along the way we have successes, failures and mediocre moments that are to varying degrees in our control. When you are working on a live production involving 50 plus people along the way, in one of the world's biggest arts festivals, it would be the extreme of arrogance to claim you controlled all of it...

So, let's set off and imagine we are inside BOP's production head. Here's some moments and what we thought and did along the way in one

production... (And if you want the proper version there will be a case study/evaluation report on our website at the start of October - you will be able to find this on the production page along with a good archive of access resources and approaches).

SOMEONE: "So, what's the idea this time?"

BOP: "A musical. We will have a stage, a story, actors and, undoubtedly, some songs."

SOMEONE: "what's the story?"

BOP: "it's about a boy, a boy with Cerebral Palsy. It's also about a man with CP, Christy Brown, and how his story was told in the past. We'll have a lot of fun with it, but we will also think about representation, about crippling up, about who tells the stories of disabled people."

SOMEONE: "How, BOP?"

BOP: "Quite. And we'll make it accessible. CREATIVELY. We think this time we will make the BSL interpreter a character. It's in an Am Dram, so that character can be part of the group - there'll be a lot of role shift being a character and interpreting for all the others but it'll be fine."
".

We'll project funny fancy captions on the set - of course we'll flag that from the start with the set designer and we'll need to think about who runs the captions, taking account of this in the tech team.

Audio description as well, and a relaxed performance or two. But how do we do that in a full run at the fringe...?"

SOMEONE: "What's the issue with the fringe? There's probably hundreds of blind people hanging about."

BOP: "Well that'd be great, but it's more about having a describer working every night, it's just not doable in the budget or practicable, really. Also the fringe is chaos, with crazy tight turnarounds so handing out headsets and making sure they work in that venue is a worry. The chaos is also a worry for creating any sort of 'relaxed environment'."

SOMEONE: "Who'll play the disabled guy?"

BOP: "A disabled guy."

SOMEONE: "You've thought of everything."

Later, during rehearsals:

SOMEONE: "So you're in rehearsals at that National Theatre of Scotland, no less. Your co-producers, no less. How fancy."

BOP: "Sure is. No worries about physical access in this building. Not that it's all about physical access. In fact it's only the director that needs level access... of course we did ask everyone from the outset about access requirements."

SOMEONE: "What? Even able bodied people?"

BOP: (roll eyes) "NON- DISABLED PEOPLE. Do you really need the Social Model chat again?"

SOMEONE: "No."

BOP: "We ask everyone because you don't have a clue what people need to support them to work unless we ask. Stigma and worry still stops people from declaring a lot. In fact we sometimes find, with all our care towards getting it right, that people still don't tell us stuff that we can help with. But we tend to find it's people who aren't used to our world and ways - by the end we've usually converted them."

SOMEONE: "What, like a disability cult?"

BOP: "More like a club. Anyway, I have to go in a moment. We have a group of disabled people coming to watch a bit of work in progress and have a chat. The cast are nervous about being offensive so we need to slap that out of them a bit. I need to check that we can abuse our SLI (Sign Language interpreter) actor to do a bit ad hoc interpreting because I forgot to book an interpreter."

SOMEONE: "I'm sure she won't mind, must be so rewarding. You know I've always fancied learning a bit of that."

BOP: "Oh? I'd love to say she won't mind, but I know we've fucked up and if I were her, I'd bugger off. Except she's one of the actors so she's trapped."

SOMEONE: "Where are you busing these disabled people in from?"

BOP: "Well, it's easy for us. We have a big cupboard where we keep them all. They come out when we need sign off on things. Other people like to borrow them too."

SOMEONE: "You're joking."

BOP: "I am. We've partnered with a couple of organisations - this time Disability Equality Scotland and Cerebral Palsy Scotland, as well as doing our own callouts, etc. It helps us reach people we don't already know, and partnerships enrich the work through their perspective and the genuine fact that what we do embeds more across new audiences that aren't necessarily theatregoers. We managed to get some funding to do a project with young people with CP, and without the partnership of CP Scotland we probably wouldn't have got the funding - legitimately, because there's little point working in isolation."

SOMEONE: "How much money did you get?"

BOP: "Half of what we asked for."

SOMEONE: "That's good. You only have to do half of what you said you would."

BOP: "It'd be great if it worked like that. No, we kind of have to still do it all. We're going to make a film with a young artist we work with, Jack, about how society views disability - especially

people with CP. It's going to be ready to come out when the show is running - good for publicity, etc."

SOMEONE: "You better go. I see someone in a wheelchair. They must be here for you."

Opening night.

SOMEONE: "So, Opening night. How's it all going?"

BOP: "I'm shitting myself."

SOMEONE: "I hear i"t's going to be a hit."

BOP: "Mmmmm Hmmmmmm".

SOMEONE: "I think you should take a moment and breathe. Here, I'll ask you lots of questions to distract you."

BOP: "Okay, but don't ask me about wheelchair access at this venue."

SOMEONE: "How's the wheelchair access at this venue?"

BOP: "it's been a nightmare. We had to negotiate around numbers of spaces and then when we got here we found that there's a bloody metal bar across the entrance to the row. The venue staff have been great, though, and we were able to come and brief them about all aspects of what we are doing, the need for extra signage and to help people get the seat they need when there's no allocated seating."

If you're in the front row or lower in the rake you're a bit lost if you need the captions as you're

too low, and also the BSL is too hard to take in close up."

SOMEONE: "Why don't you let people know about that in advance? It's not very helpful if they just turn up and have to negotiate all this? I thought it's all about barrier removal?"

BOP: (slightly hyperventilating) "It is, it is. We've got lots of info on the website and the Fringe Box office have been as great as they are able in signposting. But it's the Fringe and people can legitimately just walk up and book. That's where we have to rely on the staff that night, and if one person forgets to keep an eye out for a Deaf person, for instance, who needs BSL, and get them to move to a better position, the show's a bit of a disaster for them."

SOMEONE: "You know, I think you are a bit of a control freak."

BOP: "Mmmmm Hmmmmmm".

SOMEONE: "You seem a bit fixated on the individual. There's a queue round the building - you can't think about them all."

BOP: "I know, but if we don't break it down that way, we just end up creating access that's kind of flat. We need to think about all the angles and the only way to do that is to kind of think about individuals' experiences. It would be great if everyone with a certain impairment needed the same

thing and behaved in the same way like a set of clones."

SOMEONE: "How's everyone feeling now about being offensive?"

BOP: "Totally great. Gagging for it. They are all in the club now, it's 'fuck DDL' all the way."

SOMEONE: "You're not making much sense right now."

BOP: "Just watch the show. I have to go. I need to put some straws at the bar because they are banned, apparently, and I can't see the programme anywhere - did you get one coming?"

SOMEONE: "Control freak."

BOP: "Mmmmm Hmmmmm".

JOE: 10-minute warning.

SOMEONE: "Oh, how did the film go? Where can I see it?"

BOP: "Piss off to your seat - remember sit halfway up if you need the captions."

So there you go.

We didn't get the film ready in time with half the money. Although it's fab, so look for 'You've got to be Ballsy: Stories from the Front Line of Cerebral Palsy' on our website.

We should have provided separate Audio Description - turns out if you can't see the stage in a fast paced musical you do need more than some AD embedded in the script.

Working with others is a great thing, even if we tend to have to explain things a few times. It's a work or pick up and develop good practice to make it their own.

It's most important when we important when people realise that access is a political act, an act of resistance against discrimination and ableism. Just as you do not have to be a racist to be a participant in racism, society is finally acknowledging a need for more action and change,

Acknowledgement of the persisting negative impacts of practices and attitudes old and present.

And 5277 people now know what "fuck DDL" means.

MICHELLE: Thank you, Mairi. Thank you for that. I'm having flashbacks to 2018 right now. Thank you, that was really informative and I think it's lovely for people to hear a really honest approach to what happened during a process of ---

>> That was really informative. We are going to have a short ten minute break and then a panel discussion with everyone who has spoken so far. Amy and Anna from Ramps On The Moon are only available for the first half so make sure you get any questions for them in the chat early. You can write your question in the Chat Box or put your hand up and we will get to you that way. It's

2:53 and will have a quick ten minute break and be back at 3 past 3. See you then!

[break]

Michelle: Hi! Welcome back. We are just gathering the last few folk and will kick off with the Q&A for the panel. Could I ask the panel members to put their cameras on so we can see who is here? Great.

Just doing some technical bits to get some questions up! If Jamie is around I have some questions for him - a lovely way to start if possible.

>> Who is that talking there?

Michelle!

>> Great.

Michelle: Okay, the question first one, I have is please tell us about your experience of Take Me Somewhere and is there anything you are particularly excited about for your placement next year?

>> So yeah, when I first took any kind of involvement with Take Me Somewhere, it was really connected with queer people, like a queer family. One of which I was a member of. For me it was very welcoming and I liked

the diversity and the way people connected with me. For me to be welcomed into their space, I felt it was very welcoming just in the same way as I would feel normally in the queer community. For me, I didn't see any barriers and that was probably one of the main reasons I connected with them so strongly. I hadn't necessarily seen any Deaf people there but saw a tentative connection and I got involved and other Deaf people got involved. It was a really open experience and the connection with Karl over the last 4 years has led to building trust. These relationships with the communities don't just happen but take time and effort with people in any given team. When I think about my experience, I remember there was a Listening Party that Brooklyn had worked with. The reason why that was so good is that Brooklyn as a Deaf performer was there using BSL and could root the use of the BSL language in the performance and therefore really build a rapport with the audience and allow you to feel a connection as an audience member. It showed the listening party could involve people who don't listen, as it were. Yes, it was based on music and there was some really raw pieces of language but it was an encompassing experience and Brooklyn got a lot from that. One example, Kid_X, was a fast-paced show with a lot of visual roles and -- that was Bea. There was a performer in that piece, the Deaf performer who connected with that piece.

As a Deaf person they will really be able to deliver the pace of the production and keep up very well with the way the performance was delivered. There was an integrated and really positive experience for people and to see Deaf people performing on an equal platform was great. What is great about tomorrow is not just the commitment to providing interpreting performances but the commitment to Deaf performers and allow members of staff the varieties of flavour that tomorrow could offer. So yes, interpreters will be listening and reacting in the moment and there are benefits there. But there are also benefits to Deaf people performing and delivering a far more visual performance. I really enjoyed those parts. I liked being able to have a d/Deaf performer provide access and also for an interpreter to do that and to experience both equally and differently. I did want to have that experience and almost go back again! It made it real. I felt a real connection with the shows that I saw. With Take Me Somewhere I have the opportunity to host and had the relationship with Karl through BUZZCUT Festival as well. And it was invitation of BSL, which meant that hearing audiences could connect with a Deaf person who was offering that language to them. You know, hosting a session and providing invitation and audiences being able to connect with me as a host -- in BSL! For me to be given that opportunity. It did make hearing audiences laugh and waken them up and offer them an experience they may not have had before and take into

future shows. You took me into your world and family at Take Me Somewhere and definitely made sure that Deaf people had a voice within that process, the community was there and networking was an opportunity.

For example, when I was taking into that, I wasn't just invited but I was encouraged to network and build bridges. I was able to connect with other organisations and able to allow other people -- to reach out to me as well. And so, that doesn't just mean you are able to reach other artists but able to connect with communities through that, if you have a Deaf person at an organisation you will have that opened up to you and if you don't it's not as easy to do or connect with the audiences.

What is really important is that we have people who have disabilities, wheelchair users and people who are Deaf or blind. If you are able to have that you are able to get the right information. You are genuinely having people in and around the office space as part of the company with a genuine reflection on the lived experience. If you do that you know where to go and what contacts to make.

>> I will ask ... to turn on their camera and mic for people to ask questions.

Geraldine: Can you hear me? Grand.

JOE: Can you all hear me? In regards to finding your audience, we want to contact and reach out to deaf and disabled artists, but sometimes non-disabled audience members can have a very negative preconception of what deaf and disability is. So when you're marketing a show, how do you balance that so that you're reaching out to the deaf and disabled audience members but you're not giving the non-disabled audience members the opportunity for that negative preconception?

ANNA: I'll come in, if that's all right. It's interesting, because when Amy and I were planning what we'll talk about today, we discussed where non-disabled and when we talk about audiences, we try not to -- there's a crossover between audiences. So just because you might be a deaf person but you might be a deaf woman or you might be a deaf older woman, or a deaf younger woman, and how we try and create marketing things, so flyers, trailers, a mix of things, that anyone can access at any point.

At The Playhouse we're lucky that we have that huge -- quite a big database to start contacting, so it's important that basically we start with the story, really. Oliver Twist is that easy title and I think

that's probably worth kind of saying that that's probably a strategy for Ramps on the Moon, that to do titles that people will come and see. So, yeah, you will get some audiences that come and see Oliver Twist and then they're like: ooh, there's some disabled people on the stage. But most people are like: ooh, there's some disabled people on the stage, wasn't that a good performance?

But then you'll get the odd person that's surprised and has a different reaction, but it's not really like anyone is being misled anywhere along the way. We put the mix of everything out there, and you choose what you consume, and we make sure that as much of the message is clear about what the production is.

AMY: Hi Joe, nice to see you. Just to back up what Anna said, I think that's Michelle from Ramps -- I'll just let the interpreters pass over. Oh, carry on. So I suppose that's what Michelle talks about from Ramps sometimes is this idea of stealth marketing that absolutely, there will be people who may not book a ticket if they knew there was a heavy lens of disability and deafness that was part of the piece, and so I think in the past there has been some kind of exploration of not really mention it, or keeping it quite small, and that's been an ongoing conversation that's part of the Ramps journey, I'd say.

I think we're lucky at the Playhouse that actually, partly because of the breadth of work we present, and quite a long history of access and inclusion being part of the narrative of the theatre, is that I think there is an expectation from many of our audiences that they've seen deaf and disabled performers and seen integrated access, so it's all part of that journey we're on, whereas our audiences are changing. Actually, I remember Michelle again talking about the difference in the reviews that have been given to the different Ramps shows and how much those have changed over the 4 or 5 years of the project. Actually, 4 or 5 years ago, the kind of really patronising way in which reviews were being written about the Ramps shows and oh, you know, "Didn't they do well, even though they were disabled?" That really awful kind of lens.

And by the time we got to Oliver Twist, the reviews hardly mentioned it. It's really shifted, I think, all of that. But like Anna says, it's about that absolutely breadth and range of the ways in which we're marketing shows, as well, and of course ultimately that was our Oliver Twist had actually Brooklyn, who has already been mentioned, who was our Oliver Twist. We had a deaf character as Oliver Twist. That was just part of the marketing from day one, really. It was part of what was -- actually, the biggest difficulty with Oliver

Twist was everybody thought they were coming to see a musical. So they were more disappointed that we didn't have songs, I think. [laughs].

MICHELLE: Thank you very much, Joe, for that question, we've had a question come in from Katrina. And this is kind of open for everyone, but it is: "Do you think this is an opportunity to really get venues and promoters that put on work to really embed inclusion into the way they engage with audiences both in their venues and comms before the venues reopen for are Covid-19? How can we collectively do this?"

Would anybody like to jump in?

MAIRI: I'll try and say something. Ooh, Jamie is saying something.

JAMIE: Could you repeat that question again? Could you summerise it?

MICHELLE: Absolutely, that's fine. My reading of it is it's asking about how we can --

KATRINA: Do you want me to ask, Michelle?

MICHELLE: Yes, **please feel free too.**

KATRINA: I suppose I was asking whether people felt, at this moment in time, there was an opportunity to move things forward, because everything is shut down, and I know that there's a multitude of priorities that are going on at the moment, but there's kind of an opportunity to get venues, get companies, get promoters, to actually kind of take

a big step and make some permanent changes. Do people feel this is the moment? And if so, how can we collectively, as creatives and organisations that are concerned about it, how can we help to make that happen?

JAMIE: For me -- this is Jamie speaking, if I can respond to that. Yeah, for me, I mean for example, I'm the only deaf person -- I'm a deaf person here, and that's an improvement, I guess, but I'm on a panel with lots of hearing people, so I'm still the only one in the room. But we need to build on that, for example, how deaf people, blind people, more people with mobility issues and more disabled people and more diverse workforce coming in, because Deaf Community shouldn't have to feel like the token deaf person in the room, you know. We are starting to see an improvement, and I think lockdown, throughout lockdown, I've seen certainly -- I don't know whether I should say it or not say it, I don't want to be offensive, but before Covid-19, one of the issues around accessibility was that it wasn't really on anyone's agenda. It was all: oh, it's a funding issue, it's problematic. And since lockdown, we've had to face the problem and we've had to demand the access. Sort it out now. Because you're in lockdown, you have the time now to sort it out and we've actually seen some improvement. People have said: "Okay, we accept it.

This is a thing we have to do. We have to find a way to improve."

And I'm starting to see real movement. For example, Zoom, we've got interpreters in place, we've got access in place, but what we need to do is have more deaf people inside this conversations. Inside the rooms. I can't be the only person. I can't be the only voice. That's fine. My voice, I can be a voice for the Deaf community a little bit within the industry, and that's an improvement, but hopefully next year we see it a further improvement.

MICHELLE: That's great. Thank you. I'm going to move on because there are couple of questions here for the Ramps on the Moon guys. One of them is: could you give examples of creative ways you integrated captions and audio descriptions? So for those of us that didn't get to see the show, how did that work?

AMY: Is that in the shows, or in the marketing?
Just to clarify.

MICHELLE: Good question, it doesn't actually specifically say here, but because the subject is marketing, let's go for marketing.

AMY: Anna, do you want to ...?

ANNA: Sure. I'll start and you can pick up, Amy. So the captioning, probably not that creative, I'd say. We did that quite sort of typically, but how we integrated audio description -- actually, Amy, you should talk more about that, because we worked

really closely with Amy and Ben, and you probably know a little more about that, actually.

AMY: Absolutely. Actually, maybe it is worth talking about the show, because in a way they were really closely linked. So the play, the script of the play was written so that it could be brought to life orally, visually, so it was a really sensory production and it was told by an ensemble of actors who could therefore speak in any language or describe anything or bring to life anything that needed to happen, and so the audio description in the show was kind of built in through the show in lots and lots of different ways, there wasn't one way in which we solved it, and that was the same with the creative sign language and the same with the captioning.

So in the audio described flyer, we actually opened that with the same words as the start of the play, which was this idea of I imagine this story kind of coming to life, and we then heard from two of the characters in the play who were very flirtatious in the play, Mr Bumble and his love, and it was a very flirtatious flyer where they kind of in character described the play in the flyer, what people were going to come and see, and very much from a character perspective. And then the same with BSL flyer.

We actually had Nadine Islam, who was one of the actors. He played the Artful Dodger in the play,

and so he again, in real character, kind of introduced us to the world of the play and the themes, and was very cheeky and put some kind of pickpocketing in there as well. So they're very much in the character and spirit of the way in which we integrated everything in the play itself.

MICHELLE: That's great. Thank you, I've got one final question for you, as well. What impact did the marketing have on the actual audience that came to the production?

AMY: I think Anna touched on that earlier, didn't you?

ANNA: Yeah, I'm trying to think if there's anything else to say about it. I suppose it's probably worth reiterating something that Amy said in terms of the audience and the journey that the audience are going on, and I'd say the more productions we do, the more we learn from them. So *Oliver Twist*, I'd say was a bit of a climax of a lot of the work that -- well, Amy worked on specifically, but it's important for us, now that we're making sure we're integrating our access into more productions, so then audiences are constantly seeing that sort of work.

We had a breadth of accessible performances for a number of years, the typical accessible performances, BSL, captioned, relaxed performance, dementia friendly performance, but the idea of integrating the access. I'd say that we're now

making sure that it's not just part of the -- it's like a primary part of the programme. Making sure it's on the bigger stages, trying to get it into work at Christmas, for example. Amy had some integrated BSL into the Christmas production for children.

So lots of those things working their way into the programme and trying to get more people to see it, and therefore building the audience for that work, as well.

AMY: Just to add to that, and maybe not in answer to the question, but it's an interesting journey, we're also having to take particularly deaf and disabled audiences on, which is around how we describe what we mean. So I remember going to our Deaf Club around the corner and talking to somebody there who was looking at the Oliver Twist flyer going: "Where's the BSL performance?" And then so how do we explain how it is that we're integrating different access into shows? Because it is -- we're doing it -- because it's creative, and because it responds to the particular story that we're telling, of course it changes every time. So actually, it's not necessarily kind of pure BSL interpretation, it might be a mix of some sign supported English, some visual vernacular, some visual storytelling, and how do we communicate that to audiences when actually

they've maybe only been offered it in one particular way for a long time?

That's also a journey we're on. It's how do you describe what it is somebody is going to experience? Yeah.

MICHELLE: That's great. Thank you very much, guys. That's perfect timing for my agenda, that I've got for another quick 5-minute break. But just to say thank you again very much to Amy and Anna for coming along today from Ramps on the Moon. We really appreciate you speaking and answering some questions for you. So we'll take a quick five-minute break and come back at 35 minutes past, and we'll continue this conversation, and we will then ask any more questions that come in to the chatbox. Okay? Thanks.

[break]

Andy Edwards: Hello! We are just waiting for a few people to come back. Give it another minute and we will get started. If members of the panel who are back, can join us back on here, great. I think that is us good to go. To pick up from the last question about everything happening right now and the potential change, any more thoughts on that?

Mairi: I can pick up.

>> Or I can repeat. Can you repeat that?

I was trying to pick out the right screen there.

>> To pick up from the last question about Covid-19 and whether this current moment is a possibility for change.

Mairi: One benefit we have at the moment is that we have kind of got everyone a little bit captive and because people can't work the way they normally would, can't make what they would normally make or present it in the forms they would normally present in -- there is a step change happening and questions practices. That is where we all come in because the work we do is fundamentally based in flexibility and unpredictability and openness and being creative around access and thinking on our feet and trying to change people's minds. These aspects of what we do - one of the first thing I found myself thinking about publicly early in Lockdown was flexible working practices. You have that wonderful irony where for years and years disabled people were asking for flexible work environments and for access needs to be supported. They are told that is not a problem but it turns out it is because flexibility doesn't come naturally.

At BoP we worked in that way for years. So when Lockdown hit it didn't have the same impact on us as it

did for others who were asking how you do this? There is a lot of knowledge for us to share/impart. There is a real moment to capitalise in the fact people are having to think of new ways of working and we can keep pressing everything we do into the agenda. It's important to then also challenge in a sense. Because there is all this -- not meant in a mean way, but you know, people making ridiculous statements like, I now understand what it's like to be stuck at home all the time, these false assumptions that they are experiencing something in the same way disabled people do. But again, that is an opportunity to press and open debate.

Andy Edwards: Jamie has his hand up.

Jamie: I want to say how much I agree with that! If we are talking about improving access for Deaf people and Deafblind and blind people. Prior to Lockdown people we're very busy and going into Lockdown they have a new perspective: using zoom and considering how to get access outside of their own home. I have done some work and there have been things I've seen. We can think about the right way or the quick way. The right way of engaging is about taking the opportunity and taking risks, for new things. Not just trying to do the same thing but in a different way. But actually trying to do something new you have never done before. This is an opportunity in Lockdown to try those new elements.

This is a new thing for me taking part in this group, very refreshing to be able to connect with this and for me this is an opportunity for me and everyone else involved.

I think Zoom has presented those opportunities to us.

Karl Taylor: I think, I am sort of maybe more cynical. Cos I think there is a real opportunity here but I am also very conscious that venues and organisations and everyone is in this moment of survival mode. I think there is potential risk of going inward into established audiences because "we have to" because we are about to close and it's not the time for risky experiments. I think there is that and also, there are these -- a lot of conversation about shifting the ... and how it operates and what it can look like. So keep pushing this to the forefront of those conversations and making sure there are seats at the table for Deaf and disabled artists and making sure access is at the forefront of those conversations. But em, I think there is potential with people talking about the digital space and digital performance as a tool of making it and accessibility for people who can't get to a theatre anyway for whatever reason. There are lots of artists now thinking by necessity of interesting ways to present their work online and use digital tools. That is really exciting. There needs to be

consideration of --- there is potential there and also risk. Jamie?

Jamie: Going slightly off point, are you finished? I wanted to revisit what I was saying, we have got BoP and Tramway and the Tron and different venues. Maybe we should try to give the opportunity. Because the Deaf community will be thinking about theatre jobs coming through acting, as it were. Not production or marketing or writing or lighting or the other elements of the industry and the opportunities that come with those areas of the industry, the office spaces with so many hearing members of staff. That has been the culture to date but there are opportunities there for d/Deaf people to be part of production and marketing and to be a different perspective on companies approach, likewise with wheelchair users. There is space to be looking at the wider industry and not just performance, keeping the diversity in the wider part of the industry.

Mairi: I think there is something - there are two things. There is this sense of opportunity and as Karl says, we would be daft not to hold onto our cynical selves, which comes from experience! The danger with human beings is that we like to think we are going to change and embrace things, like the chat in the media about the new normal and things changing after Lockdown. Bullshit! People WILL Go back to the pub.

That is what was happening after Lockdown opened up. We are so habitual and ingrained.

There's something for me in this point in all the networks and opportunities we have, it's like we need to infiltrate, and sort of get ourselves so ingrained in certain things and conversations, that as we return to working in traditional methods, because we can, because we opened a theatre and we can sell tickets and have people sitting in rows and all these things, that we're so infiltrated, that we are in a place to be heard, to go: "Hang on, what about this? What about that?" That we can keep asking those questions from a position that's a little bit more inside than it has been, somehow, and maybe a little bit more permeated. Because, you know, the amount of -- all of these sorts of events happening are not just the ones we're holding within our bit of the sector. We should be, you know, infiltrating as many other ones as we can, and because we can do that from the comfort of our own homes, let's check out other events that are happening, and be the voice that goes "What about? Have you thought about this? Look, they're doing that."

I think there's something about an increased -- yeah, opportunity to infiltrate like some sort of, you know, set of spies or something. We should at least try and make it exciting.

ANDY: I guess maybe it's like a sense that the -- everything has been shook up a little bit, so now there are more spaces to potentially, yeah, as you say, get in there, get lodged.

MAIRI: Those spaces will close down again. They will, I think. And that is the danger. And quite right, you know, as Karl says, a venue might suddenly have to be thinking in a way that's just about survival. So, yeah, wherever we see an opening, it's like get your foot in the door, and, you know, just don't let them shut it. But do it with a smile on your face.

ANDY: Just a question for the whole panel. To what extent is like, I suppose, like antagonism is a really important part of the work you're all doing in terms of thinking about access and furthering? And you're talking about it being lodged in the institution and having these -- how necessary is it to have elements of a combative relationship in order to stay there, I guess.

MAIRI: I think I've never found being combative at the offset helpful in my own work, and I can only talk personally. It's, for me, always been about building relationships, and once you have those relationships established, and people see what you're saying makes sense or is true, however many times you have to see it, and then you get those moments where the penny drops for other people, and they realise that investing time in the way we all

think and work is really worth it. But I think that's not to say that a combative element doesn't need to come in. I think it does. I think you have a fighting spirit. You have to persevere. But I do think what tends to happen is as individual working within the arts, our activism is a bit more like a stealth -- that word has been used today. It has to be a little bit of stealth. So the door stays open, I suppose.

KARL: I'd definitely see it as -- I'd agree with that in terms of the spirit of collaboration or, like, yeah, as opposed to -- yeah, without getting anyone's defences up and they're like "Well, we don't have any money" or whatever. It's just like "Oh, well, you don't need money. How about this?" Or, let's work with parameters. I just see it as creeping forward a little bit, and then just, I suppose the combative energy is just creeping forward and staying there and refusing to move, moving the bar, and then just don't let it go back again.

So just pointing out something and then holding steadfast as opposed to accepting that it's not possible. Because it always is.

And then, yeah, I think -- I was going to say something else, but I can't remember.

ANDY: We had one more question come in, which is a bit more specific. They were curious to know -- it's quite a long question, so I'll summarise. They

were curious to think about audio description for blind people, and I guess they're looking for, I suppose, examples of people who are doing this, and in a creative way at the moment. As well as sort of resources, I think we can probably pop some resources and make sure they're there as well. But also, yeah, other people to your minds that are doing, I suppose, exceptional things in that regard, and and we can start with audio description, but also if there's anyone out there that hasn't been mentioned in this conversation already that you think is sort of worth people checking out, as like a potential learning resource.

JAMIE: I'll come in on that one, because I just want to say, in terms of audio description, don't forget about deaf/blind audiences, as well. They have a huge need in terms of being an audience member. Because I see a lot about deaf people or blind people, but don't see deaf/blind people mentioned very often, and that's one of the places we need to build trust, and you absolutely have to have, if you're going to do anything to improve it, you have to have a deaf/blind person inside the company. Because quite often the people who talk on behalf of deaf/blind people are hearing people, and so having interpreters available for deaf/blind people, you have to consider that if you're going to do audio description that only helps them in one regard.

You still have to have some kind of manual coding, some kind of way of having that interpreted, as well, for them.

I just also want to say, interpreting for deaf/blind people is -- there are very few people who have that skill, but it is out there. It is out there if you need to find it.

MAIRI: That question has a slight effect of an interview question on me. [laughs]. You're asked to think of specific things. My brain does a little blank. So maybe we can post some resources and make it an accessible page once we've had a little think. One of the things that does come into my mind, maybe because I can see Catherine, is the work that we've been partnering on around creative lift, which has been really looking at, I suppose, BSL interpretation for theatre as, you know, a really specific, artistic craft and skill, and it's that kind of work that really needs to be happening. And that work has been working with interpreters who are interested in interpreting for theatre, and so that we, you know, avoid the side of the stage stuff that it becomes an artistic translation and everything. But it's also been engaging with, you know, companies and venues and artistic directors and everybody who needs to really embrace and understand all of that. And I think that's a lot of the work that needs to be done around the access facilities or provision

that goes around productions, is that, you know, there are ways to make it creative and explore that. But it also has to work for the people who are using it. And I think the more that we can research and support real skills development in that area, is really, really important.

ANDY: Totally. Sorry, Karl.

KARL: Yeah, I've got an example of a show we did in 2018 by Ultimate Dance called for Now We See Through a Mirror Darkly. It was in the Fringe, as well. I just sent that to Jamie. So, yeah, so that was an artist called Louise who was thinking about the devil, and like things that are in the room that you can't see, like the devil, like blood in the body, and this sort of thing. And so the audio description was a sort of really playful and integral part of articulating that concept of the work. So they would perform the same visual scene three times, for example, but with a different audio description each time. One was very practical and physical, one performer slides forward, one performer walks across the stage, and then the second time it would be the same -- I think then all the audience had to close their eyes or something, and then the second time it would be the same actions but it was all the sort of symbology that it was meant to be. The dying sun crawls towards whatever. If you're looking for an actual person

she worked with, I can't remember who it was, but it was a brilliant audio describer, visual -- yeah. And that was I think, yeah, that was one example of a scene that I thought was really interesting.

ANDY: Thank you. Geraldine has mentioned in the comments to mention my own work, which I won't do that much because I feel awkward. But I guess I've made work experimenting with audio description, and the thing I'd say is also like it's useful to play about and try it out, and to try it out with people who will be using it and making use of it, so you get their experience of it, but there's also nothing wrong with going into room, blundering about with someone who is willing to blunder about with you in a safe way, making sure they're remunerated and whatever, but that's a fundamental part of it. There isn't always someone who is going to show you how to do something. Sometimes you just need to crack on and ruin it yourself and then try again.

MAIRI: I like the idea of remunerated blundering. That should be a thing.

ANDY: That's a good job title, I think, as well, professional blunderer.

One other thing before we take the break, I think it's useful, we have Hannah from Glasgow Can asking that -- they're looking at building a new website and just where can they potentially get some advice or guidelines as to how to make it as accessible as

possible. That's partly like did you use any models or frameworks you were working with?

KARL: No, and despite talking about that as an example, I think our website could do with a bit of updating. But Callum, yeah, said that the youth arts consultants do that, and we may well also be asking them for advice. [laughs]. So, yeah, I think it needs -- yeah, I think that's a good resource there.

MAIRI: I can do a little plug for our YACS, our Youth Arts Consultancy, have been doing stellar work with various organisations across Scotland since they established, and a big part of what they do is assess and look at websites and advise around websites. And then they're group of young people disabled people with different skill sets and they can assess things from a different angle. And they keep the fee, whatever fee they get, and we pay them. They gave us a little bit of an admin fee, but we've got -- they're building [audio disruption] there for advice and guidance.

ANDY: Amazing. Thank you. What we're going to do is say thank you to Mairi, Karl and Jamie for your presentations and being on the panel. It's great to hear your thoughts.

JAMIE: Really enjoyed it.

ANDY: We're going to have a 5-minute break and then do something we've not done before, and open up of the

space to an open discussion and everyone can turn their cameras on, maybe not all mics, not at the same time, but if anyone has still got anything they want to chat about, questions they want to raise, they can. The panel can also not feel like they have to be in panel mode any more. They can ask questions if they have any, as well, but we'll take five minutes. It is 4.02 so we'll come back at 4.07ish. Thank you.

(Break)

Michelle: Hi, everyone. Welcome back! I hope you managed to put the kettle on in that quick 5 minutes. We would like the next section to be flexible and relaxed and an opportunity to for everyone to turn their camera off but maybe keep your mic off until you speak. We want to have an opportunity to talk about marketing and audio description and your thoughts and feelings on it and making it more accessible in the future. Starting with one question - what is your favourite piece of accessible marketing tool that you have seen and why? Feel free to jump in!

Karl: I love practical - there is Cliptomatic, an application that will automatically caption things on Instagram as you talk. Handy.

Michelle: Can you repeat the name of that application?

Karl: Cliptomatic.

Michelle: Any other comments or questions feel free to go ahead. We thought we would give you a question to start you off but the chat is welcome to be about anything related to it.

Suzanne!

Suzanne: Hi, it's Suzanne from Cutting Edge theatre and some you will be a bit tired hearing me banging on about this but I thought when Karl and Mairi were talking, we need to press on with this, creating this cultural strategy for want of a better word. Catriona Caldwell put in the chat, the fact we are working on something called Springboard, looking at drama training pathways for people with disability in Scotland. Not just that but the money we have in Scotland --- Cutting Edge has a bigger concept in there working with children up to adults. The idea is we should be able to see kids in school, they should have the same opportunities as everyone else to access the performing arts.

If they want to go to drama school they should be able to do that in a place where they can, amongst their peers or integrated if they choose. We are looking at how we create as Robert Softley Gale said in a meeting with him, if we are going to train people we need to

have opportunities for them. We need to see theatres and venues creating placement opportunities, front and back stage and on the stage. We need placement opportunities and employment opportunities in marketing and production and performing and everything. We need to create a cultural strategy. I am a big thinker - we need a cultural strategy, we need, everyone who is involved in this to talk to each other and join up the dots. Otherwise we will end up with where we are now again, piecemeal with a lot of different people and individuals trying to do something and getting tired and fed up!

The easiest way to join that conversation is to contact me or Catriona, her email is there. We have a mailing list and send updates keep you up to date with what Spring Board are doing. It's a research mapping project first. The ultimate goal is to have those things in place all the way through to a physical academy within Scotland and my vision is that every venue in Scotland, every theatre building taps into that so someone in Inverness doesn't have to move to Edinburgh to get training but can access it from Eden Court or a company there. A bit of a rant but we need a nationwide strategy on this.

Thank you.

Michelle: Has anyone else got anything to input to the conversation?

Andy Edwards: A question I have - I suppose ties into why I have been doing these events: what is, if you are looking to make work and develop accessible audiences and marketing, what is holding you back, what is difficult? We could perhaps find ways to work around this. What work needs to be done to make it easier for theatre-makers and producers to engage with?

>> Something I think is a real problem, there is lots of work out there to resolve it but it's about data. It's not news. Of knowing exactly who the audiences are and keeping the relationship going with them outside of the theatre. I am talking about a traditional putting on a piece of theatre and having the audience come rather than the outreach. There is work being done to make the data easier to understand but it's still being chipped away at to develop the audiences and keep them involved and grow those audiences at all stages.

>> To add to that, what we are trying to do with the research, we are doing a mapping project of Scotland first to see what drama training provision is out there and what groups. That information will be collated in phase 2, which hopefully we will get funding from Creative Scotland for - will be to develop that into a

website so people can find out what is happening in Scotland in this sector. That will be for everyone who is a parent, a person who wants to find out where the nearest drama class is all the way through to training. The Scottish commission of learning disability have agreed to host that website and we will need a lot of help to develop that website. What Karl and Mairi were talking about, when we get to that stage we value your input to making a very accessible website for everyone - really important. If you are interested in that, get in touch.

NDY: Emily.

EMILY: Hi. Sorry, I'm cooking at the same time as listening. So I turned my video off. I was just been thinking about some other recent callouts for commissions that are going around right now, and some of them have some great, but for someone who hasn't made much, I haven't made much work that's specifically for deaf, or audio description, or deaf/blind audiences, I'm pretty new to that. I'd like to embed it into what I do, and some of the commissions right now are very short, and very not very much money. So I feel like I've got some ideas I'd like to put them in there, but when the commissions are quite -- you know, they ask you to make things quite quickly, and it's not for very

much money, even. And it's just about how, when you're really new to it, do you make sure that is there? Does that make sense? Because I know that it would be great to spend ages and do proper consultation, but when something is like £800 for something, it's not enough to pay. Do you know what I mean? Does that make sense?

So I'm sure there's people also -- yeah anyway. That's my provocation. I'd like to include it, I feel like it needs to be, and we need to get better at doing it, and people who have never done it before need to be able to try, and maybe get it wrong, but at least try. But when the commissions are so small, ... yeah. They're all that everyone else needs.

[laughs]

HANNAH: Hi, Emily. Yeah, so the network I run supports artists in your position with no budgets, or very little budgets, like I completely sympathise with your position of this kind of desire. And our network is the same: the desire to be more inclusive and accessible and not having the funds. I would say collaboration is the key. I'm obsessed with collaboration. And only in December there, which actually seems so along ago, Glasgow Can were involved in running an accessible scratch night for young artists, because we worked with a lot of young artists who wanted to try something out or do something new in a very small scale, as you were

referring to, and we went along to an unnamed scratch night aimed at young people, and realised how inaccessible it was. So we collaborated with Birds of Paradise, I don't know if there's anyone on this call that was involved with that. I think it was Morona. And we worked really hard, and had an accessible scratch night at Scottish Youth Theatre's building. It was aimed at young people, and the YAC artists were there. I guess where I'm going with this is try and link up. I think there needs to be more scratch nights. I think there needs to be more opportunity for people to try out ideas, rather than for really fully all singing, all dancing productions that we don't have funds for. I guess I'm plugging collaboration and scratch nights and real consultation where people are paid for their time, and yeah, I think that if we all get together we could try and do more of that. So that's my chat.

ANDY: Mairi, you've got your hand up.

MICHELLE: Mairi, you're muted.

MAIRI: Sorry. Not helpful at all.

I do think there's also something really unhelpful about the sense that, you know, a new piece of work kind of can be explored fully for £800. And I do think that there's something about constantly pushing back on that. A lot of the artistic development opportunities that we create, we do do in partnership. It's been a really good

way for us to work, and to work with people. And one of the first things we always have to explain is that we need to keep money aside for access. Now whether that's access for the artists themselves or it's relating to how they want to try to make work accessible, so I'd rather create, you know, fewer opportunities but more realistic budgets, and ensure that there's support there within projects.

I think it's also about showing access and creative access costs in budgets, and, you know, applying for a commission and going, you know, I can do this for £800 but here's this other bit that if I had another 300, I could just get an interpreter in or a deaf performer in to do a bit of development with me for a day. And I think people need to hear that. I don't think it's necessarily -- when opportunities are created they're always coming from a good place, and a great place of intention, and it's just pushing back a little bit and seeing if we don't try and protect funds, it remains reductive and won't move forward, because access is just not -- it needs properly, you know, remunerated blunders. Remunerated blundering is needed.

ANDY: Quickly on that note, I know you had your hand up, Zephyr, as well. But just for Emily, I found when I was looking to develop work, that organisation's pots of money for commissioning opportunities were too small to do what I wanted to

do in the scrappy way I wanted to do it, so going to the source end and applying to G Can, I was funded by then, but applying to bodies that have funding to distribute as opposed to commissioning opportunities for them I found was an easier way to ask what I really wanted.

Zephyr, you had your hand up as well.

NEW SPEAKER: Hi, I don't know if I had anything additional to say apart from agreeing with Mairi, but also, Emily, I think I'm also in a similar position as an applying artist or artistic person. I'm not a professional producer and don't work for a company. But the only thing that me and my collaborators have found useful is to just say that we need more money or that the work will not be "finished" to, you know, they have to make some allowance for research and development and part of the research and development is working with a bigger team. And we have had two successful -- they're small funds, again, but we've had two successful research and development things I could share with you also, Emily. If you want.

KARL: Yeah, I think just jumping off what everyone else is saying, I'd say like articulating back to a commissioner what they can expect for that money is always a useful exercise. And then, if access is a sort of core function of what you want to be doing, and that's going to cost £400, then that

means you've only got £400 to spend on your thing, and so then you're only what you present. If it's a performance, it's only going to have been worked on for two days, and they need to accept that. Do you know what I mean?

Or alternatively, yeah, I think often organisations do have a separate access pot. So if you can be like oh, whereas they may be thinking about it, and be like: "Oh, you make the show. Come to us and then we'll make it accessible with this other pot of money."

They may have that pot of money and actually, in order -- "I want to use that in the development process, can I access that earlier? Do you have that pot of money? If not, then I would offer that maybe you should."

And offer that as a gentle offering and then try and get access to that from an earlier point. But yeah, if the expectation is that you're making bells and whistles, full show for £800, then that needs to be challenged.

ANDY: Thank you. I think that's actually us at time. Yeah, that is half four now. So thank you, everyone, for joining us. It's lovely to see you all. Callum is going to post a little feedback questionnaire thing. Post a link to that in the chat and feel post it out to everyone who attended as well. But yeah, thank you so much for joining

us. It's been lovely to see you all. Michelle,
anything to add?

NICK: No, just to echo that thanks for joining us
today. I think we've had three really interesting
different presentations, and some really good chat
afterwards. So thank you, everyone, for your
involvement. And yeah, we hope to see you soon.

[end of transcript]

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