

# **ABTT Reimagined Futures Seminar Questions**

## **Will Humphrey 01:00 PM**

How do you feel physical architectural design can best deliver on principals of equity as well as equality?

## **Raquel Meseguer 01:07 PM**

Have you considered a horizontal audience? I claim the horizontal for story telling and theatre. I have chronic pain and need to lie down a lot. My community of people with invisible disability and energy impairments are often not seen or included. Horizontal spectating would make theatre MUCH more accessible for us. Have you considered this? and would it be possible in your vision?

## **Kathrine Sandys 01:21 PM**

Picking up on Kate's provocation around the philosophical as well as the practical, I'm interested in hearing people's experiences and thoughts about the aesthetics of a building. How inclusive and accessible are they visually? Are entrances inviting and inclusive? Does equity in the full experience start with the invitation or just limited to physical building regulation minimum?

## **Matthew Cock, VocalEyes 01:11 PM**

I'd like consideration of the acoustic environment (both through the architecture, and installed technology) for blind and visually impaired people.

## **Matthew Cock, VocalEyes 01:22 PM**

My general point /question is that I ask the panel to consider beyond the 'building' into a broader consideration of theatre as a service / interaction withing a building.

## **Matt Atwood 01:22 PM**

Doron. Thank you for your provocation about reconceiving performance spaces for all. For me, the fundamental excitement of live performance about sharing experience, stories, experiences, emotion, energy with those who are experiencing the story? I'd be interested to hear team members' thoughts about how future venues might better deliver this excitement, energy and engagement.

## **Emma Savage 01:29 PM**

Can I make a plea for the very old (and the very young) in our community. I worked briefly as a carer during covid and was struck by how many (elderly & frail) people felt it completely impossible to go to a live performance.

## **Dr Angharad Beckett (Uni of Leeds) 12:20 PM**

I love how you are intending to 'positively disrupt' the ableist logics that have, and I'm afraid still do, inform the design of public space. I feel that your project has the potential to be a valuable provocation, challenging theatre designers and those designing installations within theatres (e.g. staging) to think differently and 'be' differently as practitioners. This really isn't a question - it is an observation! My question would be, how would you see your project engaging the wider artistic community - so the learning from your initiative can be disseminated and inclusion become the norm?

**ben stephen (he/him) 01:25 PM**

I'm confused by the use of the term arts centres rather than arts venues - I would argue that arts centres in the UK are the most sensitive to the broadest terms of access but that arts venues and the sector as a whole need to join the party. I'm certain that the Future Arts Centres network would be up for being involved in this project.

**Andrew Miller 01:26 PM**

To create a perfectly accessible space, we need to define what ableist architecture is in the cultural sphere. This is a huge piece of work as it must cover all impairments and all users: ie artists, participants, employees and audiences. How do we achieve that?

**Michael Achtman/he him 01:26 PM**

I'm interested in hearing about access for Deaf/disabled/neurodiverse designers, technicians and crew at venues. Seems like currently most access is focused on audiences, some provision for on-stage artists (including dressing rooms, backstage areas, etc.) but very little design for accessible working practice including Deaf/disabled/neurodiverse crew, operators, sound and lighting designers, etc. Any ideas in the pipeline?

**Anonymous Attendee 01:28 PM**

Presently it can be perceived on building projects that there is only so much 'accessibility' to go round, with priority for additional space allocation and accessible design pitched mainly towards audience and not performers, technical staff and operators/admin staff and the spaces they use. Will the project address all these areas of a venue?

**Alison Copus 01:29 PM**

Thanks for the opportunity to participate. I am sorry I have leave early because of other work commitments. Alison

**Fiona Watt 01:29 PM**

It is very interesting that Kate brought up issues regarding ownership of spaces and Dan spoke about building performing arts venues that centre care. The pandemic has brought conversations to the fore about how excluded from venues local communities and freelancers feel also so the step up to co-creation and curation of these spaces and an understanding from those in power that this needs to become the new norm is vital

**Alistair Livingstone 01:30 PM**

Would you like to discuss the relevance of the one form that historically and now works immensely well - which is 'theatre-in -the- round' - and it works just as well for dance as well as 'theatre' and is the most of all democratic of all forms. Alistair

**Ed Elbourne 01:39 PM**

Hi Ed from Arup here. I'd be interested in hearing the panel's thoughts about how much consideration the design of the Reimagined Future Venue will be given to accommodating disabled-led and similar performer companies, which exist at least in part to overcome under-representation in the arts (e.g. Ramps on the Moon, Graeae, Candoco, Bristol Paraorchestra).

**Gavin 01:39 PM**

It's interesting to illustrate Bayreuth – at the time, the architecture claimed to offer 'universal' sightlines (which I'd challenge!), does the panel believe there can still be a hierarchy of 'experience'?

**Raquel Meseguer 01:40 PM**

Is it possible for venues to join this consultation process? I would love a venue in Bristol to be involved