

lead for 101 out of I'm a white male in my 50s with dark hair thanks for being here I'm delighted that you've made it to the second week of odc 21 and then you're here for what promises to be a fascinating symposium dance and the outdoors everyone

the place I'd like to Echo Simon's welcome it's really lovely to feel your presence here with us this morning I'm a white woman in my late thirties blue eyes and brown hair and a short Bob and today I'm wearing a white shirt and I use the pronoun she and her I'm going to go through some housekeeping before we begin today and we're really pleased to welcome you to feed loop which is our virtual conferencing environment for the next 2 days at the symposium you'll be visiting different event rooms in Feed Luke and we also invite you to explore food looks fantastic networking potential if you click on the speakers and networking tabs on the left-hand side you can reach out to colleagues and friends meet somebody new and make new Connections you can post any questions that you have in a field Luke chat and will endeavour to answer these throughout the sessions or at the end you can access closed captions by clicking on the CC button in the bottom right-hand corner of the frame and we're also really pleased to be working with artist temujin kunoy dinner who will be scribing during the event and will be seen videos of those at the end of the sessions have been recorded and will be available on the place and 101 websites after the events along with the transcripts and I would like to introduce the partners bringing you the symposium

the national centre for the development of work Outdoors and in public space were based in the 20000 sq ft Warehouse on the former Greenham Common airbase near Newbury and we host over 40 residents is a year with literally hundreds of artists staying with us on a residential basis to make outdoor work we also presents a range of Labs symposium and artist development programs around performance in public space which this event forms car and the place is a centre for dance developments in London in our base in Camden we have opportunities for people to watch create and participate in dance and we also have a growing producing and touring program which reaches far beyond Ireland and based and this includes outdoor dance were part of a fantastic little Consortium of organisations commissioning outdoor dance with festival.org Tramway and dance exchange called stomping ground and this year we really proud to be producing recognising rosenbergs and you shouldn't future cargo which for anyone who was around last week and was part of the pitching events I'd also like to introduce and our partners on the outdoor dance collection so the outdoor dance collection is part of Birmingham International dance festival professional and Industry Strand it's a new dance sorry out your dance collection is a new dance and outdoor arts industry programme of events for professional delegates and artists and it includes the UK dance Showcase and the dance in the outdoor symposium Birmingham International dance festival is produced by dancexchange which is a dance development organisation in the West Midlands it's a biennial festival presenting a vibrant programme of international dancing venues in public spaces across Birmingham creating distinctive new work building audiences and engaging communities in stimulating participatory activity in 2021 the festival has two auditions a digital one in June and a live one in September like to thank Lucy and her team and also Maggie and the team of extracts for their support and delivering this event and I'd also like to thank Arts Council England for their support create a symposium for a couple of years now because it feels like it's particularly exciting time for outdoor darts so many different artists and organisations are engaging with the idea of making dance in very different contexts outside traditional venue spaces

about just presenting outdoor dance instead take a deeper dive to him or range of fascinating artists about the house and why's of the making of work itself what is it the Chinese dancers and choreographers to create performance of public space what is it the shapes the way they work and how old is Ian season participants engage with dance in the outdoors so you're here on day one of the symposium and we've got a really fantastic lineup ahead of us and in a moment we're going to introduce rules really who's going to be doing a keynote presentation and then shortly after that finishes at 11:10 there's a session on politics and poetics of dancing Outdoors with Annabelle Todd Charlotte Spencer show shibata and that's chaired by sandroyd and then after lunch at 1:10 we have a session on community cooperation and collaboration with Gina for jean-charles Lucas silverstream mada Antoine super Superman and shared by Rosemary Lee Indo to we starting at 10 a.m. with the fun physical warm up by Elaine dance 10-minutes designed to get your blood flowing head of a day's stimulating concept content following on this will be hosting to fascinating panels our first session from 10 to 11:20 and is focused on architecture and sonography looking at some fundamental aspects of how we choose to work with dance in adult or natural environment then following this we offer we offer a glimpse of how artists might be exploring the future of dance on a panel on digital and digital play an exploration that runs from 11:30 to 12:40 and so you the audience have a really important role to play today and you can use the video platform to post comments and questions during the session and the speakers and chairs are really looking forward to the questions and interacting with you during the sessions you can also join the conversation on social media using the hashtag outdoor dance symposium white agus using handles the Place London and 101 outdoor arts and we'll be live tweeting and sharing your comments throughout the day so please share any thoughts or inspiration on Twitter unity to introduce our keynote speaker for the event rosemary Lee choreographer in creating rich moving and thought-provoking cited work is virtually unparalleled in this country Rosie has been choreographing performing and directing for over 30 years so unique way of working support the individuals performing Communities that she brings together whilst also exploring and highlighting a relationship with Aaron virus over to you Rosie

how much diamond and thank you for that introduction and for the invitation to give this keynote speech I'm a white 60-year old 60 something your husband woman with fair short hair glasses and a dark blue shirt on my pronouns are she and her and I just want to start this keynote speech to acknowledge my privilege as a white woman this is a really exciting and nerve-wracking challenge for me to reflect on this area of work more deeply and more widely I'm going to speak for about 35 minutes reading a written text to keep me to time I will illustrate the talk with slides of my own work and about others and give you a break from my face I'm acutely aware and humbled that in this virtual gathering of many peers and experts and I thank you for listening to me I'm approaching this presentation as a maker and therefore this is a really personal viewpoints from my own experience the invitation has prompted me to reflect on the wider field in which my own works it's and and consider who shoulders I or we might be standing on who and what has come before us about it might be worth a few minutes to reflect on the history of dancing outside very generally because I'm not a doll scholar before going into detail and interrogating my own practice to open apps and considerations that might come up over the two days so he goes I think of dance in its broadest definition as human behaviour feeling of aliveness is grounded in our own movement our body is our world it's how we make sense of the world outside ourselves how we know it how we love it and

how we fight it dancing is fundamental to humanity now I know you all know that but I think it's worth noting that in some parts of the world dancing is banned and that therefore shows how powerful Potent and life-changing dancing is is just as it's part of civilisation there is a fundamental fear that dancing might and can uncivilised it might mobilizer spoke as individuals or unmasked in the wrong way and just going to ask Liam up wonderful technical support if we could go to the slide so now please thanks Liam and I'm presuming you can see a slide on screen let's hope so because I can't tell what you can see but here are just a few pictures gleaned from The Commons wikimedia.org of dancing Outdoors across cultures and across ages in all of these people are dancing outside as part of the Gathering these dances might help to share in or stimulate a collective feeling or Attitude A belonging perhaps they might help us to celebrate to mourn to arouse to exercise our right to honour to make sense of the world to Mark time to empower to help us to partake in or witness an act of enlivening I suggest that these take place Outdoors for both practical and other reasons the obvious practical reason the outdoors in have more room for the Dancers the audience and if participatory for the people to join in bed space but the other reasons might include that the indoor space might have stronger connotations history and meaning it might not be as inclusive it might not be able to speak to or of the community it might not be yours you might not be welcome where it might cost too much it might literally be out of bounds then also for many and I include myself here the connection between the human being dancing their existence and aliveness is inseparable from the land they exist on the environment they dwelling the seasons and whether they depend on the circadian rhythms of sunrise and sunset is all the more evident outside in natural light and of course if there are gods or gods to jester to they might be able to see a small clearly this tripped off the keypad before I thought about it significant it reminds me of the ancient ritual of beating the bounds that's remarking the borders of a community regularly as animals do they often wee and poo and we might dance instead look at this one so those two photos are examples of dance in relation to marking borders I'm sorry I'm just going to go back to that one and stay there for a second the outdoor feels and seems and indeed was and still sometimes it is public but it's complex will come back to what public space might mean later public Google tells me this is the definition of that adjectives of or concerning the people as a whole than perceived or existing in open view personally I want to and I hope I make work concerning people as a whole than exists in openview naive idealistic simplistic perhaps I don't care but it's the reason I work outside to be more public how many things have influenced and inspired me and I'd like to share a very few that reading with this very broad introduction here they are more specifically relating to my cultural history in the UK sofa give me international colleagues I was born in 1959 and in the 70s my interest and respect for traditional forms in music and dance began fed by the folk revival in the UK in that decade I attended the bathroom fairs that gave rise to the now infamous Albion fairs of the 70s across between mediaevalists and hippie this fair was made from scratch by volunteers in a field in a village in rural East Anglia people train from all around from all walks of Life travellers Theatre makers women's institute fortune tellers local dance schools everyone seemed welcome it was all handmade and non-corporate non-police and for the people I live for this annual fair it's wild inclusiveness and bravery to be untroubled by the mix of people it's accepting communal spirit left it's indelible Mark in the 70s in Britain there was also a burgeoning of experimental participatory outdoor theatre not least the extraordinary company welfare state international here's an extract from

their 1972 manifesto they say an entertainment and alternative way of life we make images invent rituals device ceremonies objectify the unpredictable and enhance atmospheres for particular places times situations and people you can see a site called unfinished Histories to view these companies and their extraordinary work I witnessed him was involved in some of this kind of large-scale participatory Theatre both here and the US with M4 communities in outdoor sites that are important or familiar to them I wanted to make work as a choreographer on a similar scale and ambition but where the participants were not Lantern makers and carriers but where they were highlighted is expressive individuals where intimacy was paramount within the epicness where spectacle gave way to the the potential of human form and spirit so here are some images of my earliest outdoor work as a choreographer working alone my first small Commission in 1987 new springs from Old winter's this is the procession That Danced it's way through the streets of Oxford leading to an indoor work in the town hall for 75 dancers of all ages one policeman was present here is the Abbots Bromley horn dance dance from Dawn to sunset in a sleepy Midlands town once a year they carry prehistoric ancient antlers and the Dancers are from local families the man of those families come back from all over the world to dance each year the very heavy antlers were handed to the wives sisters and girlfriends when I was there who danced it in a pub car park in their stilettos and tight skirts then the Thai chefs from the takeaway came out in their White chef outfits and also joined in 2008 durational performance and endurance performance it's been done for centuries it's still done quietly largely going unnoticed by the contemporary art world cats you call them I'm not sure they would call them a display or performance is interesting there's a nonchalance in the performer has since their sense that they put down their beer and just started jumping there's an ease between the expert folk dancer and the passerby there is no performance gain or persona we recognising the train classical contemporary dancer though these dancers are in elaborate costumes this laid-back pedestrian quality I find really compelling and refreshing and a great mirror to hold up to the contemporary world of dance and particularly to my own practice as a real challenge I often ask myself what conventions have I brought with me Outdoors from my indoor contemporary dance training and would they make no sense in this new context to the general public how do contemporary dance halls classical and conservatoire train forms of codified dance sit when they're open2view Outdoors what's their relationship with the unsuspecting audience member with the context Ted dances accompanied are the Rites and practices that will not only to do with the Rural calendar but the industrial life too and some probably originated from protest in Defiance against landlords and oppression of state and religion carnival after all is a licence to indulgent trip before a period of control and fasting and it's history is complex folk traditions undoubtedly influenced companies like welfare state and festivals such as glass Glastonbury Woodstock and beyond but let's not forget to but the outdoors is a place of artistic experimentation where new forms of dancer developed developing as we speak forms that rise up from individuals and communities who cannot afford to rent Studios and might not feel at home in them either break dancing in the late 70s and 80s that gave rise to hip-hop practiced and performed by dazzling you experts on the streets of Brooklyn and the Bronx on their bits of cardboard or the accessory go back from there or the extraordinary cramping so I couldn't find a picture in copyright off which was created with and for the Communities of the inner city streets of Los Angeles I see that is such a devotional dance for the history of Western contemporary dance isadora Duncan performed Outdoors and dance there for inspiration she felt freer there from the conventions of other

dance halls Trisha Brown performed on rooftops all rafts on lakes and down the sides of buildings redefining what dance could be and here is Rosemary butcher UK choreography who's early work inspired by the judds and church movement often took place Outdoors how cool abstract aesthetic exploring the human form in architectural urban environments these postmodern works was also hugely influential for me and many more and nomadic lifestyle admittedly in the big talking our minds but also often Outdoors and it's crossover with dance being so rich currently I couldn't resist those two photos this one a slide of ancient traditional Hoop Dance of the Native American Indians a tradition that goes across many tribes though it's a show dance for an individual dancer it's origins is in the reflecting and honouring of the cycles of nature and the cosmos we depend on they really know everything about that single to about orbitz could we stop the shed screen Liam and the return to my face for a second thanks so how does this broad introduction tie into the work we make and promote today I'd argue that this area of dance practice Outdoors is immensely rich hugely diverse powerful and full of potential and it's history is rooted in pageant procession carnival festival ritual and experimental taking to the streets and to landscapes urban and rural to dance is nothing new it's rooted in our many cultures when social dancing display performance folk Ethos and contemporary Aesthetics activism and experimentation Collide and overlap I personally get hugely excited I'd like now to reveal my own practice particularly in relation to site and context but let me start by giving a sort of Nutshell summary of what kind of work I make and why I make work Outdoors and what my aims are for it my work is site-specific it's very rarely site generic I think that's the term that means your work is transferable from site to site or community to community although I wish I could work like that more often I'm trying it often takes a long time to develop over 2 years due to the Research time I take the Recruitment of the cost and the engagement of local people the resulting work can be durational it's often but not always involve non-professionals and professionals it's often large in scale but not always I also make films and installations and with few exceptions those are all shot and created outdoors I really appreciate that my more embedded way of working is one end of a scale and this symposium address is work that is at the other end of the scale arriving and departing a site over a few hours I celebrate this range and diversity of approach and advocate for his much diversity in programming as possible to allow and encourage artists to work and engage with site and community in these various ways on different scale and with various sensibilities there is no one-size-fits-all and borrowing an ecological metaphor a healthy cultural environment is when it is at it's most diverse Liam could we share the screen again please and go back to the slides hopefully the slideshow is where we left off on the Hoop Dance ok so I'm going to show you several images to give you a sense of some of the work and the context over the last few years and they're in reverse order and I realise have picked only green spaces I do work on concrete sometimes sorry I want to work sorry I want my work to be for the general public and unsuspecting passes by as well as for the knowing choosing dance arts literate audience and though it's risky I want the challenge of this working in theatres is a young artist usually meant a very limited audience in terms of age socioeconomic and ethnic background it just felt too exclusive for me in London particularly working on site means people get to watch rehearsals for free for the whole time that we are in residence there if they want to and they can come back regularly and form relationships with this and sometimes where I'm really fortunate the performance is free to view I love when that happens I see my work as a gift so to be able to give it in this way feels much easier to me I

felt the Natural World keenly and my relationship to it be it in the Peartree I climbed the CI respectfully was scared hours eyes I stared into this intense relationship with the detail and the elemental nature of my surroundings have left me feeling that those encounters feel similar to the encounters with art and Theatre simile intense similarly transformative at their best so I want to offer the audience the possibility to sense the environment more cleanly or with a new renewed polished lens as a result of the work I make in sensing ourselves in relation to the space and time we inhabit we can in live mean live sensing our place in the carbon cycle will viscerally and intellectually comprehending it to our bodies and our minds I want to add to a site Just For A Moment and become a fleeting part of its history and of people's memories of it in a small way I hope the work might contribute to deepening people's connections with the Natural World and an and an understanding of their dependency on it at a time of climate emergency I tend to work from the site first if I'm commissioned by a venue region or festival I generally generally then look for the site then consider who and how many performance I would like to engage with it varies but that's the general will I consider with my presence there will be generally welcome so I expect that maybe some resistance and if the nature of my intervention will be intrusive or damaging and if it will be I won't work in that site I'm looking for a site that I can work in a nuanced delicate partnership with where the site literally physically and metaphorically holds the work and where the work can hold the site for example I could create work for a shopping mall because the environment would compete with the figures and the public they have their consumer mindsets on I don't think that mindset is open as easily to the poetic the work would be destroyed in that context when I'm when I'm at a site and also asking who owns the site how does that affect the work the audience the access how does it sit with my principles can I trust the owner be at Council developer or institution what associations might decide bring two people what has happened there recently and in the past who comes here and who doesn't and why not what happens it on the radar and under the radar do I want to highlight something about the site do I want to put the site on the map or does the commissioner of course I'm asking where could the dressing room be the warm-up facilities where are the toilets where's the cafes what's the surface how will it be in Different Seasons where does the sun rise and set house a visit how much dog poop is that is there an audience for the work reminder to self never never underestimate your audience on every project I'm blown away by people's engagement and their acute observations this brings me to what I feel I am or should be or could be responsible for I want to be respectful of this site and who feels ownership over it I'm just at this point Liam could we return to my face but just a little while thank you I'll repeat that again my responsibilities so I want to be respectful of the site and who feels ownership over it I don't want to damage the trees or disturb nesting birds I don't want to get in the way of anyone's reverie exercise or play Kiss spliff drug deal or route to childcare these spaces house so much and who am I to Stratton and do my stuff without care fart in their terms may have no importance all of us insects plants Birds trees humans rexha like lay claim to this territory it is home to many but equally I know that this is public space and I am within my rights to be there I know that looking at a place with fresh outside at eyes off and helps local people see their habitat and you it can help them be proud of it or steward more stupid like raising the profile for example of that Tottenham great oak may have enriched p safeguarded its teacher who knows coming is a Maverick artist maybe just the thing to shift the status quo of a place to shake up the invisible boundaries that exist in any space

so my responsibility is to tread a fine line trying to be sensitive to cite an inhabitant and at the same time trusting the power of the dance form to do its magic checking my assumptions but not losing courage then I must be responsible for the experience of the participant be their professional or non professional aiming to enrich their own experience of the art form and deepen their relationship to the site lastly I must be responsible for the work itself nurturing it and finding a way for it to best survive the ever changing weather and surprising events that can come to challenge you when you least expect it outdoors work is fragile if the context isn't working it can fall on its face in a second could we come back to the slides one more time thank you Liam I'd like to finish with a case study focusing on one of the dances that made up Square dancing in 2011 commissioned by dance Umbrella a working for public squares green spaces in Bloomsbury in the heart of London with the audience walking between them or dances in each 12 to 15 minutes long to perform data on the owl at the other two on the half hour to allow the audience to move between each dance in any order they wished perform 6 times today over 2-days free to view in Gordon Square were 100 women Brunswick Gardens 35 men Woburn Square 10 children and Queen Square that will come 2:23 students from the London contemporary dance school all the dancers involved some kind of bells hand run there was no other equipment I wanted the spaces untouched and unchanged so that the dance flow through them and out into the city with no trace like a flock of birds Queen Square coming to hear the next slide is a darker left middle class square with benches all around the edges with memorial plaques on each bench honouring a Doctor Who had worked in the nearby to hospitals Great Ormond Street and the neurological Hospital was very ill and attended the children's hospital for many years is recovered by the way I decided on solos for this site in contrast to the 100 women and 35 Men Who flocked and move together in unison I counted the benches and then that I could use that had space for a soloist without a rubbish bin in the way I then worked for the 23 dancers or so each of who created their own solo out of a pallet of 80 tasks that we worked on as a group first if you sat on a bench for the performance you got to see three different soloists I knew the square needed great sensitivity but I didn't fully appreciate that until I started working and rehearsing their how challenging it was going to be and here is why I sat and watched two regularly use the square there were vulnerable homeless people seeking privacy doctors and nurses in their Scrubs having a quiet cigarette usually exhausted looking and needing to be invisible then they were the relatives using a bench to make a phone call to share off and bad news and even patients in their pyjamas with their drips these hospitals treat very very sick adults and children I was dealing here with a park that quietly and Darkly held brief pain and loss and then there was the local dog walker with three very old dogs including a blind when she was so incensed by us working there despite our smiles and attempts to chatting it my hedgehogs she made a point of telling us we were wasting Our Time waving are bloody Arms about in her Park she made sure my dog's poop swear she knew we needed to dance and kept them off the lead so they stumbled into dancers I regret we never won her over she was the local landlady we never entered her pub either I needed to find a concept a way of working with these young dancers to help everyone each time we rehearsed I asked them to go to the person on the bench and quietly tell them what they were about to do and that if they could ignore them or move to another bench or if they would prefer the dancer Woodstock rehearsing I've got no pictures of those people of course at first this was very hard for them to do but soon they began to see it is part of their practice to engage sensitively with the park user and respect their privacy if we noticed

someone desperately unhappy we made sure to move everything so they were undisturbed many times is a choreographer and facilitator I felt I might be overstepping the Mark here and letting up be more important than it should be in this very particular intense Circumstance I wondered if I could properly protect these young dancers and protect the public both patients parents Street doctors and hospital workers but the way we practiced and the way the students and Lauren Potter my assistant sensitively Rose to the challenge most of the students maturing so quickly I realised it was ok to be doing it I had proof in the positive responses from the people on the benches and also in the ignoring which I needed to see people could do to if they need to one man a patient sat in his wheelchair with his wife and verbally abused one beautiful young male dance dancer as he rehearsed calling him a fairy etc the dancer didn't tell me for awhile regrettably and I couldn't hear these quiet conversations as across the whole Park once we spotted him returning Lauren went and chatted to him and sat with him to put him at ease he arrived the next rehearsal with his mistress seeing then with his children then with his wife again each time watching more introducing his family and seemingly proud and prouder of this regular in counter with the young lad until he apologized to the dancer saying I gave you a hard time didn't I mate that was one extraordinary moment the solos were devised in response to the site and its complexity each task I gave them was relevant to the suffering they felt around me so rich and intricate these solos have periods of stillness listening and sensing and many parts where the eyes were closed so that the person on the bench in rehearsal and the subsequent audience members could watch them without feeling awkward and could see the Dancers own sensitivity and Bone bility there listening moments where they could send the wind as the dancer did see the leaves moving across the grass and settle their breathing in Their Hearts towards the end of the rehearsal period I had found the last part of the structure to make this work better at the start of each solo the dinosaur approached the people on the bench with a biro in hand and told them they were going to dance at 3 minutes so low for them would anyone like to dedicate the dance to someone if someone suggested the name the dancer wrote the name on the inside of their arm and by the end of the performance days their arms were covered this consent set meant that the people could dedicate the dance to their loved one in hospital for example or even to themselves as one very ill person did humbly asking permission if he could do so to all the suffering in the world for young dancer bearing that on their shoulders for 3 minutes mostly someone would be openly weeping by the end of the solo and often asked how the dancing new that's what the person had dedicated the dance to was like they often belt the dance encapsulated them Liam that's the end of the slideshow could you just come back to my face for the very ending thank you the power of the viewers imagination in love the power of the dance and the dancer and the power of this encounter in a public space I hope this gives you a sense of how a site can determine and shaper work and how an Intervention can change a site and how enriching that partnership can be for artist promoter performer and audience alike I hope you can see that it's really difficult to separate site from community everywhere is rich with history and yes sites belong to institutions developers and governments legally and commercial parts but they belong to others in much deeper more nuanced ways to humans and nonhumans public spaces should be for gatherings for encounters and for diverse Communities to off and they've been brought up boundary privatise monetized and corporate sized this incenses me I believe in the comments I heard you to tread and dance babe carefully and delicately boldly and urgently in the great outdoors we need it more than ever in the midst of this corporate



age and climate emergency thank you so much for listening thank you Rosie and that was wonderful and really inspiring thank you for the extraordinary insights and images and and very moving example at the end and that you shared with us so and we are getting some questions and into the chat but please do if you have any questions for Rosemary and post them in the field loop chat and I will ask them we've got back 50 minutes for this but before I dive into the questions I just have one for you and Rosie I really enjoyed her you were talking about the Dancers hate my uncivilised the the moment barsham fair talking about it being on police and I picked up a can of learning perhaps in your in your presentation for the moments of informal and I wondered if you think back on on your work what's the moment when they worked where you may become closest to that come closest about you know that that Example You Gave of the the people who would put down their beer and then start jumping where do you where do you come from that is such a great question and do you know what I'm thinking about talking about this keynote speech to Wendy Houston you actually I don't think does work outdoors brilliant practitioner UK practice know who works indoors and she was saying to me how she remembers a man that used to walk down because herb of in Kentish Town dancing on the tips of his toes and everyone knew him and he just dance montania slee and it's characters like that that I can think of from my past that I love this sort of informality and permission maybe you're talking about permission to dance Outdoors and to be that that dancing figure Outdoors in terms of that and policing there so I guess unfortunately will also perhaps saying lack of health and safety regulation as well I think that when I work at home and Derby which I didn't show you photos of in the in 1990 and I was a real novice I came Close I think too so real moments where it was a little bit too wild where for example the candles began to set fire to the ancient I can now tell this ancient chapter house roof and I could hear over my walkie Torquay and because I didn't know it Dr Sam's Dr Sands I had no idea doctors fans meant fire who's Dr Sanders someone else but those sort of handmade Nestor handmade masab Russian bear and the possibility to do it and not be constrained somehow they probably did take your space and do it at willy-nilly we have lost that we can't do that in this country I'm sure we can in that this but we can't do that anymore and that I have seen that considerable change over 30 as a practice and yes I do yet to do something a bit wild and I would argue that calling tree maybe Simon Whitehead that you had a part in thank you Christina recommissioning it the man in the blue boiler suit with the megaphone Ben scammers who's actually calling birdsong trumedic phone because he can minute beds he would set them up on record with crows squawking and run through the city and run through the park with his Chloe's walking up his back and I have a feeling that was Simon that are going yes let's just let's shake everything off and let's do something that happened if we'd said we do it wouldn't be allowed to just rest second so I hope those are examples of when to go to the questions from the chat is one from Rachel Clare can you talk about how your work in very worked across the different Communities and brought together thank you Rachel I did I personally didn't put pictures about because it ended up you saw the very first picture of the woman being thrown in the air at a very it ended up as they film peace so I didn't put it in the slideshow very briefly derry-londonderry as you're supposed to call it is a Northern Town in a city in Northern Ireland that has a divide and across religious Catholic and Protestant boundaries that has a history of trouble and violence that is worryingly close the surface because what's happened at with the new brexit eccetera I was asked to work there and it took me a long time to research whether as an English woman who had turn up seeing those

troubles with the British Army occupying the city should be there and should be making work and that's one example where I felt that even though I knew I would be walking on eggshells and that some would not welcome me that I had the most welcome from the local artist so so that's what I did first met all the local artist ask them point Blank should I as an English woman be coming here to make work and so I used it so when I was welcome and they said yes I felt my job and my responsibility to it was to look at that City from the outside from an outsiders point of view but find out as much as I could about it so Rachel's right there are invisible divides that you cannot see there is a wall but there are other and their offences but there are other Invisibles Brides across open spaces down the middle of straight streets etc and that I felt that when I could do in this film panoramic film projection please that was all shot Outdoors over 10 days have bloods have children and people Crossing those boundaries dancing across those boundaries to make it seemed like there were none too too too in a way destroy the boundaries that are in people's memories and thought for a second through the dance and just one example of that the team of dancers I worked with to a mainly Catholics the echo echo Dance Theatre team told me after I've made the work and it was finished that they had dance down the street that they had never ever set foot on before and they are all in their thirties growing up in that city they could dance down it but they couldn't walk down it so dancing can actually break through historic complex but one has to do is super sensitively thank you and we have a great question here from Alice I really enjoyed how you talked about the importance of being sensitive to the school and roll the site holes in the community when making workoutdoors I was wondering as you said that your creative process can be up to 2 years long have you ever found that this rule has changed over time and if so how does that affect the work you're making so there's then I guess the resonance of the site involves as you're making the work yeah that's very good thank you Alice I think that will happens is and by the way I'm not there everyday for two years it's sorted sporadic but I think what happens is that you start to understand understand the site more and more as you're there regularly because you see the patterns of the site so you think you know a site from a particular Communities perspective and then for example in the Bloomsbury Square that Christina knows I sort of knew it from the friends of the parks expected from the gardeners perspective from the local dog walkers at there I would save from the middle class uses then I got to know it from the sleeper who slept there and I realise that it people got in there before the gates closing head and then slept there are then I saw they didn't get to know it from young people who I suspect there was some criminal activity in at one point was a police raid for knives and drugs and their lot of mopeds being used to getting no bones and unfortunately only people thought we'd grassed on them which we hadn't so that was very difficult so that was a whole nother community care so I guess you'll start to see the layers of what of who is home this is the woodpeckers nesting in the Tottenham tree that we got to know the starlings that took over the nesting hole and then you also have massive surprises that happen in an instant so in Tottenham we are all rehearsing ready getting to know everybody working with the local schools and we arrived one day and affairs arrived and it's taken over the entire site and there's fencing or amber tree with a roll Costa thing is right beside the tree so even with the best intentions you think you know everything that's going on something as massive as that can still happen I don't know if I quite fancied that but it's something about the multi-layered Mr decide that you get to know there are a couple of questions about the current and covered climate and a question about how outdoor dance and what role it might playing as a

postcode in recovery but then another of related question which is you know reflecting on the fact that are you know there's been an outburst of movement in banach spaces recently and we're all sauna situation prime movements have been released in way they haven't been before and wonder if you can phone me on those aspects yeah I know I purposely didn't put it in the keynote speech because I thought I'd just get tired not too bad so thank you of course we have to come back to the present I haven't Ono I have I did do an outdoor film just between to lockdown what can I say yes it plays a massive role in our recovery and in our future there's no question but I can hear a little voice that must make the make clear in my my brain I can hear a little voice that's it's also saying that we have to look after the after as well so so I guess I'm trying to say that if we going to move Outdoors be aware that the context of moving your workoutdoors will affect your work your work may have to change all you have to find the site that will how's your work in the best way so it doesn't get destroyed because I really do believe that context context just changes work completely so so if there a young artist listening to me who feel I've got to move Outdoors just you know take your time find out how to fall that partnership but absolutely it is the way forward and that's what's so exciting about it and maybe it's a way of deepening our bodily relationship with site and with community so I see it is really really positive but I'm also thinking just taking a take ones time as artist to find out how best to navigate that this time and I'm really sympathetic because I'm finding it really hard to have how and what my next step will be and etc we are coming to the end and I want to finish with one more question and Amy has put a question in the chat about what advice you would give to young makers starting out wanting to workout Outdoors and particularly wanting to make their work free when given the financial constraints that question you know what advice would you have to the sector to better support I do arts and I will makers so advice the sector and I know this is really counterpoint to what's probably going to happen in terms of cuts in funding is if I suspect it would be to really understand the diversity of practice I couldn't get that really bully enough in my keynote speech if you think of someone like Simon Whitehead who walks down rivers in Wales and Charlotte that you're going to hear Charlotte Spencer who works in a very different way with sight and then the wonderful things that the organisations that set this up put on with the fantastic dancing in festivals and things that arrived and disappear so there is this massive Range and I would argue that as a sector we need to understand how all of those practices are really vital to our kind of to the wealth to the our cultural well-being as well as every other form of well-being Versailles and people so I guess I'm saying there that don't be a afraid of the time it might take to do a Peter work like like in the way I would work it's hard and it's and it's expensive sometimes but it's worth it I feel the other thing advice for young people about being free to view that's a tricky one I mean maybe we do just have to get out there and do it I mean I often have wondered about this one I shared between square one which is only a 15-minute dance but I wanted to pick it apart because of its richness after I did that for years and maybe I still will I kept thinking well maybe I should just wondering and the city and do this just find someone in a better chance they would you like a 3-minute dancing which is dedicated to say I never got up to do it but that would have been you know spontaneous and you wouldn't need to ask anyone permission for it just do it may concern about my allowed to say that Christina thank you so much rosemary and for all your insights and next up we have the session on politics and poetics of a dance which is at 11:10 so you've got time to make yourself a cuppa and come back and watch the next session while we've been talking teligent has been busy

scribing the event and so we're going to finish and with an animation of that process thanks very much we're not we're not online anymore thank you Rosie it's a pleasure thank you Nina so close thank you I'm glad it's over thank you messages and notes from people which I think you might be quite nice for you to have a look at you maybe I'm on feeling I need to go on to it