

A: I have some demographics questions to go through at the beginning, and also do you mind stopping your video as well, because I don't need to record the video?

N: Absolutely fine.

A: Perfect, so how do you identify in terms of your gender?

N: I identify as man.

A: What is your racial identity?

N: Chinese British.

[REDACTED]

A: How old are you?

N: I'm 28.

A: Where do you currently live?

N: In Manchester.

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

A: That's okay. Can you tell me approximately how many times you have visited the Craft and Design Centre?

N: Oh, I'd probably say 7 or 8 times.

A: And what would you say your average spending at the Centre is?

N: I think it would probably be between maybe £0 and £5.

A: And thinking about other organisations, other arts and crafts and designs organisations and museums, what would you say your average spending is there per visit?

N: On average? I'd say between £5 and £15.

A: Okay, so we can make a start with the interview then. Can you tell me a bit about yourself and your relationship with craft?

N: With craft, my girlfriend is an embroidery artist and that's one of her occupations, but within craft itself I don't have any direct links to it. As a gallery that I work within, we do sell crafts made by artists as well, and through my work organisation I've also met a number of artists and worked alongside them or facilitated some of their workshops. Yeah, I've kind of had an opportunity to see a lot of various works and being able to sample different forms of crafts, and with this being in Manchester, the heart of where lots of crafts and independent artists are coming, there's a variety of things that I'm exposed to.

A: Do you do any type of craft or making yourself?

N: No, not myself. I have dabbled a little bit in embroidery before, but it's very, very little.

A: Was craft typical in your family when you were growing up?

N: There were elements of it, things from drawing, painting to I suppose origami to a certain degree, but nothing as a profession.

A: I mean I don't know if you've thought about it in those terms, and this is a part of your job as well, so what does art and craft mean to you as a man?

N: I think the general word to me, I would say, it's an expression, not lending on lots of previous artists, but a lot artworks and everything that is creative, I suppose, is an expression of either the world around us, people's emotions, people's view on nature, it's in some ways a document of history that's been painted as a picture, and I suppose I see it as visual history, to some degree, and an oral history, for people to retell the stories and allows people to sort of, who have creativity to follow different passions and ultimately answer questions that may or may not ever considered from something. As a male, for me I think it's in some way an avenue for people to discuss difficult topics, whether it's sexuality, or whether it's bereavement, or whether it's (XXX 7:53), or whether it's just how racism within our (XXX), are quite hard topics and that's how they are tackled. I think art (XXX) I suppose if you have

a range of opinions that people may or may not agree with, it opens conversations and I think (XXX 8:16) have an interlinking relationship with a lot of disciplines, whether it is (XXX 8:23) or not.

A: Have you ever bought any art that is political or feminist?

N: No, I haven't.

A: Is that something that interests you as a topic?

N: Yes, it does interest me, yes. Feminism in particular, but I haven't bought anything, as far as I can at the moment, I haven't bought anything of either.

A: Can you tell me a bit about the Manchester Craft and Design Centre, how did you first find out about them?

N: I've actually just, I was exploring Manchester, just out on a walk around, and I came across this old building, then later found out it used to be a fish market in Manchester, but I've never set foot in and I suppose it's one of those things that a lot of people take for granted, things on their doorsteps that they never ever visit unless someone else wants to visit or you're there for a reason. I was there by chance, I had a wander around the city and just wanted to explore more and just popped in, so I found it purely by coincidence. I've popped in, I didn't realise it was two floors, ground floor and first floor of various things, and this was I suppose before I began working in the art gallery as well.

A: Do you remember your first visit at the Centre, how you felt when you walked in?

N: I imagine it would not be too dissimilar to the last few times I've been, only because I suppose we didn't go that frequently every year, I suppose it's infrequent enough to see if any aspects have changed. The building itself hasn't changed whatsoever, but I suppose the products and the people who have the residency, they change, and I suppose you can see

elements of change within that. My feeling of it was that it was quite a nice space, calming space, I think the building with the way, the way the building is built lends itself quite well to having a calming, tranquil atmosphere, and it's relative quite spaced out, it's quite nice to sort of (XXX 11:10) walk around, (XXX) I suppose I wasn't aware of, and quite a number of times I've been not everything was open, I don't know whether that was due to residents ending and therefore vacating spaces within transition, or whether it was just times where I just missed some of the artists.

A: Are you aware of the history of the Craft and Design Centre?

N: Only that it was a fish market prior.

A: Would you be interested to learn more about the history of the space?

N: Yes, absolutely.

A: Do you remember why you visited the last time you were there?

N: Yes, I befriended one of the artists whom I've coincidentally met, and I know (XXX 12:18), and I just passed by, sort of shopping and said hi, and yeah, they were there.

A: Can you tell me a bit more about your visits there, you know, from the moment you walk in, do you normally browse, do you go to specific shops? Describe your visits if you can.

N: So, when I walk into the building, I kind of have a look at what's around me first and I start with the ground floor, whether it's having a look at the café itself, what they're offering, and then I make my way upstairs on the far side, and then I try and have a peek within each shop as much as I can. (XXX 13:12) some of the artists' work or if it's quite congested then I can come back later, but I suppose the process is sort of come in and see what people have produced; if something catches my eye, whether it's ceramics or whether it's glass, or fabrics, then I'd go in and kind of have a look at certain things. Pricing is quite a big issue, but then I

suppose I also understand that the way things are priced, they're also include labour hours and the actual price of products, fabrics, any resources required for creating as well. Yeah, I suppose I also understand why some of the arts are pricier than other pieces, especially when they're not in mass production, as most of other pieces are, so yeah, I suppose that not being in a very well-paid job, I suppose that a lot of things that are in higher ranges are way out of my budget range at the minute, so it kind of varies on what's available.

A: I mean we're going to talk a little bit later about prices at the Centre in more detail.

You've mentioned something about things that grab your attention, can you remember anything that particularly drew your attention when you walked in during one of those visits? Doesn't have to be in a shop, it can be an exhibition, it can be anything in the building.

N: The most distinctive thing that I remember is very (XXX 15:03) kind of it being (XXX) to create interesting patterns or (XXX 15:15), I think it was in (XXX) ceramics. It looked as if someone had blended numerous (XXX 15:26) to create shading and almost astronomical kind of colourisations, where you'd expect stars or distant galaxies, nebulas.

A: Are you aware of any other similar spaces like the Craft and Design Centre?

N: As the way it functions or anything else?

A: Anything that reminds you of the Centre, I guess, if you have visited anything similar; if you haven't that's okay, I'm just curious to see if people know of them.

N: Within Manchester, I have been to a few that are quite similar. Most similar, I believe, (XXX 16:16) is only down the road but that would be Afflecks Palace, and in itself has 3 floors, I think, of various residencies or people selling various merchandise, it's a blend of a lot more themes other than just artists, I believe. There's also in Levenshulme, in Manchester, there is a place called the Old Bank where there is a lot of artists residence there and a huge amount of workshop space, they have individual rooms and (XXX 17:02), year in, year out,

but it's not quite the same, I suppose, as the Craft Centre, I suppose, in the sense that I don't believe that they have the space to sell their work, they just exhibit what they have and I think they have sales online or you get in touch. Yeah, I suppose that's it, and then there's also the Manchester Art Fair which happens once a year as well, that happens in Manchester Central which is now, I suppose, a Nightingale Centre at the moment, so I believe that's not happening this year, but yeah, there are quite a lot and then again, you have Arndale Markets which I think have not quite the same, not even close but there are small stalls that may be quite similar.

A: Can you tell me a bit about your interactions with makers?

N: What specifically would you like to know, just how I approach them or?

A: Yeah, how you approach them, if you like to ask questions, how you feel talking to the makers?

N: If they're preoccupied, I think that generally puts a barrier between yourself, the visitor, and the maker themselves because often people don't want to interrupt. I think if the makers themselves are available to talk, or if they greet you as you come in, then I think that opens a dialogue and you (XXX 18:49) from that. For me personally, I think having attended some fairs and some markets, I find it quite easy to talk to quite a lot of makers because many of them are quite happy to talk about their designs and how they've created their works, whether it's because they are looking for sale, or whether it's (XXX 19:10), they are genuinely passionate about what they do or a mix of both. I find people with that sort of opening a bit more approachable, so yeah, I've been able to build sort of relationships, I suppose, with some of the, like the one in Craft Centre I've told you about earlier, and yeah, it's nice to be able to follow someone's work and why they are doing certain things, and yeah, trying to support them the best way you can.

A: So, what type of things do you like to ask the makers? Is it about the process of making, what interests you to learn more about what they do?

N: I think it, I can talk to them depending on what the subject is, so whether it's, if it's something very unusual, I suppose, the opening question would be I'd imagine on other people's minds would be what is that, and how did you make it, I suppose, it's probably what often follows the question. I kind of talk, I sometimes talk to makers just generally about whether it, how did they kind of get to where they are and whether it kind of, I suppose, got into the profession that they're in or what did they, found inspiration elsewhere or knew that they wanted to do this. You kind of talk about the artistry and I suppose how everything evolves over time, so I suppose whatever they want to talk about, whether they chose to begin selling them at one point, (XXX 20:55) now and especially (XXX), all the techniques used. So, I suppose, interesting when you find something that catches your eye, and whether they intend on having that conversation with you. It's nice to be able to see that passion kind of coming through the way they talk on their profession and I really kind of think that narrative, I suppose, it provides a bit more of a selling point, I suppose, because you then build a relationship with, well you then have an idea of what the product is and its history, how it's created, rather than just something that's inanimate that you take the attachment away from because you don't know anything about it, you don't know the reason why it's created, the functionality of it.

A: Yes, it makes sense. And how do you feel about walking into the studios? You've mentioned before that if they are preoccupied, it may feel a bit (XXX 22:06) about approaching them?

N: Sorry, I missed that, can you repeat please?

A: How do you feel when you walk in the studios?



N: Generally quite, yeah, generally okay. I think some of them are more spacious to navigate around, I think others with less fragile objects are a bit more, it makes you a bit more cautious because you don't want to accidentally knock something either with your bag or with your shoulders, elbows. Generally, I think the ones that have more space, often I sort of browse around a bit more, but it feels like the ones that have things in the middle of the room or are slightly more busy, I suppose it causes an element of cautiousness and I suppose more people flooding the room, it gives you an idea of what you want to sort of (XXX 23:19) or not because of how congested a space might be, and therefore yeah, things may happen.

A: How do you feel about the diversity or lack of diversity at the Craft and Design Centre?

N: Diversity, as in the range of products or people?

A: As in the people.

N: If I'm honest, I don't actually know because often, I see only probably a partial amount of the residents of the Arts and Design Centre, so my, I suppose my opinion on that would be very limited and wouldn't necessarily be of the scale. I think because I also go within various spaces between months, I don't always necessarily notice the people, I think I notice the product more than the people, which is something, I suppose, quite bad to say but I think it's also the fact that often, I might have also not had a conversation with many residents within there, probably just a few, so in terms of diversity, I don't think I can properly comment on that in terms of people.

A: How do you feel about the product range at the Centre?

N: I think it's quite nice, I think it's quite varied. I think that there's lots of things that can entice you in many ways, whether it's the type of product or the variation of similar products, I think there are good ranges. I think that the niches, I think, for certain artists, I think they attract certain people with that passion or view of what they like, and they know that they will

purchase certain things. I myself haven't quite found that yet within the Design and Craft Centre, there's never been something that has influenced me to buy something, I think there's always been (XXX 25:57) but not necessarily sort of completed the transaction.

A: Perfect. How do you find the actual building itself?

N: In terms of navigation, or?

A: Both in terms of navigation, also the aesthetic of the building, how it looks and everything.

N: It is quite a nice building, I know it's, I think it was a Victorian building when it was a fish market, so I'd imagine those aspects of it, I'd imagine some elements are probably listed. I personally quite like the building, it kind has that kind of heritage feel to it, which I think works in favour of the Arts and Crafts Design Centre because it's part of Manchester's industrial past, I suppose, textiles and weaving, and artists that span from that development, so it's (XXX 27:01) in Craft and Design Centre within there. I think that in terms of access to the building, I think it's fine for quite a lot of people, however although I'm personally, I've never noticed lifts for wheelchair users to get to the next floor, but I'd imagine there would be some sort of access, or ramps in that case, but yeah, I suppose it never occurred to me or I've never noticed that.

A: How do you find the exhibition space? Is it something that you stop and check out when you visit?

N: I think it varies, I think if there's something that is eye-catching, I'd probably stop and have a look around. I think it's generally, yeah, if it's something that catches your eye then you'd stop, but I think it's something that can easily be passed by if you're going to specifically look at the individual crafters.

A: How long are your visits normally? How much time do you spend there?

N: I think they vary, so I've been, my shortest duration has been 20 – 30 minutes, and my longest was probably maybe an hour and a half.

A: Which days and times do you normally visit?

N: During the day, probably in the afternoon, somewhere between 12 and 4, I'd imagine. Days-wise, I couldn't tell, I've been, because of the nature of my work, just whenever I'd been within the area and also had time to sort of visit.

A: Do you tend to visit alone, or with other people?

N: Recently more with other people, previously alone.

A: Which one do you prefer mostly.

N: Alone or with people, is that the question?

A: Yeah, which one do you prefer?

N: I don't have a preference, and I say that only because I think with, if you go alone, you know you can get something you like and if it catches your eye, you can explore that, and I think if you visit with other people, I think although you may not have as much of a, you may not spend as much time in one place or another than you may ordinarily, I think other people's interest in other things may draw you to things you would not see otherwise, so yeah, I have no preference, I would say.

A: Have you taken anyone to show them the Craft and Design Centre?

N: I probably have done in the past, I just can't recall when.

A: That's okay. Have you ever attended any events or workshops at the Centre?

N: I haven't, no.

A: Would you be interested in attending any workshops from makers?

N: Yes, I probably would.

A: What type of workshops?

N: Good question. I'd imagine something practical, whether it is something to do with moulding clays, or possibly aspects of still life drawings. I suppose, most importantly, being a beginner in a lot of these disciplines, I suppose an introduction into how you make something and create something, or yeah, I suppose something along those lines.

A: Perfect. Do you normally take pictures when you visit the Centre, or from, you know, if you take pictures of things that you have bought and do you tend to post them online?

N: Sorry, is that general question or is that about Arts and Crafts Centre still? Was that a general question about buying something from the Craft Centre?

A: No, it was about taking photographs during your visits or taking photographs of things that you buy.

N: Oh, I see. Not generally, no. I don't generally, I think.

A: How do you find the online presence of the Craft and Design Centre?

N: I'll be honest, I don't really follow their online presence. I try and stay away from social media.

A: But do you follow them online?

N: I don't, no.

A: How did you come across the call for participants for this project?

N: My girlfriend, she follows the Craft and Design Centre online on Instagram, and she actually sent me the message across.

A: I'm asking because we've had a lot of women reaching out to us and not that many men, so that's why I'm asking if you follow them, because we're curious who follows them as well and how they interact with their audiences, so that's interesting. Have you ever ...

N: I think, sorry, I'm just gonna add, I think a lot of it is that I, I can't say I'm an exception, but I don't tend to use social media too much for my personal self, just because I find that a lot of social media kind of draws you into a lot of things, which I think is great for a lot of aspects but I've also realised that for me personally, I kind of procrastinate a lot if I get caught on social media, as I suppose a lot of people (XXX 34:12), so I kind of reduce my usage of social media where possible, so I don't actually have Twitter, I don't really use Facebook. I do have an Instagram account, but I don't use it as probably most people use theirs.

A: Have you ever used any online, their online shop or online shop of any of the makers from the Craft and Design Centre, to buy anything from them online?

2N: I haven't, no, but I have used Etsy so there is a possibility that I could have bought something online from one of the makers but wasn't aware that they were a resident there.

A: Thinking about your visits, which is your favourite studio?

N: That's a good question. I'm not sure I have a favourite, not sure if that's an answer you're looking for. I think just because, I tend to get drawn to things with lots of colour and I suppose it's the vibrancy of that, and I think with various ceramics, (XXX 35:48) it's kind of stuff like glassware that they've created, or whether it's just things that are kind of (XXX 35:56), I think unusual and recognisable shapes as well, just everyday objects (XXX), I think they kind of attract people in, so for me, I don't, I wouldn't say I have a preference, I think, yeah, I suppose just quite like the (XXX 36:23) about it.

A: Which is your favourite thing that you've bought from the Centre?

N: I think I've bought some cards from there once, kind of greeting cards, I've also bought something that was, can't remember, I think it might've been like a pin, not anything in particular that I would say is my favourite; I think every time that I've bought it, I thought it was nice or someone may want it, but I wouldn't say I have a favourite necessarily.

A: From the things that you've bought from the Centre, does anything stand out? Do you remember why you bought those things that you did? Was it a present, was it for yourself?

N: I think often enough, it was probably for presents, or it was something that I thought someone might like. Yeah, I suppose I'm more, I often spend more of my money on buying things for people rather than for myself, just because I think people appreciate things, I think people (XXX 38:07) don't generally buy them out of the spur of the moment unless it's relevant for them.

A: You've mentioned this before, but can you tell me a bit about the prices at the Craft and Design Centre?

N: Yeah, I think quite a lot of things, prices vary quite a lot, yeah, I think it's from tens to a couple of hundred or slightly more, at varying degrees of works, yeah, I suppose there's been things where it's affordable but not necessarily my cup of tea and I think there's been things which are on the other extreme of the scale which I couldn't afford but I found quite appealing, but not for the price range; that extreme is not accessible to other people.

A: How do you feel about handmade products versus mass-produced products?

N: I think it depends on the products. I think if the product is handmade, I think the quality is generally much better (XXX 39:51) attention and care to detail, and I suppose it's also (XXX) to some degree as well, and artists have their own twists and turns on how they design things and make things, or yeah, so I think in terms of handmade things, they are better to buy when, if you buy them, I think mass-produced things, there is a need for them if you're, I

think knowing that their prices will be cheaper in mass production and (XXX 40:34) affordability for more people, but I also find that then there are (XXX) that would be mass-produced in order for you to sort of replace as well, or (XXX 40:50) for functioning in some way, whether it is, I don't know, a vase that's quite cheaply bought or whatever, or a plush toy that you're buying for a relative, child, friend or whatever. I think there's a sense of affordability to it and I think to some degree, things that are handmade I think they are absolutely fantastic, but I think the pricing is higher, which I think may also exclude some people, but then I suppose people will pay slightly more for quality but if you are earning not that much, I also think that some people may buy something that is mass produced as it's within their budget, I suppose.

A: Do you own any handmade products yourself?

N: Do I own or make, sorry?

A: Do you own, if you've ever bought any handmade items that you particularly like?

N: Yes, I have a, it's a Christmas decoration I've bought last year, actually. It's a ceramic piece, it's fired and it's a clay snowflake, which I found quite nice and that was quite affordable, and I think it's one of the ones that was probably pricier than what you would normally pay for Christmas decoration, but I think for me at the time, it was also supporting the artist at work as well, and because they've charged it at, I think it was about £6, £8, I thought for something that is handmade, I thought it was worth it. That's probably my favourite piece at the moment.

A: Something different I wanted to ask you – have you ever noticed the donation boxes at the Craft and Design Centre?

N: I haven't.

A: Have you ever donated to arts and crafts organisations?

N: Yes.

A: Can you tell me a bit about that?

N: So, are you counting galleries and heritage sites as well?

A: Yes, of course.

N: Yes, okay, brilliant. So, I put donations in things, and I also go to the shops as well, I think partially because I'm also aware that, working within one myself, I am aware that donations make up quite a sizeable chunk of their incomes, so yeah, I suppose it's supporting local businesses and heritage sites with donations, but I think also that there's often a lot of things that are free within heritage sites or craft centres and they are available to people, that they often don't charge a price for, so if you go into, for example, Liverpool World Museum, you can see all these exciting exhibitions, there's life in there as well, and I'm sure there's probably activities for children to have interactive, not sessions but interactive visits with various things that they're programming to exhibitions otherwise, and some of which you may even be able to take a coffee home with them (?), but I suppose all these resources, organisations are making them free and that's often provided for free by not only funding, but I suppose also donations to some degree, and that's what I suppose keeps lots of places like that free, by contributing and by purchasing things from shops, not only (XXX 45:21) organisation, but you're also creating accessibility for it to remain free and for it to actually be open every day, because not necessarily every day there will be a donation (XXX 45:40) whatever situation they are in, but it is important to keep all these organisations free and open because they are a library of resource and they are trying to make it as accessible to all demographics as possible. I think it's very important, especially with the vast amount of knowledge and availability of what's around them.



A: Would you be more or less inclined to make a donation at the moment, with everything that has happened with the pandemic?

N: I think that it's important to make a donation if you can, I think it depends on your own financial situation. With unemployment rising up to I think it's 3 million, I think it very much depends on your job situation, but I think where possible, you can support them, whether it is by making a small donation or even buying something in the shop, then I would advise it, but if your financial situation puts you at struggle, then I think that it's absolutely fine not to because looking after yourself, I suppose, is more of a priority within the life.

A: How has the pandemic impacted your engagement with the arts?

N: Yeah, it's disrupting my ability to actually attend most of these organisations, the actual museum or gallery, sort of safety reasons. I think that I've managed to sort of see a lot more, I suppose this is creating a draw away from social media, I think during the lockdown period I think it's encouraged me to sort of spend more time indoors, and therefore look through social media a lot more, and therefore I have seen a lot more about various arts organisations posting things, either about their own collections or various platforms or games, or similar illustrations to art works, like take Minecraft or Animal Crossing, for example. There's been things that people have created over the lack of real-life works that are made by old masters and they have recreated them through game formats, and yeah, I've managed to see something about that. I've seen posts where someone had made their own real-life versions of various paintings, like "The Scream" and other comical pictures of themselves, friends or family, posing in funny situations with them. So yeah, I think my interest in arts hasn't dwindle to the extent I thought it might have had, but it has restricted my ability to actually attend a lot of venues.

A: You've mentioned that you haven't visited the Craft and Design Centre since they've reopened. Are you planning to visit them?

N: Yes, I'd like to be (XXX 49:20) pop in and see what's available and I suppose how some of the artists are getting on. I think because it's a really difficult time for everybody and (XXX 49:33) an arts organisation within the (XXX), yeah, I think I understand that there's also more stress with not only artists, but everybody in general. I know that artists (XXX 49:50), a lot of them are self-employed, so I suppose it's good to be able to support if you can, when I can, because I know that, for example, the Affleck's Palace, I've heard that one of the artists that are there, one of the residents that are there, have closed up shop and you can only buy it online, so yes, it is having an impact on quite a lot of people so I suppose helping where you can is very important, and especially with, yeah, I suppose, it's not a huge amount of funding available to help out everywhere within the arts, it's not just people who (XXX 50:37), yeah, it's gonna be the power of (XXX) I suppose it's gonna be very much on visitors.

A: How do you feel in general about visiting those spaces again?

N: I think with, if there's elements of precautions that have taken place, safety and distancing, and face masks, then I'd probably feel more comfortable to go in. I think if there wasn't any form of safety regulations in place, I would probably be a lot more hesitant and probably less likely.

A: How do you feel about, do you feel that social distancing measures or wearing a mask will have an impact on your visits?

N: Yes, I think having both those elements will, for me personally, I think wearing a face mask is quite important, especially with everything that is going on, and I think keeping distance is pretty much more helpful. Anything, I suppose, it puts you not only, (XXX 52:03)

the fact that there's elements of psychological, I suppose, ease in some ways, where it makes you more calm because people are following the guidelines, you see, and I suppose there is an underlying assumption that there are safety measures in place and then you are in a safer environment, then it's better than being in a congested, very busy shopping centre.

A: How do you feel that the pandemic will impact the arts in terms of visitors, events and so on, in general?

N: I think more events will become digital and I think (XXX 52:49) will become more apparent. I know that there's many organisations, I suppose what I think of some organisations hosting events where they had them on Zoom, much like, I suppose, (XXX 53:07), and I think that's probably just utilising resources where they can, but also it's, I suppose it's (XXX 53:16) that allows you to follow social distancing but also keeping you out of spaces where you don't need to be, go to somewhere specific, then I suppose you're also keeping yourself safe and keeping others safe, to a certain degree. I think that it's gonna impact physical visits quite a lot until people become more comfortable with control measures, situations within those places. Yeah, and I think unless it's something that you're (XXX 54:02), I think you can go window-shopping or less likely to sort of go in.

A: Thank you so much, I don't have any more questions. Is there anything else that you would like to tell me about your experiences at the Centre that we might not have covered in the interview?

N: I suppose it's in terms of, unless you follow them on social media, I'd imagine, you don't often see anything really publicised for the Craft Centre, unless I very rarely see anything, whether it's a poster someone, or it's a (XXX 54:59). I understand that a lot of (XXX) digitally and a lot of places now advertise either through mail or social media, but I think that the Craft and Design Centre would benefit from having something advertised within other

organisations, or I suppose anything that is out, also away from other arts organisations as well. I think that better advertising would be in those places, but I think that to each newer, more diverse audiences, I think that they advertise within completely different industries, which sort of brings people that would never actually consider visiting or actually didn't know that the place exists, so I think that the sort of pushes people to (XXX 55:54), I think that if they are advertising in some way within, I don't know, like a non-performing arts or arts organisation, I think that may help them in some way, in that I suppose I draws people in from that, it might be exposure that they might now want, well, they might want but it's not there.

A: Perfect, thank you so much, thank you for taking the time. Let me stop the recording now.