

# They Eat Culture

THEY  
EAT  
CULTURE

It's about people

It's about place

It's about talking

It's about trust

It's about assets

It's about disruption

It's about commitment

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## 1.0 ARTISTIC VISION

**We want to people in Central Lancashire to relate, shape, and articulate place; investigate their landscape, their neighbours and their stories with us; share their experiences nationally and internationally; experience relevant, ambitious and inspiring art, which acts as a catalyst to make change.**

**We want them to imagine that they live in the CENTRE not on the periphery, that the middle is important. We want them to experience that our choices and actions can influence and help shape how society develops.**

**We will transfer this attitude and approach across any places we are invited to work.**

# 1.0 ARTISTIC VISION

## How we will do this: key themes & approach to working

Re-Visioning our Landscape as Centre not Middle and not Periphery:

Over the next 5 years we will work with the people of Central Lancashire to re-vision the area, relocating centres of power that influence our daily lives and imagining them on our doorstep.

What would Leyland look like if Leyland Trucks was the home to Ford Motors, the birth of the automotive industry? What if the Ribble was the Amazon, and the ecological impact of our relationship to the water resonates globally? What if Chorley High Street was Wall Street, or the FTSE 100, or the World Bank? What if our local hospitals were the home to Nobel Winners? If Rivington Pike became the Holly / Nolly / Bolly wood Hills? If the City Deal construction projects created a new Shenzhen, a mega-city? Would this change our experiences of life?

This enables us to work directly with people to create installations and artistic interpretations of what life is like elsewhere. We will explore power structures, decisions, impact, and policy. We will link internationally, create dialogue, bring

together work of artistic ambition, and relate global decisions to what happens in Preston, Leyland, and Chorley.

## Art out of everyday life:

We aim to create conversations about how we live, work, and play. We may share geographical, physical place, but our experiences are diverse. We want to understand how we build our lives in our homes, in the workplace, what we enjoy doing for fun. We will uncover what makes lives unique, diverse, and what are the experiences that we share. Through working closely alongside people to explore their experiences, we start to create space for these conversations, developing start points for projects such as Breadline – exploring life without spare cash through digital, performance, and writing activity; Friday Night, our spoken word performances to be broadcast from difference spaces on a Friday night; it gives specific focus to our artistic understanding of dementia or ADHD. It means we can potentially develop projects based around the bonfire on Wade Hall Estate, a specific row of shops, a park where your mum met her first boyfriend.

## Digging Deep through Digital Dialogues:

Our work is based on research, and we evolve and test methodologies as we go. Our Talk to Me public dialogue project, alongside our physical mapping project, enable us to uncover people's thoughts about where they live, their communities, their stories about place. We will map community assets, but importantly we will map people's responses, feelings and attitudes towards where they live, work, play. This allows us to help shape the conversations, to understand how we can make art out of everyday life or re-vision the area. It also, crucially, allows us to track the changing place, and people's responses to it, and the stories they tell.

## Creating shared activity plans:

These themes and methods enable us to work closely with communities to define what we will investigate through R&D. By putting relevant artists alongside themes and social needs, we will then create space to experiment, R&D, and prototype through workshops and accessible activity.

## Over years 2017-2020, we will harness this through a 3-year activity cycle for specific communities to develop co-creation skills:

Year 1: programming and creating projects around shared interests, They Eat Culture lead  
Year 2: communities co-define the areas of investigation and co-programme  
Year 3: communities lead the planning, develop own activity, and are supported by They Eat Culture

## 2.0 PROGRAMME & PROJECT DESCRIPTIONS:

## 2.0 PROGRAMME & PROJECT DESCRIPTIONS:

|  | 2017 - 2018   | 2018 - 2019  | 2019 - 2020  | 2020 - 2021  | 2021 - 2022   |   |
|--|---|--|--|--|---|---|
| <b>Arts activity:</b><br><br><b>Project Work:</b><br>to create New Work,<br>New Platforms,<br>New Modes of Distribution,<br>& New Commissions. | <b>Maisonette: peripatetic venue hosting activities</b><br>launch project/event to define ongoing programme | <b>Breadline: full project eg.serious gaming app</b><br>exploring household budgets  | <b>Breadline: full project</b><br>exploring household budgets  |  |   |   |
|  |   | <b>ADHD and Women Project: full project</b><br>developed from R&D: possible performance/serious game   | <b>ADHD and Women Project: full project</b><br>developed from R&D: possible performance/serious game   | <b>Dementia Empathy Project: full project</b><br>developed from R&D: performance? Resource pack?   | <b>Dementia Empathy project: full project</b><br>developed from R&D: performance? Resource pack?                |   |
|  |   |  |  | <b>New Project arising from R&amp;D</b><br>developed from R&D: performance/installation/broadcast  | <b>New Project arising from R&amp;D</b><br>developed from R&D: performance/installation/broadcast               |   |
|  |   | <b>Re-Visioning Central Lancs: What If 1 Detroit</b><br>project imagining Leyland as Detroit with direct community connections across Atlantic for live/streamed event | <b>RVCL: What If 1 Detroit</b><br>project imagining Leyland as Detroit with direct community connections across Atlantic for live/streamed event | <b>RVCL: What If 1 Detroit</b><br>project imagining Leyland as Detroit with direct community connections across Atlantic for live/streamed event |   |   |
|  |   |  | <b>RVCL: What If 2 Rivington as the Hollywood Hills</b><br>project with Rivington as Hollywood: Bolly/Nolly/Cholly                               | <b>RVCL: What If 2 Rivington as the Hollywood Hills</b><br>project with Rivington as Hollywood: Bolly/Nolly/Cholly                               |   |   |
|  |   |  | <b>RVCL: What If 3 Wade Hall Irrational Trust</b><br>project realising Wade Hall as a National Trust property                                    | <b>RVCL: What If 3 Wade Hall Irrational Trust</b><br>project realising Wade Hall as a National Trust property                                    | <b>RVCL: What If 3 Wade Hall Irrational Trust</b><br>project realising Wade Hall as a National Trust property   |   |
|  |   |  | <b>RVCL: What If 4: Ribble as the Amazon</b><br>cross-art project transforms the Ribble into the Amazon  |  |   |   |
|  |   |  | <b>RVCL: What If 5: developed from What If 5 R&amp;D</b><br>live cross artform project developed from R&D  | <b>RVCL: What If 5: developed from What If 5 R&amp;D</b><br>live cross artform project developed from R&D  | <b>RVCL: What If 5: developed from What If 5 R&amp;D</b><br>live cross artform project developed from R&D       |   |
|  |   | <b>Friday Night Is Going To Be Alright:</b><br>writing/spoken word/streaming live event  | <b>Friday Night Is Going To Be Alright:</b><br>writing/spoken word/streaming live event  | <b>Friday Night Is Going To Be Alright:</b><br>writing/spoken word/streaming live event  | <b>Friday Night Is Going To Be Alright:</b><br>writing/spoken word/streaming live event                         | <b>Friday Night Is Going To Be Alright:</b><br>writing/spoken word/streaming live event                         |
|  |   | <b>Edible Hut: artists food security project</b><br>performative installation & resource on local growing  | <b>Edible Hut: artists food security project</b><br>performative installation & resource on local growing  |  |   |   |
|  |   |  | <b>Mapping Geolocating Me for Mobile Home</b><br>live & digital gaming performance (?) from geolocation R&D                                      | <b>Mapping Geolocating Me for Mobile Home</b><br>live & digital gaming performance (?) from geolocation R&D                                      | <b>Mapping Geolocating Me for Mobile Home</b><br>live & digital gaming performance (?) from geolocation R&D     | <b>Mapping Geolocating Me for Mobile Home</b><br>live & digital gaming performance (?) from geolocation R&D     |
|  |   |  | <b>Travellers</b><br>presentations of work made with traveller communities   | <b>Travellers</b><br>presentations of work made with traveller communities   | <b>Travellers</b><br>presentations of work made with traveller communities                                      | <b>Travellers</b><br>presentations of work made with traveller communities                                      |
|  |   |  | <b>Harris Co-commissions: Lived Lives Located</b><br>presentations of work created from Harris commissions                                       | <b>Harris Co-commissions: Lived Lives Located</b><br>presentations of work created from Harris commissions                                       | <b>Harris Co-commissions: Lived Lives Located</b><br>presentations of work created from Harris commissions      | <b>Harris Co-commissions: Lived Lives Located</b><br>presentations of work created from Harris commissions      |
|  |   |  | <b>Grange Forest Estate: Ancient Woodland/Ancient Rites</b><br>new work in sites & venues to preempt festival                                    |  | <b>Grange Forest Estate: Ancient Woodland/Ancient Rites</b><br>new work in sites & venues to preempt festival   |   |
|  |   |  | <b>Mobile Home:Projects from Communities</b><br>Mobile Home project presentations in/by communities  | <b>Mobile Home:Projects from Communities</b><br>Mobile Home project presentations in/by communities  |   |   |
|  |   |  | <b>New Communities 1: new project with new theme</b><br>new projects from new communities across sites & scales                                  | <b>New Communities 1: new project with new theme</b><br>new projects from new communities across sites & scales                                  | <b>New Communities 1: new project with new theme</b><br>new projects from new communities across sites & scales | <b>New Communities 1: new project with new theme</b><br>new projects from new communities across sites & scales |
|  |   |  | <b>New Communities 2: new project with new theme</b><br>new projects from new communities across sites & scales                                  | <b>New Communities 2: new project with new theme</b><br>new projects from new communities across sites & scales                                  | <b>New Communities 2: new project with new theme</b><br>new projects from new communities across sites & scales | <b>New Communities 2: new project with new theme</b><br>new projects from new communities across sites & scales |

## 2.0 PROGRAMME & PROJECT DESCRIPTIONS:

|  | 2017 - 2018  | 2018 - 2019  | 2019 - 2020   | 2020 - 2021   | 2021 - 2022   |
|--|--|--|---|---|---|
| <p><b>Arts activity:</b></p> <p><b>Presentation Programme:</b><br/>to seed ambition:<br/>presentation programme<br/>of hosted high quality<br/>international standard<br/>events</p> | <p><b>Cinema Around The Corner</b><br/>home grown screenings/ pop up cinema programme</p> <p><b>Sited Programme/incoming arts programme</b><br/>existing work programmed in locations across Lancs</p> <p><b>TEC at The Continental/incoming arts programme</b><br/>existing work programmed into Continental venue</p>  | <p><b>Cinema Around The Corner</b><br/>home grown screenings/ pop up cinema programme</p> <p><b>Sited Programme/incoming arts programme</b><br/>existing work programmed in locations across Lancs</p> <p><b>TEC at The Continental/incoming arts programme</b><br/>existing work programmed into Continental venue</p> <p><b>Maisonette: ongoing programme</b><br/>existing work programmed into Mobile Home structures</p> <p><b>Grange Forest Estate: Ancient Woodland/Ancient Rites</b><br/>existing work programmed into sites &amp; venues<br/>to preempt festival</p>   | <p><b>Cinema Around The Corner</b><br/>home grown screenings/ pop up cinema programme</p> <p><b>Sited Programme/incoming arts programme</b><br/>existing work programmed in locations across Lancs</p> <p><b>TEC at The Continental/incoming arts programme</b><br/>existing work programmed into Continental venue</p> <p><b>Maisonette: ongoing programme</b><br/>existing work programmed into Mobile Home structures</p> <p><b>Grange Forest Estate: Ancient Woodland/Ancient Rites</b><br/>existing work programmed into sites &amp; venues alongside<br/>community grown projects as part of festival</p>   | <p><b>Cinema Around The Corner</b><br/>home grown screenings/ pop up cinema programme</p> <p><b>Sited Programme/incoming arts programme</b><br/>existing work programmed in locations across Lancs</p> <p><b>TEC at The Continental/incoming arts programme</b><br/>existing work programmed into Continental venue</p> <p><b>Maisonette: ongoing programme</b><br/>existing work programmed into Mobile Home structures</p>  | <p><b>Cinema Around The Corner</b><br/>home grown screenings/ pop up cinema programme</p> <p><b>Sited Programme/incoming arts programme</b><br/>existing work programmed in locations across Lancs</p> <p><b>TEC at The Continental/incoming arts programme</b><br/>existing work programmed into Continental venue</p> <p><b>Maisonette: ongoing programme</b><br/>existing work programmed into Mobile Home structures</p> <p><b>Grange Forest Estate: Ancient Woodland/Ancient Rites</b><br/>existing work programmed into sites &amp; venues alongside<br/>community grown projects as part of festival</p>   |
| <p><b>Arts Research activity:</b></p> <p><b>R&amp;D Labs &amp; Residence Work:</b><br/>to explore ideas &amp; possibilities;<br/>ensure excellence &amp;<br/>seed Project Work</p>   | <p><b>Talk To Me</b><br/>a mobile engagement structure to understand community<br/>issues/needs &amp; discover narratives for new projects</p> <p><b>Breadline</b><br/>Community-embedded international residency in an<br/>Avenham tower block home with residents working with<br/>digital creators HELIOS &amp; UCLAN serious gaming dept<br/>to identify gaming routes to explore household budgets</p> <p><b>ADHD and Women</b><br/>R&amp;D to explore theme &amp; discover form of project for future</p> <p><b>Travellers</b><br/>R&amp;D with travellers to create sustainable arts project</p> <p><b>What If 1: Detroit Leyland; Leyland Ford</b><br/>R&amp;D to create project imagining Leyland as Detroit</p> <p><b>What If 3: Wade Hall: Irrational Trust</b><br/>R&amp;D exploring Wade Hall as a National Trust property</p> <p><b>What If 4: Ribble as the Amazon</b><br/>R&amp;D to develop ideas to transform the Ribble<br/>into the Amazon</p> <p><b>Mapping Geolocating Me for Mobile Home</b><br/>R&amp;D with geolocation to discover new project</p> <p><b>Grange Forest Estate: Ancient Woodland/Ancient Rites</b><br/>R&amp;D to create project exploring forest festivals</p> <p><b>Harris Co-commissions: Lived Lives Located</b><br/>R&amp;D to develop Harris commissions of Preston lives<br/>project: performance/installation/digital</p> | <p><b>Talk To Me</b><br/>a mobile engagement structure to understand community<br/>issues/needs &amp; discover narratives for new projects</p> <p><b>In Residence With You</b><br/>R&amp;D engagement to discover narratives for new projects</p> <p><b>Dementia Empathy</b><br/>R&amp;D to explore theme &amp; discover form of project for future</p> <p><b>New community identified theme R&amp;D:</b><br/>R&amp;D project with theme discovered via Talk To Me/IRWY</p> <p><b>Creative Community Development R&amp;D projects</b><br/>R&amp;D to develop new creative communities for collaboration</p> <p><b>What If 2: Rivington as the Hollywood Hills:</b><br/>R&amp;D to create project playing with ideas of Rivington as<br/>film-making capital: Hollywood/Nollywood/Bollywood<br/>to create Chollywood</p> <p><b>What If 3: Wade Hall: Irrational Trust</b><br/>R&amp;D exploring Wade Hall as a National Trust property</p> <p><b>What If 4: Ribble as the Amazon</b><br/>R&amp;D to develop ideas to transform the Ribble<br/>into the Amazon</p> <p><b>What If 5: R&amp;D of new theme to discover projects</b><br/>theme to be discovered via ongoing Talk To Me/IRWY</p> <p><b>Grange Forest Estate: Ancient Woodland/Ancient Rites</b><br/>R&amp;D to create project exploring forest festivals</p> <p><b>Harris Co-commissions: Lived Lives Located</b><br/>R&amp;D to develop Harris commissions of Preston lives<br/>project: performance/installation/digital</p> <p><b>New Relationships R&amp;D</b><br/>playing together to build new relationships</p> | <p><b>Talk To Me</b><br/>a mobile engagement structure to understand community<br/>issues/needs &amp; discover narratives for new projects</p> <p><b>In Residence With You</b><br/>R&amp;D engagement to discover narratives for new projects</p> <p><b>Dementia Empathy</b><br/>R&amp;D to explore theme &amp; discover form of project for future</p> <p><b>New community identified theme R&amp;D:</b><br/>R&amp;D project with theme discovered via Talk To Me/IRWY</p> <p><b>Creative Community Development R&amp;D projects</b><br/>R&amp;D to develop new creative communities for collaboration</p> <p><b>What If 2: Rivington as the Hollywood Hills:</b><br/>R&amp;D to create project playing with ideas of Rivington as<br/>film-making capital: Hollywood/Nollywood/Bollywood<br/>to create Chollywood</p> <p><b>What If 3: Wade Hall: Irrational Trust</b><br/>R&amp;D exploring Wade Hall as a National Trust property</p> <p><b>What If 5: R&amp;D of new theme to discover projects</b><br/>theme to be discovered via ongoing Talk To Me/IRWY</p> <p><b>Harris Co-commissions: Lived Lives Located</b><br/>R&amp;D to develop Harris commissions of Preston lives<br/>project: performance/installation/digital</p> <p><b>New Relationships R&amp;D</b><br/>playing together to build new relationships</p> | <p><b>Talk To Me</b><br/>a mobile engagement structure to understand community<br/>issues/needs &amp; discover narratives for new projects</p> <p><b>In Residence With You</b><br/>R&amp;D engagement to discover narratives for new projects</p> <p><b>Dementia Empathy</b><br/>R&amp;D to explore theme &amp; discover form of project for future</p> <p><b>New community identified theme R&amp;D:</b><br/>R&amp;D project with theme discovered via Talk To Me/IRWY</p> <p><b>Creative Community Development R&amp;D projects</b><br/>R&amp;D to develop new creative communities for collaboration</p> <p><b>What If 5: R&amp;D of new theme to discover projects</b><br/>theme to be discovered via ongoing Talk To Me/IRWY</p> <p><b>Harris Co-commissions: Lived Lives Located</b><br/>R&amp;D to develop Harris commissions of Preston lives<br/>project: performance/installation/digital</p> <p><b>New Relationships R&amp;D</b><br/>playing together to build new relationships</p> | <p><b>Talk To Me</b><br/>a mobile engagement structure to understand community<br/>issues/needs &amp; discover narratives for new projects</p> <p><b>In Residence With You</b><br/>R&amp;D engagement to discover narratives for new projects</p> <p><b>Dementia Empathy</b><br/>R&amp;D to explore theme &amp; discover form of project for future</p> <p><b>New community identified theme R&amp;D:</b><br/>R&amp;D project with theme discovered via Talk To Me/IRWY</p> <p><b>Creative Community Development R&amp;D projects</b><br/>R&amp;D to develop new creative communities for collaboration</p> <p><b>What If 5: R&amp;D of new theme to discover projects</b><br/>theme to be discovered via ongoing Talk To Me/IRWY</p> <p><b>Harris Co-commissions: Lived Lives Located</b><br/>R&amp;D to develop Harris commissions of Preston lives<br/>project: performance/installation/digital</p> <p><b>New Relationships R&amp;D</b><br/>playing together to build new relationships</p> |

## 2.0 PROGRAMME & PROJECT DESCRIPTIONS:

|  | 2017 - 2018   | 2018 - 2019   | 2019 - 2020   | 2020 - 2021   | 2021 - 2022   |
|--|---|---|---|---|---|
| <b>CPD Programme activity:</b><br><br><b>Professional Development: practitioner &amp; sector</b><br><br>Developing Practice;<br>Challenging Expectations;<br>Professional Dialogue;<br>Research Papers | <b>Mobile Home: placemaking talks: Housing Problems</b><br>series of professional/community dialogues to inform placemaking policy & practice | <b>Mobile Home: placemaking talks series: new theme</b><br>series of professional/community dialogues to inform placemaking policy & practice | <b>Mobile Home: placemaking talks series: new theme</b><br>series of professional/community dialogues to inform placemaking policy & practice | <b>Mobile Home: placemaking talks series: new theme</b><br>series of professional/community dialogues to inform placemaking policy & practice | <b>Mobile Home: placemaking talks series: new theme</b><br>series of professional/community dialogues to inform placemaking policy & practice |
|  | <b>Pay It Back; Pay It Forward</b><br>programme for new ways to partner investment for arts   | <b>Pay It Back; Pay It Forward</b><br>programme for new ways to partner investment for arts   | <b>Mobile Home: placemaking national forum event</b><br>national professional event to inform placemaking policy                              |   | <b>Mobile Home: placemaking national forum event</b><br>national professional event to inform placemaking policy                              |
|  | <b>Screen Opps</b><br>access routes & diversity development in the industry   | <b>Screen Opps</b><br>access routes & diversity development in the industry   | <b>Screen Opps</b><br>access routes & diversity development in the industry   | <b>Screen Opps</b><br>access routes & diversity development in the industry   | <b>Screen Opps</b><br>access routes & diversity development in the industry   |
|  | <b>Workshop Facilitation</b><br>ongoing CPD workshop programme  | <b>Workshop Facilitation</b><br>ongoing CPD workshop programme  | <b>Workshop Facilitation</b><br>ongoing CPD workshop programme  | <b>Workshop Facilitation</b><br>ongoing CPD workshop programme  | <b>Workshop Facilitation</b><br>ongoing CPD workshop programme  |
|  | <b>Artists' Micro-Commissions</b><br>three commissions for emerging artists to support diversity  | <b>Artists' Micro-Commissions</b><br>three commissions for emerging artists to support diversity  | <b>Artists' Micro-Commissions</b><br>three commissions for emerging artists to support diversity  | <b>Artists' Micro-Commissions</b><br>three commissions for emerging artists to support diversity  | <b>Artists' Micro-Commissions</b><br>three commissions for emerging artists to support diversity  |
|  | <b>TEC at The Continental/Scratch PD work</b><br>ongoing opportunity to develop work with live audiences                                      | <b>TEC at The Continental/Scratch PD work</b><br>ongoing opportunity to develop work with live audiences                                      | <b>TEC at The Continental/Scratch PD work</b><br>ongoing opportunity to develop work with live audiences                                      | <b>TEC at The Continental/Scratch PD work</b><br>ongoing opportunity to develop work with live audiences                                      | <b>TEC at The Continental/Scratch PD work</b><br>ongoing opportunity to develop work with live audiences                                      |
|  | <b>Associate Artists Development Scheme</b><br>CPD for associate artists to support diverse thinking/practice                                 | <b>Associate Artists Development Scheme</b><br>CPD for associate artists to support diverse thinking/practice                                 | <b>Associate Artists Development Scheme</b><br>CPD for associate artists to support diverse thinking/practice                                 | <b>Associate Artists Development Scheme</b><br>CPD for associate artists to support diverse thinking/practice                                 | <b>Associate Artists Development Scheme</b><br>CPD for associate artists to support diverse thinking/practice                                 |
|  | <b>Emerging Placemakers - young people's parliament</b><br>CPD to bring new young voices into placemaking                                     | <b>Emerging Placemakers - young people's parliament</b><br>CPD to bring new young voices into placemaking                                     | <b>Emerging Placemakers - young people's parliament</b><br>CPD to bring new young voices into placemaking                                     | <b>Emerging Placemakers - young people's parliament</b><br>CPD to bring new young voices into placemaking                                     | <b>Emerging Placemakers - young people's parliament</b><br>CPD to bring new young voices into placemaking                                     |
|  | <b>Signal Mentoring &amp; Commission Facilitation</b><br>mentoring programme for specific client  | <b>New Mentoring &amp; Facilitation</b><br>mentoring programme for arts organisations   | <b>New Mentoring &amp; Facilitation</b><br>mentoring programme for arts organisations   |   |   |



## 2.0 PROGRAMME & PROJECT DESCRIPTIONS:

### Project descriptions

#### Breadline (mobile Home)

Presentation of a live & digital project (performance, writing, game, app, etc) exploring daily life and how to manage on the 'Breadline'; the results of the R&D period in Year One (see below). This could be a digital game & physical/digital resource, based around household budgets, creating a shared performance piece presented live by the artists and communities.

#### Maisonette (Mobile Home)

Maisonette is a physical touring space in the style of a maisonette, which hosts workshops, community meeting points. It has retractable opening sides to enable it to become a performance/flexible open space. In Year one, we launch this structure with a series of small project presentations; in subsequent years, it becomes part of our ongoing programme. It hosts some sited programme, workshop delivery and celebration events for Mobile Home.

#### ADHD and Women

The culmination of R&D to develop a full work as part of the Projects strand: exploring the experiences of women diagnosed with or living with ADHD, this mixed reality work will utilise ideas for performance, gaming, digital publications and live/interactive experiences.

#### Dementia Empathy

The culmination of R&D to develop a full work as part of the Projects strand: exploring the experiences of those experiencing dementia or living with its impact, this mixed reality work will utilise ideas for performance, gaming, digital publications and live/interactive experiences.

#### What If 1: Detroit

The outcome of a year's development alongside communities connected with Leyland to create a new work linking Detroit with Lancashire through residence, installation, performance, live streaming and embedded digital assets.

#### What If 2: Rivington is the Hollywood Hills

Working with Groundwork and building on the 'Hollywood' project commissioned for City of Culture 2017, we create a project exploring Rivington Pike as the Hollywood Hills and what that would mean if it was Nolly or Bolly wood, and result in it being 'CHOLLYWOOD' in its relationship to Chorley.

#### What If 3: Wade Hall: a new national trust estate (Mobile Home)

Working with the residents of Wade Hall and key partners the National Trust, we turn Wade Hall housing estate into a 'national trust property' (for a period of time). This project enables the NT to develop new understanding of communities, engagement and audience development. It also enables Wade Hall residents to develop creative and environmental projects which help develop a discussion of history, power, voice and nostalgia in the context of our current experiences. Other outcomes may include co-produced film, live experiences, AR apps to explore the layered aspect of the spaces, celebration events. A three year project which develops new routes into commissioning and creative consultancy.

#### What If 4: Ribble as Amazon

Development of a project between Ribble Rivers Trust, Environment Agency, & They Eat Culture. We re-vision the Ribble as the Amazon, working alongside communities to think about global ecological impact of how we treat rivers. This introduces an artists' residency exchange with LABVERDE in Central Amazon, exploring indigenous communities and the global impact of the amazon ecology

## 2.0 PROGRAMME & PROJECT DESCRIPTIONS:

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|   |  |
|---|--|
| <a href="#">What If 5: tbc</a>                          | The culminating project of the continued R&D into Re-imagining Central Lancashire taking on a new site and community.  |
| <a href="#">Friday night's going to be alright</a>      | Developed as part of Mobile Home from the Mapping project and Talk To Me, Friday Night is series of commissioned & performed short stories which takes place live across a variety of venues across an estate, and is filmed and broadcast live from site: "Preston is our place and it's any place. Come and join us across Preston for stories of a Friday night, right from the action. Visit places you've never been before and see familiar sights in unexpected ways". This will develop into an ongoing series of literature and spoken word commissions.  |
| <a href="#">Edible Hut</a>                              | Developed as part of Mobile Home from the Mapping project and Talk To Me, this is part of the built environment mobile home activity & invites an artist in residence to develop meanwhile space infrastructure alongside communities, which can grow edibles to support community food growing activity, and enable a series of community food sharing activities.  |
| <a href="#">Mapping: Geolocating Me for Mobile Home</a> | This work uses the outcomes and discoveries from the R&D to present a cross platform transmedia event with geo-located materials, such as music and image to construct narratives and counter-narratives, facts and fictions, written and performed alongside a geographical community in Preston.   |
| <a href="#">Travellers</a>                              | We have been invited to sit alongside the traveller community in Preston and Central Lancashire to develop work alongside the community. We are developing four initial pieces of activity: <ul style="list-style-type: none"><li>&gt;&gt; community cultural development through artist led planning of ongoing activity; aligned and initiated through cinema around the corner</li><li>&gt;&gt; HLF project around the movement onto the static site in the early 1990's</li><li>&gt;&gt; a series of pop -style videos with women and girls (through the producing lab)</li><li>&gt;&gt; development of a hate crime reporting toolkit (through the producing lab)</li></ul> |
| <a href="#">Harris Co-Commissions</a>                   | Working in conjunction with the Harris, we present the outcomes of initial R&D carried out by local communities and artists exploring the lived experience of Preston and Harris' collections. Depending on the direction taken in R&D, this could be a larger on site live / digital production, built installation, or other publically accessible piece.  |
| <a href="#">Grange Forest Estate (Mobile Home)</a>      | Working with Cloudspotting festival, Grange Forest Estate asks us to imagine what would happen if an estate was left for 100 years for a forest to grow through it. Young people take over this, co-programming an element of the festival to attract new audiences with the estate becoming a set within the forest and a forest festival turning up in grange. A new piece of work is commissioned, developed, and toured. This project takes place of 2-3 years & provides a new approach to audience development for Cloudspotting, and a commissionable strand of activity for They Eat Culture.  |
| <a href="#">Other Mobile Home projects</a>              | New elements with the Mobile Home initiative are seeded through R&D and realised through the Projects strand.  |
| <a href="#">New Communities 1 &amp; 2</a>               | A series of developmental workshops to identify and consolidate relationships with new communities to extend our reach.  |

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## 2.0 PROGRAMME & PROJECT DESCRIPTIONS:

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### Cinema Around The Corner

An ongoing programme of home grown co-programmed screenings and pop up cinema opportunities hosted in unexpected places. Often with further workshops and arts activity to develop conversations.

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### Sited Programme

A series of sited incoming combined arts programme for non-traditional spaces curated alongside our Revisioning Lancashire & Mobile Home projects designed to feed the ambition of artists, communities and audiences: 3 larger scale productions over 1 or several days; smaller scale indoor activity in non-traditional venues in relationship with the wider communities we work with.

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### They Eat Culture at the Continental

Developing our ongoing combined arts programme into an artist and audience led programme and test space with increased R&D / Residencies & sector development activity. New digital activity, live broad/webcasting facilities, technical & seating infrastructure to support this raised ambition.

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### Maisonette - ongoing programme

Developing our ongoing combined arts programme curated into the Maisonette structure. Also hosts arts workshops, and arts-led community celebration activity

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### Grange Forest Estate ongoing programme

Existing international sited & outdoor work programmed into Cloudspotting festival alongside the new commissioned work arising from community R&D and production. We are looking for other festival partners and commissioners to host this work on tour, if relevant.

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### Talk to Me

Talk to Me is a research based, artist-led dialogue with publics, through digital and built environments, touring into communities to provide an underlying evaluation digital storytelling approach and to enable us to initiate difficult conversations and understand people's perspectives. This directly feeds ideas and understandings to feed R&D, projects and programme.

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### In residence with you

Moving from our current 'residency' at the Continental venue, where we currently host an arts programme, They Eat Culture is developing a multi-site residency approach, to spark new partnerships, develop new ideas, and to sit next to the people that matter: you and yours. This also directly feeds ideas and understandings to feed R&D, projects and programme. For example, across our current portfolio, we will support the ongoing places and communities we work through ensuring we have residency facilities alongside the activity.

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### Breadline (mobile Home)

Development of a live & digital project exploring daily life and how to manage on the 'Breadline', developed alongside and 'in residence with' a group of people from the local community. Delivered through a series of digital, performance and writing workshops, digital development sessions, experiments around food & fuel poverty. The results of this R&D become the starting point for the development of a full public presentation in the following year. Initial ideas can change, but it is currently conceptualised as a digital game & physical/digital cookbook presented live by the artists and communities

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### R&D: ADHD and Women

This is the R&D to develop a full work as part of the Projects strand: exploring the experiences of women diagnosed with or living with ADHD, the project explores ideas for resources created as performance, gaming, digital publications and live/interactive experiences.

## 2.0 PROGRAMME & PROJECT DESCRIPTIONS:

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### R&D: Dementia Empathy

This is the R&D to develop a full work as part of the Projects strand: exploring the experiences of those experiencing dementia or living with its impact, the project explores ideas for resources created as performance, gaming, digital publications and live/interactive experiences.

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### R&D What If 1: Detroit

An extension of In Residence With You in Year One, this project is connected to the Detroit project, hosting of Detroit artist/s & artist-led R&D of Detroit house purchase & UK based house purchase potential vs rental.

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### R&D What If 2: Rivington is the Hollywood Hills

This is the R&D to develop a full work as part of the Projects strand: Working with Groundwork and building on the 'Hollywood' project commissioned for City of Culture 2017, we explore possibilities with communities and artists to look at Rivington Pike as the Hollywood Hills and what that would mean if it was nolly or bolly wood, and result in it being 'CHOLLYWOOD' in its relationship to Chorley.

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### R&D What If 3: Wade Hall: a new national trust estate (Mobile Home)

This is the R&D to develop a full work as part of the Projects strand: Working with the residents of Wade Hall and National Trust to turn Wade Hall housing estate into a 'national trust property' for a limited time. Residents develop creative and environmental projects which help develop a discussion of history, power, voice and nostalgia in the context of our current experiences. Other outcomes may include co-produced film, live experiences, AR apps to explore the layered aspect of the spaces, celebration events.

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### R&D What If 4: Ribble as Amazon

This is the R&D to develop a full work as part of the Projects strand: Together with communities, we re-vision the Ribble as the Amazon, exploring global ecological impact of how we treat rivers. This introduces an artists' residency exchange with LABVERDE in Central Amazon, exploring indigenous communities and the global impact of the amazon ecology. Partners include: Ribble Rivers Trust & Environment Agency

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### R&D What If 5: tbc

This is the R&D to develop a full work as part of the Projects strand: continued R&D into Re-imagining Central Lancashire taking on a new site and community.

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### R&D Mapping: Geolocating Me for Mobile Home

This R&D work explores the practical application of geo-locative materials, such as music and image, through mapping community and people assets to construct narratives and counter-narratives, facts and fictions, written and performed alongside a geographical community in Preston. The results of this R&D become a full project. Includes:

- >> community asset mapping of built / physical environment and community resources
- >> 'people asset mapping' of how people relate emotionally to different areas of their communities
- >> local stories of place told by community participants
- >> an artistic interpretation through image and music (see FRIDAY NIGHT project and other outcomes)

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### R&D Travellers

1) initial R&D and relationship building to feed into the ongoing Travellers projects above.

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### R&D Harris Co-Commissions

Working in conjunction with the Harris, local communities and artists explore the lived experience of Preston and Harris' collections. This series of workshops leads to a larger on site live / digital production, built installation, or other publically accessible piece.

## 2.0 PROGRAMME & PROJECT DESCRIPTIONS:

### R&D Grange Forest Estate (Mobile Home)

Working with Cloudspotting festival, grange forest estate asks us to imagine what would happen if an estate was left for 100 years for a forest to grow through it. Young people work with TEC artists to develop ideas to co-programme an element of the festival to attract new audiences, with the estate becoming a set within the forest and a forest festival turning up in grange.

### New Relationships R&D

R&D activity to develop our methodologies to identify and consolidate relationships with new communities to extend our reach.

### Placemaking Talks

This project develops conversations around what we need to live our lives: year 1, housing problems with subsequent years' themes to be confirmed. Working with local, national, and international housing providers, planners & developers and the local Forum of the Built Environment, including local authority, social housing, housing development firms, alternative sustainable housing, co-ops and self build models, we explore through hands-on experience and built environment residencies the potential for and hopefully the actual development of community-led housing development in Preston.

### Mobile Home / Placemaking Event

The learning from above is shared and debated as a nationally significant event hosted by Preston.

### Workshop Facilitation

A series of workshops developed from need and presented as an off-the-shelf offer.

### Pay It Back: Pay It Forward

A new programme to turn traditional funder investment on its head to re-vision new ways to partner investment for arts project. Traditional funder investment, manifested through local and national government priorities, sees funds directed into communities that are deemed 'challenged' around what is currently known as 'socially engaged practice' across arts, creative/digital spheres. It prioritises the social and economic returns and value to the professionals involved in the activity over the social and economic benefits, returns and value to the individual or local communities. This project explores ways to level this disparity. It innovates around social and economic benefits coming directly back into the community and to participant individuals through risk & investment models providing a platform to prototype and then sell quality and ambitious artistic, creative, and digital projects.

### Screen Opps

Ongoing hosting of screen opps, in partnership with Creative Lancashire and support from Digital Lancashire: signposting access routes and supporting diversity development in the industry; looking at developing a range of screen opportunities in Lancashire. Touring across Lancashire. Working towards taking 3 companies and ourselves to present transmedia/interactive arts activity to festival presentation at SXSW, IDFA, and other international digital markets.

### Artists' Micro-commissions

An annual programme of three commissions for emerging artists designed to support diverse practice and attract diverse voices

### TEC Scratch

A platform for and ongoing opportunity to develop work with live audiences; hosting ideas development across artforms and communities: based at the Continental and touring out to communities

## 2.0 PROGRAMME & PROJECT DESCRIPTIONS:

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### Associate Artists' Development Scheme

An ongoing scheme to support the professional development of our Associate Artists with a focus on diverse experiences that feed development and practice.

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### Emerging Placemakers: young people's parliament

A pilot in Year One that develops over subsequent years to harness the potential of young people in both placemaking and, crucially political engagement in shaping where and how we live.

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### Signal Mentoring & Commission Facilitation

A mentoring consultancy to support a regional organisation as it grows skills in community-led commissioning, interactive and transmedia arts development, project development and partnership working.

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### New Mentoring & Facilitation

Developed from our experience above, this is a mentoring scheme to support emerging organisations grow skills in commissioning, project development and partnership working.

## 3.0 PARTNERS:

**We are clear that our work is borne of partnerships. Our ideas are formed within them; our work is delivered through them. We cannot make work without partners. This is a strength; it maximises potential and reduces risks. Together, we can add value to our activities, avoiding replication and wasted resources.**

**We believe that our communities, the people we work with are our key partners. We believe in developing dialogue. We take the same approach to working with strategic partners, still part of our community. We invest in our relationships to ensure that we share values and ambitions. This forms the basis of any working relationship and underpins success and the development of relevant ideas.**

**For the period of this application, we have put in place a variety of key partners. With some, we have jointly committed to create programmes of artistic work or individual projects; with some, we have agreed to work together to impact on local economic development or policy; with some, we will explore ideas to jointly discover projects, initiatives, goals and dreams.**

**We are moving into the next few years with strong committed local, regional and international partners as well as a variety of blossoming relationships that will deliver future activity and development. These play out locally, regionally, nationally and internationally. They include artists, producers, programmers, curators, technologists, academics,**



**researchers, social innovators, funders, audiences, media, community activists, local authority officers and extraordinary individuals we meet as we explore place. We develop new partnerships as projects evolve, and many of these individuals play a role on steering groups or as critical friends supporting our strategic action plans and artistic direction and ambition.**

## 3.0 PARTNERS:

### Key confirmed regional partners in the delivery of TEC's strategic development and its programme of activity over the whole period will be:

- » Preston City Council who has committed to cash funding for the whole period
- » Lancashire County Council again committing funds
- » Harris Gallery, Museum & Library with whom we have developed a programme of site-responsive commissions connecting Central Lancashire communities to Harris collections, specifically around equality and power
- » Groundwork a national organisation working with communities to transform place, for whom we are delivering cultural projects to align with the West Lancashire & Cheshire Area Group's environmental activities
- » University of Central Lancashire who has committed to a working relationship to explore the development of the built environment and arts practice, through specific research projects, departments and courses
- » BBC Radio Lancashire with whom we are developing short term projects for longer term programmes
- » Creative Lancashire – ongoing strategic activity developing shared activity with the Economic Development department of Lancashire County Council
- » Digital Lancashire – activity supporting digital technologies in Lancashire, and linking out to the Digital North
- » South Ribble Partnership – we are working with the whole partnership to help develop activity in South Ribble: this includes
  - » South Ribble Borough Council
  - » Chorley & South Ribble CCG
  - » Runshaw College
  - » British Aerospace
  - » Progress Housing
- » Lancashire Fire and Rescue
- » Orvia
- » Churches Together in Lancashire
- » Citizen's Advice Bureau
- » Lancashire County Council
- » UCLan
- » Lancashire Constabulary
- » Age Concern
- » Lancashire Association of Local Councils
- » South Ribble VCFS Network

We ensure continued dialogue with our established long-standing local community partners to enable new projects. These include: Community Gateway Association, Foxtan Centre, Preston Creative Partnership, Deafway, Sahara, LancashireLGBT, Disability Equality, Black history Group, The Windrush Project, housing associations, the Faith Forum, local schools & colleges. We are active within targeted estates and other locations seen as least engaged in cultural activity. We actively encourage beneficiary engagement as partners in delivery and asset development, creating programme resilience. We develop new project partners as we work towards our project goals.

Newly developing regional and national conversations include: Sport Lancashire, The Environment Agency, The National Trust, Defra, Probation Service, NHS innovation, wider Lancashire based CCGs, Lancashire Prisons,

## 3.0 PARTNERS:

### Creative, Cultural, Place-Based Partners:

We have partners in place to support and extend delivery and achieve our artistic ambition:

This includes:

- » Helios Design Lab – Toronto / Berlin based transmedia studio
- » New Writing North – NPO supporting Northern Writers
- » Manchester School of Architecture – providing placements and research opportunities
- » The Continental – as a venue for our established programme, artist development and residencies
- » SpaceHive – as creative and civic crowd-funding partners
- » Powerhouse Productions – a collaborative research and residency exchange in Detroit, USA
- » LABVERDE – a collaborative research and residency exchange in Manaus, Brazil
- » Signal Film & Media – engaged arts and

media organisation in Barrow

- » Federation of the Built Environment – supporting built environment
- » RIBA – supporting built environment / architecture practice
- » Crossover Labs – interactive commissioners and producers with specialism in AR & VR development
- » Independent Curators Network – high quality network based out of New York
- » Lancashire Encounters Festival – Preston City Council's new cultural festival
- » Co-programming partners – The Grand, Cloudspotting Festival, Dukes, Derelict, Horse & Bamboo & our small venues network partners
- » UCLan's Media & Performance School – working with students on live briefs, utilising equipment, supporting projects
- » UCLan's Sonic Architecture Research Unit – developing new shared research and activity

### Our small venues network partners:

In addition to those partners above, we are in regular dialogue with, and support development of activity with: Lancaster University, UCLAN-Volunteering, Manchester University, Marketing Lancashire, Creative Futures, Fuel, Battersea Arts Centre, Paines Plough, ArtsAdmin, Thrift Festival, Festival of Making, Cinema for All, Sheffield DocFest, Deco Publique, The Festival of Making, Concrete, Preston Creative Partnership / Cultural Framework organisations including Derelict, Bluestreak, Alison Project, In Certain Places, Ludus Dance, Arts Lancashire partners.

We are looking to support our work through clear links to national arts development networks including A-N, Live Art Development Agency, ITC, Sound & Music, IETM, European Cultural Foundation, and a range of other national and international networks.

### Children & Young People specific activity is supported through further dialogue with:

- » Young Lancashire
- » Lancashire County Council

- » UCLan's Centre for Children & Young People's Participation
- » BFI programmes IntoFilm & Young Programmers network
- » Blaze
- » Curious Minds (Bridge Organisation)
- » Arts Lancashire CYP delivery organisations The Dukes, Burnley Youth Theatre, and Horse & Bamboo, alongside ourselves, providing support and an emerging shared approach to Lancashire CYP delivery

### Private & Commercial Partners

We have a range of private sector partnerships that support delivery through in kind activity, student placement activity, and professional volunteering, particularly across the built environment (architecture, planning, & construction), graphic design & place-based marketing, digital sectors. We look to develop further partners across sectors and industries. We are looking to develop new partnerships to share risk around digital production and publishing.

## 3.0 PARTNERS:

### Examples:

Three examples of our regional partnerships reveal the strength of our working relationships, demonstrating how we work to impact on development and policy in the contexts in which we work, facing long term goals, adding value and supporting joint strategic and community development:

#### Example 1. Groundwork:

environment development partner. Reasoning: shared values, different models supporting communities to develop needs-based solutions and impact-based goals. They bring relevant built-environment engagement experience, local/regional community networks, volunteering strength, shared sustainability.

#### Example 2. Harris Museum, Library, and Art Gallery:

Working in conjunction with the Harris, we develop relationships with new communities working to connect and experiment with linking communities, lived experience of Preston, and collections. This may be a series of workshops which lead to a larger on site live / digital production, built installation, or other publically accessible piece. This partnership also supports shared audience

development & fundraising activity, and works together on the strategic cultural development of the city.

#### Example 3. Arts Lancashire Network:

for Sector Development led by a consortium of Lancashire strategic organisations, we are working to realise ambition across Lancashire, raising the offer for Lancashire-based artists and audiences. Burnley Youth Theatre, Horse and Bamboo, In Situ, SpotOn Rural Touring, The Dukes, Lancaster Arts and TheyEatCulture have all committed to setting up an informal network of Lancashire based organisations who are offering exciting development opportunities for local diverse artists.

These include:

- » emerging artist residencies and making opportunities
- » associate artist placements for established writers and directors
- » pitching and mentoring schemes to develop artists for rural touring
- » artist residencies for socially engaged practice

- » development opportunities for early career theatre makers
- » bespoke associate artist programmes including commissions and residencies
- » emerging and mid-career commissions, collaborations, networks and mentoring opportunities (on which TheyEatCulture is leading).

The network will ensure career progression for artists as they become more established. A joint up offer will secure a bigger impact on the future ecology of the arts in Lancashire, give an offer to emerging and established artists outside of Manchester and Liverpool and help us to realise an ambition for excellence and collaboration in Lancashire that is waiting to be explored.

#### Local Authorities and Strategic Work

In addition to funding, Preston City Council supports events, volunteers, plus community & sports engagement and Lancashire County Council supports road closures/infrastructure, cultural, youth & adult care services. We are developing a new working relationship with South Ribble Borough Council and Chorley District Council.

We work strategically to support the sector as part of the Executive Boards for Lancashire Arts Partnership (Vice-Chair) representing strategic Lancashire organisations and for Preston Creative Partnership, representing Preston's independent creative sector, and take a representative role on Preston's Cultural Framework Board. Through this activity Ruth Heritage is leading on a piece of consultancy embedding shared data collection and evaluation practice across social, culture, health, economic impact agendas, to feed into an advocacy toolkit for the sector. Ruth is also working towards an Ambition for Excellence approach with Arts Lancashire and takes responsibility for fundraising action plans where needed with Preston Creative Partnership and Preston Cultural Framework Board.

TEC is confident about its ability to unite partners around a mission and project and to deliver artistic projects.

## 4.0 INCOME GENERATION AND DIVERSIFICATION STRATEGY:

**We understand income as the combination of income generation and fund-raising. We believe that broadening our income streams is an essential business imperative in this next period. We are investing in a business development post in Year 17/18 to focus us on developing income streams. This builds on investment made by The Design Council, Arts Council England, and Lancashire County Council (Creative Lancashire) in 2016 to develop a business development strategy and marketing plan, including a package of project development and consultancy tools, and 'sales resources' including print, PDF, film, and digital materials, to enable commissioners and new partners understand better what value we will give and how to best commission us. We have started to develop new business through this, which can**

be seen in the budget. This is now under development with Creative Industries Finance (supported by Arts Council), who are further developing our revenue development plan towards social impact risk investment, to best see us create new revenue streams.

We recognise that our assets include the knowledge in our artistic and administrative teams. Our core purpose and our key focus will remain the creation of socially impactful and socially engaged artworks developed with stakeholding communities, but we will utilise these contexts to create opportunities for earned income. We must ensure that we have the capacity to deliver and, as such, we will explore ways to add value that commands greater income.

### Traditional Fundraising:

We have in place a fundraising schedule and resources to enable smooth delivery. We have fundraising action plans in place with key partners and consortia. We are looking to develop further relationships with Trusts & Foundations, through invited applications to Esmee Fairbairn and Tudor Trust in early 2017.

### Beyond Philanthropic Giving & Friends:

We are actively exploring crowd-funding, moving beyond charitable 'asks' to develop value-laden 'gives'. Our partnership with Spacehive will link businesses to invest in their employees and communities on a local level. We have developed initial methods of individual donors supporting our organisation, and are looking at how best to gain gift-aid from online shopping. We hosted fundraising activity around 'friends of They Eat Culture' early in our development, and will be reviewing this activity as a priority going forward.

### Revenue Development:

#### Sharing Practice and Vision:

A key motivator for our activity is to use our experiences to support others on a national and international stage to share our mission and values, creating new partnerships that work solidly in long-term relationship with place. This may be from a wide range of sectors, interested in how we link people and place successfully through practice.

Revenue here will be grown from consultancy, exec-level direction & production, session facilitation, and CPD activity. We also look to taking on further national and international writing, speaking, and public forum activities that will enable us to provoke and lead change through sharing our research-as-practice outcomes.

### Commission Revenue:

We have developed many bespoke projects that respond to people, place, or need, either as short term productions, response to brief, or projects coming out of dialogues with communities and partners. A focus for is to package and market our work successfully, so that work can be bought in 'off the shelf', with place, people, and need specific focus.

We do not want to dilute the value of our artistic work, so clear focus will be around new artistic commissions for our team. We look to do this through a long-term residency approach, or through shorter R&D projects followed by larger project commission. We will respond to artistic brief as a project team.

### R&D and Innovation Developing Products:

Our R&D approach, developing prototypes alongside the community around societal need, and working with non-arts partners in social justice, health & wellbeing, and community cohesion, gives us opportunity to develop new revenue streams outside the grant-funded project spectrum.

This builds on our team's past experiences in documentary/TV, digital, design, architecture, creative industries, alongside arts & cultural activity. We will apply commercial acumen so that we do not rely solely on arts funding to realise projects. To develop earned income beyond commissions for project activity, we will exploit our assets through digital storytelling, IP licensing, broadcast commissions, product development, tourable live activity.

We will increase income from non-traditional sources, including maximising the potential for IP licensing to deliver income. We will also exploit opportunities across platforms, digital publishing, and digital/broadcast commissioning using our interactive approach to story-telling. We recognise that this core strength in story-telling is of value

in other sectors and we will pursue return on this. In order to manage risk we are taking a staged approach, developing portfolio in 2017 with BBC Radio Lancashire & digital commissioning, and have been developing new working relationships with commercial partners over the last year. Our track record in interactive and transmedia activity has been enabled us to trial story experience in playing with narrative across, for example, web, twitter and facebook, while using mobile phones to create content that is delivered as part of the live experience. We will invest in R&D activity and piloting that also focusses on income possibilities.

We have started to develop through our partnership with the Continental an R&D project around artists product development; we will be looking to R&D over 2017 to develop further pilot projects around serious gaming, broadcast commissions, tourable project work, and online interactive activity. Our previous projects with saleable IP, product development, broadcast / digital or tourable qualities are being reviewed and evaluated as part of our income generation and diversification activity.

### Managing Ethics

Our work is made alongside communities, often derived from individual stories, and people time. Placing individual stories in a public forum also involves personal risk of recognition by communities. While we are a place based non-profit who re-invest our resources locally, we feel this ethical area is under acknowledged in the wider arts, culture, and social engagement context. We are working on new models of developing constructive conversations and ethical framework around shared IP and on-sales financial agreements, community investing, and other considerations.

### Managing Risk

Our income generation strategy targets all sources, supporting our ability to respond to funding failure while we shift reliance on traditional arts funding. We may use freelance fund-raisers to target more traditional sources of income or for specific fund-raising activity. This is built into financial projections.

We have defined our income targets in relation to the market value of our offer(s) >> projects, services, consultancy, artworks, profile etc. As such, targets are deemed realistic.

We are aware of the risks around our R&D prototyping approach, particularly but not solely around digital development. We look towards partnering with commercial businesses where needed to enable ambitious delivery. We are building national and international digital and broadcast relationships through project activity particularly at the moment through Screen Opps. Our previous and current activity has enabled us to test partnership approaches through like minded organisations, including BBC Radio Lancashire, regional broadcast

independents, Crossover Labs, Helios Design Labs, the Federation for the Built Environment, and our work with HEIs through 'Live Brief' projects, academic research projects and knowledge transfer partnerships. However, in order to best benefit our mission and values, we aim to embed these skills across our team.

While we are committed to new income streams, we are aware that diversification is risky; both in terms of return and mission drift. We have developed a toolkit that enables us to score incoming requests for work, project briefs, and commission opportunities to see if the activity will fit our mission, vision, and values, and artistic direction. We will ensure that monitoring and evaluation alongside our resilience action planning will check activity for relevance and delivery on targets.



## 5.0 AUDIENCE DEVELOPMENT, INTELLIGENCE AND INSIGHT:

### 5.1 Audience development:

The way we engage with audiences is our key focus as we strive to develop audiences. The journey from project initiation to realisation and presentation (across platforms) provides opportunities for engagement, participation and collaboration as well as providing content that can be shared, shaped and re-worked. This understanding forms the basis of our approach to audience development, which is based on depth of experience and agency.

Immersive, interactive relevant stories calling out from communities, embedded in places owned and shared by those communities with whom we are working offers the strongest most sustainable way to engage with a diversity of audiences.

We will pursue live, virtual and mixed reality experiences, drawing in technical possibility against community agency,

narrative and ambition. Our audiences are active participants in any presentation with a variety of ways to be active and contribute or experience. This is vital to our audience development strategy.

Place remains an essential element; particularly paces owned and inhabited by the communities with whom we work. Presenting work in such places in a way that is relevant to them offers audiences new ways of accessing an artistic experiences with less perceived risk - without having to cross the threshold of an 'arts venue'. We are clear that working with TEC, partners can ensure that they are able to attract new audiences and build sustainable relationships. This supports our partnership and commissioning strategy that brings together stakeholders around a localised (but universally relevant) social need or issue, with arts activity at the core.

### 5.2 Audience intelligence and insight:

In our local 'Greater Preston' area, we have the following approximate postcode area results from Audience Spectrum profiles, part of Audience Finder, from the Audience Agency.

**Metroculturals: Like the majority, our area is on <0%, 2 areas at 0-20% touch on our area, and 3 across the other side of Preston are also at 0-20%.**

- » Prosperous, liberal urbanite group
- » Often choose a city lifestyle for the broad cultural opportunity it affords
- » Interested in a very wide spectrum of activity, but many tend towards their own preferred artform or style
- » Apt to be active museum attenders, but tend to be more engaged with the arts and many on a weekly basis. Represent good prospects for new, innovative work.
- » Likely to be working in demanding but rewarding professions, including arts professionals, they are highly educated and have a wide variety of other interests
- » Average Ticket Yield £28.05 - Source: Audience Finder Box Office Data 2015-16

**Commuterland Culturebuffs: The rural green fringes host the highest at 20-40%, with the majority of postcodes in the urban area hold 0-20%. Only inner & East Preston are at <0%, which includes our area.**

- » Affluent and settled group with many working in higher managerial and professional occupations
- » Keen consumers of culture, with broad tastes but a leaning towards heritage and more classical or traditional offerings
- » Often mature families or retirees, living largely in leafy provincial suburban or green-belt comfort
- » A group willing to travel and pay for premium experiences, their habits perhaps influenced by commuting
- » Motivations are multiple, ranging from social and self-improvement, to the pursuit of learning opportunities for older children
- » Tend to be frequent attenders and potential donors
- » Average Ticket Yield £25.64 - Source: Audience Finder Box Office Data 2015-16

**Experience Seekers: Preston's central postcode hosts 60-80%, ours and 2 surrounding areas on 40-60% (not east), and 2 on 20-40%, and the wider urban area on 10-20%. Further out, into the rural areas, but also down the A59 Penwortham corridor (suburban), there are <0%.**

- » Make up an important and significant part of urban arts audiences
- » This group are highly active, diverse, social and ambitious singles and couples and younger people engaging with the arts on a regular basis
- » Often students, recent graduates and in the early to mid-stages of their careers
- » Tend to live close to city centres, so have easy access to and attend a wide variety of arts, museums, galleries and heritage
- » Interests cover mainstream, contemporary and culturally diverse offers and attending is at the heart of their social lives
- » They are mostly in search of new things to do and have disposable income to spend on a variety of leisure activities like sports/arts memberships, visits to cafes, bars and restaurants

» Typically digitally savvy, they will share experiences through social media on their smartphones

» Average Ticket Yield £19.28 - Source: Audience Finder Box Office Data 2015-16

**Dormitory Dependables: 2 central Preston postcodes are on <0%, with the majority of the local urban areas, including wider afield, are 0-20%. The vast majority coverage is 20-40%, with 1 area in the rural fringe of south Preston / Leyland at 40-60%.**

- » A significant proportion of arts audiences are made up of this dependably regular if not frequently engaging group
- » Most live in suburban or small towns and show a preference for heritage activities alongside popular and more traditional mainstream arts
- » Many are thriving, well off mature couples or busy older families
- » Lifestage coupled with more limited access to an extensive cultural offer mean that culture is more an occasional treat or family or social outing than an integral part of their lifestyle

» Average Ticket Yield £22.22 - Source: Audience Finder Box Office Data 2015-16

**Trips & Treats:** our area, like the majority of the urban areas and rural is at 0-20%. The more affluent commuter belts and villages are at 20-40%.

» While this group may not view arts and culture as a passion, they are reasonably culturally active, despite being particularly busy with a wide range of leisure interests

» Tend to be comfortably off and living in the heart of suburbia

» Children range in ages, and include young people still living at home

» With a strong preference for mainstream arts and popular culture like musicals and familiar drama, mixed in with days out to museums and heritage sites

» This group are led by their children's interests and strongly influenced by friends and family

» Average Ticket Yield £21.22 - Source: Audience Finder Box Office Data 2015-16

**Home & Heritage:** other than 1 area at <0% just outside central Preston, most urban areas including us, more affluent urban fringes and village areas are at 0-20%, with traditional rural and the A59 corridor being at 20-40%.

» A more mature group that is generally conservative in their tastes

» Large proportion are National Trust members

» Classical music and amateur dramatics are comparatively popular

» While this is not a highly engaged group - partly because they are largely to be found in rural areas and small towns - they do engage with local cultural activity

» Likely to look for activities to match their needs and interests, such as accessible day-time activities or content exploring historical events

» Average Ticket Yield £22.41 - Source: Audience Finder Box Office Data 2015-16

**Up Our Street:** 5 postcode areas across urban Preston are at 20-40%, with ourselves and the rest of urban and rural greater Preston area at 0-20%.

» Often living reasonably comfortable and stable lives

» A group that engage with popular arts and entertainment and museums, and are also visitors of heritage sites

» Many are older and have some health issues

» Living on average or below average household incomes, so access in all its forms can be an issue

» Characterised as modest in their habits and in their means, value for money and low-risk can be important factors in leisure decision making

» Average Ticket Yield £20.89 - Source: Audience Finder Box Office Data 2015-16

**Facebook Families:** again, almost all of the map is at 0-20%, including ourselves. There are 3 postcodes in East and North West Preston at 20-40%, and 1 area on the A6 corridor of North Preston at <0%.

» A younger, cash-strapped group living in suburban and semi-urban areas of high unemployment

» Least likely to think themselves as arty, arts and culture generally play a very small role in the lives

» Less than a third believe that the arts is important

» Often go out as a family: cinema, live music, eating out and pantomime being most popular

» Average Ticket Yield £19.92 - Source: Audience Finder Box Office Data 2015-16

**Kaleidoscope creativity: East Preston has 2 areas at 40-60% and 3 at 20-40%. The rest of urban Preston including ourselves are on 0-20%. Rural Areas, and the a59 & a6 corridors are on <0%.**

- » A group characterised by low levels of cultural engagement
- » Often living in and around city areas where plenty of opportunities are within easy reach
- » Mix of ages, living circumstances, resources and cultural backgrounds
- » For many low incomes and unemployment can present barriers to accessing some cultural provision
- » Two thirds annually engage with more popular and accessible culture, some of this in the local community and outside the mainstream
- » Free, local events like outdoor arts, festivals and carnivals may appeal, and so might popular offerings like musicals and music events
- » Average Ticket Yield £20.03 - Source: Audience Finder Box Office Data 2015-16

**Heydays: all of Greater Preston, and the surrounding areas, are at 0-20%, other than 2 areas at 20-40%, 1 in East Preston and 1 between Preston and Leyland.**

- » Group least likely to attend arts or cultural events
  - » Tend to believe that the arts are no longer as important or relevant to them as perhaps they once were
  - » Many live in sheltered or specially adapted accommodation for older people
  - » Often excluded from many activities due to a raft of health, access and resource barriers
  - » If they do engage this is likely to be participatory such as crafts, knitting, painting, reading and writing activities organised by their sheltered housing, church group or community library
  - » Average Ticket Yield £19.68 - Source: Audience Finder Box Office Data 2015-16
- Previous work with the Audience Agency looking at arts audience insight, segmentation, audience postcode data, and drivetimes has helped streamline our audience development activity. This new

Audience Spectrum structure and research activity on Audience finder, along with our own postcode evaluations and monitoring, new audience development partnerships through the Preston Cultural Framework Board and Arts Lancashire, are helping support this going forward. We have planned research activity commissions with Audience Agency to support our marketing strategies.

This data also influences the shape of presentation in our programme: for example, we know that East Preston has the majority of Kaleidoscope creativity: their likelihood of attending festivals and free local events influences our development of our Grange Forest Estate, with festival and free live outdoors events being the focus of our arts activity.

We are actively focussing on building our knowledge and understanding of the audiences for our work, including those who experience barriers for engaging. We know we need to understand more about the variety of ways people access live and digital experiences as well as the way they prefer to communicate. In addition to collecting and analysing more traditional data about audiences, we will seek out advice from a

variety of sources to explore new languages, vocabularies and tools. We aim to offer experiences – participatory and collaborative – in ways that more clearly reflect the diversity of contemporary England.

We are confident that our work reaches beyond that of many arts organisations, with excluded, hard to reach and least engaged communities, young people, children and families active in the way we make and present work. However, we need to understand how to reach those of whom we may not be aware. Our interest in voice and visibility is driven by the knowledge that we may be unable to hear some voices; we will work to use insight and intelligence to underpin audience development.

As such, over the next period, we will implement improved audience intelligence collection and analysis systems; and work to share intelligence and interpretation to peers across sectors. We will explore technologies that ensure we can collect and analyse data and anecdote in innovative ways.

## 6.0 PROFILE-RAISING AND MARKETING:

**We have built a strong reputation for delivering impactful projects of high quality and made our mark in the arts sector in a relatively short time. In the next year and the coming period, we must consolidate this position and make the most use of our profile to position ourselves for stability and growth. We will build profile across the sectors in which we work to maintain presence, aiming to be the first port of call for commissioners, partners and local authorities for place-shaping impactful arts activity that delivers significant sustainable outcomes.**

**We will continue to be proactive with our publicity - including specific action with social media - working to create a meaningful dialogue (rather than simple one way**

**push of information) with community members, audiences, programmers, partners, educational institutions, artists and other practitioners, funding organisations, potential sponsors and the media. We recognise the value of a diverse range of views and responses to our work and to the world in which we live and will actively invite in these to develop our practice and knowledge.**

**We have recognised that we must work harder to publicise our unique approach to sustained community engagement and use of technologies . We will place thought pieces and provocations in relevant media to maintain presence and visibility with potential partners.**

**We will develop a specific strategy for reaching potential new partners in the technology sector to support innovative ways to both reach new audiences and to develop income. Research relationships with University of Central Lancashire and others is designed to underpin our status in the arts sector, defining TEC as innovators and at the forefront of practice development.**

**We are investing in further marketing activity to develop new business opportunities and audience reach across the next 18 months. We have marketing strategies and action plans in place to support current work, and these tie into our artistic activity and evaluation methods.**



### 6.1 Marketing to partners

We believe that our ability to attract commissions and partnerships is based on a solid reputation for delivery. Crucial to demonstrating this is evidence of impact and excellence. We will continue to invest in documentation to create assets that can support marketing to partners and funders. Documentation will include clear evidence of projects' artistic merit, social impact, depth of engagement and localised ownership as well as audience response. We will use these to secure confidence in our ability to deliver relevant activities that engage communities, attract audiences and leave a legacy of skills, ambition and agency, while maintaining high quality artistic outputs. Our radical approach to placemaking and artistic experiences that empower will be at the forefront of marketing messages to partners, evidenced with endorsements from those with whom we work.

Our R&D approach to creating new works, discovering new ideas with communities and experimenting with new ways to create provides us with solid ways to describe projects and evidence their potential. This builds confidence for partners and helps us secure a way forward. We will build on this, looking at ways we might invite potential partners into the process much earlier.

We know that to create the best conditions for a fruitful working relationship with a community and the site, we need to embed our teams for significant periods of time. Thus, long lead times are needed to set up projects. Our marketing will take account of this so that we are building relationships that can secure projects in two, three or longer years ahead. This long term approach to partnership ensures that we can explore shared values and goals, discovering relevant projects together. This is vital to successful artistic work. Activities designed to demonstrate thought leadership will form part of our strategy for marketing to partners. We will extend our visibility at key regional and national events, reaching into international markets, and continue to extend our presence within policy-making groups. We will use insightful provocations to provide content for maintaining communications and defining our profile.

### 6.2 Marketing to audiences

We design projects with community members, who become ambassadors for work that is conceived as their own. We communicate directly with audiences as well as encourage participants to communicate,

drawing on their own networks. We develop ways in which audiences can communicate with us as well as feed content into projects. Over the next few years, we will build on this to pilot new ways to create narrative threads that play out in the lead up to any live event. This extends the period of engagement for audiences, continually provides new reasons to connect, communicate and maintain dialogue, thus supporting marketing. We will work to ensure that this builds loyalty and interest using relevant themes to strengthen the relationship with the company and those working with it.

We have recognised that our website can and should do more for end-users. It currently faces industry professionals with less offer for audiences. In this next period, we will research and implement new ways to engage through the site. Immediate plans include making available routes to content and invitations to contribute with direct links to project portals.

When working with partners in locations new to us, we recognise that local knowledge should inform decisions about the most appropriate means of marketing and communication. Our activities should dovetail with partners' activity. We will connect to

regional/national marketing and audience development expertise and utilise Audience Agency and Audience Insight models. We will further develop our ambassador schemes with young people and community members linked into the process of creating and delivering work.

### 6.3 Market research

We will continue to use our connections and relationships across the team as a whole, real world and online networks as a way to keep abreast of practice, developments, issues and opportunities. We recognise that we need to utilise more effectively attendance at sector events to support marketing of our products and services as well as build knowledge. We remain focussed on audience relationships and on the audience experience; as such, we will continue to explore new ways to engage so that we retain an innovative offer in marketing to clients. The results of our research will feed into our strategies for marketing to partners and funders as well as for communication strategies for audiences. We know we need to build clear definitions of target markets for marketing staff and potential sponsors. We also intend to more effectively link market research to audience intelligence.



## 7.0 HOW THE ACE FUNDING WORKS:

**TheyEatCulture is applying for £405,000 over the three year period. This breaks down as follows:**

| <u>YEAR 18/19</u> | <u>YEAR 19/20</u> | <u>YEAR 20/21</u> | <u>YEAR 21/22</u> |
|-------------------|-------------------|-------------------|-------------------|
| <b>£135,000</b>   | <b>£135,000</b>   | <b>£135,000</b>   | <b>£135,000</b>   |

These figures are based on the financial need to deliver the programme of work, identified after analysing the risk in securing funds from other sources. This investment does mean that They Eat Culture is able to draw in funds that more than quadruple this investment. An investment of £540,000 over four years will deliver nearly £1,750,000 of investment in actual artistic activity with a total They Eat Culture expenditure of over £2,750,000. Over 74% of They Eat Culture total expenditure is spent on artistic activity; less than 26% on administration.

TheyEatCulture's turnover shifts year on year, depending on how much work is in development and how much is final presentation. We are able to manage budgets in excess of £750,000, both in experience and in our systems.

**In addition to delivering against Goals One and Two, TEC also contributes to ACE Goals because it:**

- » is commercially astute with robust accountable systems;
- » creates innovative sustainable & efficient partnerships;
- » develops arts ecology by connecting to new sectors, building resilience & sustainability.
- » It will deliver on Goal Four in the following ways:
- » open, supportive & persistent in knowledge transfer, peer support, strategic development of arts;

- » extends opportunities for emerging & experienced artists, producers & administrators, for the development of arts leadership;
- » challenges ambition & vision to question expectations & ways of working;
- » engaging on strategic level across sectors, across regions & across roles;
- » documents practice to share models;
- » developing models of good practice in development & delivery, including activity in placemaking;
- » champions the role of the arts in development of society, communities & the environment.

## 8.0 ABOUT THEY EAT CULTURE:

Cultural production agency They Eat Culture, founded 2009, is a direct creative intervention into the daily life of Preston, Lancashire, and wherever we are invited to work. We work as a team of creatives, researchers, artists, thinkers & commentators, and partners to present, commission, and produce creatively and artistically ambitious live & digital projects, often co-designed with communities and always in relationship to places.

We bring people, private, cultural and social need together with our interdisciplinary creative practice; underpin it with research methods to make great art; share our findings through public engagement; and help place-based change happen through our shared work. We are radical creative

**placemakers, and we can happily show you the effective results of our work over many years.**

**We cut across social inclusion, community cohesion, health & wellbeing, social justice, and citizenship agendas. We also contribute to economic development, day & night economies, planning, destination marketing and cultural tourism. We help build place with ambition, usefulness, and integrity.**

**We work in regional (Preston Creative Partnership & Arts Lancashire) and national consortia, alongside Marketing Lancashire & Digital Lancashire agencies, & as a Lancashire strategic organisation. We work with national and international creative, social, and artistic agencies, alongside a wide partnership on the ground regionally.**

**Preston is in the lowest 20% for cultural engagement and is the 59th most deprived local authority area in the country. It's in the top ten for most-cut Local Authorities. We recognise that in a place like ours, it's key to raise ambition through working with the whole community, promoting cohesion through participation. We dedicate our time to creating with community and creative partners ambitious and meaningful artistic engagement activity.**

## 8.0 ABOUT THEY EAT CULTURE:

### They Eat Culture's working practice

They Eat Culture create public live & digital art works that are designed to provoke, challenge, captivate, telling difficult stories that are timely & relevant to place, creating local impact and captivating and enthusing new audiences. We make sure that we test the delivery of our work through ensuring our concepts are strong and built on solid research and understanding of the subject, place, and audience, ideas are distinctive, artistic vision and practice is ambitious, and that our work is developed and delivered with rigour. We strive for risk, originality, and excellence.

### Our 'collective creative agency' approach

Through ongoing practice alongside communities, we have developed a framework to produce work together as a 'collective creative agency' of associate artists. We also host residencies, commissions, co-productions, and emergent artist micro-grants, to help support our programme of work and our collective agency approach.

We work together, to make brilliant ambitious work that is relevant to place, people, and their diverse experiences.

- » enables artists, creatives, researchers, scientists, whoever, to work as an associate artist team alongside communities, and as part of the They Eat Culture artistic team
- » takes an R&D approach to new products / commissions, built through iterative prototyping process
- » develops regional talent alongside international perspectives through a variety of residencies, commissions, and presentation opportunities
- » works within They Eat Culture's artistic direction, with space for a variety of lead

practitioners developing work and activity as part of our iterative processes

- » enables us to place diverse practitioners alongside diverse communities to best represent and enable relevant activity
- » produces methodologically structured research perspectives for public engagement
- » produces work of use and value to the community, around briefs co-produced with the community
- » produces work that is ambitious, commissionable, tourable, or broadcastable,

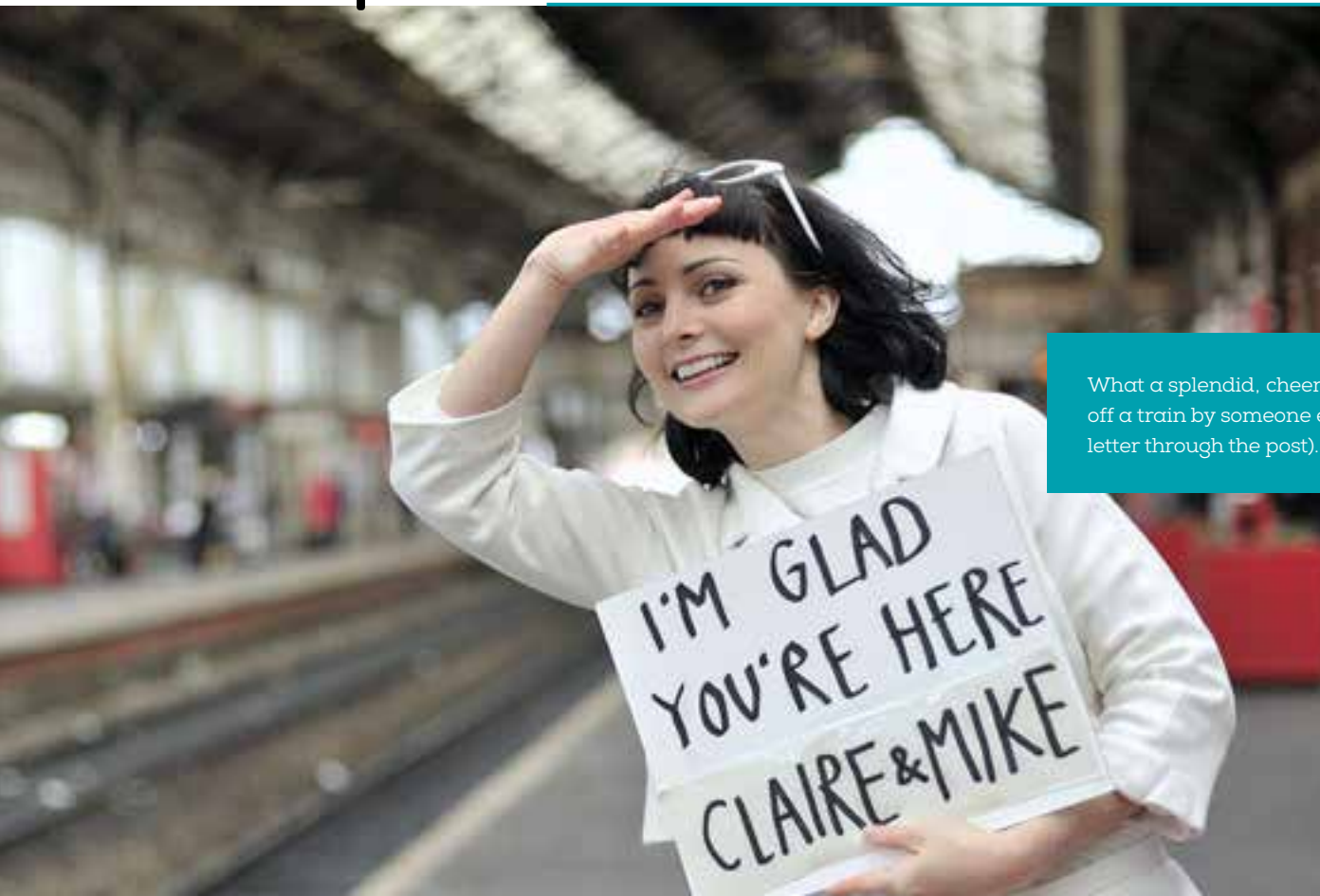
We deliver this through a framework of core projects, which enable different perspectives, methodologies, investigations, and art forms to take the lead.

## 9.0 PORTFOLIO

WE WELCOME  
YOU TO OUR CITY

WWW.THEYEATCULTURE.ORG

As part of our [HIT THE NORTH](#) programme, Lowri Evans welcomed strangers from the train with her piece [I'M GLAD YOU'RE HERE](#)



What a splendid, cheerful idea - there is nothing to beat the joy of being met off a train by someone eager to see you (apart from getting a handwritten letter through the post). Christo

[READ MORE](#)

**WE ASK YOU TO JOIN US  
ON THE STATION, WHERE  
WE CONNECT TO THE  
WORLD**



Our [HIT THE NORTH](#) project asked artists and publics to think about Preston's role in the North, with Rebecca Davis presenting the [OASIS SOCIAL CLUB](#) on the station, with a programme of events and a manifesto developed by a Preston Community Committee.

[READ MORE](#)



WE WANT YOU TO  
TALK TO US

We developed a method of artist public dialogue across physical and digital space called [TALK TO ME.](#)



[WHAT ROLES CAN ICONIC BUILDINGS PLAY IN CITIES?](#)



[READ MORE](#)

[TALK TO ME MICROSITE](#)

This museum has different exhibitions that come and go all the time and its so eye opening, especially as a history student I do value museum all over Lancashire it opens your eyes to how important local history is and how it influences national history.



**AND ASK YOU TO HELP  
SHAPE THE CITY, WHICH  
CREATES REAL CHANGE**

**GATE 81** was an activist intervention, celebrating the life of Preston's famous bus station while at risk of demolition. We hosted a public access architecture workshop, a series of talks, and new artists commissions. You can still see Jamie Hawkesworth's photography in the bus station, which is now a Grade II listed building and undergoing refurbishment to create new public space and the youth zone.



Very very interesting and informative. A chance for any Citizen of Preston and further afield to voice their thoughts and ideas. Walking tour particularly significant. Once lost - gone for good - Tass Cotton (age over 65)

[READ MORE](#)

[GATE 81 MICROSITE](#)

# TO TELL US ABOUT WHERE YOU LIVE

# Over Preston Guild 2012, our THEN THE CITY project asked the public to talk to us about where they live and what could happen after Guild to help develop the city for the future

Then The City...understood the power of culture led by some independent and other groups of people. Use the culture to change, inspire, celebrate and represent a true city. Anonymous



The Preston guild has been a good experience for me as i have had the opportunity to volunteer and meet new people. The guild has opened peoples eyes and people really got to see what Preston has to offer in the processions. I don't think Preston should wait for another 20 years for next guild i think it should be sooner. Anonymous

[READ MORE](#)

[THEN THE CITY MICROSITE](#)



For our brief involvement with Burnley's MECHANICS AT HOME project, we asked people to think about what their local environment means to them

Townley Park is a landmark to me as its a part of the local history, as is the museum documenting what living used to be like. The surrounding parks are a great local place to visit on a sunny day - Maria Hassan

[READ MORE](#)



# WHAT IT MEANS TO YOU



[READ MORE](#)

[FOXTON LIVES MICROSITE](#)

When are you coming back to do those writing workshops? I was enjoying doing them and liked the online writing. I've started using facebook myself now, and have been better at using computers to help with my volunteering in the community.- Gail Service user The Foxton Centre

Our initial **FOXTON LIVES** project for Guild 2012 explored with the community based around the Foxton Centre's drop in community café their lives over the past 40 years, the period covered by the Guilds in 1972 & 1992, exploring popular culture and civic ceremony, working with them to develop creative writing, photography, and film skills, mapping their journeys

**AND WHAT WE COULD  
DO TOGETHER TO MAKE  
IT COME ALIVE OVER  
SEVERAL YEARS**

# We worked with Foxton Centre participants to develop a 3 year project plan including transmedia storytelling and further activities to continue FOXTON LIVES



CROSS-MEDIA PROPOSAL  
Life on the estate

FORM MAP

I first worked with They Eat Culture in 2012, and at the time had a load of different mental and physical health issues. They asked me to tell my story, and talk about how I experienced life where I live. I started to help out more at the local community centre, and kept doing the workshops when I could. I'm now volunteering as the arts and crafts coordinator at the centre, I love being involved. - Natalie Savick Service user The Foxton Centre

[READ MORE](#)

# CREATING SHARED SPACES





Life for Foxton users whether homeless adults or vulnerable children and young people can be very stressful a quiet space to think and reflect is hard to find and the Contemplation Space offers the chance to do just that. Jeff Marsh The Foxton Centre.

Some of our [FOXTON LIVES](#) activity developed through shared planning into the The Contemplation Space

[READ MORE](#)

WE INVITE YOU TO OUR  
REGULAR HOME

To explore our  
combined arts  
programme at  
**THE CONTINENTAL**,  
active since 2009

Great venue and appreciate  
the innovations made here. The  
only worthwhile arts venue in  
Preston. - Anonymous - My Arms

[READ MORE](#)



And co-programme  
with us with **YOUNG  
PROGRAMMERS**  
and **SPECIFIC  
INTEREST GROUPS**

[READ MORE](#)

Through working with Young  
Programmers I got involved in  
programming at The Continental  
and went to college and now get  
professionally hired as a sound  
technician. It was great working  
with an animator to create a film  
- Joe (Slight Autism and learning  
difficulties)

To watch and discuss  
nationally touring  
**CONTEMPORARY  
PERFORMANCE**

[READ MORE](#)

Uplifting, clever, thought  
provoking and ground breaking  
piece of work - Dirty Pakistani  
lingerie - Anonymous





**FINDING SPACE FOR YOU  
AND YOUR FAMILIES TO  
DEVELOP YOUR SKILLS**


We embed creative workshops across all our projects, often with participants presenting their work in our programme and projects alongside professional artists: here are some we have developed for the [CONTINENTAL: POSTCARDS FROM PRESTON, YOUNG MUMS, RE-MAKE, CREATIVE FUTURES](#)



[READ MORE : POSTCARDS](#)

Loved this opportunity to work with these young mums, who helped shape a story about a girl in trouble on Preston Bus Station, which we then wrote together' Naomi Kruger, writer 'i really enjoyed working with naomi to write this story' Lindsay - Young Mums project

[READ MORE : YOUNG MUMS](#)

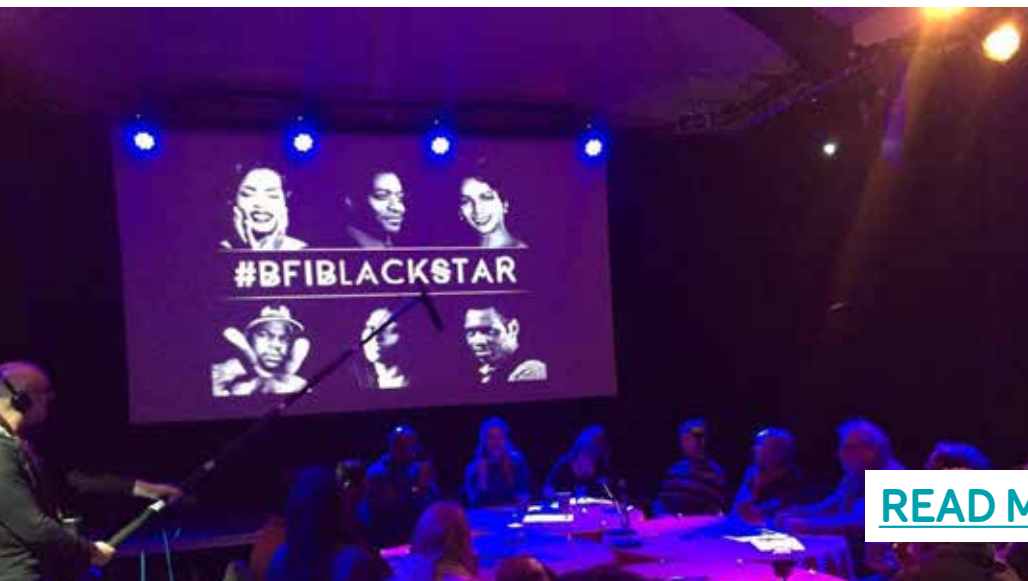


The overall workshops have given me a new skills, built my confidence to tell my story and I'm also more confident to go on the stage now." Postcards from Preston BSL Storytelling Workshop participant

[READ MORE : RE-MAKE](#)

[READ MORE : CREATIVE FUTURES](#)

OR DEVELOP  
PROFESSIONALLY



[READ MORE : SCREEN OPPS](#)

Great to be able to see new work and talk about creative practice - Erimna Ochu Creative Producer and Citizen Science Academic

Really diverse evening of work - format is great, was nice to be treated so well as a performer, long may Scratch continue. Anonymous

We have provided many opportunities to develop and platform work as part of the [CONTINENTAL](#) programme, and through outreach activity, including [SCREEN OPPS](#), [SCRATCH](#) [PRESTON](#), and previously our [LANCASHIRE WRITING HUB](#) activity and [WORD SOUP](#)



[READ MORE : SCRATCH](#)

[READ MORE : WORD SOUP](#)

[READ MORE : LANCASHIRE WRITING HUB](#)

# WE CELEBRATE TOGETHER

We worked with a great team led by Hemingway Design to help produce [VINTAGE GUILD](#), including [FILM](#), [UPCYCLING](#) commissions, and arts & crafts, as part of the Preston Guild 2012 celebrations

[READ MORE](#)



It was truly fascinating to see the park turned into a cinema, it came alive with many possibilities of cultural and social encounters. It made watching films very different experience, more sociable, kind of adventure, sitting with friends drinking hot tea and eating popcorn. I would love to see it became part of the parks offer on a regular basis - Aneta Kzmien - Cinema on the Steps audience member

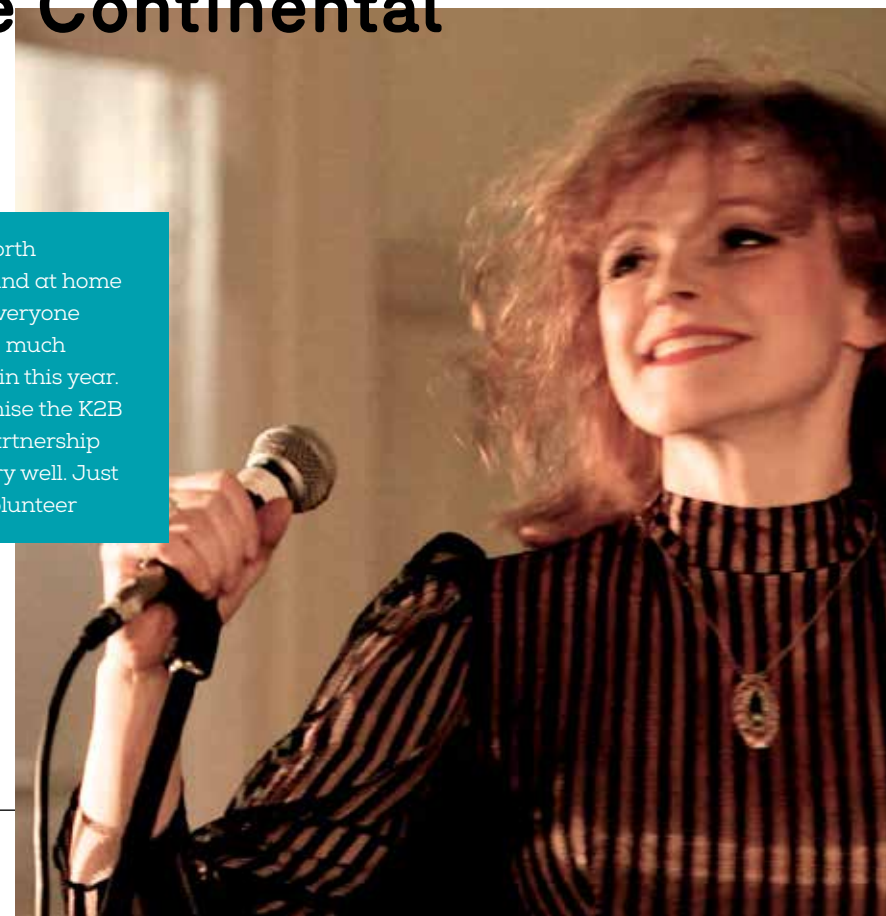


We created the FROZEN NORTH WINTER WEEKENDER to celebrate Guild Year through arts and cultural happenings, with the artist-led TUNDRA BAR provided by The Continental

READ MORE

Absolutely loved working on the Frozen North Festival, would have just been sitting around at home otherwise. The teamwork was amazing, everyone pulled together to solve problems. I had so much lovely feedback it has really put a bounce in this year. Since then I have been motivated to organise the K2B run for the Space charity, and set up in partnership a sound therapy company that's doing very well. Just let me know when you need me again - volunteer

FROZEN NORTH WEEKENDER  
TUNDRA BAR



# WE SHARE STORIES AND FOOD



Home is family, people who stick by you. When you've problems you know you've got someone there. You look after those who look after you. It's people who understand you. Jack Streetlife - homeless shelter.



Home is where you feel most comfortable, your surroundings. 'Blackpool is mine, because I was born here. I've lived in Lancaster and Coventry, but I know where everything is here. It's where I feel most comfortable.' Jordan Streetlife homeless shelter.

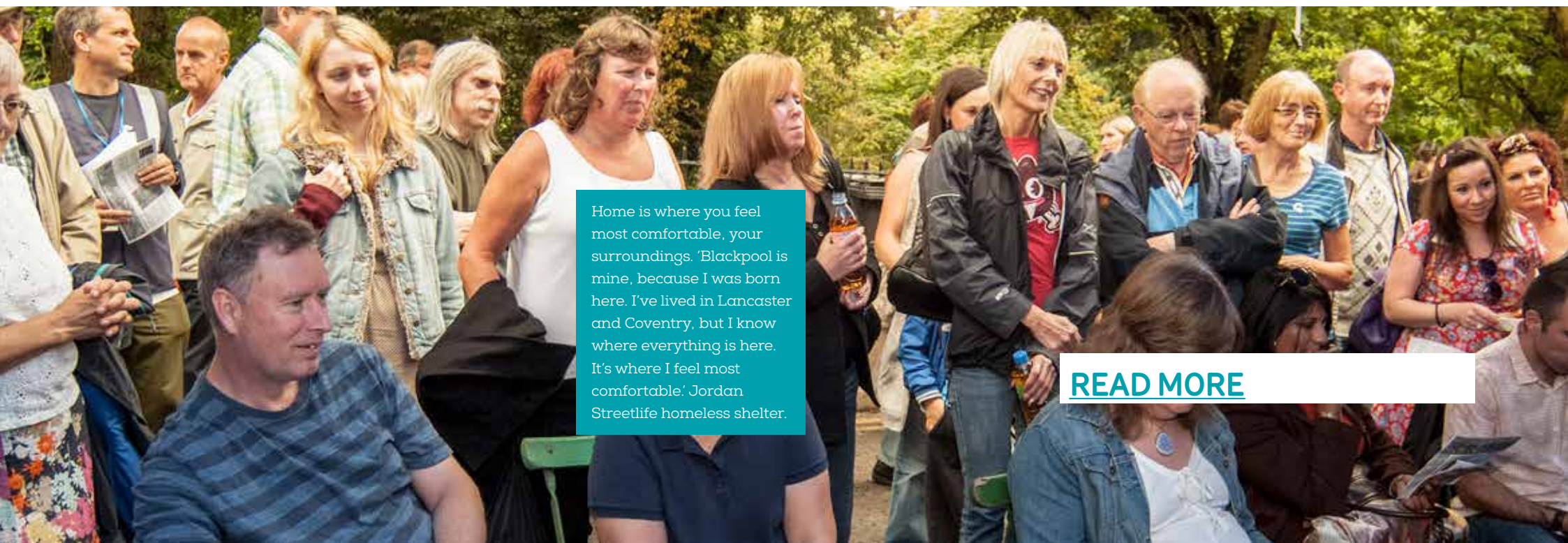
With our friends LeftCoast in Blackpool, we worked with artists and communities to develop and produce new commissions and a celebratory artist-led **BANQUET**

[READ MORE](#)



Brilliant fun working with They Eat Culture to create a Victorian Pie Shop - Preston Historical Society

As part of Guild 2012, we developed a [POP UP PIE SHOP](#), celebrating the city and its love of pies while exploring the Victorian Guild celebrations through heritage workshops and artists commissions



Home is where you feel most comfortable, your surroundings. 'Blackpool is mine, because I was born here. I've lived in Lancaster and Coventry, but I know where everything is here. It's where I feel most comfortable.' Jordan Streetlife homeless shelter.

[READ MORE](#)

# YOU TELL US ABOUT LOVE



As the final Hit the North commission, Eggs Collective toured across Preston and South Ribble in their CARAVAN OF LOVE to collect the public's stories of love, which they wove into a Love Song for Preston.

[READ MORE](#)

The opportunity to work with Preston's diverse communities meant that our love song really reflected a range of lives here. We particularly enjoyed the stories shared by one of the market traders who talked about love found and lost in a cafe. We'd love to work with you in the future' Eggs



# YOUR STORIES WEAVE INTO THE FABRIC OF THE PLACE

## 9.0 PORFOLIO

One of our earliest projects worked with writers, disengaged communities, and the public, with the poems and stories written projected onto libraries in Burnley, Preston, and Lancaster, for [LIBRARIES INSIDE OUT](#)

THEY  
EAT  
CULTURE

[READ MORE](#)

A truly engaging project connecting people, their stories and Libraries. Stewart Parsons  
Lancashire Library Service

**TELLING NEW STORIES  
TO SEE PRESTON WITH  
FRESH EYES**



We initiated a long term story approach in 2012 through [PRESTON 3:20](#), with new writing commissions telling stories from the streets of past, present, and future Preston, presented as audio stories, experienced through headphones while walking the streets.

I visited places in Preston I never knew existed and heard a story that chilled me to the bone -  
Anonymous

[READ MORE](#)

[PRESTON 3:20 MICROSITE](#)



**STORIES IN UNUSUAL  
PLACES, THAT REFLECT  
THE WORLD AROUND US**

## We host programme across non-traditional venues including the FOXTON PROGRAMME.

[READ MORE](#)

There's no way we could have expected this sort of turnout when we first started working together. We can see that over the years, people have increasingly felt comfortable around the more ambitious activities in the centre. Several of our clients have developed new skills, and many of those involved have certainly developed new ways to tell their stories, and it has helped them think about themselves differently and in a more positive light - Mandy, Operations Manager on theatre event Chip Shop Chips by Box of Tricks



# CINEMA AROUND THE CORNER co-programmes and tours film with local communities, popping up in temporary cinema spaces designed and made with and by communities, just around the corner. We also take part in BFI national film programmes, including LOVE and the ROALD DAHL celebration.

Mathew loved this event, it is difficult to get him out of the house and normal cinemas are a no go as it is too loud and too confined. He loved the actors in character and had his photograph taken with them. He called me on the way home and was buzzing. Then took all the photographs into college to show everyone. He has not stopped talking about it. Events like these really make a difference to his quality of life and confidence. Mum and dad don't get out much so this event made it a proper family outing, they don't have many - Lee Watson speaking about Mathew Watson, who is autistic and has Down's syndrome.

I think it is lovely what you have done, bringing people together in the community. As some families don't get out, especially to this kind of event. Also films like this send a very important message to the audience and that's important, Love it :)'

- Nosmeen Oureshi (Girl's Night In: Bollywood)

[READ MORE: ROALD DAHL](#)

[READ MORE: LOVE](#)

[READ MORE: CATC](#)

Thank you for last night. It was magical. All the kids from my street came along. They were totally awed and so well behaved. never seen them so full of light. One of the best things ever. Richard King volunteer



# WHERE THERE ARE NEW REALITIES



## WE-CORP VS THE WORLD saw us create an immersive live and digital trailer for a drive-in movie screening of The Man Who Fell to Earth

[READ MORE](#)

Our young people really enjoyed the opportunity to devise and perform work with professional artists, thanks for the opportunity Graham Easterlow Preston Youth Theatre



**WE TAKE YOU TO THE  
END OF THE WORLD, AND  
FIND OUT WHAT THAT  
FEELS LIKE**

The commitment and performance of the artists was outstanding. The event made me think about things in a different way and it's a way I thought I would never feel about the bus station!!!! Great stuff - Anonymous



**JOURNEY TO THE END OF THE WORLD** saw us place a new writing commission and a series of spoken word and experimental sound performances into the bus station, to respond to the potential demolition of the building

[READ MORE](#)



**WE ASK YOU TO  
CONSIDER YOUR  
CHOICES IF WAR BROKE  
OUT ON YOUR DOORSTEP**



Penwortham County Primary school children loved being part of this project. Hearing their stories as part of the performance and seeing them in print in the Lancashire Evening Post. Mr Mitchell Headteacher

To commemorate the Jacobite rebellion of 1715, we created the **LAST BATTLE**, a site-specific live and digital contemporary heritage event. Developed partly through engagement workshops, we took over the site of the barricades and invited the audience to choose what they would do if war happened on their doorstep: stay, go, or fight.

[READ MORE](#)

AND REMIND  
OURSELVES THAT THE  
FUTURE IS A OPEN BOOK



By drawing funds from the BFI Sci-Fi national programme into the arts sector, we created [FUTURE PRESTON TOURS](#), and invited the audience to explore different futures through our film and workshop programme at the Continental, and series of 3 immersive film events across non-traditional sites.

This was a wonderful experience to be part of and a fantastic experience for the audiences. They Eat Culture successfully brought together artists from many different disciplines working to the common goal of the screenings and surrounding events. Preston rarely has large-scale events presented with such invention and it is a credit to the They Eat Culture team that they have the ambition and rigour to make them happen. Jon Aveyard - Music practice lecturer Uclan

[READ MORE](#)

[FUTURE PRESTON TOURS MICROSITE](#)

# HOW WE MAKE THIS HAPPEN?

[TEAM](#)

[BOARD](#)

[HOW WE WORK WITH ARTISTS](#)

[WE PROVIDE VOLUNTEERING OPPORTUNITIES TO HELP DEVELOP YOUR SKILLS](#)

[FIND OUT HOW WE CAN WORK WITH YOU](#)

## 10.0 WHAT OUR COLLEAGUES, PARTNERS, COMMISSIONERS SAY:

Over the past six years we have established an ongoing partnership with TheyEatCulture to develop effective creative networks and deliver sector specific business support to augment their creative programme and projects. We welcome the steps taken to develop a long-term shared strategic approach and vision, and the benefits the benefits to communities and place. The organisation has proven skills to deliver projects of varying scope and scale, whilst demonstrating a responsiveness to changes in the sector. We will continue to work with the organisation to support their ambitions through further business development support to be a key sector lead in the region.

### Ed Matthews-Gentle

Creative Industries Officer, Creative Lancashire, Lancashire County Council

Lancashire County Council is supportive of They Eat Culture's application to become a National Portfolio Organisation. TEC build meaningful engagement with communities from Preston and Lancashire, often those most isolated or hardest to reach, to participate in, trust, speak and enjoy contemporary, creative activity. TEC achieve great art working with people who often wouldn't usually engage or get the chance to engage, respecting all people for the value they bring. The process is symbiotic, learning, creating and trusting which enables the most engaging, contemporary practice to flourish. They also reach local arts audiences who would usually travel elsewhere, and draw travelling audiences from inside the county and across the region, developing the cultural visitor offer and economy for Preston and Lancashire. TEC are well networked across the County being part of conversations on health and inclusion. TEC work with local and international artists. They support and provide opportunities across the sector, helping develop graduate retention. They have an innovative attitude towards partnerships and development towards

sustainability, advocacy, and strategic activity. They engage and inspire people to access and enjoy contemporary creative practice in a way which would never otherwise have been possible. Although the arts funding at Lancashire County Council will cease in 2018 we will continue to see TEC as a partner and resource connecting into our cultural, economic, health and well being agendas and commissioning.

### Heather Fox,

Cultural Development Manager, Lancashire County Council

They Eat Culture is a well-established cultural organisation in the city delivering high level cultural experiences that engage with communities, and help them play a role in defining and shaping our city. The organisation plays a key role in the strategic cultural vision of Preston as a member of Preston Creative Partnership and representative on the Cultural Framework Board. They Eat Culture is part of the Council's ongoing commitment to developing culture in Preston.

### Neil Fairhurst

Director of Customer Services, Preston City Council.

## 8.0 ABOUT THEY EAT CULTURE:

They Eat Culture is a key delivery organisation for the city, driving forward the cultural strategy and agenda, working directly with Preston's diverse communities to share their stories and grow future audiences. They Eat Culture engage communities through ambitious art, exploring connections with the city and its life. A long term partnership exists between They Eat Culture and the City Council to deliver against the Cultural Framework Goals and deliver increased ambition together.

### [Tim Joel](#)

Events and Cultural Services Manager,  
Preston City Council.

TEC are an innovative team who use live and digital combined arts to enable people to connect to their communities, shaping, making, and articulating place. It would be of great benefit to our communities for us to work together. Signal Film and Media share common experiences and common goals with TEC as well as similar communities. Partnering and networking between our two counties (of Cumbria and Lancashire) where there is a lack of networked national level arts activity, would allow us to add value by increasing impact and by sharing our practice, knowledge and learning across both organisations.

### [Loren Slater](#)

Co-Director, Signal Film & Media / Director,  
Creative Studios Cumbria

Gypsy, Roma and Traveller engagement work has been limited to the north of the county. Our most needy GRT families are in the centre (Preston) and east of Lancashire. They Eat Culture are geographically well-placed to work directly with these communities and offer new experiences to extend the depth and reach of engagement with GRT communities with the arts. As a strategic organisation, they have the potential to lead on the development of a county-wide arts initiative which is sustained enough to allow GRT individuals to become confident activists for the arts within their own communities.

We see They Eat Culture as an ideal partner to take this programme forward. They have a clear artistic vision and have an excellent profile within Lancashire for good practice work with dis-engaged communities. They offer a professional and efficient management group, connections with quality artists who share their vision and standards and have a strategic view of community-focussed arts development based around sustained local partnerships. As a county council agency, we look for these qualities in our partners as they are key to ensuring value for money and supporting the outcomes for our own work.

We support our partners by facilitating direct and independent relationships with local GRT communities, providing training, resources and data and providing input during design, finding funding, delivery and review of partner-led programmes. This strategic investment in our partners – such as They Eat Culture – will provide significant returns in terms of raising the confidence, achievement and self esteem of GRT children, young people and adults.

### [Joe Dykes](#)

(Team Manager), Ethnic Minority & Gypsy,  
Roma and Traveller Achievement  
Lancashire County Council



## 8.0 ABOUT THEY EAT CULTURE:

They Eat Culture are a key partner for Groundwork, supporting us to explore the use of creative media and arts to engage communities with our environmental and community regeneration projects across Lancashire. We have had invaluable help in securing grant match funding for our Grow Blackpool Programme, allowing for community artists to work with our volunteers to produce pottery exploring participant's experience of food production which was then used for "Banquet". A large scale celebration of all things food and the sense of community it can bring commissioned by Left Coast and They Eat Culture. We are also really excited to be involved in TEC successful application to BIG Reaching Communities for the Mobile Home project. It is our aim that our ongoing collaboration with TEC will continue to engage new audiences for both environmental and creative media projects in Lancashire.

### Stephen Hodges.

Project Manager, Groundwork CLM  
Groundwork CLM considers 'They Eat Culture'

as a key strategic partner in Preston and the wider Lancashire footprint. Groundwork is increasingly selective about which organisations it chooses to partner with, and will only work with organisations which are professionally managed with a clear values based approach. 'They Eat Culture' fits this criteria, Groundwork additionally values their approach to involving communities at the heart of all their service planning and delivery. Groundwork considers 'They Eat Culture' as a long term partner and we look forward to working with their talented team for many years to come

### Mike Crowther.

Programme Director- Sustainable Communities, Groundwork Cheshire, Lancashire & Merseyside.

The Harris & They Eat Culture have developed a cooperative relationship, with They Eat Culture delivering ambitious programming in the Harris, co-design and arts activity around Harris collections in communities, development of activities to commissioner need around consultancy, to large scale artistically ambitious events linking heritage collections to community. A key focus for both organisations is developing a strand of activity with They Eat Culture working with the Harris team to connect communities to the collections through programme and their innovative contemporary engagement practice. We are developing a supportive relationship around audience development and shared fundraising activity.

### Jon Finch.

Project Leader, Re-Imagining the Harris  
Lancashire County Council

THANKS  
FOR  
READING!