

Theatre companies adapt their storytelling skills to reach audiences during pandemic lockdown.

"I think there's something about that when you really lean in to the form you're working in, be that a website or be that an audio piece, and you bring your theatricality to that, I think really exciting things can happen." Ruby Thompson, Artistic Director, The Herd theatre company, Hull, UK.

That's Ruby Thompson.

Ruby is Artistic Director of The Herd, a theatre company in Hull, in the north of England.

The Herd have been collaborating with Stand and Be Counted, another theatre company, based in Bradford, also in the north of England.

Together, the two companies have created an audio walk adventure called Hidden Winter.

Hidden Winter follows 8-year-old Hiba, a mischievous cat, and a trail of winter clothes in a story celebrating the joys and difficulties of making friends in a new place.

In this podcast, the creative team behind Hidden Winter, tell me about the joys and difficulties of adapting their theatre and storytelling skills to reach audiences during the pandemic's lockdowns and restrictions.

It's a process that's presented lots of opportunities for learning new skills, and for doing theatre in a different way.

I'm Jerome Whittingham, and my guests are:

Ruby Thompson, Artistic Director of The Herd.

Rosie MacPherson, Artistic Director of Stand and Be Counted,
and Firas Chihi, narrator and translator of Hidden Winter.

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Speaker 1 ([00:02](#)):

It's good to see. It's good to see you from various parts of the North of England. Let's start with Rosie. The piece that you've produced Hidden Winter is an audio piece, but it's had quite a long development. And the beginning of the process, you weren't expecting this piece to be an audio story piece. Tell me then something about the, the long development to get to where you are now.

Speaker 2 ([00:29](#)):

That's right. This, I mean, the initial idea for Hidden Winter came about, I think almost at the start of lockdown one. We were really excited by the idea

of working with The Herd because SBC hadn't made a family production before. So and we're massive fans of The Herd. So we're really keen to work together and we were excited by something that could, which feel alive and would be interactive that we pitched to Bradford producing hub. There's been, I think there's probably been about seven, but this show at this stage we've gone from having a live trail that people would interact with with installations and QR codes for videos and stuff on big screens taking over the city centre squares. There's been all sorts of different options that we've kind of had to adapt to each time the pandemic has presented a different tier or a different setup.

Speaker 2 ([01:35](#)):

And with that, I guess came like let's plan three different versions. Every time we do this, just to be on the safe side, because whatever happens, we know that we want to make this project and we have to make it work. because I think that's one of the big things from SBC and I'm sure for The Herd as well is that we, we can't stop engaging with our participants. We can't stop the work that we do. We are a point of support. So to be able to make work with participants that they can see is definitely going to happen and have a life has been really important and crucial in keeping those going.

Speaker 1 ([02:12](#)):

Ruby. What are your thoughts about what was originally planned and what you've come up with?

Speaker 2 ([02:18](#)):

Yeah. That's that was great. Rosie, thank you. That was took me back all the big screens. Yeah. At one point it was like we were going to have yeah, so it was going to be, I'll start from the beginning. So we were going to individually. Yeah, as I said, we came to the idea of reading. So we want to make a, a Winter show, something for families in Winter. And that was different than usual offer that is putting out. That was maybe yeah, just a bit different and more inclusive over the, over the people's experiences and or the voices that weren't necessarily English and Christian. And so that was sort of, kind of the starting point, but it was, it was kind of a show. It wasn't rosy. It was going to be in a theatre in some way. Or that was, that was the, that was the end girl with a group of farmers and what we always knew it was going to be made by children, families.

Speaker 2 ([03:04](#)):

We knew that bit and that hasn't changed throughout, which is great, because yeah, if somebody from a sanctuary seeking community in Bradford, which this SBC have amazing links to, and that's like their bulk of their work and their audiences who they work with and who they make work for. And so we knew that was, that was, that was set in stone. It hasn't changed, but yeah, they went through all this different process as Rosie said, well, I think within that, like no way right now, I can't imagine it not being an audio piece, which only happened in the fact, the 4th of January, we had like an emergency phone call because of lockdown three. And by that point, yeah, we'd had quite a lot of things in place for this installation in Bradford city centre with the big screen

being one of them. So one of our scenes was going to tip plus with the animation on the big screen.

Speaker 2 ([03:51](#)):

And then those are the bits that was going to be an installation in a shop. And so the idea was we'd like kind of made it, so it was an outdoor walk, but it was kind of still live and interactive elements. But, but that, yeah, that happened very quickly. We were like, no, that can't happen. And it became an audio play. And then within a week it was like, Oh no, this, this can work. This is, this is going to be, yeah, this is going to be, this can actually really work. And the same structure can work in instead of being, instead of it being that you come across something, we asked the audience to move on their own. So now it's kind of a, we start in our homes. Then we ask them to set off and go to their park. And then we introduced different locations around the park and we get them to move in between.

Speaker 2 ([04:27](#)):

So it became, once we moved the kind of the firm location of being in Bradford centre, we got rid of the idea, actually the story still kind of existed and would still make sense in these, in this kind of adapted way. But obviously then we had to change the script again and change things and make a lot decisions around that. But but yeah, as I said, no, I can't imagine it not being, it kind of is completely an audio piece now isn't it. Rosie. And it was going to be a flash mob at one point. I don't know what we were thinking. You can't do that. Yeah. But I think that's like the instinct of the fact that I can't remember all the many versions of it shows that this is actually the right one, which is brilliant.

Speaker 1 ([05:10](#)):

So this is a sort of site specific piece of theatre without being specific to a site. Is that right? Am I getting this right?

Speaker 2 ([05:22](#)):

Yeah. So when you kind of create your own site yeah.

Speaker 1 ([05:27](#)):

Yeah. So it could be anybody's park anywhere. It does. It's not making much sense.

Speaker 2 ([05:32](#)):

One of the big drivers for us is that particularly for asylum seekers and refugees in the pandemic, a lot of people got placed somewhere new and then lockdown happened. So they don't actually know their areas very well yet, and they haven't had the opportunity to explore. So this felt like a, a fun, exciting way to get people, to explore their local park. And also it means that people who are very used to their local park and they were used to having that hour of exercise and just during the same route, hopefully it's a different a more adventurous way to do that. Usual walk around your park every day. Okay.

Speaker 1 ([06:16](#)):

Let's bring in Firas . So Firas. You're the narrator of the piece. Is that right? Yes, that's right. Yeah. So what other involvement have you had with the development of the piece? Have you been key to helping the communication and discussion between the theatre groups and the wider community?

Speaker 2 ([06:34](#)):

So basically if you know English, so I had, sometimes they asked me about how would this sound to be Arabic because, you know, if you change something from English, it's the same meaning. So I hope the best results, the best meaning in both languages. I have been working with them like every week, this will be like kinds of results for them coming into the sessions.

Speaker 1 ([07:23](#)):

So you can say, so let's start tell me something then Ruby and Rosie about the engagement process. How do you engage? How do you whittle down what you receive from that engagement process into, into a story like you've got?

Speaker 2 ([07:37](#)):

So, yeah, basically we had no idea what the story was, what the world was, what the limitations of anything were. So what we've got now is a very human story, a very like relatable story about a child's experience. Well, it might not have been that like it could have been about, I don't know, pirates and unicorns, any like anything. We just started with the idea of it being Winter, like what, because we know our stories about Winter and we know what story, what experiences we have in Winter. But we were like, we'll just start with Winter as a, as a, as an exploration. So we just kind of explored the feeling of being cold and, and we played games with like, how would we make a den in Winter if we were like, what, how do we describe a, well, that is Winter.

Speaker 2 ([08:22](#)):

Like we just started really basically. And then from that sort of little, little nuggets of ideas emerge or characters of edge, but obviously we're working with, we were working with families of a, of a period of time and some people would come to every session. Some people would come to two sessions. So it was also a factor in of like, how do you listen and how do you build something that's, that's able to listen. And isn't just like one person's complete voice. So what we have now is definitely we took inspiration about these ideas and characters and then find something that fits together and hangs get there. So we as artists have definitely like curated those responses to those ideas, but what was quite nice is on the first draft of the scripts that Rosie in summer and had written, it was almost like an annotated essay.

Speaker 2 ([09:08](#)):

They had like these little lines to where the, where the idea came from all that, that exact line came from an, a child it's like an eight year old said this. And it's like these artists in the script. So it's like fundamentally embedded in what we have, but we have to sort of shape it because, so, so that everyone could have a voice. If you see what I mean, as opposed to listening to the person who was there and spoke the loudest throughout, whereas they were mixed. Well, exactly that nailed it. And I think as well, like, because you're doing these workshops that you, you want people to just come and enjoy and you know, we, we are making a a project out of these workshops, but like just come and have a nice Saturday morning with us and get to know us.

Speaker 2 ([09:52](#)):

And, and that's something that we hope that we can just carry on as, you know, regular sessions going forward. But yeah, like to be led by all the

imaginations of kids and, you know, cat that just won't leave us alone and these pirates and just the ideas that they would come up with that you then just feel so precious about. And once to find a way to, to make sure that they can all be placed within the narrative and actually quite naturally, it became about a girl that was new and was trying to make friends. And that felt very driven by those children's experience of being new and of making friends and, and feels lovely and relatable, even though it's, it's something that's very unique to every individual. So that's, that's been really fun. And I think both companies are our practices naturally led by the people that we work with. So there's never an agenda. We might consider a theme and go, okay, well, let's look at Winter as a theme, but very much then it's about us facilitating what they want to say and what their ideas are.

Speaker 1 ([11:08](#)):

Has this process, Rosie flagged up any other stories that you want to run with and go forward.

Speaker 2 ([11:16](#)):

That that always happens. I think SBC, I don't, I mean, I don't think I've had an idea for years now because every project we work on, everyone's like, Oh, what about this? Let's do that. And, and we have participants, people taking part in workshops, like pitching ideas to us, which is amazing. And it was really exciting to be able to have Feraz stepping up as a performer. And I think maybe we twisted your arm a bit, but it was just so naturally gifted. And it's given us so many ideas of, to be honest, that was my first time ever in my life to be so amazing.

Speaker 1 ([12:00](#)):

Fascinating. So Firas, you don't have an arts and performing arts background?

Speaker 2 ([12:05](#)):

No, no, not at all. Is this something

Speaker 1 ([12:07](#)):

Then you want to develop or are you going to want to continue you know, taking part in the development process for a theatre show and then like,

Speaker 2 ([12:15](#)):

I think so to be honest, and specially working with the team, I really enjoy working with them and seeing like the impact that they have, all those kids and the families like the burden, it feels just really good and they really want to be a part of this. So hopefully, yeah,

Speaker 1 ([12:35](#)):

You have a new member, you have a new member to SBC, well done. So Ruby, I've seen The Herd developing other shows in the last couple of years or so I've been lucky enough to photograph some of your rehearsals and your performances, and there's always a great playfulness with what you do, but when you're performing on stage or performing to an audience, it's very easy, isn't it to sort of direct their playful interaction with you. How have you managed to instill that same sense of playfulness that The Herd is renowned for? How have you managed to instill that into an audio piece?

Speaker 2 ([13:14](#)):

What an amazing question. I think that, yeah, there's one thing about black in a new form. You send about, you know, about how liberating this, as well as all the problems we've had, how liberating things can be. There's something been really nice about working in a brand new form, like an audio piece is not something I've ever done before and in aware, because I'm such a novice, it's quite liberated. You sort of feel like you just have heard of ideas, but equally you sort of realize how similar a lot of the you know, storytelling is storytelling and same kind of rules and apply. And if you're just thinking about the experience of the audience listed and what they would get out of it and what, what yeah. How we can make it playful for them, there's a lot of similar stuff that can kind of cross over both forms quite naturally.

Speaker 2 ([13:55](#)):

So something we've got is fair as as well as reading the story of our main character speaks to directly to our listener and gets them to encourage them to join in, in some ways. But the encouragement is never like you have to do it. And we also made sure that the turn of that wasn't like asking them to do things that were just embarrassing or ridiculous, or if the sick of it, it's always like suggestions or gentle offers and the idea being that they can play along or they can leave and do what they want. And that would actually be quite fun if they want to go against us. That's absolutely fine as well. So it's kind of like anything goes, I think the real shame will be, it was not overall like seeing how, how it, how it happens, how it works and performance.

Speaker 2 ([14:33](#)):

We we're going to do a session with our families that helped make it after they've had a ton chance to do it themselves. So we'll, we'll hear some snippets and hopefully hear some experiences, but I switched different things. I literally watching isn't it. Maybe I'll just like, go stand in some parks. I'm not allowed to because a lot down on my stomach. because then they'll just stuck in some box and just, just hope for them comes along. because yeah, that'd be really lovely to see how people respond. I also kind of love the fact that we have no idea how people tick things. There's something kind of magical and amazing about that is that you can completely, we've spent so much time thinking about I'll sentence or thinking about how an action would be would happen. And then it might just look completely different. I'll just like not do it. That was kind of amazing. It's like, yeah, we're not in charge. This is your experience and your way it's like ultimate participatory work. Isn't it. It's like completely ours.

Speaker 1 ([15:22](#)):

So is this a piece that people perform, engage with individually? Can they engage with

Speaker 2 ([15:29](#)):

Great question Rose? You want to answer that? Well, we're hoping that families will do it together. You can, if you can listen on a set of headphones or if you're feeling really brave and you just want to have it on your phone or your device, as you're wondering about I'd be quite happy to hear someone in a park listening to fair ads, go, go ahead and swing your arms around, have fun. But yeah, so we're hoping that this is a fun family activity that is also the kids are

in charge of this one. So the adults need to be paying close attention to what the kids are telling them they need to be doing. And there's also a really gorgeous activity pack that goes along with the audio story walk. So hopefully that's a way that the audience can share how they experienced it with us. And also more, more fun things for people to do at home.

Speaker 1 ([16:24](#)):

We'll make sure that we share any links to these resources in the show notes. So do check out any links in the show notes. If you're listening in we've had that Firas has taken on a new skill, learned a new skill. He's now got the bug for the performing arts, but as a performer himself, but Rosie and Ruby, what have you learned during the development process for the show that you didn't expect you'd be needing to learn, but that you might want to take forward?

Speaker 2 ([16:53](#)):

I, for, for us, it's been so SBC makes campaign theatre and we're always, we work so closely with sanctuary seekers and by sanctuary seekers and refugees and asylum seekers, people are new to the UK. And it's really important that those people are leading whatever the project is and that we're making sure more people are engaging with an understanding what the situation for sanctuary seekers is like. And also just creating fun opportunities for people to get involved with the arts and this project. And I guess more broadly having to adapt in the pandemic and not being able to tour theatre or to present in live spaces is just our ability to engage completely new audiences and people that we couldn't reach before. And the ways that can really make sure that it's as accessible as we can be. because there's, there's just like with this project, that there are different versions depending on how you want or need to experience this project. Whereas in theatre, in that room, there's many versions of making sure work is accessible, but this just seems to open up an entirely. We can just really tailor it. And that's ma that's just really making and in the long term, even when we're not necessarily making an audio work that just has to be priority from now on

Speaker 1 ([18:31](#)):

Ruby.

Speaker 2 ([18:33](#)):

Yeah. I suppose just from the back of what Rose is saying there, I was just thinking about yeah, the sort of wraparound is a horrible word. It sounds really weird. And it's a prone is what a term we use to mean things like after share packs or like, you know, workshops around the shirt as opposed to just the piece itself. But it's something that had, we've been thinking a lot about before the pandemic about how you introduce a story or work with with a group of people before you make a piece of work and how you kind of start that process before the show happens. And then also what happens afterwards. But I think this is just kind of a lot, lots of other ways of doing that on like, maybe it's about making, you know, recorded footage or audio pieces afterwards, or activity packs that you can do, you know?

Speaker 2 ([19:17](#)):

There's like lots of opportunities there, but I've also learned like barely silly skills, like captioning and editing videos and a little things like that. And yeah,

and even like still like exercises on zoom and things like that. And they, I wonder how I wonder if, when we go back to when the world opens up a bit more and things with normal, how we will we'll we still do some online options for people because actually, maybe people have found it easier to engage when they don't have to travel and they don't have to leave the house. You know, there might be something about blended a blended future online, offline, just feel like we're not just going to go back. It's like a lot of these things will sit, stay with us for a long time. And that will be pretty good.

Speaker 1 ([19:58](#)):

So that, that's interesting actually, in terms of the feedback you receive, a potato, the data you receive, when you perform in ordinarily, your funders will be asking how many people turned up to the event. You're not necessarily going to know, are you, how many people have downloaded the piece and how many people have engaged it and shared it, that sort of thing. How important is that sort of data to you or are you going to miss out?

Speaker 2 ([20:24](#)):

So, because it's run through a website, we will be able to see how many people click on and play it. And we'll be able to see how many people choose the caption version in Arabic or choose the English website version or the Arabic podcast version. So it will be really helpful for us to see, in which ways did our audience choose to engage with it? And we've got plans for, we've always talked about this as phase one and that we want to develop it. And something that we also hope happens is that from those activity packs, we would love children to like design the characters as they imagine them and share them with us. And that will hopefully feed into something that could potentially feel more person on phase two. There's also through all the research on this, we were looking at apps that can geotag and you can really tailor the experience to a specific place. And that would help us also, in terms of where did you choose to do this story? Well, what is the park that you felt most comfortable to do it in being a theatre company of sanctuary as well, always looking at what other places were sanctuary seekers feel comfortable, because it's not always the theatre. And so to, to have like the actual data on which locations they specifically choose is going to be where the useful for us in terms of tailoring, where we take our work to, to be with them directly going forward.

Speaker 1 ([22:01](#)):

I want to ask each of you about any inspiration that you found over the last 12 months, have you come across any other good examples of creative practice that is responding to the pandemic and its lockdowns that might be other theatre companies that might be the way comedians have presented themselves or whatever. And I think quite broadly, have you got any examples of good practice that you'd like to share? So Ruby

Speaker 2 ([22:29](#)):

It's a good practice. The thing I saw as the most recent thing I've seen, I'll just tell you about that because kids mind straight away when you ask him that question and it was a show called the origin of calm and power. So it was a shirt that was a Unicorn theatre. Worked for is a building, a theatre venue in London, but it intimate work specifically for younger audiences on big funds of

what they do. But they, I think they've, they've hosted anywhere. This, this artist called Toby peach, who'd been working with a 12 year old girl called Carmen who their both Toby, who's a an adult artist, professionalized both, Toby and Carmen have been through cancer and survived cancer. And they've made a story about what they've been through together, but it's this amazing, it's a website and it's like a cartoon and then each and click on each chapter each like each event, each part of the story in a video appears and it's in Carmen's room, but the animation and they've got this animation and then this live piece is performed in the same space.

Speaker 2 ([23:29](#)):

And I think we said before about that blended, that blended feeling of something that feels in some way live, but also is acknowledging that it is through website as opposed to just filming a play and sticking it on really works. And it's really unique and beautiful and is really playful and tells this really beautiful story. When you, I think there's something about that when you really lean in to the form that you're working in. So that be that a website be that audio piece, wherever it is. And you would allow that and bring us the actuality to that. I think really exciting things can happen.

Speaker 1 ([23:57](#)):

Rosie, what about yourself? Have you got any examples you'd like to share?

Speaker 2 ([24:01](#)):

Yeah, well, mine's really about the activism behind companies and, and something that I think we've been able to hear more about because the bigger organizations have had to be less busy than they usually would be. But those like the companies, for example, curious monkey, who work with communities and create lots of different work with those communities that I think previously we were, we would call it, we're understanding it as community theatre and that being something different to professional theatre, which drives me nuts. And so it's really exciting that we're actually in a moment where that type of work is the stuff that kept going and has been a lifeline to the people wouldn't not only the access, but the people that they work with and that, that kind of work is getting a lot more attention now and is really being understood as the future of theatre is in who you're engaging.

Speaker 2 ([25:02](#)):

And who's new to wanting to engage with the arts. And I'm really glad to see those activist companies that are so about the people getting a bit more air time. That's exciting. That's such a good point, Rosie. Yeah. That's such a good point also. It's really interesting if you like this, The Stage, it's just like a theatre, the theatre, like newspaper or industry, they do a 100 list every year, which is like the best celebrating the best artists. Personally. Obviously, obviously that's a specific to, who's judging it in so many different things, but it really interesting to me. Yeah. All the, all everyone was, it was the community departments of buildings or, or, or, or companies who'd never been spotlight before. Finally getting given that spotlight. And it's really interesting that when, when, when, when literally weld stops, everything changes, you go like, okay, what are we about? What is the point? What is the point of this? And the thing that's coming back is saying is about people are making work

that involves participants and people is the thing. So hopefully that means it has more, I'm just repeating what you said Rosie, but I think so, great, Oh, we need to just make loads of money, the West End that's what it is.

Speaker 1 ([26:16](#)):

What about Firas? Have you consumed anything as an arts consumer over the last 12 months that you thought, wow, that was great. That was unexpected,

Speaker 3 ([26:26](#)):

To be honest, except the parts that have been working with [inaudible] and stuff. I really didn't have time to get to watch anything else, but I've been really inspired by the work they're doing. And even like by the people who participate in like the workshops, honestly, like I've learned a lot from them

Speaker 2 ([26:44](#)):

In terms of like how to deal with stress and depression. Like everything is really bought

Speaker 1 ([26:56](#)):

Into this. Isn't it? That's great. I remembered

Speaker 2 ([26:58](#)):

Something about it that you asked about learned earlier something massive that I should have put this off my list, but I didn't which is just about like translation and work in it. So this project is multi-lingual and it's, it's always been English and Arabic and it was in the workshops and it is going to be in its final outing. But I would have naively, having never worked in two languages before and a piece of two languages, I would naive. We thought that you could just bring a translator in at some point and then translate it. And it would be the same, but we would not have been able to do this if for us, I haven't been there since the beginning, but there's been so many things when we were writing it that we have to ask and check in and Firas explaining, but it's, it's not just a simple case of make those words Arabic, the meaning completely changes.

Speaker 2 ([27:37](#)):

And, and, and certainly so many things about like style and, and, and things about the difference of like a letter about Arabic, the different. And obviously it's a vast language loads of different what's the word? That was it not what was the dialects? How do we explain for, for us, what's the difference accents from country to country speaking Arabic. So you can't just do Arabic, like you've got to, make it more about their own version and the written and spoken a different, but yeah, we just met at we'd have been like mid so many mistakes, but obviously we're working with SBC. So they already had as in hands in that sense. So we wouldn't have never have done that because he had that experience. But I think, yeah, just that something taken with me is like involve people from the absolute beginning to make it make sense.

Speaker 2 ([28:18](#)):

What am I a favorite stories from this whole making process was working with Firas and trying to make sure because Firas put together like a general Arabic. So if you speak Arabic or if you speak Syrian, Arabic, you would still be able to engage with this. And then the longer term plan is that we can have all of

those different specific Arabic in this project. But in trying to make sure we got the right translation for us was like, yeah, but if you put it like that, it's basically like an English person was speaking in Shakespeare's language. It just sounds so formal and like weird for you to how art thou this afternoon. You just, you don't speak like that now. So we can't do it like that. This is fun. Let's figure out more versions of this. Yeah. because sometimes like when you translate something from English to Arabic, it sounds like it's a bit difficult to understand, make it simple and easy for everyone to understand
Speaker 1 ([29:26](#)):

This sort of understanding the differences in the Arabic regions and dialects that is obviously really important, but Ruby and Rosie, have you had in mind the differences in audiences between Bradford and Hull? Is there any a so
Speaker 2 ([29:42](#)):

Originally I said it was meant to be just Bradford. So we were really focused on that, but obviously our participants are not kind of from all of the world, like it's that based in a place and they're still very much from Bradford, but but their place became a little bit less important to us. It became a little bit irrelevant and we kind of deliberately haven't referenced it in the piece because what we have is our central character is new to a place, but we don't, we don't define where that place is or where they've come from, because it does. And what's great about the result of that as we've been talking about is the feeling of being new is universal. Like it might be being new to a new school. It might be they're moving to a new town or it might be moving country.

Speaker 2 ([30:18](#)):

You might move it across the world. But that feeling is the same feeling. And it's about trying to build that understanding and build that being in someone else's shoes and figuring out that, what must it be like to be in a new place? And how does that feel? And actually, maybe it's not that different. Maybe we're not that far apart, even though we have different come from different country, but we can all kind of relate to that. So that fits sensation. So, so this is why it's the piece. This is a piece for, it's hard to say. A piece of everybody obviously is fundamentally made for families from the sanctuary seeking community. They have made it and it's for them, but equally I think it opens up and connects to anybody, maybe English books, bond, English speaking, people could, can enjoy it too, because of that universality, I think, yeah, we were able to broaden out as we went along, making it and talking to the sun by news about it, that people were getting really excited about it. So, you know, we were able to connect him with Oldham Coliseum and Cast in Doncaster, and everybody's thinking, well, we know we've got lots of people that would be interested in this kind of thing. And there's options available for all of our audiences. So it's been lovely also to be able to cater to different places around the UK.

Speaker 1 ([31:29](#)):

So maybe the last decade I've been saying, I don't want to go to the theatre to watch cinema. I don't want to go to the cinema to watch streamed theatre. I don't want to go to a music venue to watch a stand-up comedian. Yeah. I've

always wanted you know, the right artist and the right venue at the right time. But what you've told us over the last half an hour or so is that is great to mix all these things up. And this is sort of being forced on us over the last 12 months, but actually maybe some great things are going to come out of it. Speaker 2 ([32:09](#)):

And I think that also just means that that who who's gonna engage and who's going to get excited about the type of work that's out there and feel comfortable. We really don't want people to feel like, Oh, well that I'd like to do something like that, but I don't know that building. I'm not supposed to be in that building. And there is, we, we really do have an issue with that in our industry. And we are locking lots of people out. So this is a total gift for anybody in the industry now to take work to your audiences, don't wait for them to come to you because we've got so many opportunities to figure out new ways and tailor to their interests and their comfort zones. I think it's brilliant.

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So, do you fancy a walk in the park?

Check out the show notes to find links to the Hidden Winter audio adventure, and all related resources.

You've been listening to me, Jerome Whittingham, and my guests from The Herd and Stand and Be Counted.

Until next time, bye for now.