

Unedited transcript. Recorded and transcribed via Zoom.

Community Conversations: Young Creatives & Young People 19th April 2024

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00:00:12.210 --> 00:00:13.110

Vanessa Toulmin: Thank you.

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00:00:13.380 --> 00:00:21.940

Vanessa Toulmin: Okay, so welcome to the second winter Gardens community conversations next slide, please on that.

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00:00:22.320 --> 00:00:30.129

Vanessa Toulmin: So just to recap for everyone that in 2023 the winter Gardens was successful with a

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00:00:30.280 --> 00:00:32.320

Vanessa Toulmin: 3.2 million pound

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00:00:32.530 --> 00:00:38.048

Vanessa Toulmin: grant from the Government's Cultural Development Fund, round 3 of which

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00:00:38.660 --> 00:00:58.279

Vanessa Toulmin: 2.8 million came, or 2.7 8, to be precise, came from the Government over a three-year period, and then 200,000 from the UK. Shared Prosperity Fund, and then another 200,000 from a mixture of local Grant National Grants fundraising and capital investment from the Winter Gardens trust

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00:00:58.630 --> 00:01:08.530

Vanessa Toulmin: it's split into 2 parts, capital and revenue. So the capital side is to turn the venue into a 1,600 plus

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00:01:08.620 --> 00:01:28.549

Vanessa Toulmin: music performance venue with standing at the bottom and seating upstairs, and anyone who knows the winter gardens. It's a grade, 2 stylised building. It does need a lot of work on it, but we've with this grant. We will have invested 4.4 million in the building over the last 3 and a half years. So this stage of the development is largely capital.

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00:01:28.690 --> 00:01:52.980

Vanessa Toulmin: 2 story toilet block accessibility, new sound and lighting equipment, and of course, obviously the beautiful restoration. Some of our historic features, of which the first part has been complete, and we discussed at the last community conversations, including a vision for the new extension. So the wonderful photograph behind me, and what we will. Putting on our winter gardens website soon is all the the

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00:01:53.130 --> 00:02:03.589

Vanessa Toulmin: restoration phase that we've gone through. And so toilet block doesn't sound very exciting. But really, what is exciting for us is the young creative. So next slide, please.

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00:02:04.560 --> 00:02:13.150

Vanessa Toulmin: So what we've calling it? The project is the People's Palace and the People's Palace was the name of the original winter gardens, which was slightly demolished in 1982.

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00:02:13.310 --> 00:02:20.730

Vanessa Toulmin: Our targets is to increase engagement locally by 20%. So we have a diverse program of activities.

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00:02:20.770 --> 00:02:32.320

Vanessa Toulmin: So last year we had over 50,000 people through the building this year our partnerships has been, we started in February with baylight, where we had 6 and 6,700 for over 3 days.

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00:02:32.410 --> 00:02:37.619

Vanessa Toulmin: 3 new artistic creations working with more music and sparkle.

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00:02:37.670 --> 00:02:42.730

Vanessa Toulmin: We also increased to reach visitor numbers to 80,000 by 2026,

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00:02:43.060 --> 00:03:09.469

Vanessa Toulmin: and and then really really fantastic. 75 vocational skills, opportunities for young people by 2025, a partnership with Langston, Morgan College, and others. And then we want to increase our cultural events for 80 per annum by 2026 by moving infrastructure barriers. So what that really means on a technical basis is the winter gardens has no sound and lighting. And AV so, if anyone wanted to use the venue.

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00:03:09.470 --> 00:03:30.100

Vanessa Toulmin: It's quite a lot of money to import that in. And I really appreciate those programs such as Johnny, who's brought that every time they've come, so it will give a lower the barrier for entry. So local community groups should be able to access it, and though they might be charged of higher fee for the venue. They won't be charged for the equipment. That will be all part of the package.

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00:03:30.350 --> 00:03:32.580

Vanessa Toulmin: So let's talk about the young creatives

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00:03:33.030 --> 00:03:34.190

Vanessa Toulmin: next slide.

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00:03:35.269 --> 00:03:41.850

Vanessa Toulmin: So this gives you a kind of overview of who are the programmers, and who are we working with?

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00:03:41.870 --> 00:03:44.989

Vanessa Toulmin: And as a part of this there will be 4 new posts.

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00:03:45.260 --> 00:03:58.670

Vanessa Toulmin: and and these will be the first paid posts at the Winter Garden. Since 1977, I know people have been paid for different parts of the work, but these are official paid posts which will create the opportunity to deliver our ambitious project.

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00:03:58.710 --> 00:04:12.720

Vanessa Toulmin: Lynette will put in the chat those posts, and we are just gone out to adverts. So if you know people locally or regionally who are interested the deadline for application is the 20 ninth of April, with interviews between the eighth and the tenth of May.

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00:04:15.030 --> 00:04:25.379

Vanessa Toulmin: Our local partners include everything from Dacca public to vintage to Wayne Hemingway. Programming partners include obviously Northern silence

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00:04:25.870 --> 00:04:31.849

Vanessa Toulmin: Eden, and also relationship with Eden, but also Kendall calling from the field

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00:04:33.320 --> 00:04:35.059

Vanessa Toulmin: next slide, please.

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00:04:36.290 --> 00:04:38.521

Vanessa Toulmin: So these are our young creatives. It's

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00:04:38.860 --> 00:04:44.648

Vanessa Toulmin: a partnership with Lancaster and Morecambe College and go on to the next slide. That was just a nice photo of young people.

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00:04:45.659 --> 00:04:51.599

Vanessa Toulmin: What we're looking to do is provide an opportunity, an entry opportunity for young people in the area

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00:04:52.140 --> 00:04:56.570

Vanessa Toulmin: to be involved in performance and culture. There's been lots of stuff nationally.

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00:04:56.870 --> 00:05:14.279

Vanessa Toulmin: and my, I myself know as somebody from Morecambe just how difficult it was to become into the creative arts. It was seen that people from certain backgrounds there was barriers, opportunities, lack of support for performing arts in terms of music, performance, art, culture, design.

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00:05:14.480 --> 00:05:20.420

Vanessa Toulmin: universities are closing their courses, and the entry level is becoming more and more restricted.

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00:05:20.560 --> 00:05:31.449

Vanessa Toulmin: So what we felt personally as well, that how would the next Professor Vanessa from Morecam come from? How would the next. My niece, is a

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00:05:31.720 --> 00:05:51.820

Vanessa Toulmin: stage manager. At the gate on the Isle of Man. She found the entry level really really difficult. When she was 1615 years ago. She won't appreciate me saying her age, but 15 years ago it was seen as a difficult, so the work of the colleges locally, and the work of some of the schools to make sure that people from

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00:05:51.890 --> 00:06:01.099

Vanessa Toulmin: a wide and diverse backgrounds have access to arts. I see very importantly to have that practical experience to have the knowledge. And

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00:06:02.080 --> 00:06:07.609

Vanessa Toulmin: and the background is is basically one of the most important things. So what we've been showing

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00:06:07.710 --> 00:06:22.420

Vanessa Toulmin: is that this young creative will offer work experience throughout the project, and that can be anything from art, digital media, tourism, business, construction. These are all courses. The college offer and the entry level, for this is through the college.

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00:06:22.670 --> 00:06:31.060

Vanessa Toulmin: and that would give the opportunities. So we've got an ambitious program of 75 work placements over the free. Well, now, 2 and a half years of the project.

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00:06:31.310 --> 00:06:39.770

Vanessa Toulmin: and all of the people who are working on the Winter Gardens capital project, all of the people involved in the programming have signed up

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00:06:39.820 --> 00:06:41.480

Vanessa Toulmin: to take these placements.

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00:06:42.120 --> 00:06:43.830

Vanessa Toulmin: Next slide, please.

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00:06:46.160 --> 00:06:56.660

Vanessa Toulmin: and we will be supported by the British Association, British theatre technicians, and this will be A. BBT. Bronze revival course. This course will be paid for.

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00:06:57.304 --> 00:07:20.680

Vanessa Toulmin: Through the grant. So anyone going on the course locally. And again, even if they're not part of the college, that they go through the college, and for the kind of recruitment they will learn health and safety training, electrical fundamentals, ropes, nuts and splicing safe use of access equipment fundamentals flying. There was a massive gap at the moment for theatre technicians and performance technicians.

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00:07:20.930 --> 00:07:40.140

Vanessa Toulmin: and in a way, always the pathway shouldn't be through higher education. It should be through practical experience and working within the fit and performing arts. So it's really important that we can offer this course to young people and it that that's extended from the ages to 16 to 25 people. And that is a course that we will

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00:07:40.140 --> 00:07:52.370

Vanessa Toulmin: work on and have hopefully in the theater. And the the second stage of our capital works is actually putting back in AV sound and lighting, and some kind of staging equipment into the theater

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00:07:52.900 --> 00:07:54.510

Vanessa Toulmin: next slide, please.

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00:07:55.140 --> 00:08:07.799

Vanessa Toulmin: So these are just some of the events we've had on in the winter gardens. So the kind of events we're ranging from is music which will be programmed locally and also nationally. This is, we've had the levellers on, and we had hawk wind on.

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00:08:07.910 --> 00:08:12.759

Vanessa Toulmin: and that taught us very much about the technical infrastructure we need in the building.

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00:08:12.800 --> 00:08:16.279

Vanessa Toulmin: and in both cases the production companies bought those

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00:08:16.370 --> 00:08:36.300

Vanessa Toulmin: quite amazing sound and lighting systems in. We will not be putting anything quite so ambitious as that. But at least we'll have something that will give a spotlight and some sound. The winter Gardens acoustics are quite formidable, and Johnny, I'm sure, will mention that in his presentation. But what we want to do is look at the balance between

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00:08:37.030 --> 00:08:41.400

Vanessa Toulmin: high, level, acoustic performances, high, level, sound, and lighting.

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00:08:41.409 --> 00:08:48.829

Vanessa Toulmin: because the fragility of the of the ceiling has now been sorted. We've spent 680,000 pounds

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00:08:48.890 --> 00:08:53.159

Vanessa Toulmin: restoring our historic fibrous plaster ceiling over the last 2 years

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00:08:53.300 --> 00:08:57.780

Vanessa Toulmin: and under current legislation we get checked every year. So we just passed our test.

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00:08:57.830 --> 00:09:23.520

Vanessa Toulmin: So the modern sound vibrations actually can cause an impact on the plaster. That's all been sorted. So for the first time in many years of last 2 years the Winter Gardens ceiling is safe. Not that we can have like a massive rave, but we can actually have a whole range of musical performances now, and that gives us the opportunity to bring bands performers in and then create a landing part for the operatives next slide

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00:09:24.990 --> 00:09:44.100

Vanessa Toulmin: again. This is the kind of ranger events some of our partners, obviously the Morecambe Bay Poetry Festival. There's John Cooper Clark on stage, and then and this was another one which was the leads male voice choir. So it gives you a range of things we've already been doing over the last 2 years. And this is more of the kind of things we'd like to program

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00:09:45.540 --> 00:09:46.760

Vanessa Toulmin: next slide.

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00:09:47.660 --> 00:10:04.490

Vanessa Toulmin: So this is now what the building looks like. That's our entry point. Now, on a physical level, you can come in the building. You can see the beautiful exterior. You can see the interior, and we see our project as a welcoming project. But also it's not just a heritage project is something for the future

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00:10:04.490 --> 00:10:19.490

Vanessa Toulmin: is to ensure that young people of Morecambe, who will be the next users of the building will nip the ex audiences, but also could have the opportunity to connect to the next generation of programmers, producers, and use it as an entry point.

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00:10:19.530 --> 00:10:24.479

Vanessa Toulmin: a landing point for a world and life in the creative arts. Next slide.

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00:10:25.280 --> 00:10:40.910

Vanessa Toulmin: And these are some of our creative partners and programmers, the Gregson Northern silence from the field, more music, Morecambe Bay de Public we have far

more, but these are just some of the ones and names who've been associated with the building. And I've done events in the building. And so far.

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00:10:41.220 --> 00:10:44.999

Vanessa Toulmin: with the exception of Greg, someone we're really looking forward to working with them.

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00:10:45.826 --> 00:10:46.940

Vanessa Toulmin: Next slide.

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00:10:47.600 --> 00:10:50.929

Vanessa Toulmin: And this is just say so.

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00:10:50.990 --> 00:10:58.609

Vanessa Toulmin: Part of the program we will do. We will do 2 week festivals one week in November and one in the following November.

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00:10:58.690 --> 00:11:10.080

Vanessa Toulmin: And then, basically, when we reopen the building in March 2026, with all the work done, we hope that we reopen with a program curated by the young people of Morecambe, Lancaster.

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00:11:10.310 --> 00:11:13.449

Vanessa Toulmin: So thank you for that. I can take any questions.

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00:11:18.330 --> 00:11:19.890

Vanessa Toulmin: There's a new message.

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00:11:26.530 --> 00:11:28.219

Vanessa Toulmin: Have we had any questions, Lynette.

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00:11:29.760 --> 00:11:44.369

Administrator: We have not any questions come in just yet, so we could. If you wanna Mull, we could always do a bunch of questions at the end. If that's if that's the preference, or if there's anything else you want to say or feel the speak so any questions for you, Vanessa, Johnny, and Victor. I don't know if you've got anything you want to ask. Vanessa.

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00:11:47.200 --> 00:11:51.040

Jonny Best: Not at the moment, but I will have some questions later.

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00:11:51.899 --> 00:11:57.010

Vanessa Toulmin: Victoria. Have you any questions, or should I just introduce you? And you can go straight on to talk

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00:11:57.370 --> 00:11:58.120

Vanessa Toulmin: college.

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00:11:58.120 --> 00:12:05.079

Victoria Carter: Yeah, that's fine. I'll just pick up on some of the the points that you've raised, because I think it's relevant to what I'm going to be talking about. So it's fine.

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00:12:05.300 --> 00:12:19.440

Vanessa Toulmin: Okay. So I'm really delighted to welcome Victoria Carter from Lancaster Morecambe College, who will be working with the Morecam Winter Gardens preservation trust over the next 2 years to deliver this ambitious program.

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00:12:19.450 --> 00:12:20.810

Vanessa Toulmin: Welcome Victoria.

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00:12:20.810 --> 00:12:46.059

Victoria Carter: Thank you. Morning, everybody, and yes, I'm Victoria. I'm the head of engagement at Lancaster and Morecambe College. We are so excited to be part of this project and to work alongside Vanessa and her team. It's something that has been a discussion that feels like it's been going on for quite a long time, and it's really fabulous that it's actually here. Lancaster and Morecambe College. We've spent a lot of time over the last few years really trying to promote the creative sector

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00:12:46.060 --> 00:13:00.269

Victoria Carter: to young people from across the district. And we've done a number of events around hidden careers within the creative sector. And this really feeds into that work that we've been doing, which is about trying to raise the aspiration for young people locally

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00:13:00.320 --> 00:13:05.690

Victoria Carter: to open their eyes up to the range of careers that are available in that sector. And I think.

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00:13:05.690 --> 00:13:30.559

Victoria Carter: you know, there's a little bit there's an element of it. This long held belief that to have a successful career within this sector. Young people need to gravitate towards large cities, such as London and Manchester, Bristol, Glasgow. And actually, we have this really thriving creative scene ourselves across North Lancashire, which brings with it lots of opportunity. And so, even if those young people choose to move away, to study, to potentially go to.

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00:13:30.560 --> 00:13:37.030

Victoria Carter: or, you know, to other areas, if they're wanting to do a degree or an arts and arts course.

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00:13:37.030 --> 00:14:03.440

Victoria Carter: that opportunity to then be able to come back here and and work and live in this fantastic area is a big. It's a big thing for us, you know, that aspiration to train encourage young people to stay, to work and to study in the local area. So for us, this sort of fits in with that idea that we can. We can work alongside the winter gardens. We can offer this fantastic opportunity for these work placements and really open up the eyes of our young people.

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00:14:03.440 --> 00:14:23.479

Victoria Carter: I mean, it isn't just about those young people who are seeing a natural pathway into the creative sector, either. This will give opportunities for students at Lancaster and Morecambe College, who are studying. Maybe the business management T level studying in construction and engineering in public services as well as our creative

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00:14:23.560 --> 00:14:48.500

Victoria Carter: digital media and art and design learners to to access fantastic work, work, experience opportunities. And I think from that point of view, it's it's just a really great opportunity for us through this project, we're going to be able to to actually recruit a placement coordinator to work with all of these fantastic agencies and these fantastic arts companies who will be placing these work placements for us.

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00:14:48.510 --> 00:14:56.060

Victoria Carter: and to really raise those aspirational for young people to work within the creative industries.

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00:14:56.170 --> 00:15:04.550

Victoria Carter: You know that one of the things that we really hope will come out of this is this sort of renewed love of these industries and that

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00:15:04.550 --> 00:15:28.619

Victoria Carter: opportunity for the young people. And it's it's about developing those tangible pathways, really. So having those young people being able to go out and and work with these agencies with these business businesses and companies in the local area, and to understand that those opportunities are there for them when they leave college, when they want to move into employment and just seeing all the different opportunities out there for them.

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00:15:28.720 --> 00:15:40.020

Victoria Carter: So one of the things that we are really excited about this whole 2 weeks experience for these learners. We've struggled over the years to actually get some of our students into placements.

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00:15:40.020 --> 00:16:07.380

Victoria Carter: and I think, working in in collaboration with young creatives to be able to build those those work experience opportunities will be a fantastic opportunity, really, for these young people. And you know, next week, for example, I'm doing careers, day tourism culture in place. And so we're working with year 9 pupils from 5 different schools. And we're working with the dukes. And we're working with the ground, and we're working with more music to do employer encounters with those young people. So.

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00:16:07.470 --> 00:16:16.080

Victoria Carter: knowing that we have this opportunity that if you come to Lancaster and Morecambe College. As a student you could potentially have this two-week placement with one of these fantastic

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00:16:16.340 --> 00:16:44.689

Victoria Carter: and businesses when we're working with the schools, and we're talking to year 9, year 10, and year 11 pupils and saying to them, Well, we'll do this work with you. Now you can come out, and you can meet these employers. You can do these workshops around creative sector careers with you. And then there's the opportunity for you to progress into this. If you decide to come to college, or if you want to be part of this, young creatives project and have some really meaningful work experience out of it.

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00:16:44.690 --> 00:17:09.569

Victoria Carter: So yeah, I mean, we're just. We're really thrilled. We're really excited. I think one of the things that I know Vanessa's been discussing recently. And she mentioned there, which was about the opportunity, potentially for young people to be putting on events once the Winter Gardens is opened again. So to be able to, you know, almost like a peer to peer event for young people to put on event for other young people, and to really see the Winter Gardens

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00:17:09.569 --> 00:17:38.780

Victoria Carter: being a place that young people want to go to. They want to access, you know events there, and they know that they're going to be able to be involved in putting those events on is a hugely important thing, I think, in raising that aspiration for our young people, and so that we don't see them all disappear to Manchester and Bristol and Glasgow, because they think that's the only way that they can actually make their way in that industry. So like I say alongside. They aren't designing the creative.

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00:17:38.900 --> 00:17:59.619

Victoria Carter: You know we do. We do a specialist media make up qualification. And we have alumni that are working in television and film all over the country. So you know, being able to say to young people, there are these opportunities here on your doorstep is just fantastic for us. It's really great for us. So we are. We are really excited to be part of this, and we can't wait to to get it started.

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00:18:03.370 --> 00:18:04.620

Vanessa Toulmin: Thank you. And

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00:18:05.330 --> 00:18:24.389

Vanessa Toulmin: just to add to that, I'm going to the college in May to kind of give the vision for the young people. I I want everyone to understand that the project itself is not just about work placements, but there will be a very practical element. So what we've designed at the moment. Is

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00:18:24.580 --> 00:18:48.129

Vanessa Toulmin: possibility of having a week, 2, 2, or 3 festivals over the period where there's a week programming. But also the the people on the college learn how to put the show on, how to market the show, how to run the events, and they'll be aided by this team of people that we will be recruiting these 4 people and the young creative coordinator at the college.

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00:18:48.420 --> 00:19:00.399

Vanessa Toulmin: So it's really an incredible development. People come into the building and see a wonderful heritage asset, but we want to see it as a living, breathing site for future development. I myself will be

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00:19:00.460 --> 00:19:08.679

Vanessa Toulmin: filled, but all probably slightly alarmed about what is going to be programmed. Because I'm getting to the point. I'm not with it anymore, but it'll be fantastic to see

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00:19:08.880 --> 00:19:22.800

Vanessa Toulmin: what what the next generation of people want seeing the winter gardens. So the audience development is really important. So I've asked Victoria and the college to send around our survey, so that the young people actually have an idea of what they want in there.

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00:19:22.910 --> 00:19:26.460

Vanessa Toulmin: you know. So we've we've kind of ready. So we've got the infrastructure for that.

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00:19:26.955 --> 00:19:45.054

Vanessa Toulmin: And we've already had a relationship. 2 years ago the college came into some fantastic photographs, and the digital students had Godzilla taking over the building, and that paid that poster still on the outside of the winter gardens. And it's probably the most requested poster for print. That we have so

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00:19:45.630 --> 00:20:11.610

Vanessa Toulmin: and obviously, yes. So now now we've kind of talked about the opportunities for the young people, and we've talked about we will. We will give all information from May, when all the posts are in place, hopefully of what the entry level, and how people can do and the timing. But I would like now to introduce my long term colleague and friend fella, silent film and Fiscardo Johnny Best from Northern silence. So welcome Johnny.

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00:20:12.170 --> 00:20:14.490

Jonny Best: Thank you, Vanessa. Thank you so much.

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00:20:15.230 --> 00:20:15.930

Jonny Best: So.

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00:20:17.200 --> 00:20:20.209

Jonny Best: No, no! I organized here. We yes, here we go.

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00:20:20.370 --> 00:20:28.990

Jonny Best: Northern silence presents silent film with live musical accompaniment. We work mostly with films

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00:20:29.100 --> 00:20:33.039

Jonny Best: from the silent era, from the early twentieth century.

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00:20:33.070 --> 00:20:40.860

Jonny Best: and for the most part films. From this period films made before synchronized. Sound recording

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00:20:41.238 --> 00:20:51.261

Jonny Best: was was rolled out would tend to to have been accompanied by some kind of live music. If you'd gone to the cinema in 1915 or 1920. You probably have heard some live music

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00:20:51.560 --> 00:20:59.400

Jonny Best: With whatever was on the screen and at Northern silence we reinvent this relationship between early film and live music.

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00:21:00.212 --> 00:21:21.390

Jonny Best: Now, I'll just say a little bit about about how we began and what and what we do, and then I'll move on to to saying a little about the young creatives, and how we might be able to to to collaborate there. So Northern silence started as Yorkshire Silent Film Festival in 2016, and it was essentially a project run from my kitchen table.

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00:21:21.570 --> 00:21:33.469

Jonny Best: Today we are a small group of freelancers motivated by a love of the work we do, and we collaborate with a wide range of organizations

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00:21:33.580 --> 00:21:34.670

Jonny Best: and venues

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00:21:34.770 --> 00:21:46.829

Jonny Best: of which Morecambe Wintergens is one of our key partners. Although we're very small, we've become the UK's busiest presenter of live music with silent film.

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00:21:47.270 --> 00:22:02.330

Jonny Best: We work with theaters, with concert halls and music, venues, cinemas, festivals, and volunteer led community cinemas. We we are sort of inherently collaborative. We're always working with with a wide range of partners.

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00:22:02.640 --> 00:22:28.830

Jonny Best: We also make 2 of our own festivals the Northern Silent Film Festival. Every October which takes place across the North Lancashire, Yorkshire, up into Tyneside Lake district, that has its second edition this October, and then a brand new festival that we're about to do in Morecambe for the first time at Winter Gardens.

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00:22:28.860 --> 00:22:34.470

Jonny Best: silenced by the sea, and about which more in a moment, I'll come back to that in just a moment.

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00:22:35.280 --> 00:22:37.950

Jonny Best: So we work with music and with film

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00:22:38.430 --> 00:22:49.669

Jonny Best: and most of the music we present is wholly or partly improvised, which means that it's not written down or composed musicians that we work with.

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00:22:49.830 --> 00:23:12.849

Jonny Best: I'm I'm one of those musicians. We watch the film with the audience and create and perform music simultaneously, so on the spur of the moment, inventing it as we watch the film, it's the most live kind of music making there is. And we run a training program for musicians to learn how to adapt their skills to improvised film accompaniment. We're about to to run

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00:23:13.260 --> 00:23:29.790

Jonny Best: a series of workshops and classes in May, and we've brought quite a few musicians from Morecambe and Lancaster into that program, and they've been learning how to how to work with silent film and then performing as part of our program at winter gardens.

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00:23:30.200 --> 00:23:36.320

Jonny Best: We do also work with composers who write scores, and then we premiere

124

00:23:36.410 --> 00:24:02.469

Jonny Best: these works at Winter Gardens before touring them around the Uk. So our work with Morecambe Winter Gardens began in 2,021, I ran a series of improvisation sessions with off the rails, creative jazz orchestra, which is an improvising band based in Morecambe, about 15 or 16 players. They're really inventive and clever, and they do all kinds of different music. They'd never done a silent film before.

125

00:24:02.480 --> 00:24:11.879

Jonny Best: And so over 3 sessions, the players learned the basics of scoring silent film, and then they performed an improvised accompaniment to Nosferatu, the first

126

00:24:12.020 --> 00:24:14.669

Jonny Best: screen adaptation of Branstoke as Dracula.

127

00:24:15.010 --> 00:24:28.839

Jonny Best: and there is. There is Nosferatu. Here's a couple of pictures of the event for the next cut, just to show you what's going on in the front. You can see the musicians. Let's go back to the previous picture for a sec. Oh, Nope, there we go.

128

00:24:28.940 --> 00:24:41.159

Jonny Best: You can see the musicians facing the screen, you see, because they're watching the screen and making up the music as they watch the screen, they did an absolutely wonderful job, and we had about 300 people in for the film, which is, which is great.

129

00:24:41.820 --> 00:24:44.790

Jonny Best: Okay, next next photo.

130

00:24:44.900 --> 00:25:06.479

Jonny Best: there's a trombone player playing for Nosferatu. So that's that. Since then we've done a wide variety of different projects. We've done Laurel and Hardy and Buster Keaton. We did a lovely Alfred Hitchcock night, showing the lodger and the epic metropolis, which we double billed with blade. Runner, there's our metropolis poster.

131

00:25:06.640 --> 00:25:11.130

Jonny Best: Here we are! That's me at the piano, hammering away

132

00:25:11.170 --> 00:25:13.030

Jonny Best: my colleague Trevor, on percussion

133

00:25:13.330 --> 00:25:16.500

Jonny Best: had a lovely time with him. Oh, there's another one.

134

00:25:16.800 --> 00:25:25.699

Jonny Best: That photo really shows off the the beauty of the building and the wonderful atmosphere for live music and film.

135

00:25:26.020 --> 00:25:52.630

Jonny Best: We've we built a screen. We just built a new one, a new screen for winter gardens which really works with the scale of the building. So we create really powerful immersive experiences for audiences. It really is the most wonderful building to work in

tremendous privilege to be to be able to work there. So our most ambitious project, to date, I think, has been something called Echoes of the North.

136

00:25:52.800 --> 00:26:05.650

Jonny Best: which is a new film made out of old films. It's a 60 min film which we made out of archive footage from the early twentieth century. So about 1910 and 1935,

137

00:26:05.790 --> 00:26:11.370

Jonny Best: which was sourced from 4 archives, and which explored life in the north of England.

138

00:26:11.610 --> 00:26:22.729

Jonny Best: and the composer, Neil Brand, wrote a brass band score a 60 min brass band score, which was performed by Brickhouse and Rastrich Band, who, you see there

139

00:26:22.780 --> 00:26:34.029

Jonny Best: in the winter gardens and echoes, premiered at Morecambe Winter Gardens in November 2,021 then had a short online release, and then did a short Uk tour.

140

00:26:34.120 --> 00:26:39.500

Jonny Best: And it's going to be remounted next year. Let's go on to the next photo.

141

00:26:39.830 --> 00:26:46.510

Jonny Best: There we see it again. Another lovely photo of the winter gardens, looking absolutely splendid.

142

00:26:46.570 --> 00:26:48.490

Jonny Best: I think there's one more photo of

143

00:26:48.720 --> 00:26:51.010

Jonny Best: yeah, there we are. That's the final one.

144

00:26:51.160 --> 00:26:53.170

Jonny Best: So that was echoes of the North.

145

00:26:53.400 --> 00:27:23.150

Jonny Best: And that's an example of the kind of new work that we that we're creating for winter Gardens work, which has its first showing at winter gardens, and then goes off off into

the rest of the country. Now. So this year we are developing our winter Gardens program, which has been sort of piecemeal, you know. Individual shows that we've done. But we're developing it into a new festival which is called Silence by the sea.

146

00:27:23.420 --> 00:27:30.289

Jonny Best: and the first edition takes place over the weekend of June eighth and ninth this year.

147

00:27:30.450 --> 00:27:53.840

Jonny Best: Oh, yes, there we go! That's Charlie Chaplin. Now it includes the debut of a new orchestra, the Northern silence, Sinfonia, which is a 16 piece orchestra, which is being formed especially for silenced by the sea. It'll make its debut accompanying this Charlie Chaplin film, playing chaplain's own score. The film's the kid from 1921. A beautiful

148

00:27:53.840 --> 00:28:03.029

Jonny Best: sentimental, slapstick comedy, absolutely gorgeous film. And we can't wait to have orchestral music back in the winter gardens.

149

00:28:03.769 --> 00:28:22.559

Jonny Best: And I think we've got the there we go. That's the silenced by the sea poster. So we've got Charlie Chaplin we've got the first dinosaur epic, the lost world. The film from which all else followed King Kong Jurassic Park. But first of all, 1926, there was a wonderful silent film

150

00:28:22.560 --> 00:28:45.239

Jonny Best: dinosaur film, The Lost World. And we're showing me a films as well trip to the moon. All kinds of musicians are taking part. Morecam and Lancaster players. There are also opportunities for everyone to join in making music by joining the community choir, which is going to be taking part in the improvised scoring of some of the melee films on on the Sunday. So

151

00:28:45.540 --> 00:29:11.040

Jonny Best: our plan with our our dream, our intention with silenced by the sea over the next few years, is to develop it from a weekend into a longer and busier festival, and to build it into an annual event which will attract audiences from around the UK, and which will contribute to the cultural life of Morecambe, the entertainment available in the town, the tourist economy.

152

00:29:11.130 --> 00:29:13.930

Jonny Best: and the creative life of winter gardens.

153

00:29:13.990 --> 00:29:17.510

Jonny Best: So and every year there'll be new commissions.

154

00:29:17.690 --> 00:29:33.409

Jonny Best: events that we create, especially for Morecam Winter Gardens, some of which will go on to be shown elsewhere around the country. But they'll begin in Morecambe. So that's what we've done over the last 2 and a half years, and where we're going next. Now

155

00:29:33.750 --> 00:29:50.759

Jonny Best: let me say a few little bits about the young creatives. This is a really exciting moment for the young creatives program and Northern silence. We are in Northern siles. We're really keen to be involved. We're very pleased to be to be part of all of this.

156

00:29:50.880 --> 00:29:51.740

Jonny Best: So

157

00:29:52.790 --> 00:30:05.289

Jonny Best: while some in creative industry careers will go into conventional employment, you know, they might be lucky enough to get a job where they turn up for work each day and take a monthly paycheck and

158

00:30:06.180 --> 00:30:11.530

Jonny Best: and do their job. Many, perhaps most, will not. They will.

159

00:30:11.690 --> 00:30:25.439

Jonny Best: instead, like everyone who works with Northern silence, have some sort of freelance career, whether that's entirely freelance or a blend of employment and freelance working, there's gonna be more and more freelance working over

160

00:30:25.840 --> 00:30:44.330

Jonny Best: over the coming years. And it requires a particular blend of skills and attitudes, including the ability to work collaboratively, to develop personal resilience, to be able to market yourself and to spot opportunities and respond to

161

00:30:44.500 --> 00:31:06.309

Jonny Best: changing opportunities. How the industries are changing as we go into the 20 first century, and today many freelancers don't just wait to be booked to be engaged. I mean, yes, you wait for the phone to ring. But many, many freelancers also get out there and create their own opportunities as well. Being a self starter can be really important. Learning how to

162

00:31:06.310 --> 00:31:22.019

Jonny Best: begin a project, how to how to develop an idea from first inkling to something that becomes real, how to find collaborators, raise money, make it market. It persuade people to come. All of this is

163

00:31:22.150 --> 00:31:26.160

Jonny Best: a big part of what it is to work in in the creative industries

164

00:31:26.180 --> 00:31:27.490

Jonny Best: today.

165

00:31:27.740 --> 00:31:29.790

Jonny Best: and it will become more so now.

166

00:31:29.820 --> 00:31:35.569

Jonny Best: Silence by the sea is one of our opportunities to contribute to young creatives

167

00:31:35.710 --> 00:31:42.460

Jonny Best: and young people will be able to experience and learn about festival programming and production

168

00:31:42.590 --> 00:31:44.930

Jonny Best: about the presentation of live music.

169

00:31:44.960 --> 00:31:47.730

Jonny Best: projection and film technology.

170

00:31:48.585 --> 00:31:52.309

Jonny Best: Marketing, Pr touring event management.

171

00:31:52.560 --> 00:32:18.590

Jonny Best: And importantly, they'll have a window into what it's like to be a creative freelancer, creative, professional. I'd love to see young creatives programming and producing their own events as part of silence by the sea. There are all kinds of possibilities. And we at Northern silence. We're a small team, but we're really enthusiastic, and we're open. We're open to everything. The only limit is what we can imagine. So

172

00:32:19.140 --> 00:32:31.130

Jonny Best: I'll wind up by saying, our our work with Morecambe winter Gardens is central to what we're about playing a small part in the revival of this incredible building, and in this new chapter of Morecambe's life

173

00:32:31.330 --> 00:32:39.069

Jonny Best: the soon to be built. Eden project just across the road from the theater. All of this makes Morecam an exciting place to be right now, and

174

00:32:39.710 --> 00:33:03.759

Jonny Best: an exciting place to think about. Beginning and and building a career. There's lots going on in the Northwest. I very much endorse what Victoria was saying just then. This is the right time for the young creatives program. We're very lucky to be involved or excited to be involved, and I can't wait to see where it's gonna go over the next few years. Thank you, Vanessa, for inviting me to say a few words today. And I'm looking forward to

175

00:33:03.820 --> 00:33:06.229

Jonny Best: discussing all of this further. Thank you.

176

00:33:06.730 --> 00:33:18.609

Vanessa Toulmin: Thank you, Johnny. That was very inspiring. And just to add, Johnny knows that my background is as a film historian. So I'm looking forward to introducing the people of Morecam to the wonders of Melik.

177

00:33:18.710 --> 00:33:25.560

Vanessa Toulmin: Quite an amazing, everyone knows trip to the moon, but some of the other films that he did are equally baffling and bizarre.

178

00:33:25.670 --> 00:33:36.639

Vanessa Toulmin: and would have had a commentator at the time. But I will just introduce that and and just for reference to people. The very first film shows in Morecambe were in the Morecam Winter Gardens

179

00:33:36.810 --> 00:33:41.789

Vanessa Toulmin: in 1896, and projected onto.

180

00:33:41.960 --> 00:33:46.329

Vanessa Toulmin: projected in the winter gardens with a trapeze artist actually

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00:33:46.450 --> 00:33:49.579

Vanessa Toulmin: hanging from the ceiling. But I'm not gonna let Johnny do that this time.

182

00:33:49.580 --> 00:33:50.733

Jonny Best: Oh, please!

183

00:33:51.310 --> 00:33:57.680

Vanessa Toulmin: So we we we still actually have the at the actual trapeze points in the ceiling of the winter gardens.

184

00:33:57.750 --> 00:34:00.540

Vanessa Toulmin: But I don't think we can allow that this time.

185

00:34:00.670 --> 00:34:07.260

Vanessa Toulmin: But yes, so we kind of finished our presentations. It would be a good opportunity for people to want questions.

186

00:34:07.340 --> 00:34:08.780

Vanessa Toulmin: Also.

187

00:34:09.174 --> 00:34:20.000

Vanessa Toulmin: we'll put more details of, and I'll put. I'll put in the chat. Perhaps Johnny can put in the chat details of the Northern silence, so people want to come along and book tickets or spread the words.

188

00:34:20.080 --> 00:34:26.360

Vanessa Toulmin: And also, Victoria, are you happy for your email to be put in the chat? Or if people want to contact you about opportunities.

189

00:34:26.360 --> 00:34:28.370

Victoria Carter: Yes, absolutely. Yeah.

190

00:34:28.370 --> 00:34:31.467

Vanessa Toulmin: We're we're still, we're still trying to

191

00:34:31.980 --> 00:34:38.919

Vanessa Toulmin: get the programming date. So one of the things that we originally envisaged that we would have a series of programs throughout the summer.

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00:34:40.229 --> 00:34:40.759

Jonny Best: But.

193

00:34:40.760 --> 00:34:46.739

Vanessa Toulmin: Because of the delay in the capital works which have now started. Obviously, we're all kind of full steam ahead.

194

00:34:46.770 --> 00:34:49.669

Vanessa Toulmin: In the next 6 weeks there'll be new windows.

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00:34:49.690 --> 00:34:55.670

Vanessa Toulmin: new doors, and you'll be pleased to know of the audience that it will make the winter gardens a lot warmer.

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00:34:55.920 --> 00:34:59.059

Vanessa Toulmin: because 80% of the heat loss is through the back of the building.

197

00:34:59.790 --> 00:35:04.330

Vanessa Toulmin: and the next part is we just got sent out a tender for sound and lighting.

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00:35:04.450 --> 00:35:08.340

Vanessa Toulmin: and then the in the winter we'll be looking at

199

00:35:09.040 --> 00:35:24.790

Vanessa Toulmin: reinforcing and putting new bars on the rigging, which gives us an opportunity. What we want to do is work over the summer, and to get people involved, including our volunteers, so that in November we will have a week of programming. So we'll have a whole week

200

00:35:24.900 --> 00:35:28.579

Vanessa Toulmin: where the young people have the opportunity to program

201

00:35:28.590 --> 00:35:43.290

Vanessa Toulmin: their own their own shows or their own events, or to work with programmers or to choose it. So we'll have a whole week of events that will be free for the people of Morecambe, and also the building will see a wide range of activities. So

202

00:35:43.320 --> 00:35:53.699

Vanessa Toulmin: more details of that will be announced as we work through the schedule. And then the idea is that we do this every year. And then, when we reopen the winter gardens in March

203

00:35:53.860 --> 00:35:58.749

Vanessa Toulmin: 2026, that will reopen with a program designed by the young creatives.

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00:36:01.440 --> 00:36:05.930

Vanessa Toulmin: Any more information, please let us know. So I'd like to open up to questions

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00:36:06.298 --> 00:36:10.779

Vanessa Toulmin: and ask people what they think, or if there are any questions they want to ask of us.

206

00:36:11.110 --> 00:36:14.009

Vanessa Toulmin: or any films that they'd like Johnny to show.

207

00:36:17.882 --> 00:36:22.427

Vanessa Toulmin: We should say that Neil Brand, who is like the the impresario for sound music.

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00:36:22.800 --> 00:36:33.579

Vanessa Toulmin: is a massive supporter of the Winter Gardens. And it's a great opportunity, and I'm sure we can arrange tickets as well. Victoria, for the scheme, for some of the young people to come for June.

209

00:36:34.160 --> 00:36:36.650

Vanessa Toulmin: and that would be a great opportunity, won't it, Johnny? To.

210

00:36:36.650 --> 00:36:37.390

Jonny Best: It's got.

211

00:36:37.390 --> 00:36:39.959

Vanessa Toulmin: Show them the magic of the silent film.

212

00:36:39.960 --> 00:36:42.230

Jonny Best: Yup, indeed, absolutely

213

00:36:42.410 --> 00:36:54.839

Jonny Best: absolutely, I think. There, there! As we as we continue working, there'll be. There are opportunities for young people to perform as well as musicians. So there's all kinds of possibilities.

214

00:36:55.430 --> 00:36:57.032

Vanessa Toulmin: And I've just said that the

215

00:36:57.690 --> 00:37:10.030

Vanessa Toulmin: That sign of film is very current at the moment. I've just told Johnny that the latest Taylor. Swift album finishes with a tribute to Clara Bow. Who was the original it, girl? So I think we should bring it, girl, to the Winter Garden, shouldn't we.

216

00:37:10.470 --> 00:37:22.279

Jonny Best: Yes, indeed. You mentioned the acoustics of the winter gardens, and they are. It's a beautiful place for for live music, especially acoustic music, because, of course, is what it was

217

00:37:22.290 --> 00:37:41.120

Jonny Best: was built for. And it we always. We bring in a lovely Steinway piano, and we have all kinds of musicians performing and the the combination of big screen and live music really suits the building. And it's a it's a

218

00:37:41.290 --> 00:37:52.190

Jonny Best: so it's a very sort of rich and immersive experience. But what I really want to hear I can't wait to hear the orchestra. I can't wait to hear our new 16 piece orchestra on opening night in that building. It's going to make me very happy.

219

00:37:52.400 --> 00:37:55.229

Vanessa Toulmin: Well, I hope that they don't have to wear the coats this time.

220

00:37:55.643 --> 00:38:01.436

Jonny Best: Yes, we. We love the winter gardens, but it has been a little drafty.

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00:38:02.080 --> 00:38:02.740

Jonny Best: Okay.

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00:38:02.990 --> 00:38:08.709

Vanessa Toulmin: Yeah, yeah, I I appreciate that. Somebody asked for more blast band accompaniment. Please.

223

00:38:08.710 --> 00:38:09.799

Jonny Best: Yes. Well.

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00:38:09.800 --> 00:38:10.290

Vanessa Toulmin: Congrats, but.

225

00:38:10.605 --> 00:38:33.350

Jonny Best: No, yes, yes, we there will be more brass band and I've just been contacted by someone from Morgan brusband, and we are. Gonna have conversations there about what we can do. Brass bands will be back in. We're depending on when when we when we're back in the building. The first, the second silence by the Sea Festival brass bands will be part of that.

226

00:38:33.390 --> 00:38:41.850

Jonny Best: We're bringing laurel and hardy and brass bands together for the second silence by the seat. But that's to come in in a year or so.

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00:38:41.950 --> 00:38:44.219

Jonny Best: maybe a little longer, but definitely.

228

00:38:45.150 --> 00:38:47.449

Vanessa Toulmin: Okay, any more questions.

229

00:38:50.080 --> 00:38:53.370

Vanessa Toulmin: Victoria. You said you had to. You wanted to ask me something or.

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00:38:58.920 --> 00:39:00.240

Victoria Carter: No, I don't think so.

231

00:39:00.550 --> 00:39:00.910

Vanessa Toulmin: Okay.

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00:39:00.910 --> 00:39:10.029

Victoria Carter: I think we've covered. I think we've covered everything that we were talking about. Yeah, that I was interested in. So I'm just excited to for it all to be finally starting.

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00:39:10.030 --> 00:39:18.509

Jonny Best: Think the opportunity for young people to make their own festival, to come up with their own ideas, and and

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00:39:18.710 --> 00:39:26.599

Jonny Best: and learn and experience how to take ideas and turn them into events, is going to be a really valuable.

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00:39:26.700 --> 00:39:28.140

Victoria Carter: Like not appropriate.

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00:39:28.390 --> 00:39:41.390

Jonny Best: And and to be able to do it on such a on such a scale, within this building. You know that that's a very rare, I think, experience a very rare sort of opportunity. I think other opportunities quite like it, so.

237

00:39:41.390 --> 00:40:07.130

Victoria Carter: I mean. Well, we're doing this careers event next week, and one of the sessions. One of the workshops that we're delivering is about event planning, but they're going to be doing it sitting in a classroom. And that's the difference, isn't it? You know the difference between sitting in a classroom doing it as a as a sort of a I don't know, like a role playing thing and actually doing. It is huge. And and that's, I think, the you know the the energy around this. We're all really excited about it here.

238

00:40:07.130 --> 00:40:23.339

Victoria Carter: I mean, Johnny and I had a chat with John yesterday. Our visual and creative program manager and some of the things that we were talking about. It's just going to be phenomenal, isn't it? And to give that opportunity to those young people. And like, I said in my discussion for us, it's around that.

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00:40:23.430 --> 00:40:26.919

Victoria Carter: raising the aspiration for those young people to see a real

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00:40:27.120 --> 00:40:32.659

Victoria Carter: opportunity for them within that sector and within, you know, and to be able to progress proper, real

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00:40:32.680 --> 00:40:36.130

Victoria Carter: employment opportunities. It's just. It's just great.

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00:40:36.130 --> 00:40:58.459

Vanessa Toulmin: I think, another important part of the programming, which is what I will talk about when I come to the college to do a teaching session, which would be lovely in May, is actually using the history of the building to inform what people can do. So one of the most interesting parts of the building is. It's kind of history of performance. So not not just the kind of standard laurel and hardy which is fantastic.

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00:40:58.610 --> 00:41:07.109

Vanessa Toulmin: but also artists such as Ivan Novella, who was obviously known for the Ivan Novello Awards. But one of the most important

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00:41:07.140 --> 00:41:11.390

Vanessa Toulmin: songwriters of the twentieth century. Wasn't he, Johnny? And his songs are quite amazing.

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00:41:11.774 --> 00:41:25.070

Vanessa Toulmin: and it'd be nice to kind of who's gonna be the nextival of elephant Morecambe, you know, who would be the next generation, I think the other opportunities as well. In the architecture side. You know the bricks and the mortar.

246

00:41:25.270 --> 00:41:29.650

Vanessa Toulmin: The most important thing about event planning is not glamorous. It is toilets

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00:41:29.790 --> 00:41:37.800

Vanessa Toulmin: and toilets and backstage and production, so on the event on the night it looks seamless, so on the week it looks seamless.

248

00:41:37.970 --> 00:41:44.399

Vanessa Toulmin: But anyone who knows about event planning knows that the more seamless it looks, the more work's been involved.

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00:41:44.500 --> 00:41:51.390

Vanessa Toulmin: It's like, you know, peddling underwater to to be like a swan, but on the actual day itself.

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00:41:51.410 --> 00:41:56.080

Vanessa Toulmin: So I think the practical realities of being and doing an event

251

00:41:56.140 --> 00:42:02.720

Vanessa Toulmin: is far more useful for future employment than somebody knows how to write a perfect risk assessment.

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00:42:03.040 --> 00:42:03.500

Vanessa Toulmin: Yeah,

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00:42:04.730 --> 00:42:05.910

Vanessa Toulmin: you would agree, Johnny.

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00:42:05.910 --> 00:42:07.990

Jonny Best: I think that's I think that's very much true, because you

255

00:42:08.340 --> 00:42:18.610

Jonny Best: the planning. And first of all, you first of all, you come up with an idea. You you have a personal private idea, and then you start sharing it with others. And

256

00:42:18.610 --> 00:42:42.330

Jonny Best: and it starts to develop. And the gray areas start to fill in. It starts to change as people say things to you in response. And then you start planning it in detail. You start budgeting it, planning the things you'll need, how it will work, and then gathering your collaborators, and it widens and widens and widens and changes, and then, when you get to the day when you start making it there and then in the building.

257

00:42:42.380 --> 00:42:54.129

Jonny Best: then you're dealing, not with ideas and and plans, but with the physical reality of what is happening there and then. That's when you have to start, sometimes improvising and adapting.

258

00:42:54.180 --> 00:43:23.489

Jonny Best: changing, responding to things you didn't expect learning from those things you didn't expect, and and that process from something very, very private and personal, something very public, which you sort of have in a way less and less control over as it grows and grows. That that process is incredibly exciting. It can be difficult, but it's the essence of what we do. And it's the essence of what creative professionals do when they're making things.

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00:43:23.490 --> 00:43:33.230

Vanessa Toulmin: Absolutely. And I think that's why I wanted to bring in the British Association of Theater technicians to give actually a real practical possibility of a diploma.

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00:43:33.230 --> 00:43:53.589

Vanessa Toulmin: And obviously some aspects of the training might not be able to take place in the building, because we haven't got all the hanging on systems. But we're going to be talking to local and regional theaters to kind of be involved in now. So actually having a diploma as well as well as being part of the course, and, as I said, everything will be paid for by the course.

261

00:43:53.700 --> 00:44:08.060

Vanessa Toulmin: everything, the everything, the college are contributing sound of quite subsistence as well, and allowance for people attending the placement. So there's no barrier we're trying to think of every possible barrier that we want to bring down so that people can attend

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00:44:08.140 --> 00:44:10.550

Vanessa Toulmin: and be part of it, and also

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00:44:10.580 --> 00:44:15.069

Vanessa Toulmin: recently talked to schools in the area through the college of ensuring

264

00:44:15.250 --> 00:44:26.199

Vanessa Toulmin: that there isn't a doom and gloom about the creative industries. That it is an amazing, wonderful profession, like Johnny says can be a bit scary with freelancers. I spent many years as a freelancer.

265

00:44:26.220 --> 00:44:33.750

Vanessa Toulmin: and and going backwards and forwards. But you have the opportunity to create your own career, which is also equally exciting. What we just want to do

266

00:44:33.980 --> 00:44:45.749

Vanessa Toulmin: is give people the opportunity in an amazing venue, which is a venue of national importance. You wouldn't be able to do this in the Albert Hall. You wouldn't be able to do this in some of the London faces, would you, Johnny? You wouldn't be able to.

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00:44:45.910 --> 00:44:46.740

Vanessa Toulmin: So.

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00:44:46.880 --> 00:45:10.209

Vanessa Toulmin: But they are I I mean people from Morecambe Lanks to go down, do it? I mean, obviously, London fear to do their own outreach. We just think it's really important that we give people a sense of pride, but the possibility so many people come in the building and tell us that their grandmother or grandfather dance on the stage appeared on the stage, and also bringing back the amateur dramatics to the winter Gardens is an important part of what we want to do.

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00:45:10.660 --> 00:45:16.680

Vanessa Toulmin: So everyone's being very quiet, but I think you just hopefully overwhelmed what we're telling you.

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00:45:16.680 --> 00:45:17.790

Victoria Carter: Have you?

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00:45:18.072 --> 00:45:23.160

Vanessa Toulmin: Want to hear more. Let us know, and I'll any more questions that you want to ask.

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00:45:23.330 --> 00:45:24.830

Vanessa Toulmin: I'll open it up again.

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00:45:33.190 --> 00:45:41.269

Vanessa Toulmin: Well, I hope you find the sequence inspiring as our last book. And then in May we'll be talking more with the music side of the building.

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00:45:41.300 --> 00:45:55.820

Vanessa Toulmin: and and hopefully get some of our partners in that area and also music and performance. And obviously one of the most exciting things we've also got this year is the Morecambe Bay Poetry Festival. So it'd be great to have Matt and other people to talk about that as well.

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00:45:56.640 --> 00:46:00.400

Vanessa Toulmin: So I'll give you a 5 s warning any more questions. If not.

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00:46:00.570 --> 00:46:02.159

Vanessa Toulmin: we'll say goodbye.

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00:46:02.647 --> 00:46:09.002

Vanessa Toulmin: Oh, can you say something about how important the building's heritage is for the performance compared to a modern venue.

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00:46:09.650 --> 00:46:11.340

Jonny Best: Well.

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00:46:12.140 --> 00:46:15.920

Jonny Best: the the building, the Malcolm Winter Gardens itself, is

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00:46:15.980 --> 00:46:44.929

Jonny Best: as important as to to us as as the things we do in it. I mean the the invitation to an audience isn't just to come and see a film and hear some music. The invitation is to be is to be within this building to be part of of Morkel Winter Garden's creative life. It is. The building is the inspiration to the the building has inspired what what we're trying to do. And it's part of what we are trying to inspire audiences with. You can't separate the building from

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00:46:45.531 --> 00:46:48.598

Jonny Best: from from the event. You know.

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00:46:49.560 --> 00:46:50.400

Jonny Best: the

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00:46:50.770 --> 00:47:18.259

Jonny Best: the scale of it really matters the fact that when you walk through the doors you you're struck by not just the sort of the sense of of the past, past and present sort of mingling that sort of tingly poetic, beautiful quality the building has, but also the the epic, grand sort of scale of it. And that really matters. You know, we we're trying to create

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00:47:18.470 --> 00:47:42.430

Jonny Best: experiences that will carry audiences away. That will that will give them the thrill of liveness of live live music and being an audience in a big theater, actually being an

audience rather than sitting at home with Netflix, which I do a lot of, but that's what this is about. That's what the Winter Gardens is about. And you know I I contacted Vanessa

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00:47:42.680 --> 00:47:52.980

Jonny Best: 3 years ago, because I was inspired by what the volunteers at the Winter Gardens were doing with Vanessa to bring winter gardens back to life.

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00:47:53.140 --> 00:48:12.689

Jonny Best: I wanted in on it. I'm very pleased that that Northern silence is here now, because it's it's a really precious building. It's a it's something remarkable that Morecambe has something that as the rest of the country realizes what it is, they'll they'll be looking on enviously because it it really is splendid and special.

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00:48:14.749 --> 00:48:19.929

Vanessa Toulmin: I think a question for you, Victoria, anything you might add in terms of the Winter Garden experience for learners.

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00:48:20.030 --> 00:48:26.300

Vanessa Toulmin: What makes it special and unique other than the scale. It's a bit daunting, isn't it, to think about that size of the building.

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00:48:27.430 --> 00:48:52.169

Victoria Carter: I think. Yeah. But I think from our point of view, it is about the place, isn't it? So we do a lot of stuff around place based learning and that aspiration for young people to see what's on their doorstep and to open up those opportunities. And so it's the very fact that it's here. It's part of our history. It's part of the history of Morecambe. And for those young people to have that opportunity. And, like I said before, it's all well and

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00:48:52.170 --> 00:49:10.659

Victoria Carter: delivering things in a classroom and getting people to to think about the skills that they might need, but to actually be able to be part of the growth of the winter gardens, and to actually be able to get young people to engage with this amazing space that potentially, some of them will have never walked through that door before.

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00:49:10.980 --> 00:49:29.520

Victoria Carter: you know. Some of them might never have been in before, like Vanessa said, they might have family stories about it. But how many of them have actually been into that space? And so to be able to work with this sort of iconic building on the doorstep, but also to give them the opportunity to then

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00:49:29.520 --> 00:49:53.869

Victoria Carter: put on events in that space and to see that really happen. And you know, I'm sure it's a lot easier in a modern building to some respects, in some respects. But this is part of our history, you know. I moved to Morecambe in 1980, I think. But in was it 1977, when there was the massive flood? So we had some friends here, and and my friend was actually working in the winter gardens, I think, as an usher

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00:49:53.870 --> 00:50:12.490

Victoria Carter: on a charte on the night of the storms. You know, there's all this sort of family history. Everybody has a story about the about the winter gardens, don't they? So that whole thing about make you know you're right. It's unique, and it's special. And it's giving our young people the opportunity to step inside there and to be part of part of the the growth of it. Really.

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00:50:13.430 --> 00:50:13.940

Vanessa Toulmin: I was.

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00:50:13.940 --> 00:50:14.840

Victoria Carter: Say that.

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00:50:15.181 --> 00:50:16.890

Vanessa Toulmin: Thank you. Thank you, Tosh.

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00:50:16.930 --> 00:50:27.350

Vanessa Toulmin: I would say that. And the scale of the winter gardens can be seen as a barrier for people. But it's actually also a very intimate space. The the the reason that we can have this kind of

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00:50:27.570 --> 00:50:31.929

Vanessa Toulmin: different types of seating. So some of the events we've done with Johnny. We've done it cabaret style.

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00:50:32.010 --> 00:50:45.260

Vanessa Toulmin: So it's not just fiercer style. So the flexibility of having not replacing seats on the floor as fixed seats means it's more of a different space. So you can have promenades. You can have walking, and we can also

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00:50:45.280 --> 00:51:04.070

Vanessa Toulmin: put the orchestra on the floor as well, which you couldn't do. You couldn't fit the size and scale of Johnny's ambitions in a modern theater, in a way, unless you were

on the stage, would you? So, having that closeness to the audience makes it different, I would like to see Ben her on that size of screen, because I think that's coming.

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00:51:04.365 --> 00:51:04.660

Jonny Best: Said.

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00:51:05.830 --> 00:51:08.499

Vanessa Toulmin: Yeah, we'll we'll sort that. We must get Ben here.

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00:51:09.960 --> 00:51:12.710

Vanessa Toulmin: and I think silent films were epics.

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00:51:13.064 --> 00:51:21.019

Vanessa Toulmin: You you kind of see the close ups, and the comedy and the slapsticks. But some of the silent films were made were the most expensive films ever made.

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00:51:21.310 --> 00:51:28.369

Vanessa Toulmin: and you know there is a story about how many of the film lot sets were destroyed. We've gone with the wind when they

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00:51:28.390 --> 00:51:38.569

Vanessa Toulmin: they actually use real physical sets to show the burning of the buildings in the gone with the wind, and you can't watch that film without thinking of silent film history being thrown up.

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00:51:38.720 --> 00:51:39.829

Vanessa Toulmin: But I think

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00:51:41.332 --> 00:51:49.390

Vanessa Toulmin: Having a members only cinema events, I think. Well, there is ones locally, isn't there? So we didn't really want to take over local events.

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00:51:49.962 --> 00:51:54.289

Vanessa Toulmin: But we we do, looking at cabbage style performances, aren't we, Johnny? For.

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00:51:54.290 --> 00:52:17.109

Jonny Best: Yeah, well, we we've we've tended to mix rose and cabaret style so that people can can can do what what they're comfortable with, you know you can sit in rows, or you can sing cabaret, cabaret seats and tables and order from the cafe and be relaxed. It's a very relaxed place to to enjoy entertainment, I mean, and we certainly try and foster that, you know. Meet and drink and.

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00:52:17.980 --> 00:52:35.670

Vanessa Toulmin: One of one of the biggest barriers of the winter gardens is the actual cost of running the building, so every time we open it. There is a cost to between 3 to 400 pounds, just to open the building, so we have to guarantee some kind of audience size to cover the costs for the producers who are taking their own financial risk when they come in.

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00:52:36.090 --> 00:52:37.420

Vanessa Toulmin: So a.

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00:52:37.420 --> 00:52:46.840

Jonny Best: But we couldn't be at the Winter Gardens without the support that we've had from Arts Council, England from Film, Hub, North, and various other

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00:52:46.980 --> 00:52:53.249

Jonny Best: other places we get money from. And yeah, you know, it's it's producing in the winter gardens is about

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00:52:53.430 --> 00:52:56.779

Jonny Best: investing in the future. You have to start

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00:52:56.960 --> 00:53:05.030

Jonny Best: the work of building an audience for the kind of thing you want to do. And it takes time. And you know it's it's a process. But

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00:53:05.740 --> 00:53:07.330

Jonny Best: yeah, you have to. You have to build.

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00:53:08.160 --> 00:53:08.880

Jonny Best: Yeah.

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00:53:09.110 --> 00:53:18.290

Vanessa Toulmin: Yeah. So I think we, we we get about 250 in Calgary style. So we're looking at that. And when we did when Johnny did Chicago last year. It was a mixture of cabaret and.

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00:53:18.290 --> 00:53:20.649

Jonny Best: Oh, yeah, yeah, yeah. Sorry. One of my dogs.

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00:53:21.023 --> 00:53:25.879

Vanessa Toulmin: Yeah, okay, that's all right. Nice to see one of your dogs. Hello.

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00:53:26.336 --> 00:53:28.619

Jonny Best: What did you win, Mr.

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00:53:28.630 --> 00:53:30.462

Jonny Best: There we go. Sorry.

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00:53:31.850 --> 00:53:32.650

Vanessa Toulmin: Of.

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00:53:32.850 --> 00:53:42.759

Vanessa Toulmin: But if anyone has thoughts of ideas, please let us know just contact us. We're open this weekend. And talking about the next generation. We have 500 cubes coming into the building

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00:53:43.165 --> 00:54:03.050

Vanessa Toulmin: cause. The the local cubs are parading down Morecamp for St. George's Day, which is fantastic, and they will then be coming into the winter gardens on Sunday to do some of their activities. So but yes! Oh, my God, indeed! We are looking forward to welcoming all the generations of Morecambe into the winter gardens, so that if they feel it's their own

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00:54:03.641 --> 00:54:09.669

Vanessa Toulmin: I've told them they can't do any of their fire practice in the buildings. But anything else is pretty. Okay.

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00:54:09.940 --> 00:54:12.359

Vanessa Toulmin: but not stick rubbing and making fires.

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00:54:12.940 --> 00:54:27.999

Vanessa Toulmin: So that that that's not gonna happen. My in the grade 2 star listed building. So thank you, everyone. And I look forward to welcome all again for the can. I thank Victoria and Johnny for stepping in to help us get this together and

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00:54:28.810 --> 00:54:41.889

Vanessa Toulmin: I hope you've enjoyed it, and we look forward and thank you to my colleagues, Lynette and Anna for supporting this. So more exciting things to happen. And we'll talk more about the performance of music.

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00:54:43.780 --> 00:54:46.339

Vanessa Toulmin: Other people who are going to be working with us on now.

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00:54:46.550 --> 00:54:48.219

Vanessa Toulmin: Okay, thank you very much.

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00:54:48.220 --> 00:54:49.630

Victoria Carter: Thanks, everybody! Bye.