

Focus group IO1 ACT - Trànsit - 06/06/2016

Trànsit Projectes, Barcelona, Spain.

6 June 2016

Report

1. Participants:

This focus group were organized by Francesc Benlliure, representing the industrial partner Trànsit Projectes. The organizations contacted to be part of the focus group were the *Institut del Teatre*, a public institution dedicated to training in the performing arts, and the *Cultural Management Master of the University of Barcelona*.

In total 11 participants took part of the focus group, all of them professionals involved in scenic arts: scenographers, cultural managers, producers, technicians, directors, and others, with experience from less than a year until more than six years. The participants completed a questionnaire.

2. Summary of The Topics Discussed in The Focus Group

Meaning of accessibility in performing arts:

About the meaning of accessibility in performing arts, they agreed with the idea of “anyone, whatever their physical, social and psychological fact, can enjoy the artwork”; For them, accessibility must go further than give proper access to the venues, and must help to the understanding or the enjoying of the piece.

Techniques of accessibility

About the techniques of accessibility (audio description, sign language interpretation ...) some participants never seen it or worked with it, some of them agreed with the need of it as an add-on, and others highlight the issue of have extra elements or people in a performance can cause interference, and remarked the need of manage these add-ons properly in a way “they don’t constitute a discordant element with the show”.

All the participants were interested in accessibility and agreed they like to have more contact with people who are involved in accessibility issues. This means in some cases they don't know how to manage accessibility services, or public with disabilities. Also some participants work in an "accessible performing arts" so they are specially worried about the potential public and how to make their shows accessible.

Enjoy art without a full understanding of the message

Just one of the participants answer the public need all capabilities to enjoy a stage work, the rest of them think that a person could enjoy art without a full understanding of the message, "but perhaps they would enjoy the show more if understood everything", "art uses many ways of communication with the audience; although a viewer has all the capacities to understand a performance, its message always arrives more powerful trough a way than another, so is more important the sensory experience than the intellectual".

But they were divided when they been asked about if their own art have fundamental parts of have more important parts than others.

Almost all the participants think their art could be translated into other languages, except one who answered "here are cultural and social barriers that work alone cannot solve". Some of them already translate their performances with audio description, but they question about how do it, in terms of who has to do it, if is the producer, or the host theatre, and with whom resources.