TMC - CULTURAL AND STAKEHOLDERS NETWORKS

A stakeholders group has now been established and met for the first time in June 2017.
They are:
Art Reach
artsNK, Lincs
Baca
body>data>space / Women Shift Digital
CAMEo Research Institute for Cultural and Media Economies, University of Leicester
Centre for Culture & Creativity, College of Arts, University of Lincoln
Charnwood Arts
City of Sanctuary National Development Office
Derby Theatre
DMU, Leicester
East Midlands MEPs
Economy and Environment, Lincolnshire County Council
Glebelands Primary School, Leicester
Lincoln School of Fine and Performing Arts, University of Lincoln
Lincolnshire One Venues (LOV)
Nottingham Lakeside Arts
Project Polska
Soft Touch Arts
The Race Equality Centre, Leicester
Virtual School, Derbyshire Children's Services
Writing East Midlands

Negotations with our delivery partner, Body Data Space, are on-going. We are also in discussion with various members of our stakeholder group in order to find ways of delivering this aspect of the programme.
We aimed to do this via an Audience Engagement Strategy as follows:
1. The Audience(s)
The focus of the programme will be to engage migrant and host communities in the four areas of Boston, Leicester, Derby and Bassetlaw.
We want to encourage as young an audience as possible to see themselves as the placemakers of the future and as having a powerful and significant voice in the development of their community. Our ambition is for every child in the target communities to participate in the programme.
Given the interdisciplinary nature of the Festival, we also expect that different elements of the programme will be of interest to a range of different, specialist audiences including:

- Cultural practitioners
- Creative and digital industries SMES
- Regeneration agencies
- Local authority officers from a range of departments (including economic development, planning, cultural services, housing and regeneration)
- General public interested in migration and refugee paradigms
- Students
- DIY cultural organisations
- Public art practitioners
- Existing Curators of Place
- Spatial development and regeneration thought-leaders
- Next generation Curators of place
- Further Education staff

Higher Education staff
Schools

We also anticpate that the audiences will be interested in the role of culture in social inclusion and the changing nature of small urban or rural communities.

2. Why the work will be interesting, challenging or inspiring for those audiences

The work will be challenging as it will enable host and migrant communities to engage in a common cultural activities which will ask them to engage deeply in the questions of home, of mobility and of identity. The progamme wil move beyond a simplistic 'issue' based approach but place art and culture at the heart of developing, understanding and communicating knowledge and skills.

The multidisciplinary nature of the creative team will also require participants to interrogate their own beliefs about what art can be, and will generate illuminating insights into what art can achieve.

3. Offering something new for audiences that are likely to have some experience of the arts already

The ambitious heart of the programme will be the commissioning of 4 creative practitioners who have been instrumental in developing new media challenges and solutions within a wide range of contexts. Existing audiences will be unlikely to have engaged with these practices previously except through on-line access. Many of these practitioners have developed their work in their own cities and own contexts and will not have exported their work to other spaces.

Audiences and participants will be able to engage in the programme through participation in the 4 Artist in Residencies Cultural Hubs in which they will engage with international creative placemaking practitioners together with practitioners from local cultural organisations. This process will focus on how local people can work with international and local cultural expertise in order to transform local, problematic spaces into memorable, resonant places which local people are proud to live, work or play in. This process will start in April 2018 and will be showcased at the international conference at the University of Greenwich in September 2019.

4. Actively seek to reach groups who are less likely to engage with the arts

We are mindful that local communities risk being just the 'end users' of socially engaged practice. We see this project as an opportunity to provide a programme which enhances the audience's experiences of their locality and the perceived migrant communities.

We will activity seek to extend the reach new audiences by

- collaborating with partners existing cultural education programmes in order to provide added value to those programmes e.g. through Local Cultural Education Partnerships in Derby, Leicester and Ashfield/ Mansfield and the Creative People and Places programme (Transported) in Boston;
- develop a stakeholder group which will address the gaps in provision
- collaborate with organisations in the consortium and who are working in the field of cultural diversity in order to ensure as wide a reach as possible.

5. Think about taking work to places that people already go, by presenting work or run projects in a non-traditional venue or very accessible places

The programme will be located in area-specific 'cultural hubs' which will be identifed with local strategic partners. They are likely to be 'neutral' spaces which may not 'belong' to any one organisation but provide an opportunity for participants to create their own sense of ownership and identity.

These will located in and around the 4 areas we will be working in and will not only provide participants with information about the migration and the heritage of the local community, but will also be the site for the workshops and public performances which emerge from the work of the residentials.

6. Strong audience development, marketing or communications plans

The nature of the festival is such that there will be several types of participant and this will be reflected in our marketing strategy. We expect participants will be:

- Audiences at performances
- Participants in workshops and learning events
- Presenters, performers and contributors

We expect to attract highly engaged audiences (such as the Urban arts eclectic and Traditional culture vultures subgroups); audiences who traditionally demonstrate some engagement (Fun, fashion and friends, Mature explorers, Dinner and a show, Family and community focused, Bedroom DJs, Mid-life hobbyists, Retired arts and crafts) and will also proactively focus on those who are not currently engaged (Time-poor dreamers, A quiet pint with the match, Older and home-bound, Limited means, nothing fancy)

A marketing strategy will developed with regional partners drawn from the project's stakeholder group in the period between submitting this application and the announcement of the result. We are planning to 'hit the ground running' should the bid be successful and implement the marketing strategy immediately.

7. Involving members of the public from the start

Partners are committed to involving participants in all design, creation and delivery aspects of the programme: each has it own processes in achieving that involvement, and these approaches will be shared between partners at scheduled partner meetings.

8. Future audience engagement

The Sustainability and Legacy aspect of the programme will prioritise relationship building with both existing and new partners. This process will focus on audience engagement for after the conference in 2019.